# TRANSLATION PROCEDURES APPLIED IN THE SUBTITLE OF *HEADSHOT* MOVIE

UNDERGRADUATE THESIS

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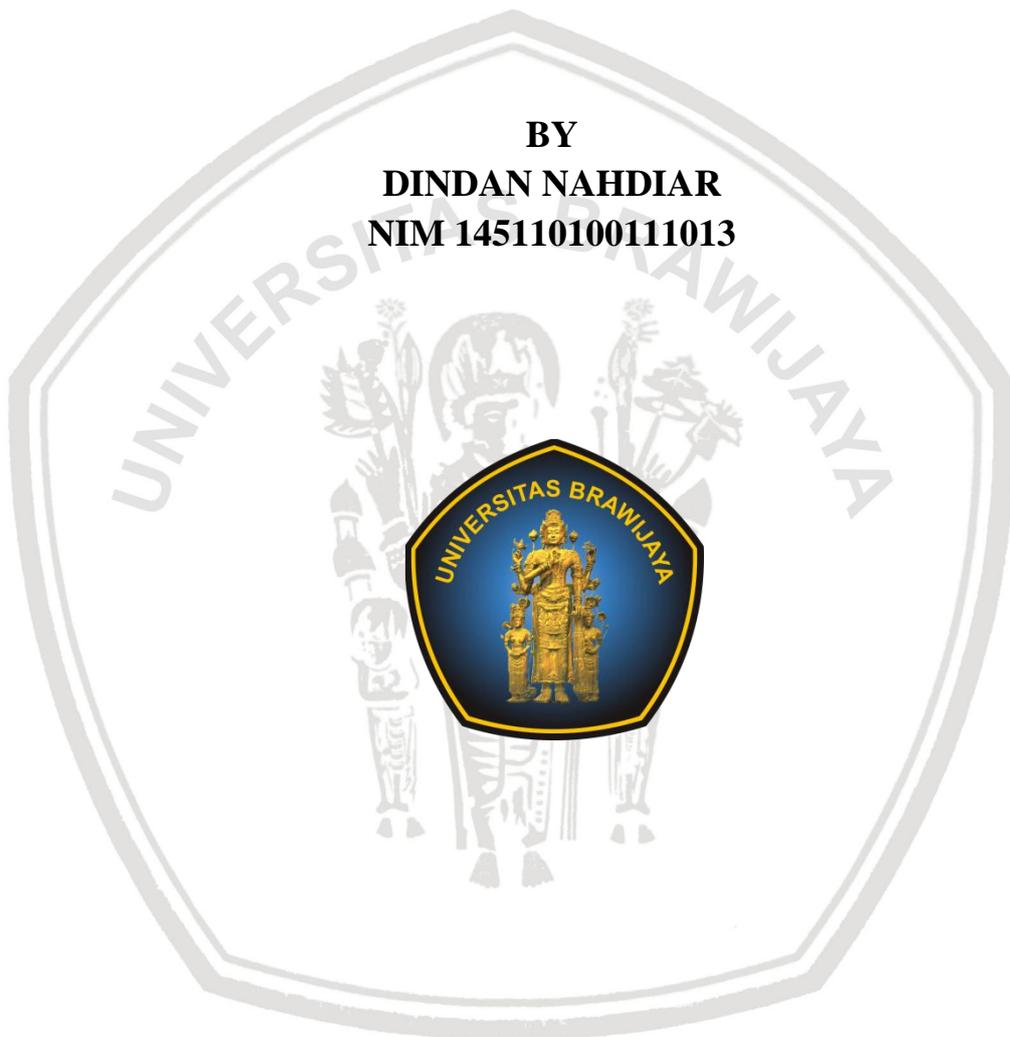
STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
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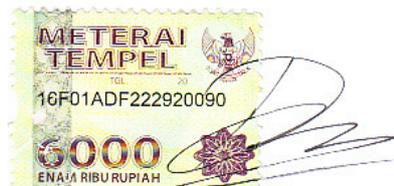
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ABSTRACT

Nahdiar, Dindan, 2018. **Translation Procedures Applied in the Subtitle of *Headshot* Movie.** Study Program of English, Department of Languages and Literatures, Faculty of Culture Studies, Universitas Brawijaya. Supervisor: Yana Shanti Manipuspika

Key Terms : Translation, Translation Procedures, Meaning Equivalence, Movie, Subtitle.

In the translation process of making subtitle, a translator not only has to find the closest natural equivalent in the target language (TL), but also has to comply the limitations of subtitling. Hence, to fulfill those requirements of making subtitle, a translator has to follow translation procedures and meaning equivalence. This study is carried out to reveal the translation and meaning equivalence applied in the subtitle of *Headshot* movie.

This study was a qualitative one and the design of this study was document analysis since it focused on analyzing and identifying the translation procedure and meaning equivalence applied in the subtitle of *Headshot* movie. The data were analyzed by using Newmark's classification of translation procedures theory (1988) and Pym's equivalence theory (2010).

The results of the study revealed that the procedures applied by the translator involved transference, naturalization, cultural equivalent, functional equivalent, synonymy, transposition, modulation, compensation, reduction and addition, and couplets. Both natural and directional equivalence were applied in this study. There were seven procedures not applied in this study, namely: descriptive equivalent, through-translation, recognized translation, translation label, componential analysis, paraphrase, and notes.

From the results of the study, which only reveals the translation procedures and meaning equivalence applied in Bahasa Indonesia into English translation, the writer suggests the next researcher to take different object and apply other classification that has different translation procedures and meaning equivalence, or different aspects of translation study so that this study can have a broader and deeper analysis.

ABSTRAK

Nahdiar, Dindan, 2018. **Prosedur Penerjemahan yang Diterapkan di Subtitle Film *Headshot*.** Program penelitian Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Yana Shanti Manipuspika

Kata Kunci: Penerjemahan, Prosedur Penerjemahan, Kesepadanan Makna, Film, Subtitle.

Pada proses penerjemahan saat membuat subtitle, penerjemah tidak hanya menemukan padanan kata terdekat dalam bahasa tujuan (TL), tapi juga harus memenuhi batasan pada pembuatan subtitle. Untuk memenuhi ketentuan dalam pembuatan subtitle, penerjemah harus mengikuti prosedur penerjemahan dan kesepadanan makna. Penelitian ini dilakukan untuk mengungkap prosedur penerjemahan dan kesepadanan makna yang diterapkan dalam subtitle film *Headshot*.

Penelitian ini adalah penelitian kualitatif dan desain penelitiannya adalah analisis dokumen karena penelitian ini berfokus pada analisa dan identifikasi prosedur penerjemahan dan kesepadanan makna yang diterapkan dalam subtitle film *Headshot*. Data dianalisis menggunakan klasifikasi prosedur penerjemahan oleh Newmark (1988) dan teori kesepadanan oleh Pym (2010).

Hasil dari penelitian ini menunjukan bahwa prosedur yang diterapkan oleh penerjemah mencangkup: pemindahan, naturalisasi, padanan budaya, padanan fungsional, sinonim, pergeseran, modulasi, kompensasi, pengurangan dan ekspansi, dan kuplet. Kedua kesepadan, alami dan terarah, diterapkan di penelitian ini. Hanya ada tujuh prosedur yang tidak diterapkan di penelitian ini, yaitu: padanan deskriptif, penerjemahan-tembus, penerjemahan yang diakui, penerjemahan label, analisis komponen, parafrase, dan catatan.

Dari hasil penelitian ini, yang hanya menunjukkan prosedur penerjemahan dan kesepadanan makna pada penerjemahan Bahasa Indonesia ke Bahasa Inggris, penulis menyarankan agar peneliti selanjutnya untuk menggunakan objek berbeda dan klasifikasi penerjemahan lain yang memiliki prosedur penerjemahan dan teori kesepadanan makna yang berbeda, atau aspek berbeda dari kajian penerjemahan agar penelitian ini mempunyai analisis yang lebih luas dan lebih dalam.

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CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

There is no refusal that English is considered as the language of the world. Although English is not the language with the biggest native, it is the language used by people when they act in international activity. Most people will use English when they want to communicate with other people who have different native language. English is also the language used in a global marketing activity, international diplomacy activity, and in the majority of academic journals. Therefore, everybody has to learn English in order to be able to compete in this globalization era.

The fact that English has become the world lingua franca, in which makes people all around the world able to communicate and share their ideas, does not mean that everybody can learn English without any challenges. The conditions where the constructions of sentences and words are different from one language to another, making people have difficulty to learn English as their second language. Even though most countries have applied English as the second-language taught at school, not many of the students are able to learn English properly. This condition affects their performance to compete in this globalization era. Hence, translation appears, as a common necessity to fulfill today's community desires to

communicate with people who have different language.

Munday (2008, p. 5) mentions "the term translation itself has several meanings: it can refer to the general subject field, the product (text that has been translated) or the process (the act of producing the translation, otherwise known as translating)". Another definition of translation is the process in reproducing the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida and Taber, 1982, p. 12). By means, translation is a study to reproduce a language (source language) into another language (target language) without losing the meaning.

The practice of translation was once used only in terms of religious text like translating the bible, but today, translation has wider scope of its application and in many more different fields, audiovisual field, for instance (Tabiati et al, 2017, pp. 1-2). In translating audiovisual products, such as movies and TV shows, translation not only has to transfer the sentence into another language. Many other aspects have to be considered to make the target language speaker accept the translated audiovisual products.

Translators, the people who is proficient to transfer one language into another language, will have to understand not only the structure and grammar, but also the culture in the language. According to Larson (1981, cited in Tabiati et al, 2017, p. 9), the process of translation consists of analyzing the words, the grammatical structure, communication situation of the source language text, and the cultural context of the source language to understand the meaning of the source language text. By considering the cultural context of the source language,

translator will be able to reproduce the closest natural equivalent in the target language.

To translate one language into another, experts on translation field have composed translation procedures and translation methods. These terms and theories are applied in translating language with an eye to reproduce the language appropriately. Newmark (1988, p. 88) states that translation procedures are used for the sentence and the smaller units of language while translation methods relate to the whole text.

According to Newmark's statement above, the theory of translation procedures is compatible as the base in analyzing the subtitle of a movie. Hurt and Widler (1998, cited in Matkivska, 2014, p. 40) mention subtitle as a presentation of dialogue translation in a film in the form of titles, usually at the bottom of the screen. Oxford online dictionary defines subtitle as captions displayed at the bottom of a cinema or television screen that translate or transcribe the dialogue or narrative. As subtitle only consists of sentences and phrase, the researcher decides to use translation procedures as the theory to analyze movie subtitle.

Many studies concerning translation procedures have been conducted. For instance, in previous studies conducted by Fandy (2014) and Marcellina (2015), the main topic is translation procedures applied on the translation of English into Bahasa Indonesia. To broaden the discussion, the present researcher tries to conduct his own research on a translation of Bahasa Indonesia into English as the object.

The researcher chooses an Indonesian action movie entitled *Headshot* as the object of the study as this movie has achieved international appreciation. Directed by Mo Brothers, *Headshot* premiered in many international film festivals, such as Toronto International Film Festival and *L'Estrange* Festival Paris 2016. *Headshot* also got an award in International Feature Film Competition Category. As *Headshot* gets many international recognition, it needs English subtitle in order to people all around the world understand about the dialogue spoken by the characters in the movie, which is in Bahasa Indonesia.

The fact that Bahasa Indonesia and English have different word and sentence structure, for instance, the use of plural noun and verb in a sentence, may make the translator to change the construction of the sentence in the target language. The construction of oral language in Bahasa Indonesia that is different with the written one, make the translation process needs more consideration. If translated normally, using literal translation for example, the result will be odd. Therefore, translator will have to modify the structure, or even change the sentence, in order to make the similar meaning of source language and the target language in the subtitle.

The thing that makes the translator modify the sentence is, in subtitling, they need to obey some rules. Some rules like, the amount of character and line in each part, will make the translator have to think twice on how they will reproduce the message of source language into target language without changing the message.

Hence the differences between Bahasa Indonesia and English, and the

limitations in subtitling, the meaning in the translation of both language require an extensive analysis. The meaning equivalence of both languages in the subtitle need to be observed further. Meaning equivalence is the extent to which the translator manages to negotiate the linguistic and contextual conditions and constraints, which underlie and complicate any act of translation. (House, 2015, p. 7).

The concept of equivalence, according to Pym (2010, cited in Panou, 2013, p. 5), is a relation of "equal value" between an ST segment and a TT segment and can be established on any linguistic level from form to function. In making subtitle, the dialogue is in verbal, while the subtitle is in written form with many limitations on how the translator writes it, i.e. time and space limitation. Therefore, translator has to be clever in fulfilling the requirement of making subtitle while also maintaining the meaning of the source language to be delivered in target language audiences.

In this case, even the way translator writes the subtitle in TL may be different with the SL spoken by the character; they must maintain the meaning and the context within the movie. Therefore, analyzing the meaning equivalence is required to examine the meaning in the subtitle with the dialogue in the movie. By using the concept of equivalence proposed by translation expert, the researcher will be able to classify and determine how the utterances in the subtitle are equal with the context the movie.

Corresponding with the elaboration above, the researcher decides to analyze the subtitle of *Headshot* movie. By analyzing the subtitle, the researcher

tries to find out the translation procedures applied in the subtitle. By finding the translation procedures, the researcher will know the way subtitler translating the dialogue of the characters in the movie. The researcher also classifies the meaning equivalence of the sentence in order to know how the subtitle is equal with the utterances of the character in the movie.

By accomplishing this study entitled, "Translation Procedures Applied in the Subtitle of *Headshot* Movie", the researcher expects this study will be any help to the development of translation study, especially in movie subtitling. For the reader, they can get knowledge about the procedures on making subtitle and the limitations of subtitling process. In case of limitations in making subtitle, the readers can also understand what the limitations are and the way translator resolves it, especially in the applied translation procedures and meaning equivalence. The researcher hopes that this study can help future researcher conducting his or her own research in translation, especially, in audiovisual field or the application of translation procedures and/or meaning equivalence.

1.2 Problems of the Study

Based on the background of the study above, the researcher specifies the problems of the study below:

1. What are the translation procedures applied in the subtitle of *Headshot* movie?

2. What is the meaning equivalence applied in the subtitle of *Headshot* movie?

1.3 Objectives of the Study

By investigating the problems of the study above, the objectives of this study that the researcher wants to solve are as follows:

1. To find the translation procedures applied in the subtitle of *Headshot* movie.

2. To find the meaning equivalence applied in the subtitle of *Headshot* movie.

1.4 Definition of Key Terms

Considering that the key terms used in this study may be interpreted, the researcher provides the definition of key terms as follows:

1. **Translation** : Translation is the process in reproducing the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida and Taber, 1982, p. 12). In this study, the source language is Bahasa Indonesia and the target language is English.

2. **Translation Procedures :** Translation procedures are the procedures used in the translation of sentences and smaller units of language (Newmark, 1988, p. 81). In this study, the classification of translation procedures is proposed by Newmark (1988).

3. **Meaning Equivalence** : Meaning equivalence is a relation of "equal value" between an ST segment and a TT segment and can be established on any linguistic level from form to function (Pym, 2010, cited in Panou,

2013, p. 5). In this study, the meaning equivalence theory is proposed by Pym (2010).

4. ***Headshot* Movie** : *Headshot* is a 2016 Indonesian action movie directed by Mo Brothers and script is written by Timo Tjahyanto. (www.imdb.com/title/tt5147214/).

5. **Subtitle** : Subtitle is a presentation of dialogue translation in a film in the form of titles, usually at the bottom of the screen (Hurt and Widler, 1998, cited in Matkivska, 2014, p 40). In this study, the subtitle used is the subtitle of *Headshot* movie.
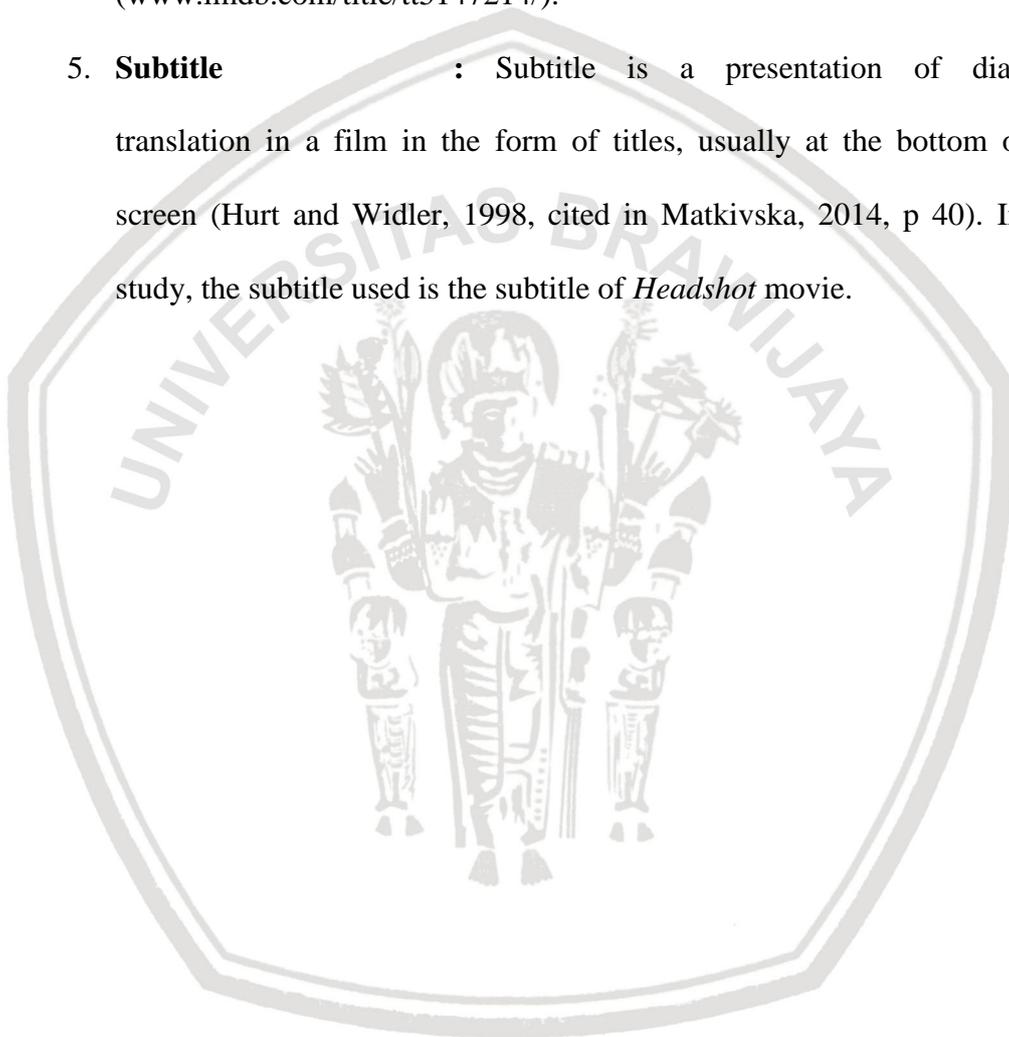
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories that are related to this study namely translation, translation procedures, meaning equivalence, subtitle, and previous studies.

2.1 Translation

The definition of translation varies according to experts. In elaborating the definition of translation, the researcher presents the meaning of translation according to several experts. According to Catford (1965, p.20), translation is "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". Related to this statement by Catford, in the act of translation, it replaces the text from source language (SL) with the same meaning in the text of target language.

Another definition of translation is proposed by Nida and Taber (1982, cited in Tabiati et al, 2017, p. 3),which account translation as the process in reproducing the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Comprehending the definition by Nida and Taber above, in transferring a language into another, translator must maintain the meaning as equal as possible in both languages. The style or the structure of the sentence in the target language can be different but the meaning must share the same idea or context as the source language.

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Based on the definitions stated by experts in the previous paragraph, the researcher interprets translation as the act of changing text from source language into target language with maintaining the meaning and idea to be the same in both languages. The structure of the sentence may be different as long as they share the same meaning.

2.1.1 Translation Process

In translating a text, there is always a process to make the translated source language, acceptable in the target language. A translator may be faced with choices when they are translating a text. In making their choice, they are intuitively or consciously following a theory of translation (Newmark, 1988, p.8). Translation calls on a theory in action; the translator reviews the criteria for the various options before he makes his selection as a procedure in his translating activity (Newmark, 1988, p.8). Therefore, before translating the text, a translator must know the problem they face and analyze it to determine the most appropriate choice of procedure to make the translated text acceptable.

The translation theory is used to identify and define a translation problem, to indicate all the factors that to be taken into account in solving the problem and then to list all the possible translation, finally to recommend the most suitable translation procedure (Tabiati et al, 2017, p. 7). Nida and Taber (1982, cited in Tabiati et al, 2017, p. 8) define theory of translation as the translation process. They divided the process into three stages:

1. Analyzing the message as given in the source language (SL).

2. Transferring, in which the analyzed material is transferred in the mind of the translator from SL to target language (TL).

3. Restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the TL.
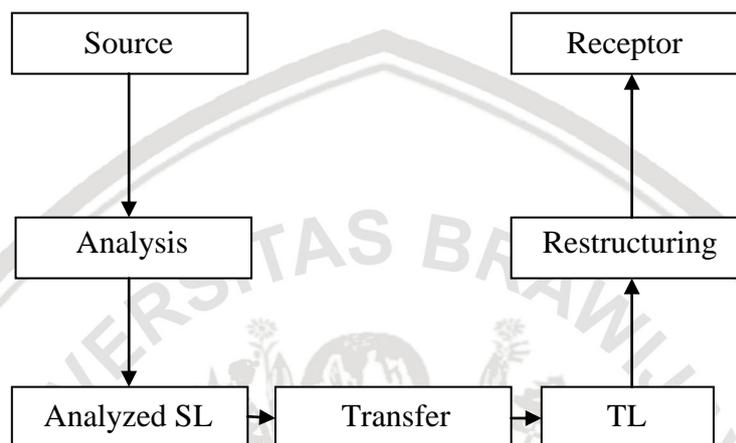
Figure 1.Diagram of translation process by Nida and Taber (1982, p.33).

As seen from the diagram above, the translator has to analyze the message of the source language. After knowing the actual meaning of the SL, the translator will transfer the message from SL into TL in their mind before restructuring the message to be in the most appropriate level in order the target audience of the TL can accept the message in their natural language.

2.2 Translation Procedures

In doing translation, there are procedures that translators have to use in translating the text. Translation procedures are used for sentences and the smaller units of language (Newmark, 1988, p.81). Procedures in this case are the act or manner of proceeding in any action or process (Machali, 2000, cited in Tabiati et al, 2017, p. 15). Related to the explanation by experts above, translator uses

translation procedures in order to reproduce the sentence or smaller units of language in source language into the target language.

Some experts in translation have composed the procedures of translation. Newmark (1988, pp. 81-93) classifies the translation procedures into eighteen parts, which, does not include special procedures for metaphors and metalanguage, as they need further comprehension on the way to translate them without losing the figurative meaning.

The following are the classification of the procedures proposed by Newmark (1988, pp.81-93):

2.3.1 Transference

Transference (*emprunt*, loan word, transcription) is the process of transferring a SL word to a TL text as a translation procedure. In this procedure, the word in SL is completely unchanged in TL text. It is usually used to translate name of a person, cultural terms, geographical and topographical names, and the name of companies or institution. In brief, transference is used to translate common terms and names. For example, the word "orang utan" and "mall" which are translated directly into "orang utan" and "mal" (Tabiati et al, 2017, p.16)

2.3.2 Naturalization

Naturalization is similar with transference. In naturalization, rather than using the word or terms completely, it naturalizes the pronunciation of word then follows the word-form of the target language. For example, the word "bambu" is naturalized into "bamboo" (Tabiati et al, 2017, p.16).

2.3.3 Cultural Equivalent

Cultural equivalent is the translation of the cultural word or terms in SL being translated into an equivalent cultural term in the TL. This procedure is best explained by using example, such as:

- "Jaksa Agung" into "Attorney General" (Tabiati et al, 2017, p.16)

The translation above happens by considering the English culture. The term "Jaksa Agung" are translated into "Attorney General" rather than "Great Prosecutor". Both terms share the same meaning and English reader will find "Attorney General" to be a more natural translation.

2.3.4 Functional Equivalent

Functional equivalent naturalizes or generalizes the source language word, and sometimes adds a particular word. The use of this procedure is the most accurate in translating or de-culturalizing cultural words. For instance, "wisuda" into "graduation day" (Tabiati et al, 2017, p.16).

2.3.5 Descriptive Equivalent

Descriptive equivalent is giving explanation on translating SL into TL. Which means that the translator explains the meaning and/or function of a certain language word by giving description of the word. For instance, "*samurai*" is translated into "Japanese aristocracy from the eleventh to the nineteenth century to provide officers and administrators" (Newmark, 1988, p.84).

2.3.6 Synonymy

Synonymy is used when there is no precise equivalent of SL words in TL.

It applies a near TL equivalent to a SL word in context. This procedure is used for a source language word where there is no one on one equivalent, and the word is important in the text. For instance, the word "cute" can be translated into "lucu" (Tabiati et al, 2017, p.17) which means about the same.

2.3.7 Through-Translation

Through-translation is the literal translation of common collocations, names of organizations, the components of compounds and perhaps phrases. This procedure is also known as calque or loan translation. Normally, through-translations should be used only when they are already recognized terms. The example of this procedure is the translation of "United Nation (UN)" into "Persatuan Bangsa-Bangsa" (Tabiati et al, 2017, p.17).

2.3.8 Shifts or Transpositions

Shifts is a translation procedure involving a change in the grammar from SL to TL. There are four types of change in this procedure. One type, the change from singular to plural, or in the position of the adjective and offers the translator no choice, for example, "books" into "buku" (Marcellina, 2015, p. 12). A second type of shift is required when an SL grammatical structure does not exist in the TL, e.g., "sebuah celana" into "a pair of trousers" (Tabiati et al, 2017, p. 20). The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure, which means that when no word is found in TL to translate a common SL word.

2.3.9 Modulation

Vinay and Darbelnet coined the term 'modulation' to define a variation through a change of viewpoint, of perspective and very often of category of thought. It occurs when the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target since the target language may appear dissimilar in terms of perspective. For instance, "I cut my finger" is translated into "Jari tanganku teriris" (Tabiati et al, 2017, p.17) as if the point of view is not changed, the translated sentence will be unnatural and might have a different meaning.

2.3.10 Recognised Translation

The translation of the official or generally accepted institutional terms. For using this procedure in Bahasa Indonesia translation, translator will have to use a book entitled *Pedoman Pengindonesiaan Nama dan Kata Asing* published by *Pusat Pengembangan Pembinaan Bahasa, Depdikbud RI*. For example, "read-only memory" is translated into "memori simpan tetap" (Tabiati et al, 2017, p.18)

2.3.11 Translation Label

This is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation. For instance, "heritage language" into "tangue d'héritage" (Newmark, 1988, p. 90).

2.3.12 Compensation

Compensation is said to occur when loss of meaning, sound-effect,

metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence. This means that a decreasing of meaning or emphasis gets inferred in the previous, next sentence, or different part of the same sentence. For example, "vengeance is mine!" into "saatnya balas dendam!" (Marcellina, 2015, p. 13)

2.3.13 Componential Analysis

Componential analysis is the splitting up of a lexical unit into its sense components, often one-to-two,-three or -four translations. It means that the basic process is to compare a SL word with a TL word, which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components (Newmark, 1988, p.114). For example, "Sweet talk" = nice words in talking translated into "Kata-kata manis" (Marcellina, 2015, p. 13).

2.3.14 Reduction and Expansion

Reduction is the deletion of the components of translation in the target language. For example is the translation of "automobile" into "mobil" (Tabiati et al, 2017, p. 18). We can see that the word "auto" is omitted. On the contrary with reduction, expansion is the addition of the components of translation in the target language. For instance, "whale" is translated into "ikan paus" (Tabiati et al, 2017, p. 18). The word "ikan" is added to make the word appropriate in the TL.

2.3.15 Paraphrase

Paraphrase is an amplification or explanation of the meaning of a segment

of the text. It is usually used in an 'anonymous' text when it is poorly written, or has important implications and omissions. The explanation is similar with descriptive equivalent, but in more detailed way. For example, "the signal was red" into "when the light was red, trains could not go" (Marcellina, 2015, p. 14).

2.3.16 Couplets

Couplets, triplets, quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. Quadruplets, however, are only used for metalingual words. For example, "China's foreign ministry denied any knowledge of G-mail being blocked" into "Kementrian Luar Negeri Cina membantah pihaknya mengetahui G-mail di blokir" (Marcellina, 2015, p. 14)

2.3.17 Notes, Additions, Glosses

Notes, additions, and glosses are The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership. It is used as to give obvious meaning of the SL. For example, "Debrecen => the city of Debrecen, in West Hungary" (Marcelina, 2015, p. 14).

Those are the translation procedures according to Newmark (1988, pp.81-93). Translator may use some or all the translator procedures depending on their needs in translating the text and what language they are facing.

2.3 Meaning Equivalence

As stated by Nida and Taber (1982, cited in Tabiati et al, 2017, p. 3) that in translating language, the reproduced text must have the closest natural equivalent with the source language message, the meaning equivalence of both languages must be assured. Meaning equivalence has to do with the extent to which the translator manages to negotiate the linguistics and contextual conditions and constraints which underlie and complicate any act of translation (House, 2015, p. 7). In the translation practice of making subtitle, translator will, sometimes, be forced to modify the sentence to fulfill the restriction of making subtitle. To gauge the degree of equivalence in the subtitle of *Headshot* movie, the researcher uses Pym's types of equivalence concept. For Pym (2010, cited in Panou2013. p. 5), equivalence is a relation of "equal value" between a source text (ST) segment and a target text (TT) segment and can be established on any linguistic level from form to function.

In the theory, Pym (2010, cited in House 2015, p.7) suggests the existence of two basic types of equivalence: natural equivalence and directional equivalence. Elaborating the types of equivalence, natural equivalence exists independently of the translator's actions (Pym, cited in House 2015, p.7). While in directional equivalence, it involves some kind of asymmetry since when translating one way and creating equivalent does not imply the creation of the same equivalent when translating another way (Pym, cited in Panou 2013, p.5). In brief, natural equivalence does not change the sentence or word when the target text is translated back to the source text, while directional equivalence, it is

changed, but the meaning remains the same.

To differentiate the natural and directional equivalence, a translated text is considered as natural equivalence when the target text is translated back into the source text, there will not be any difference. For example, "understand what I'm saying?" (source text) into "mengerti apa yang kukatakan?" (target text). When the target text "mengerti apa yang kukatakan?" is translated back into the source text, it will be the same as the original source text. Therefore, it is considered as natural equivalence. In the contrary, directional equivalence does not apply the same way. For example, "sebuah celana" (source text) into "a pair of trousers" (target text). In this example, when the target text is translated back into the source language, it will have different structure. When translated back, it will become "sepasang celana", which has different meaning in Bahasa Indonesia.

2.4 Subtitle

Subtitle is a presentation of dialogue translation in a film in the form of titles, usually at the bottom of the screen (Hurt and Widler, 1998, cited in Matkivska, 2014, p 40) while subtitling is the "process of providing synchronized captions for movie and television dialog" (Coehl, 2006, cited in Rupniewska, p. 27). Its main specific feature is the synchronization of verbal and nonverbal components (Matkivska, 2014, p. 38).

While dealing with an audiovisual product, which is subtitling, translators donot work only with text but also with other aspects of media art which are of polyphonic nature, such as, dialogues/comments, sound effects, image and atmosphereof the video (Matkivska, 2014, p. 38).A subtitle should cover visual

information and comprise not more than 20% of image on the screen (Reiss, 1971, cited in Matkivska 2014, p. 41). Hence, the sentence in the subtitle should be brief and accurate in terms of transferring the message.

To make a proper subtitle, there is a standardization of subtitling based on the practice in Europe. Karamitroglou (1997), in his journal entitled "A Proposed Set of Subtitling Standards in Europe", has compiled the spatial and temporal parameters, which consist of restrictions in making subtitle. Due to the restrictions of making subtitle, it hinders translator in doing the translation process. Those restrictions may demand the translator to be more creative in modifying the sentence or word form, without omitting the SL principle message when translated into TL.

In doing subtitling, there are some rules that make the translator became restricted in doing the translation process. In spatial parameter, it includes rules such as, number of lines and number of characters per line. While in temporal parameter, it includes, duration of two or one line subtitle and a single word subtitle, leading-in time (the gap time between subtitles), and lagging-out time (the time subtitle should be gone after the utterance has finished). There are also rules that are not included in spatial and temporal parameter, but are crucial in movie subtitle. The rules are spoken utterances and subtitled sentences. These rules demand the translator to make the subtitle correspond with the spoken utterance by the character in the movie. Therefore, the subtitle should not be later or faster than the utterance.

2.5 Previous Studies

There are two studies conducted previously which is related with this study. The first is a thesis conducted by Fandy (2014) entitled "Translation Procedures and Meaning Equivalence in Subtitle of The Animated Movie *Monster University*", and the second thesis is by Marcellina (2015)entitled "Translation Procedures Applied in the Subtitle of *Divergent* Movie".

In Fandy's study (2014), the writer attempted to find out the translation procedures and equivalence that were used in the subtitle translation of the animated movie *Monster University*. The writer used qualitative descriptive method to achieve the purpose of his research. The data was collected by watching the movie, reading the script, and categorizing the segments (subtitle) of the movie by using Newmark's translation procedures and Nida's equivalence theory. The result of his thesis showed that nine procedures were used in the movies, which are transference, expansion and reduction, modulation, transposition, functional equivalent, cultural equivalent, synonymy, naturalization, and couplets. Also both formal and dynamic equivalence were found as well, with the dominant one is the dynamic equivalence. Based on the findings in his thesis, it can be concluded that the main point of subtitle translation of *Monster University* involves removing unneeded elements to save space (such as cultural words and character names), adding extra word to TL if the subtitle is too short, and neutralizing cultural words or specific terms to achieve clarity for the TL.

In Marcellina's study (2015), the writer carried out to reveal the translation procedures applied in the subtitle of *Divergent* movie and to find the possible

reasons of the translator in using certain translation procedures. The writer used qualitative approach and the design of the study is content or document analysis. The writer used Suryawinata and Hariyanto classification of translation procedures theory (2003). The result of the study revealed that the procedures applied by the translator involved: addition, subtraction, and transposition (structural procedure), borrowing, cultural equivalent, synonym, addition, deletion/omission and modulation (semantic procedure).

The studies by Fandy (2014) and Marcellina (2015) share some similarities and differences with the present study.The similarity with the thesis by Fandy (2014) is both studies use Newmark's translation procedures theory while the difference is the equivalence theory, in this study, the researcher uses Pym's theory. On the other hand, the similarity with the thesis by Marcellina (2015) is the writer tried to find the translation procedures applied by the translator. The differences are in Marcellina's thesis, the writer used Suryawinata and Hariyanto translation procedures, while in this study, Newmark's translation procedures is used by the researcher, also the possible reasons are based on the translation procedures, while in this thesis is based on the equivalence applied. The source language of the subtitle in both studies above is in English, while in this study is in Bahasa Indonesia.

CHAPTER III

RESEARCH METHOD

This chapter describes the methodology of this study, covering the research design, data source, data collection, and data analysis.

3.1 Research Design

The intentions of this study were to identify the translation procedures applied and the meaning equivalence. Since the data of this study is in the form of word, the researcher used qualitative approach. According to Ary et al. (2010, p. 424), qualitative approach major characteristics are based on the characteristics having a natural setting, using the human as the researcher primary instrument, dealing with data that are in the form of words rather than numbers and statistics, and analyzing the data inductively. Based on the statement above, this study related and was appropriate in using this approach.

In this study, the researcher used the document analysis as the type of qualitative research as it is a research method applied to written or visual materials for the purpose of identifying specified characteristics of the material (Ary et al., 2010, p. 457). The focus of document analysis is on analyzing and interpreting recorded within its own context (Ary et al., 2010, p. 29). The material of document analysis may be public record, textbook, letter, film, tape, diary, theme, report, etc.

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3.2 Data Source

The data source of this study was the English subtitle of *Headshot* movie. The researcher downloaded the subtitle which is available free from www.subscene.com. The researcher chose a subtitle made by GoldenBeard as it was the most downloaded subtitle in the website, which has been downloaded for more than 15.000 times. The rating of the subtitle was 10 in a 1-10 scale. Hence, the researcher considered the subtitle by GoldenBeard as a reliable data. The data in this study are sentences/clauses/phrases/word indicating the translation procedure.

3.3 Data Collection

The data collection was conducted in several steps:

1. Searching and downloading the *Headshot* movie English subtitle from www.subscene.com.
2. Synchronizing downloaded subtitle with the dialogue of the characters within the movie.
3. Identifying sentences/clause/phrases/words which indicate the applied translation procedure and meaning equivalence of the sentence.

3.4 Data Analysis

In this research, the researcher used Newmark's classification of translation procedures (1988, pp. 81-93) to analyze the procedures applied by the translator. To analyze the meaning equivalence, the researcher used equivalence theory proposed by Pym (2010).

The process of analyzing the data in this study is presented as follows:

1. Classifying the sentence/clause/phrases/words into translation procedures based on Newmark's theory (1988).

2. Identifying the sentence/clause/phrases/words according to the type of meaning equivalence based on Pym's equivalence theory (2010).

3. Organizing the classification into a table.

Table 3.1 Sample table of translation procedure and meaning equivalence analysis

No.	Source Language	Target Language	Procedure	Equivalence
1.	*example*	*example*	*example*	*example*

4. Analyzing the sentences/clause/phrases/words to know the possible reasons underlying the translator in using particular translation procedure.

5. Discussing and summarizing the findings.

6. Drawing conclusion based on the result of analysis.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the data analysis to answer the problems of the research. The problems are formulated in order to know the translation procedures and the meaning equivalence applied by the translator in translation of *Headshot* movie's subtitle. The data analysis covers the findings and discussion.

4.1 Finding

This sub-chapter presents the data and the analysis on the classification of translation procedures proposed by Newmark (1988) and the meaning equivalence proposed by Pym (2010) that are applied in the subtitle of *Headshot* movie.

From the analysis on the classification of translation procedure based on Newmark's theory which can be seen in the appendix 1, there are 369 data that apply Newmark's procedures and Pym's meaning equivalence theory. For clearer description, the data is presented in the following table:

Table 4.1 Data of Translation Procedures and Meaning Equivalence Found in the Subtitle of *Headshot* Movie

Classification	Type	Amount
Translation Procedures	Transference	7
	Naturalization	1
	Cultural Equivalent	9
	Functional Equivalent	10
	Synonymy	5
	Transposition	95
	Modulation	52
	Compensation	23
	Reduction	59
	Expansion	89
	Couplets	19
Total		369
Equivalence	Natural	10
	Directional	359
Total		369

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4.1.1 Translation Procedures Applied in the Subtitle of *Headshot* Movie

4.1.1.1 Transference

In this procedure, the translation of word in source language is completely unchanged in target language text. Transference is used to translate common terms and names. The researcher found 7 utterances that are translated by using transference in the subtitle of *Headshot* movie. The representative data are shown below:

Datum 17

SL:Ishmael.
TL:Ishmael.

In the translation of the utterance above, transference occurs since the translator transfers the name of the character, "*Ishmael*". Therefore, it is completely unchanged into the TL.

Datum 97

SL: Saya akan panggil **Security.**
TL: I'll call **Security.**

As we can see in the utterance above, the noun *"Security"* is not changed in the TL. This occurs since *"Security"* is actually an English word that is mixed by the character in the movie into a sentence in Bahasa Indonesia. Therefore, the word "*Security"* is directly transferred into the TL by the translator.

4.1.1.2 Naturalization

Naturalization is a procedure which is similar with transference. The only difference is instead of completely unchanged the word, naturalization follows the pronunciation of the target language then changes it to the way it is spelled. The

researcher found 1 utterance that applies naturalization as its procedure. The representative data are as follows:

Datum 104

SL: **Dok**, gak apa-apa kan?
TL: **Doc**, are you all right?

In the utterance above, the word "*Dok*", which is an abbreviation of the word "*dokter*", is actually a naturalized TL word, "*Doctor*". Therefore, the translator uses the word "*doc*", which is an abbreviation of "*doctor*", in the TL as the viewers will recognize the word and the meaning directly.

4.1.1.3 Cultural Equivalent

In this procedure, the cultural word or terms in SL is translated into the equivalent of TL cultural word or terms. Cultural word is a word which only exists in one language and if it is being translated literally, there will be a distortion in meaning. The researcher found 9 utterances that apply cultural equivalent as the translation procedure. The representative data are shown below:

Datum 239

SL: Mau ngomong apa lagi lu **anjing**?
TL: What do you say now, **scum**?

In the utterance above, "*anjing*" is a swearing word in the SL that is translated into a swearing word in the TL, "*scum*". These two words relates to each other as an offensive expression with the meaning of a worthless or lowest level form of thing. The use of these swearing words are to make the addresser feel bad about themselves. If the SL word is literally translated into "*dog*" in the TL, the offensive expression that is meant by the character loses its implication

because it is not a swearing word in the TL. Hence, the translator chooses the TL swearing word "*scum*" as the equivalent of the word "*anjing*".

Datum 48

SL: Senjata dari lu, **onderdil** Cina.
TL: Your guns, Chinese **junk.**

As we can see from the utterance above, the word "*onderdil*" in SL is translated into "*junk*" in the TL, instead of "*spare part*". Even though the word "*spare part*" may be appropriate with the word "*onderdil*" if translated literally, but in the context of the movie, it has different implication, which is a negative one. Compared to the SL word "*suku cadang*", the word "*onderdil*" has a lower degree of quality. Based on the context of the movie, "*onderdil*" means a low quality of the guns component. Therefore, the word "*junk*", which means something unused or unworthy in the TL matches with the context of the word "*onderdil*".

4.1.1.4 Functional Equivalent

Functional equivalent is a neutralization or generalization of an SL cultural word into the TL. This procedure is used when the culturally equivalent SL word is not found in the TL. Therefore, the translator has to deculturize the SL word, then finds the cultural free TL word. There are 10 utterances found by the researcher that apply functional equivalent as the procedure. The representative data are as follows:

Datum 149

SL: Adek..
TL: Little girl.

In the utterance above, the word "*adek*", an SL cultural word which refers to a greeting to a female kid in the movie, is translated into "little girl". The word "*adek*" could refer to many things, such as, younger sibling or cousin, kids, etc. In the context of the movie, it refers to a young girl that the speaker does not know. So, the translator decides to generalize it into the TL word "*girl*" with the addition of an adjective "*little*" as an information that she is younger to make it equal with the SL cultural word.

Datum 178

SL: Sergap.
TL: Get him.

In the utterance above, the SL word "*sergap*" means a sudden action to capture someone. The translator decides to translate it as "*get him*" since the cultural equivalent word, which is "*ambush*", does not quite fit with the context in the movie. The word "*ambush*" means a surprise attack by people lying in wait, while in the movie, the people are walking slowly in an attempt to capture someone. Therefore, the translator generalizes the translation into "*get him*" to have a proper description on the action that happens in the movie.

4.1.1.5 Synonymy

In this procedure, a near TL equivalent to an SL word in context is applied to get the same meaning of the word in both languages. The translator will have to use a similar TL word, does not have to be a precise one on one equivalent word

that is appropriate with the context within the movie. The researcher found 5 utterances that apply synonymy as the procedure in the movie. The representative data are shown at the next page:

Datum 50

SL: Gua mau bisnis sama lu karena **nama lu, bikin orang segan**.
TL: I wanted to do business with you because of your **reputation.**

In the utterance above, the SL word "*nama"* is translated into "*reputation*", instead of "*name*". In this translation process, the translator is aware that what is meant by the character is the status or the notoriety of the man as a gun supplier. If the translator translates it literally as "*name*", it will be an imprecise translation based on the context in the movie since it does not mean the status or notoriety of the character. The use of "*reputation"* can also remove the SL phrase "*bikin orang segan"* as it is already implicated in the use of that word. Hence, the word "*reputation*" is the better option to the translation of "*name*" according to the context and make the subtitle denser.

Datum 192

SL: Sahabat
TL: A friend

In the utterance above, the SL word "*sahabat*" is translated into a common TL word, "*a friend*". The translation of the SL in the utterance above has a decreasing intimation in the TL. The meaning of "*sahabat*" is a close friend or bestfriend, but the translator simply translates it as "*a friend*" in TL. The reason may be underlain as the translator considers the amount of the letters in the subtitle. Therefore, the translator prefers to apply a synonymous TL word, "*a*

friend", since it is shorter than using the functional equivalent word and does not distort the meaning in the TL.

4.1.1.6 Transpositions

In this procedure, it involves replacing a grammatical structure in the SL with one of the different grammatical type in the TL in order to achieve the same effect. There are four types of change in transposition. The first type is the change from singular to plural, or the position of adjective. The second type of shift is required when an SL grammatical structure does not exist in the TL. The third is when literal translation is grammatically possible but may not accord with natural usage in the TL. The last type is the replacement of a virtual lexical gap by a grammatical structure. The researcher found 95 utterances translated by using this procedure. The representative data are as follows:

Datum 1

SL: Ambil **senjata.**
TL: Take the **guns**.

In the utterance above, the singular SL word "*senjata*" is translated into plural TL word "*guns*", the first type of transposition. The shifting of the word type is underlain by the amount of addressee that the character is talking to. In the movie, the character commands a group of people to take the weaponry to escape the prison. In the SL grammatical structure, the application of singular or plural noun does not matter as long as the addressee understands the meaning. In the contrary, the use of singular or plural noun is significant in the TL since it affects the use of the tenses. Therefore, the translator has to change the singular noun into plural to make the viewer understand what is meant by the character in the movie.

Datum 190

SL: Romli, penduduk lokal.
TL: Romli, local resident.

In the utterance above, the position of the attributive adjective in the SL is changed in the TL by the translator. This offers the translator no choice but to transpose the adjective since the SL and TL have different rule in using the adjective. In the SL, attributive adjective is placed right after the noun, while in the TL, before the noun. Hence, the translator has to change the position of the adjective to be accepted in the TL.

Datum 354

SL: Rika mana?
TL: Where's Rika?

In the utterance above, the grammatical structure of the SL is changed in the TL. In the SL, the structure of the sentence is a subject "*Rika*" followed with a SL question word '*where*', which means "*mana*". It is an unusual grammatical structure in the SL, but still acceptable in colloquial conversation and the addressee understands the meaning of this sentence. While in the TL, such grammatical structure does not exist. In the TL, the position of subject is after the question word in a '*WH*' sentence. Since the subject in the SL is positioned before the question word, the translator transposes it to make the sentence grammatically correct in the TL. Therefore, the second type of transposition is applied in the translation of the utterance.

Datum 80

SL: Kau bercanda sama aku hah?
TL: Are you kidding me?

At datum 80, there is a change in the grammatical structure of the SL to make an acceptable question in the TL. In the SL, a positive sentence can be interpreted as an interrogative sentence when it is spoken with the correct tone. The use of word "*hah*" also gives an implication that it is an interrogative sentence. Since it is an interrogative sentence, the translator has to change the structure of the sentence to meet what it needs to be a proper interrogative sentence in the TL. Therefore, the shifting from positive sentence into interrogative sentence is required to make the viewers understand the message in the TL.

Datum 65

SL: Gue udah kasih informasi buat lo.
TL: I gave you information.

In the utterance above, the literal translation of the SL is grammatically possible in the TL. If translated literally, it will become "*I have given the information for you*" which is actually acceptable in the TL. Despite the fact that it is acceptable in the TL, it is quite redundant to be applied in the subtitle. The alternative, which is written in the subtitle, is a denser choice to the translator without reducing the message. By changing the position of the pronoun "*you*" as the object, the translator is able to reduce the amount of words used in the sentence, in this case, the word "*have*" and "*for*". Hence, the third type of transposition is applied by the translator in this datum to make the subtitle denser, without losing its meaning.

Datum 273

SL: Tapi penderitaan itulah yang bikin kita jadi saudara.
TL: Yet, it's that very suffering that turned us into brothers.

In the utterance above, there is an emphasis or stress in the SL. The phrase "*penderitaan itulah*" is translated into a different grammatical construction in the TL that functions to give the same stress or emphasis. The emphasis in the SL is delivered by the translator with the use of "*it's that very suffering...*". It means that there is a replacement of a virtual lexical gap "*lah*", the fourth type of transposition, into the word "*it's*" applied by the translator to show the stress of the utterance. The word "*very*" also gives an additional indication about the stress in the TL. Hence, there is a replacement of lexical gap "*lah*" into "*it's*" to make the TL has the same stress or emphasis with the SL.

4.1.1.7 Modulation

In this procedure, the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target since the target language may appear dissimilar in terms of perspective. The researcher found 52 utterances that are applied with modulation as the procedure. The representative data are as follows:

Datum 64

SL: Gua udah jujur gitu.
TL: I'm not bullshitting.

The translation of the utterance above applies the modulation of the adjective "*jujur*", which means honest, into "*bullshitting*", a contrary to the SL message. The translator manages to get the same meaning in the TL by adding a

negative statement "*not*" to the "*bullshitting*" in the TL. The main reason that underlies the translator to use a negative contrary in the utterance is because the literal translation of the utterance may cause a distortion to the comprehension of the viewers on the trait of the character which is supposed to be a sly person. The literal translation of the utterance, which would be "*I have been honest*", may be interpreted by the viewers that the character is an honest person. Therefore, the translator modulates the SL adjective word "*jujur*" into "*not bullshitting*" to make sure that the viewers get the correct message to the trait of the character in the movie.

Datum 12

SL: Ini dimana ya?
TL: Where am I?

In the utterance above, the SL "*ini dimana ya?*", which means "*where is this?*", is translated into "*where am I?*". There is a change of perspective from the subject "*this*" into "*I*" applied by the translator. The change of perspective might be underlain by the context of the movie, where the character suffers from amnesia that he cannot remember anything. The modulation of the perspective gives the emphasis that the person wants to know where he is from the perspective of himself, which is a more natural reaction from a person who just awake with amnesia. Hence, the change of perspective from "*where is this*" into "*where am I*" is chosen by the translator to give the emphasis on the character in being amnesia and a more natural reaction by the character.

Datum 195

SL: Di dalam bus itu ada teman saya, pak.
TL: My friend was in the bus.

In the utterance above, the object "*teman saya*" in the SL is modulated into the subject "*my friend*" in the TL. The translator decides to change the point of view because the literal translation of the SL does not conform to the TL current norms. The literal translation of the SL will cause the adverb becomes the subject in the TL, which is grammatically incorrect in the TL. Hence, the translator changes the point of view to make the utterance acceptable.

4.1.1.8 Compensation

In this procedure, there is a decreasing of meaning or emphasis in the sentence gets inferred and compensated in previous, other part, or contiguous sentence. The decreasing of meaning includes sound effect, metaphor, and pragmatic effect. The researcher found 23 utterances that applies compensation as the procedure. The representative data are as follows:

Datum 8

SL: Sebenarnya kamu siapa sih?
TL: And who are you?

In the utterance above, the translator reduces the implication of the SL in the TL. The translator reduces the implication because the translator is actually combining two utterances of the SL into a compound sentence in the TL. This is done by the translator as those two utterances are related to each other. In the previous utterance, the character is wondering what happened to the anonymous patient. While in this utterance, the character is still wondering about the identity

other patient. Therefore, the translator reduces the implication in the SL since it is already implied in the previous utterance and combines both utterances into a compound sentence in the TL since those sentences are related to each other.

Datum 229

SL: Siapa sosok dibalik semua ini?
TL: Who is this person?

In the utterance above, the SL sentence which means "*who is the figure behind all of this?*" is translated simply into "*who is this person*?". The translator decreases the emphasis of the utterance because in the next sentence, there is an explanation of this utterance. The next utterance is "*even amongst criminals, he is a terrifying figure.*" has the explanation of the person in being "*... a terrifying figure.*". Therefore, instead of using a similar and redundant word, the translator reduces the message of the utterance as it gets compensated in the next sentence.

Datum 309

SL: Dari kecil aku selalu kagum sama kamu, Abdi.
TL: Even then, I always admired you, Abdi.

In the utterance above, the SL "*dari kecil...*" which means "*since we were kid*" is translated into "*even then...*". There is a loss of meaning from a specific period in the past into a general period in the past. The translator decides to use general period of the past, "*even then*", because the previous utterance, which is "*we trained here as kids*", has given the implication to the viewers that the characters have been together since they were kids. Therefore, instead of using the same expression with the previous utterance and making the TL seems unnatural, the translator changes the expression into a more general one.

4.1.1.9 Reduction and Expansion

In the applying of these procedures, reduction and expansion, the translator deletes or adds components of the translation to apply particular purposes in the target language. The researcher found 59 utterances that apply reduction and 89 utterances that apply expansion. The representative data are as follows respectively:

Datum 30

SL: Jadi gimana, ingat sesuatu nggak?
TL: So, do you remember anything?

In the utterance above, the SL word "*gimana*" is omitted by the translator. This is likely applied by the translator to make the TL natural to the viewers. If the omission is not done, there will be two similar questions being asked by the character.. With the omission, the viewers will still get the meaning of the sentence and the TL become more natural and denser. Therefore, the translator reduces the utterance to make it natural and denser and the viewers can get a better comprehension to the message.

Datum 69

SL: Baiklah, aku kasih kau kesempatan.
TL: Okay, one chance.

In the translation of the utterance above, the translator reduces the sentence simply into "*one chance*" in the TL. The translator decides to delete "*aku kasih kau…*" because it was inferred in the previous utterance that the person he talks to is asking to spare his life by asking him a chance. This reduction also makes an emphasis to the TL that he will not give another chance or mercy.

Therefore, reduction is applied by the translator as it does not lessen the meaning of the TL but may give a better implication to the sentence with the context in the movie.

Datum 2

SL: Kalian bebas.
TL: You're all free now.

In the utterance above, the translator adds two words in the TL, "*all*" and "*now*". The reason in adding those two words is to make the TL has a clearer meaning. The word "*all*" is added to give the sense of a plural noun, "*you*", as there is no difference the singular and the plural form of this pronoun. While the word "*now*" in the TL may be added to give the intention that the character is commanding the addressees to take the guns from the previous utterance. It may also refers to the gesture of the character. Hence, the expansion applied by the translator makes the TL clearer on showing the use of plural noun "*you*" and meaning based on the gesture and previous utterance of the character.

Datum 14

SL: Sudah cukup lama disini.
TL: You've been here for a while.

In the utterance above, the translator adds a subject in the TL, which is not uttered in the SL. The addition of the subject in the TL may be underlain by the condition that subject is required in TL sentence structure. Although in the SL a subject is obligatory in a sentence, but since it is a verbal communication, the subject can be removed as long as it is already inferred before by the speaker.

Therefore, the addition of the subject in the TL is due to the obligatory of the subject existence in the TL.

Datum 29

SL: Yuk, yuk!
TL: Nothing, nothing, let's go!

In the utterance above, the translator expands the message of the SL by adding a repeated word "*nothing*" in the TL. The word "*nothing*" is added by the translator to make a better understanding to the viewers about what is meant by the character. In the previous utterance, the character was asked if she is okay by other character. The addition done by the translator gives the message from the gesture of the character, which is shaking her head to the side, referring that she is fine. Hence, the addition in the utterance gives information to the viewers about the gesture of the character that refers to the previous utterance.

Datum 150

SL: Jangan sedih.
TL: Don't be sad.

In the utterance above, the translator adds two words, "*do*" and "*be*" in the TL. The addition of these two words is obligatory due to the structural demand of the TL in using negative statement. In the TL, a negative, simple present sentence consists of an auxiliary verb "*do*" and followed with a verb. Since there is no verb in the SL, the translator has to add the word "*be*" as the replacement of the verb. Therefore, the addition done by the translator in the utterance is due to the structural demand to make it an acceptable sentence in the TL.

4.1.1.10 Couplets

In this procedure, the translator requires two translation procedures to translate the SL into TL. It is particularly applied in the translation of complex sentence. The researcher found 19 utterances that apply couplets as the translation procedure. The representative data are as follows:

Datum 227

SL: Dan mereka semua setia sampai mati, untuk teroris misterius yang menjadi guru mereka.
TL: Everyone of them willing to die… for their mysterious terrorist master.

In utterance above, the translator applies two translation procedures, which are, reduction and transposition. The application of reduction is occurred with the omission of the word "*dan*" as it is unnecessary to be maintained in the translation, and "*…yang menjadi…*" that is caused by the application of transposition in the translation. The application of transposition is transposing the word "*mereka*", which is only a possessive pronoun to the word "*guru*" or "*master*", into a possessive pronoun to the phrase "*mysterious terrorist master*". As the possessive pronoun is transposed, the phrase "*yang menjadi*" becomes unnecessary and the translator omits it. Therefore, the application of transposition can make the translation requires less components that make reduction is also applied in the translation.

Datum 275

SL: Sebotol air bisa ngerubah bocah menjadi seorang pembunuh.
TL: A bottle of water could turn desperate kids into murderers.

In the utterance above, the two applied procedures are expansion and transposition. The application of transposition by the translator is changing the

singular nouns, "*bocah*" and "*pembunuh*", into plural, which are "*kids*" and "*murderers*". The reason of this change is it refers to some kids that are kidnapped by the villain. In the other hand, expansion is applied with the addition of the word "*desperate*" by the translator to give a better explanation to the context of the utterance, which the kids are suffering from being trapped in a borehole. Hence, both transposition and expansion are applied by the translator to extend the message in the translation according to the context in the movie.

4.1.2 Meaning Equivalence Applied in the Subtitle of *Headshot* Movie

From the classification of the translation procedures applied by the translator in the subtitle of *Headshot* movie, it can be seen the meaning equivalence of the TL. In this sub-chapter, the researcher intends to figure out the meaning equivalence of the TL based on Pym's equivalence theory, which are natural equivalence and directional equivalence.

From 369 utterances that are translated by using Newmark's translation procedures, only 10 utterances are classified as natural equivalence. It means that almost all utterances are translated by having the translator's action or modification in the translation process. Therefore, the researcher tries to find out what are the reasons and the ways translator modifying the utterance to create an equal and more acceptable message in the TL.

4.1.2.1 Natural Equivalence

In this type of equivalence, there is no translator's action in changing the meaning of the SL in the TL. The translation process of the equivalence is simply translating the SL into the TL without having any differences. It means that if the

TL is translated back into the SL, the text will remain exactly the same. The researcher found 10 utterances that using this type of equivalence. The representative data are as follows:

Datum 3

SL: Makasih, bos.
TL: Thank you, boss.

In the utterance above, it is classified as natural equivalence as there is no modification from the translator that changes the meaning of the SL. If TL is translated back into SL, the result will exactly be the same with the original SL. The reason in using natural translation is the TL already provides what the translator needs to make a precise translation. There is a bit difference in the degree of politeness, in which TL has a higher degree of politeness than SL, but the message remains the same. Therefore, this utterance is considered as natural equivalence.

Datum 97

SL: Saya akan panggil security.
TL: I'll call security.

In the translation of **datum 97**, the SL requires no modification or action from the translator. Similar with the previous example, the translation of the TL back to the SL will have the same result. The only thing that was done by the translator in the utterance above is abbreviating the word "*will*", which is commonly applied in TL to make the sentence shorter. Other than that, there is no other translator's action that makes the SL meaning differs with the TL. Therefore, it is classified as natural equivalence.

4.1.2.2 Directional Equivalence

In this type of equivalence, the translation process of the SL involves some kind of asymmetry since it requires the translator's modification to make it equivalent in the TL. The translating process only works one-way in this equivalence, which means if it is translated another way; it does not imply the creation of the same equivalent. The researcher found 359 utterances that are classified as directional equivalence. The representative data are as follows:

Datum 147

SL: Kamu dimana?
TL: Where are you?!

In the utterance above, the translator's action in translating the utterance is to fulfil the grammatical construction of the TL. As the SL and the TL require different grammar rules to follow, the translator has to add the word "*are*", to the sentence and transpose the position of *WH* question to the front. These changes are obligatory since if those changes are not done, the viewers will not understand the meaning of the sentence. Therefore, the adding of "*are*" and changing the position of word make the sentence is classified as directional equivalence since it has translator's modification and there will be differences when it is translated back to the SL.

Datum 4

SL: Ini dia baru senjata.
TL: Now, this is a real gun.

In the utterance above, the translation of SL into TL is modified into a new sentence. If the TL is translated back into SL, the result would be different in the

structure. But, the change that was done by the translator meant to make the TL equal meaning or emphasis with the SL. In the SL, there is an emphasis towards the quality of the gun in that sentence. Therefore, to make an equal emphasis with the SL, the translator changes the grammatical structure of the TL.

Datum 90

SL: Aku dengar katanya ada orang sekarat di pantai terus dibawa kesini, **dirawat disini.**
TL: I heard they found a dying guy down by the beach and they brought him here.

In datum 90 the translator modifies the utterance by reducing the message in the TL. The reduction is applied by the translator to make the TL has less unimportant message and thus it makes the TL shorter and denser. This modification does not distort the message since the translator maintain the core message of the SL. Hence, directional equivalence can be applied to make a denser translation if the translator can maintain the core message and not distort the meaning.

From the analysis above, the researcher concludes that in translating Bahasa Indonesia into English, the translator has to consider many things in order to make an acceptable target language. The translation procedures proposed by Newmark carry out what a translator needs to translate Bahasa Indonesia, both formal and colloquial language, into English appropriately. The translator also makes many modification to the translation, in which marked with directional equivalence applied in almost all the utterance translation.

4.2 Discussion

The result of the analysis has answered the problems of the study. Based on the result of the analysis, it is revealed that 10 out of 17 translation procedures proposed by Newmark (1988) are found in the subtitle of *Headshot* movie. The translation procedures found in the subtitle are, transference, naturalization, cultural equivalent, functional equivalent, synonymy, transposition, modulation, compensation, reduction and expansion, and couplets. The translation procedures that are not found in the subtitle are, descriptive equivalent, through-translation, recognized translation, translation label, componential analysis, paraphrase, and notes.

In advance, based on the analysis, there are 369 utterances that are translated using Newmark's classification of translation procedures and were analyzed as the data. Transposition is the most frequently applied procedure by the translator in the subtitle of *Headshot* movie (25.74% with total of 95 utterances). The second most applied procedure is addition (24.11% with total of 89 utterances), and reduction (15.98% with total of 59 utterances). The next is modulation with 52 utterances or 14.09%, and compensation with 23 utterances or 6.23%. The next is couplet with 19 utterances or 5.14%. Functional and cultural equivalent placed seventh and eighth place with 10 utterances or 2.71% and 9 utterances or 2.43% respectively. The two least applied procedures are transference and naturalization with 7 utterances or 1.89% and 1 utterance or 0.2% respectively.

As stated in the previous paragraph, transposition is the most frequent applied translation procedure in the subtitle of *Headshot* movie. Transposition is a translation procedure, which the translator has to make a change or shift in the grammatical structure from SL to TL to provide a comprehensible and equivalent meaning also a more natural translation. For instance, the utterance "*kamu dimana?*" is translated into "*where are you?*". The translator transposes the subject from the start of the sentence into the last part of the sentence to fulfil the grammatical structure condition of the language. Another use of transposition is to make a denser message. For instance, the utterance "*gue udah kasih informasi buat lo*" is translated into "*I gave you information*". By transposing the pronoun "*you*" into the object, the translator is able to make the TL denser without reducing the message. This change also makes the viewers read fewer words in the subtitle.

In addition, transposition is also changing the noun form from singular into plural or vice versa. For example, the utterance "*ambil senjata*" is translated into "*take the guns*". The translator changes the singular noun "*senjata*" into plural noun "*guns*". The change done by the translator is underlain by the fact that the singular and plural distinction is important in the TL, i.e it affects the use of tenses. Moreover, transposition is done by the translator in the use of attributive adjective. For instance, the utterance "*Romli, penduduk lokal*" is translated into "*Romli, local resident*", because the use of attributive adjective is different in both languages. Therefore, the translator has to change the position of the adjective to make the translation has the same meaning.

The next is addition as the second most frequent applied procedure. Addition is frequently applied since in the TL, the grammatical structure requires some additional words that are not required in the SL. For example, the utterance "*jangan sedih*" is translated into "*don't be sad*". The translator adds the word "*do*" and "*be*" because the obligation of the grammatical structure of the TL. Addition is also applied to make the translation has a clearer meaning. For instance, the absence of subject in the utterance "*sudah cukup lama disini*" is added in the TL into "*you've been here for a while*". The addition of subject is obligatory in the TL because if it is not added, the sentence will be unnatural and the viewers will not be able to understand the sentence without the presence of a subject.

Being banded together with addition as a translation procedure, reduction is the third most applied procedure. Dissimilar with addition, the application of reduction is to make the translation has less redundancy and more natural without lessening the message. For instance, the utterance "*jadi gimana, inget sesuatu nggak?*" is translated into "*so, do you remember anything?*". The translator omits the word "*gimana*" because it has the same message as the following phrase which is asking a question. Reduction also can make the translation has a stronger message. For instance, the utterance "*baiklah, aku kasih kau kesempatan*" is translated into "*okay, one chance*". The reduction gives an emphasis on the leniencyfrom the character.

The next is modulation, which is applied by the translator to make a conformity to the grammatical structure in the TL. For example, the utterance "*ini dimana ya?*" is translated into "*where am I?*". Even though the message is almost

identical, but by changing the perspective from "*ini*" into "*I*", the translator manages to get a more natural sentence in the TL. Modulation can also be applied to make a more precise translation based on the context of the movie. For instance, the utterance "*gue udah jujur gitu*" is translated into "*I'm not bullshitting*". The translator decides to use a *double negative* since the literal translation might make the viewers have different implication to the traits of the character.

The fifth procedure is compensation, which is a decreasing of meaning that gets inferred in another sentence or part of the same sentence. The example can be seen in **datum 229** (see: appendix) in which the utterance "*siapa sosok dibalik semua ini?*" is translated into "*who is this person?*". There is a loss of emphasis of the utterance since the translator that it will be inferred in the next sentence. The use of compensation in this utterance can also make the subtitle has less words to be read and less repetitive word.

The next procedure is cultural equivalent, which is translating SL cultural word into the equivalent TL cultural word. This procedure is appliedto make an equal meaning and emphasis in both languages. For example, the utterance "*mau ngomong apa lagi lu anjing?*" is translated into "*what do you want to say now, scum?*". As we can see, the swearing word "*anjing*" is translated into an equal swearing word "*scum*" by the translator.

In functional equivalent, the translator is generalizing the SL cultural word into the TL. This procedure is used by the translator if there is no equal cultural word in the TL that shares the same meaning. For example, the word "*adek*" is

translated into "*little girl*" because it refers to a stranger, younger girl in the movie, not a younger sibling. This procedure is also applied if the TL cultural word does not quite fit with the context of the movie. For example, the word "*sergap*" is translated into "*get him*" instead of "*ambush*". The reason in applying functional equivalent is because there is a slight different in the TL cultural word with the act in the movie. The word "*ambush*" means a sudden attack by people lying in wait, while in the movie, the people just walk slowly to capture someone.

The least two applied procedures are transference and naturalization. These procedures are quite similar in its application which is transferring an SL word into the TL. The only different is in naturalization, there some changes in the pronunciation of the word that conform the rule in the TL. For example, the word "*dok*" is translated into "*doc*". There is a change from the letter K into C. In transference, the translator is completely unchanged the word of the SL into the TL. It is usually applied to the translation of names. For example, the word "*Ailin*" is kept the same in the TL. Another use of transference is when a TL word is inserted in a SL sentence. For example, the utterance "*Saya akan panggil security*" is translated into "*I'll call security*". The word "*security*" remains the same because it is actually a TL word.

In the application of the meaning equivalence, based on the result of the study, both natural and directional equivalence were found in the subtitle of *Headshot* movie with directional equivalence applied the most. Directional equivalence is applied in 359 utterances from 369 of total utterances. The application of directional equivalence is caused by the fact that Bahasa Indonesia

and English have different obligation ofthe grammatical structure. For example, the utterance "*kamu dimana?*" is translated into "*where are you?*". The translator has to transpose the position of the subject and adds the word "*are*" to make the TL an appropriate sentence. Directional equivalence can also be applied when the translator reduces the message of the SL to make a denser TL. For example, the utterance "*sekarang lihat kupingku bentuknya gimana, lihat!*" is translated into "*look at my ear, look!*". The translator makes a change because he/she can make the translation shorter but still maintains the core message.

The result of this study shows that 10 out of 17 translation procedures proposed by Newmark (1988) were applied by the translator in the subtitle of *Headshot* movie, namely, transference, naturalization, cultural equivalent, functional equivalent, synonymy, transposition, modulation, compensation, reduction and expansion, and couplets. This result is different with the previous studies. In Fandy's study, 9 procedures were applied which are, transference, naturalization, cultural equivalent, functional equivalent, synonymy, transposition, modulation, expansion and reduction, and couplets. While in Marcellina's study, which used Suryawinata & Hariyanto's classification of translation procedures, the applied procedures are, addition, subtraction, and transposition (structural procedure), borrowing, cultural equivalent, synonym, addition, deletion/omission and modulation (semantic procedure), with subtraction as the most frequent applied translation procedure.

There are some differences in result with both previous studies by Fandy and Marcellina. The differences in result with Fandy's study are the translation

procedures found in the subtitle and the most frequent applied procedures. In Fandy's study, there are only nine procedures found and the most frequent applied translation procedures are functional equivalent, reduction and expansion, and couplets. The reason in having different most applied procedures are the translator tried to make a generalized translation to gain clarity in the TL and complements an addition when the TL is too short.

In Marcellina's study, the most frequent applied procedure is subtraction and followed with transposition as the second. This difference is underlain by the fact that, in Marcellina's study, the translation is from English into Bahasa Indonesia. Subtraction, which is equal with Newmark's translation procedure reduction is commonly applied because both languages have different obligation in making a proper sentence, in which English requires more components to make a sentence than Bahasa Indonesia.

In the present study, transposition is the most applied procedure because the SL and TL have many differences in the grammatical structure. Transposition can also be applied to make the translation denser. Expansion is the second most frequent applied procedure because the obligation of the TL sentence structure. This procedure does not break the limitations in subtitling since the addition can be abbreviated therefore the use of words can be diminished.

CHAPTER V

CONCLUSION

5.1 Conclusion

Based on the result of the research and the discussion, 10 out of 17 translation procedures can be found on the subtitles of *Headshot* movie. There are 369 utterances translated by using classification of translation procedures proposed by Newmark (1988), namely, transference, naturalization, cultural equivalent, functional equivalent, synonymy, transposition, modulation, compensation, reduction and expansion, and couplets. The translation procedures that were not applied are, descriptive equivalent, through-translation, recognized translation, translation label, componential analysis, paraphrase, and notes.

The most frequently applied translation procedure by the translator in the subtitle of *Headshot* movie is transposition with total of 95 data (25.74%), followed with expansion with total of 89 data (24.11%) and reduction with total of 59 data (15.98%), modulation with total 52 data (14.09%), and compensation with 23 data (6.23%). The next is couplet with 19 utterances or 5.14%. Functional and cultural equivalent placed seventh and eighth place with 10 data (2.71%) and 9 data (2.43%) respectively. The two least applied procedures are transference and naturalization with 7 data (1.89%) and 1 data (0.2%) respectively. It can be seen that the translator has to fulfil the grammatical structure differences and to make the translation more natural, understandable, and acceptable but still meet the requirement of making subtitle that limit the amount of words and lines in the subtitle by frequently applying transposition, and expansion and reduction.

In addition, the translator tends to modify or make a change in translating the utterance with the result of directional equivalence is applied in 359 utterance (97.29%) while natural equivalence is applied in 10 utterances (2.71%). Directional equivalence is applied in most utterances because there are many differences from both languages in making a grammatically correct sentence as well as making it natural to the viewers, but also fulfilling the limitations in subtitling. The application of natural equivalence occurs only when the TL already provides what the translator needs in translating the SL in which does not need the translator's modification to make it understandable.

5.2 Suggestion

This study only covers the translation procedures and meaning equivalence that are applied by the translator in the subtitle of *Headshot* movie. For a deeper analysis, the following researcher can analyze the translation of *Headshot* movie's subtitle by employing another aspect or theory of translation study to get a better understanding in regard of the translation on *Headshot* movie's subtitle.

For the next researchers who want to conduct research about translation procedures and meaning equivalence, it is suggested that they take different object from previous studies. The next researchers can use other products of translation beside movie subtitle and literary works, for example, magazine, newspaper, andaprominent online video that may need an analysis on the translation procedures or meaning equivalence applied in the translation process. The next researchers can also apply other classification of translation procedures or

meaning equivalence proposed by other experts, or different aspects of translation

study, for example, translation methods and technique adjustment in translation.

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Appendix Classification of Translation Procedures and Meaning Equivalence

No	SL	TL	Procedure	Equivalence
1	Ambil **senjata.**	Take the **guns.**	Transposition	Directional
2	**Kalian** bebas.	You're **all** free **now.**	Expansion	Directional
3	Makasih,**bos.**	Thank you, **boss.**	Naturalization	Natural
4	Ini dia baru senjata.	**Now**, this is a real gun.	Transposition	Directional
5	Anjing?!	What the fuck?	Expansion	Directional
6	Sorry ya jahitannya **berantakan.**	Sorry, the sutures **aren't that great.**	Modulation	Directional
7	Siapa yang ngelakuin ini ke kamu?	Who did this to you?	Transposition	Directional
8	Sebenarnya kamu siapa sih?	And who are you?	Compensation	Directional
9	Maafin aku, aku gak mau ngelakuin ini.	I'm sorry. I didn't want to do this.	Transposition	Directional
10	Permisi.	Excuse me.	Transposition	Directional
11	Mbak?	Miss?	Cultural Equivalent	Natural
12	Ini dimana ya?	Where am I?	Modulation	Directional
13	Kamu di rumah sakit.	You're in a hospital.	Expansion	Directional
14	Sudah cukup lama disini.	**You've** been here for a while.	Expansion	Directional
15	Ada saudara? keluarga?	Any relatives? Family?	Transposition	Directional
16	Kalo nama kamu?	**How** about your name?	Expansion	Directional
17	Ishmael.	Ishmael.	Transference	Natural
18	Kalo nama kamu yang sebenarnya?	What about your real name?	Transposition	Directional
19	Semuanya akan baik-baik saja.	Everything will be all right.	Transposition	Directional
20	Maafin aku.	I'm sorry.	Transposition	Directional
21	Ishmael, kamu boleh bangun sekarang.	Ishmael, you can get up now.	Transposition	Directional
22	Ini buat apa ya,**dok**?	What's this for?	Reduction	Directional
23	**Enggak**, cuma buat jaga-jaga aja kok.	It's just a precaution.	Reduction	Directional
24	Makasih **ya**, dok.	Thanks, doctor.	Reduction	Directional
25	Nama saya**Ailin**.	You can call me **Ailin**.	Couplet	Directional
26	Anyway, kamu pake baju dulu deh.	Anyway, let's get you dressed.	Modulation	Directional
27	Kenapa dok?	What's wrong, doctor?	Transposition	Directional
28	Kecapekan?	Tired?	Reduction	Directional
29	Yuk, yuk!	**Nothing, nothing.** Let's go	Expansion	Directional
30	Jadi **gimana**, ingat sesuatu gak?	So, do you remember anything?	Reduction	Directional

Appendix Classification of Translation Proceduresand Meaning Equivalence

No	SL	TL	Procedure	Equivalence
31	Aku melihat bayangan **orang-orang.**	I see shadows.	Reduction	Directional
32	Tapi, aku masih gak ngenalin siapa mereka.	But nothing feels familiar.	Modulation	Directional
33	Nah,	Look.	Functional Equivalent	Directional
34	Di situ tuh.	Just over there.	Transposition	Directional
35	Tempat dimana pak Romli menemukan kamu.	That's where Romli found you.	Transposition	Directional
36	Itu orangnya, **itu pak** Romli.	That's him right there, Romli.	Reduction	Directional
37	Kalau mau berterimakasih mulai dari dia dulu.	It's him you should be grateful to.	Modulation	Directional
38	Sudah santai aja.	Don't be so tense.	Modulation	Directional
39	Mana dia, hah?	Where is he, huh?	Expansion	Directional
40	Sabar, **Pak.**	Patience, **boss.**	Synonymy	Directional
41	Bentar lagi pasti datang.	It won't be long now.	Modulation	Directional
42	Duduk, duduk.	**Please**, sit. Sit **down.**	Expansion	Directional
43	Wow... ini enak nih.	Now, this is tasty	Transposition	Directional
44	Mau?	Want **some?**	Expansion	Directional
45	Saya hargai **kedatangan** kamu.	I respect you.	Reduction	Directional
46	Saya tidak suka basa-basi.	So, I'll get straight to the point.	Modulation	Directional
47	Bisnis kita selesai.	I'm cutting you loose.	Modulation	Directional
48	Senjata dari lu... **Onderdil** Cina.	Your guns... Chinese **junk.**	Cultural equivalent	Directional
49	Dan ini... Tidak murni.	And this...Diluted **crap.**	Expansion	Directional
50	Gua mau bisnis sama lu karena **nama** lu, **bikin orang segan.**	I wanted to do business with you because of your **reputation.**	Couplet	Directional
51	Lee, Setan Laut	Lee, the sea devil	Transposition	Directional
52	Lee, **kalau gua berhasil** ngehabisi lu itu poin buat gua.	You see, getting rid of you will give me a certain reputation, too	Reduction	Directional
53	**Lu pikir** buat apa gua kumpulkan orang-orang untuk sekedar meeting sama lu, **hah?**	Why would I bring all these people just for a meeting with you?	Reduction	Directional
54	Sudah gua aja.	I'll handle this.	Transposition	Directional
55	Dia...	He's... He's...	Transposition	Directional
56	**Onderdil** Cina, ya?	Chinese **junk**, huh?	Cultural Equivalent	Directional

Appendix Classification of Translation Procedures and Meaning Equivalence

No	SL	TL	Procedure	Equivalence
57	Lee, ayah dari neraka	Lee, the father from hell.	Expansion	Directional
58	Bagus kok.	The gun is good.	Expansion	Directional
59	Tunggu, tunggu, bro, bos.	Wait, wait a second, bro... I mean, boss.	Expansion	Directional
60	Gue punya informasi berharga buat kalian.	I got information. Important information.	Compensation	Directional
61	Ada orang sekarat, ada orang sekarat di laut dibawa ke rumah sakit.	They found a man by the beach, brought him to hospital	Reduction	Directional
62	Intinya informanku bilang kalau orang ini dekat banget sama lo.	My point is, I heard that he was very close to you.	Reduction	Directional
63	Bos, jangan yang ini bos.	Not there, please.	Reduction	Directional
64	Gue udah jujur gitu.	I'm not bullshitting.	Modulation	Directional
65	Gue udah kasih informasi buat lo.	I gave you information.	Transposition	Directional
66	Ayo dong, Gue janji.	Please! I swear!	Compensation	Directional
67	Jangan bunuh aku.	Don't kill me.	Transposition	Directional
68	Tolong, tolong, aku mohon...	Please, please. Give me a chance.	Compensation	Directional
69	Baiklah, aku kasih kau kesempatan.	Okay, one chance.	Reduction	Directional
70	Ya, ya. Gue pergi ya.	Okay. I'm leaving now.	Transposition	Directional
71	Anjing!	Fuck!	Cultural Equivalent	Directional
72	Kenapa gue harus nunggu?	Why the fuck do I have to wait?	Expansion	Directional
73	Kau tinggal panggil dokternya.	Just get the damn doctor.	Modulation	Directional
74	Bawa kesini.	Bring him here.	Expansion	Directional
75	Sembuhkan kupingku, kan selesai tugasmu.	Fix my ear, and you'll be done.	Reduction	Directional
76	Kan gampangkan.	It's that simple.	Transposition	Directional
77	Sekarang panggilkan dokternya, sembuhkan kupingku anjing!	Call the doctor. And fix my fucking ear!	Couplet	Directional
78	Iya pak, kalau bapak mau berobat tolong bapak isi dulu pendaftarannya.	Sir, please, you still need to fill out the form.	Couplet	Directional
79	Apa lagi nih?	What the fuck?	Compensation	Directional
80	Kau bercanda sama aku hah?	Are you kidding me?	Transposition	Directional
81	Pak, pak, mohon tenang pak.	Sir, just calm down.	Reduction	Directional

Appendix Classification of Translation Proceduresand Meaning Equivalence

No	SL	TL	Procedure	Equivalence
82	Apa kau bilang apaan?	What did you say?	Transposition	Directional
83	Mohon tenang pak, **ini rumah sakit.**	I said, calm down, sir.	Couplet	Directional
84	**Oh maaf aku** gak dengar, **apa tadi?**	Still can't hear.	Reduction	Directional
85	Di rumah sakit dilarang...	This is a hospi...	Modulation	Directional
86	Banyak omong kau anjing!	Shut the fuck up!	Modulation	Directional
87	Mohon tenang, **pak.**	Please calm down.	Reduction	Directional
88	Aduuh...	Shit.	Compensation	Directional
89	Sakit , Dok, Sakit banget nih.	It hurts like hell, doc.	Modulation	Directional
90	Aku dengar katanya ada orang sekarat di pantai terus dibawa kesini,**dirawat disini.**	I heard they found a dying guy down by the beach and they brought him here.	Reduction	Directional
91	Saya merawat banyak orang.	I see a lot of patients.	Compensation	Directional
92	Jadi **benar ya**, ada anak pantai yang sekarat dirawat di sini?	So, **you're not denying it.**The beach boy was here.	Modulation	Directional
93	Kau punya informasi, ya?	You're hiding something, aren't you?	Modulation	Directional
94	Ya, udah...	Yeah. Sto...	Synonymy	Directional
95	Selesai pak, bapak boleh pulang.	**We're done.** You can go now.	Expansion	Directional
96	Dimana itu anak pantai?	Where is he?	Transposition	Directional
97	Saya akan panggil **Security**.	I'll call **Security**.	Transference	Natural
98	Panggil, panggil.	Go ahead, go for it.	Compensation	Directional
99	Sekarang lo lihat gue, **lihat gue.**	Now look at me. **Over here.**	Compensation	Directional
100	Mendingan lo kasih tahu dimana itu anak pantaikarena guegak punya banyak waktu buat main-main...	Quit the fucking games and tell me where he is.	Couplet	Directional
101	Atau memang lo sengaja ingin main-main sama **orang seperti** gue!	Unless you want to play games with me.	Reduction	Directional
102	Anjing,apaan nih!	What the fuck?!	Transposition	Directional
103	**Lepas**, lepaskan aku.	Let me go!	Reduction	Directional
104	**Dok**, gak apa-apa kan?	**Doc**, are you all right?	Couplet	Directional
105	Terima itu!	Take that, **you fuck.**	Expansion	Directional

Appendix Classification of Translation Proceduresand Meaning Equivalence

No	SL	TL	Procedure	Equivalence
106	Kamu gak apa-apakan?	Are you okay?	Transposition	Directional
107	Ishmael, kamu gak apa-apakan?	Ishmael, are you okay?	Transposition	Directional
108	Kamu kenal gak sih sama orang tadi?	Did you recognize that guy?	Transposition	Directional
109	Reaksi kamu tadi bikin aku khawatir.	Your reaction earlier had me worried.	Transposition	Directional
110	Kalau kamu tinggal di sini sesuatu yang bahaya bakal ngejar kamu lagi.	It could be dangerous for you to stay here.	Transposition	Directional
111	Mungkin ada baiknya kamu ikut aku ke Jakarta?	Maybe it's better for you to come with me to Jakarta?	Transposition	Directional
112	Jakarta?	Jakarta?	Transference	Natural
113	Aku mau kasih tau kamu sesuatu.	I'll show you something.	Transposition	Directional
114	Di dalam otak kamu, ada sesuatu yang tertinggal.	We found foreign particles in your skull,	Modulation	Directional
115	Di celah Hippocampus kamu ada yang gak bisa dikeluarkan.	right by the hippocampus area, and we couldn't extract them.	Modulation	Directional
116	Makanya aku ingin kamu ikut aku ke Jakarta	That's why I want you to come with me to Jakarta.	Expansion	Directional
117	Rumah sakit disana ada fasilitas untuk ngeluarin itu dari kepala kamu.	They have **better** facilities to remove them from your head.	Expansion	Directional
118	Jadi gimana?	What say you?	Modulation	Directional
119	Gimana kalau aku ternyata bukan orang baik-baik?	What if I'm not a good person?	Transposition	Directional
120	Kamu masih peduli sama aku?	**Would** you still be there for me?	Expansion	Directional
121	Ishmael, kamu bukan orang jahat.	Ishmael, you're not a bad person.	Transposition	Directional
122	Makanya aku harus cari tahu siapa aku **sebenarnya**.	That's why I need to find out who I am.	Reduction	Directional
123	Aku janji, apapun **jawabannya**, kita pasti akan ketemu lagi.	I promise, whatever **happens**... we will meet again.	Compensation	Directional
124	Nih, sebelum aku lupa.	Here. Take it.	Compensation	Directional
125	Cuma ada satu nomor disitu.	There's only one number on it.	Transposition	Directional
126	**Jadi** setelah kamu ketemu sama apa yang kamu cari,**kamubisa** nyusulin aku ke Jakarta.	After you find yourself, look me up in Jakarta.	Reduction	Directional
127	Belum pernah ngerasain macet kan.	**Bet you've**never experienced **a real** traffic jam before.	Expansion	Directional

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Appendix Classification of Translation Procedures and Meaning Equivalence

No	SL	TL	Procedure	Equivalence
128	**Jangan nyesel ya** kalau ternyata aku jadi dokter terkenalkamu sudah gak bisa ngecheck gratis lagi.	And if I become a successful doctor, don't expect free checkups.	Reduction	Directional
129	Jangan **Dok**...	Don't...	Reduction	Directional
130	Sudah tenang aja.	**Relax.** Take it easy.	Expansion	Directional
131	Aku gak bakal terlantarin kamu **kok.**	I won't abandon you.	Reduction	Directional
132	Aku akan tunjukin.	I'll show **you again.**	Expansion	Directional
133	Ini X-ray kamu.	These are your x-rays.	Transposition	Directional
134	Partikel ini ada di kepala kamu...	The particles went into your head...	Modulation	Directional
135	Kok bengong?	Are you okay?	Compensation	Directional
136	Gak,aku gak apa-apa.	**It's** nothing. I'm okay.	Expansion	Directional
137	Makasih ya, **Bang.**	Thank you, **sir.**	Functional Equivalent	Directional
138	Hei anak muda!	Over here.	Compensation	Directional
139	Anak muda.	**Here,** kid!	Expansion	Directional
140	Sini.	**Get over** here.	Expansion	Directional
141	Wah, kenapa nih?	What's going on here?	Transposition	Directional
142	Ada apaan?	What's the matter?	Transposition	Directional
143	Mana dia?	Where is he?	Expansion	Directional
144	Abdi?	Abdi?	Transference	Natural
145	Mana dia!	Where is he?!	Expansion	Directional
146	Supirnya....	**They shot** the driver.	Expansion	Directional
147	Kamu dimana?	Where are you?!	Transposition	Directional
148	Mama, Bangun.	Wake up, Mommy.	Transposition	Directional
149	Adek...	**Little girl.**	Functional Equivalent	Directional
150	Jangan sedih.	Don't be sad.	Expansion	Directional
151	Mama sudah samaTuhan.	Mommy is with God now.	Transposition	Directional
152	Mana Abdi?	Where's Abdi?	Expansion	Directional
153	A-Abdi?	Abdi? **Who?**	Expansion	Directional

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No	SL	TL	Procedure	Equivalence
154	Temanmu yang di rumah sakit.	Your friend from the hospital.	Transposition	Directional
155	Dia gak disini.	He isn't here.	Expansion	Directional
156	Dia gak ikut.	He never left.	Modulation	Directional
157	Kenapa?	What is it now?	Transposition	Directional
158	**Starter, starter** lagi.	**Try hitting the pedals.**	Functional Equivalent	Directional
159	Tunggu dulu.	Wait, **dammit.**	Expansion	Directional
160	Mau kemana?	Where are you off to?	Transposition	Directional
161	Sial. Bau banget.	Damn. Smells like shit.	Modulation	Directional
162	Suruh bakar segala lagi.	Burn the bus, he said.	Modulation	Directional
163	Bau banget!	It stinks!	Expansion	Directional
164	Sukurin lo, emang enak.	Sucks to be you.	Modulation	Directional
165	Woi bensin woi!	Pass me the gasoline!	Transposition	Directional
166	Bentar lagi sampai.	It's coming.	Modulation	Directional
167	**Mending lu** tebas-tebasin aja dulu biar gampang dibakar.	Chop them up first so they'll burn easier.	Reduction	Directional
168	Siapa lu?	Who **the fuck** are you?	Expansion	Directional
169	Saya cuma cari teman saya.	I'm just looking for a friend.	Transposition	Directional
170	Oh ya?	Really?	Transposition	Directional
171	Anjing!	Shit.	Cultural Equivalent	Directional
172	Mampus **kau**!	Go fucking die!	Couplet	Directional
173	Mampus.	Go die!	Functional Equivalent	Directional
174	Anjing lo!	Fuck you!	Cultural Equivalent	Directional
175	**Tunggu** pak.	**Hang in there**, sir.	Transposition	Directional
176	Santai **bae**, nak.	Relax, kid.	Reduction	Directional
177	Pak,tunggu pak.	**Please**, sir. Sir! Just hang in there.	Expansion	Directional
178	Sergap.	Get him.	Functional Equivalent	Directional
179	Anjing.	Damn.	Cultural Equivalent	Directional
180	Nih tempat apaan?	What **the fuck** is this place?	Expansion	Directional
181	Ini markas lu ya?	**So**, this is your hideout?	Expansion	Directional

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No	SL	TL	Procedure	Equivalence
182	Ngeri lu asli.	Pretty cool.	Functional Equivalent	Directional
183	**Tapi gua agak habis pikir lu** ngapain **sih** bawa anak kecil kayak gini?	But why bring the little kid, too?	Reduction	Directional
184	Gak adagunanya!	**She's** useless!	Expansion	Directional
185	Lu tau gak billing gue sama bosmu Lee itu apa?	You know what your boss, Lee, told me?	Compensation	Directional
186	**Gua** bawa orang yang diaminta...	Just bring the guy that he asked...	Reduction	Directional
187	Lu **sih** banyak omong.	You talk too much.	Reduction	Directional
188	Dimana anak itu?	Where's the **little** girl?!	Expansion	Directional
189	Konsen.	**Please** focus.	Expansion	Directional
190	Romli, penduduk lokal.	Romli, local resident.	Transposition	Directional
191	Apa hubungannya dengan anda?	He your relation?	Compensation	Directional
192	Sahabat.	A friend.	Synonymy	Directional
193	Oke, **Sahabat.**	Okay, **a friend.**	Synonymy	Directional
194	Sekarang ceritakan apa yang terjadi **di tempat itu?**	Now, tell me, what happened?	Reduction	Directional
195	Di dalam bus itu ada teman saya, Pak.	My friend was in the bus.	Modulation	Directional
196	Sama orang-orang itu.	**She**was with them.	Expansion	Directional
197	Mayat-mayat itu maksudmu?	Those dead people, you mean?.	Transposition	Directional
198	Ya, benar pak dan dia gak ada disitu.	Yes, sir. But I didn't find her.	Modulation	Directional
199	Dia seorang dokter dari Jakarta, namanya Ailin.	She's a doctor from Jakarta, her name's Ailin.	Transposition	Directional
200	Lalu, siapa yang membantai orang-orang **di dalam bus** itu?	So, who killed those people then?	Reduction	Directional
201	Cerita dong.	Go on, tell **me.**	Expansion	Directional
202	Bapak harus percaya sama saya, pak.	Sir, you have to believe me.	Transposition	Directional
203	Saya harus cari teman saya.	I have to find my friend.	Transposition	Directional
204	Saya harus cari Ailin.	I have to find Ailin.	Expansion	Directional
205	Sekarang tinggal kita berdua **disini.**	It's... just us now.	Reduction	Directional
206	Yah?	See?	Functional Equivalent	Directional
207	Berhenti lu ngarang atau gue buang lo ke penjara pedalaman.	Stop bullshitting me or **else** I'll throw you in the fucking brig.	Couplet	Directional

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No	SL	TL	Procedure	Equivalence
208	Kalau bapak tahu tentang saya **semua**, baiklah, ayo pak!	If you know anything about me, then go right ahead!	Reduction	Directional
209	Terserah!	**Do** whatever **you want!**	Expansion	Directional
210	Saya gak punya banyak waktu, **gak punya banyak waktu pak.**	But I don't have time for this.	Reduction	Directional
211	Hei tenang, tenang.	Hey easy, easy**relax.**	Expansion	Directional
212	Kalau kamu tetap bertahan dengan kelupaanmu itu...	Since you insist on being innocent...	Modulation	Directional
213	Oke, sekarang lihat.	Okay, look at this.	Compensation	Directional
214	Siapa dia?	Do you recognize him?	Modulation	Directional
215	Anda pasti kenal dong?	You know him?	Compensation	Directional
216	Untuk membantu ingatanmu saya akan bercerita sedikit.	Let me refresh your memory with a story.	Modulation	Directional
217	Ya siapa tahu kamu pernah mendengarnya.	This story might sound familiar to you.	Modulation	Directional
218	Dulu ada sebuah ceritatentang seorang pemuda yang **sangat** misterius.	There was once a rumor... about a mysterious young man.	Reduction	Directional
219	Ketika dia muncul, selalu meninggalkan jejak pembantaian yang membuat seluruh pantai **berubah menjadi** merah darah.	Every time he appears, he leaves a scene of massacre that turns the whole beach blood blood red.	Reduction	Directional
220	Anak-anak mulai menghilang, anak-anak yang sangat muda antara 6 sampai 10 tahun.	Children, none older than 6 or 10, would disappear as well.	Modulation	Directional
221	**Penasaran**, yang terjadi pada anak-anak itu?	**Do you want to know**what happened to those children?	Transposition	Directional
222	Anak-anak **yang diculik** itu tumbuh dewasa...	Those children grew up.	Reduction	Directional
223	Dididik untuk menjadi penyelundup, perompak, pembunuh.	**They were** bred to become smugglers... Plunderers... **and** killers.	Expansion	Directional
224	Bayangin.	Imagine **that.**	Expansion	Directional
225	Bocah ingusan menjadi gembong kriminal di kepulauan ini.	These brats have a stranglehold on this island.	Transposition	Directional
226	Bajingan.	Sons of bitches.	Couplet	Directional

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No	SL	TL	Procedure	Equivalence
227	**Dan** mereka semua setia sampai mati, untuk teroris misterius **yang menjadi** guru mereka.	Everyone of them willing to die... for their mysterious terrorist master.	Couplet	Directional
228	Sekarang, **kamu tanya.**	Now, **one has to wonder.**	Modulation	Directional
229	Siapa sosok dibalik semua ini?	Who is this person?	Compensation	Directional
230	Di antara **bajingan** pun, dia menjadi sosok yang mengerikan.	Even amongst **criminals**, he's a terrifying figure.	Couplet	Directional
231	Mereka yang hidup untuk mengetahui sedikit tentang dirinya memanggil dia, "Lee."	Few who live to tell the tale... refer to him simply as "Lee."	Modulation	Directional
232	**Dan terus,** apa hubungannya sama saya?	What's it got to do with me?	Reduction	Directional
233	Tanpa senjata, tanpa pengawal.	Unarmed. Unguarded.	Transposition	Directional
234	Coba kamu bayangkan.	Imagine that.	Transposition	Directional
235	Gila **ya.**	Crazy.	Reduction	Directional
236	Tapi, Ishmael.	But **you see**, Ishmael.	Expansion	Directional
237	Ada yang lebih gila...	It gets even crazier...	Transposition	Directional
238	Bapak belum jawab pertanyaan saya.	You haven't answered my question.	Transposition	Directional
239	**Mau** ngomong apa lagi lu **anjing**?	What do you say now, **scum**?	Couplet	Directional
240	**Pak**, saya benar-benar gak kenal dia **pak**.	Listen, I really don't know...	Reduction	Directional
241	Lampunya!	**Turn** the lights **backon!**	Expansion	Directional
242	Ada apa ini **anjing**?	What **the fuck** is going on?	Couplet	Directional
243	Siapa lu?	Who are you?	Expansion	Directional
244	Aku...	I am...	Expansion	Directional
245	Ayo, maju.	Come on, **let's go.**	Expansion	Directional
246	Nyalain lagi lampunya.	Turn the power back on.	Transposition	Directional
247	Dimana lu?	Where **thefuck** are you?	Expansion	Directional
248	Gua masih mau main.	I still wanna play.	Expansion	Directional
249	Anjing, pinter juga...	Ah, fuck. Not bad...	Couplet	Directional
250	Bro.	Bro.	Transference	Natural
251	Lu tahu gak, gue apain cewek lu?	Wanna know what I did to that bitch of yours?	Transposition	Directional

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No	SL	TL	Procedure	Equivalence
252	Anjing!	Fuck **you**!	Couplet	Directional
253	Jadi, kamu yang tolongin Abdi.	So, you're the one? Abdi's savior.	Compensation	Directional
254	Siapa dia **sebenarnya**?	What is he **to you**?	Modulation	Directional
255	Namanya baguskan, Abdi.	A good name, Abdi.	Transposition	Directional
256	Seharusnya dia setia.	It's supposed to mean loyalty.	Modulation	Directional
257	Anda siapa?	Who are you?	Transposition	Directional
258	Jangan dibunuh.	Don't kill **him.**	Expansion	Directional
259	Bilang dia, perempuannya ada disini.	Tell him we got his woman.	Modulation	Directional
260	Tejo?	Tejo?	Transference	Natural
261	Saya masih di sini.	I'm still here.	Expansion	Directional
262	Saya akan datang.	**And** I'll be coming.	Expansion	Directional
263	Kamu masih ingat ayah kan, Abdi?	You still remember **your** father, right, Abdi?	Expansion	Directional
264	Lepasin dia!	Let her go!	Transposition	Directional
265	Dengarkan?	**You** hear that?	Expansion	Directional
266	Sudah ingat lu sekarang?	Do you remember it now?	Transposition	Directional
267	Semua kenangan di tempat sialanitu?	All the memories from that fucking place?	Transposition	Directional
268	Kita dijatuhin dalam sumur itu.	He threw us into that well.	Modulation	Directional
269	Itulah yang bikin dia beda dari bajingan-bajingan lainnya.	It's what separates him from other scum.	Transposition	Directional
270	Dia rebut kita dari orang tua kita.	He took us from our parents.	Transposition	Directional
271	Ngajarin kita bertahan hidup dan membunuh.	**He** taught us **how to** survive and **how to kill**.	Expansion	Directional
272	Berhari-hari, bahkan berminggu-minggu, **kita gak** dikasih makan, gak dikasih minum.	Days, even weeks, without food. Without water.	Reduction	Directional
273	Tapi penderitaan itulah yang bikin kita jadi saudara.	Yet... it's that very suffering that turned us into brothers.	Transposition	Directional
274	Tapi akhirnya gak seperti itu kan.	That's not how it ends though.	Transposition	Directional

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No	SL	TL	Procedure	Equivalence
275	Sebotol air bisangerubah bocah menjadi seorang pembunuh.	A bottle of water could turn **desperate** kids into murderers.	Couplet	Directional
276	Sang ayah dari neraka.	**Hence**, the father from hell.	Expansion	Directional
277	**Kalau lu tahu dia sebangsat itu**, kenapa lu masih ngebelain dia?	**If you know all about it**, why are you still on his side?	Compensation	Directional
278	Setiap orang harus milih.	Everyone has to choose **a side**.	Expansion	Directional
279	**Dan ini** takdir gue ikut dengan si bangsat itu.	Following that fucker is my fate.	Couplet	Directional
280	Ngapain **juga** lu **balik** ketempat ini?	Why are you here?	Reduction	Directional
281	Gue bakal kasih lu kesempatan untuk mundur.	Back off and I'll let you live.	Modulation	Directional
282	Besi...	Besi...	Transference	Natural
283	Gua gak bisa mundur.	I can't back off **now**.	Expansion	Directional
284	Karena Dokter itu?	**All this** for the doctor?	Expansion	Directional
285	Seperti yang lu bilang, setiap orang harus milih.	Like you said, everyone has to choose **a side**.	Expansion	Directional
286	Ini gak akan semudah Tejo dan Tano.	This won't be as easy as Tejo or Tano.	Transposition	Directional
287	Bagus, Abdi.	Well **done**, Abdi.	Expansion	Directional
288	Besi selalu ngebelain kamu.	Besi was always on your side.	Transposition	Directional
289	Ini balasannya?	And this is how you repay him?	Transposition	Directional
290	Kamu ngemecah-belahin kita, Abdi!	You're tearing us apart, Abdi!	Transposition	Directional
291	**Kamu pasti masih** ingat aku **kan**, Abdi?	Remember me, Abdi?	Reduction	Directional
292	Atau **sekarang** aku harus panggil kamu Ishmael?	Or should I call you Ishmael?	Reduction	Directional
293	Dimana Ailin?	Where's Ailin?	Expansion	Directional
294	Aku gak tau mana yang membuat aku lebih sedih.	I don't know which makes me sadder,	Transposition	Directional
295	Ngelihat kamu membantai**semua saudara** kamu	Watching you killing your own...	Reduction	Directional
296	atau kamu kayak gini sekarang.	or seeing the **sorry** state you're in now.	Expansion	Directional
297	Kamu tahu dulu kita sedekat apa?	**Do** you know how close we were?	Expansion	Directional
298	Kenapa semua itu harus berubah, Abdi?	Why does it have to change, Abdi?	Transposition	Directional
299	Mungkin karena kamu yang naruh peluru di kepalaku.	Probably because you put a bullet in my head.	Transposition	Directional

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No	SL	TL	Procedure	Equivalence
300	Kamu yang ngekhianatin ayah, kan?	You betrayed father, right?	Reduction	Directional
301	**Dan** kalau kamu suruh aku milih, kamu tahu kan, aku akan pilih siapa?	If you ask me to choose... you know whom I would choose	Reduction	Directional
302	Rika, udahlah Rika.	Rika... this has been going for far too long.	Modulation	Directional
303	Aku gak mau ngebunuh lagi.	I don't wanna kill anymore.	Expansion	Directional
304	Dia gak ada hubungannya dengan semua ini.	Leave Ailin out of this.	Modulation	Directional
305	Kalau kamu benar-benar mau ketemu sama dia...	Since you want her that bad...	Modulation	Directional
306	Cukup, Rika.	**That's** enough, Rika.	Expansion	Directional
307	Kamu ingat?	Remember **this place?**	Modulation	Directional
308	Dulu kita suka latihan disini.	We trained here as kids.	Compensation	Directional
309	Dari kecil aku selalu kagum sama kamu, Abdi.	Even then, I always admired you, Abdi.	Compensation	Directional
310	Itu momen terindah **dalam hidupku.**	Those were the happiest moments.	Reduction	Directional
311	Dengarin aku.	Listen to me.	Transposition	Directional
312	Kamu gak usah disini lagi sama Lee.	You can get away from Lee.	Modulation	Directional
313	Kamu bisa milih untuk bebas.	You have the choice to be free.	Modulation	Directional
314	Sekarang kita impas.	Now... we're even.	Expansion	Directional
315	**Gue ingat** kau besarkan kita jadi serigala.	You raised us to be wolves.	Reduction	Directional
316	Hidup kita cuma membawa kematian.	All we were good for was killing.	Modulation	Directional
317	Mungkin.	Maybe **so.**	Expansion	Directional
318	Tapi semua sudah terbukti.	But **it's** all apparent now.	Expansion	Directional
319	Kau bukan seorang legenda, **dan kau** bukan seorang anak ayah.	You're neither a legend, nor a father	Reduction	Directional
320	**Tapi** cuma orang tua yang beraninya sama anak kecil.	Just an old man who bullies little kids.	Reduction	Directional
321	Pada akhirnya lu ngelakuin kesalahan kan.	In the end you made a mistake.	Transposition	Directional
322	Kita selesaikan.	We'll settle **this.**	Expansion	Directional
323	Gue sudahsampai.	I'm already here.	Transposition	Directional

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No	SL	TL	Procedure	Equivalence
324	Sembunyilah.	Go hide **in the corner**.	Expansion	Directional
325	Dimana kuncinya ini?	Where's the key?	Transposition	Directional
326	Bangun.	Get up.	Transposition	Directional
327	Ayo, bangun.	Come on, get up.	Functional Equivalent	Directional
328	Balik badan.	Turn around.	Transposition	Directional
329	Balik badan!	**I said**, turn around!	Expansion	Directional
330	Diam!	Stay still!	Transposition	Directional
331	Anjing lu!	Fucking bitch!	Cultural Equivalent	Directional
332	Gua bunuh lu berdua.	You're both dead!	Modulation	Directional
333	Anjing!	Bitch!	Cultural Equivalent	Natural
334	Pake aja ga bisa lo!	You can't even shoot.	Modulation	Directional
335	Kita keluar dari sini.	Let's get the hell out.	Modulation	Directional
336	Ayo.	Let's go.	Functional Equivalent	Directional
337	**Lewat** sini.	This way.	Reduction	Directional
338	Apa itu?	What was that?	Expansion	Directional
339	Ini aku.	It's me.	Expansion	Directional
340	Ailin, kamu gak apa-apa kan?	Ailin, are you all right?	Transposition	Directional
341	Aku **cuma mau** minta maaf.	I'm so sorry.	Reduction	Directional
342	Kamu gak apa-apa kan?	Are you hurt bad?	Modulation	Directional
343	Diam!	Shut up!	Transposition	Directional
344	Ailin, sabar.	Ailin, please calm down.	Expansion	Directional
345	Kita mau keluar **dari sini.**	We're leaving.	Reduction	Directional
346	Kita pasti keluar dari sini, Ailin.	Yes, we will leave.	Modulation	Directional
347	Kamu salah satu dari mereka.	You're one of them.	Expansion	Directional
348	Kamu sama seperti mereka!	You are exactly like them!	Expansion	Directional
349	Kamu benar.	You're right.	Expansion	Directional
350	Semua yang aku lakuin supaya lepas dari mereka, **semuanya** bawa aku kehari ini, detik ini.	Everything that I've done to get away from them... brought me to this day, this very second.	Reduction	Directional
351	Kamu pernah nyelamatin aku.	You saved me before.	Transposition	Directional

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No	SL	TL	Procedure	Equivalence
352	Sekarang aku minta tolong selamatin aku sekali lagi.	I need you to save me one more time.	Modulation	Directional
353	Bangun **kak**!	Wake up!	Reduction	Directional
354	Rika mana?	Where's Rika?	Transposition	Directional
355	Dia mati **juga**?	Is she dead?	Couplet	Directional
356	Kamu bunuh dia?	You killed her?	Transposition	Directional
357	Dia sudah lama mati.	She died a long time ago.	Transposition	Directional
358	Sejak lu tarik dia dari sumur itu.	From the moment you pulled her out of that well.	Transposition	Directional
359	Dan sejak lu, taruh tangan lu ke mereka.	**All of them died when** you first laid your hands on them.	Expansion	Directional
360	Jangan tutup mata kamu, Ishmael.	Don't close your eyes, Ishmael.	Transposition	Directional
361	Lihat aku terus.	Just look at me.	Transposition	Directional
362	Jangan tinggalin aku.	Don't leave me.	Transposition	Directional
363	**De javu** rasanya.	This feels **familiar**.	Synonymy	Directional
364	Gimana Jakarta?	**So**, how's Jakarta?	Expansion	Directional
365	Tempat tidurnya lebih nyaman.	**At least** the bed's better **this time**.	Expansion	Directional
366	Tunggu sampai kamu keluar **dari sini**.	Just wait until you get out.	Reduction	Directional
367	Pasti ajaib stresnya.	You've experienced nothing yet.	Compensation	Directional
368	Jangan bikin aku nunggu dua bulan lagi.	Don't make me wait another two months **this time**.	Expansion	Directional
369	Tulis aja...	You should write...	Transposition	Directional

Lampiran 3: Berita Acara

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BERITA ACARA BIMBINGAN SKRIPSI

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4. Judul Skripsi   Translation Procedures Applied in the Subtitle of *Headshot* Movie

5. Tanggal Mengajukan   : 2017
6. Tanggal Selesai Revisi : 2018
7. Nama Pembimbing   : Yana Shanti Manipuspika, M.App.Ling
8. Keterangan Konsultasi:

No.	Tanggal	Materi	Pembimbing	Paraf
1	09-10-2017	Pengajuan tema skripsi	Yana Shanti Manipuspika, M.App.Ling	
2	31-10-2017	Pengajuan bab I	Yana Shanti Manipuspika, M.App.Ling	
3	07-11-2017	Revisi bab I	Yana Shanti Manipuspika, M.App.Ling	
4	10-11-2017	Pengajuan bab II	Yana Shanti Manipuspika, M.App.Ling	
5	24-11-2017	Revisi bab I-II	Yana Shanti Manipuspika, M.App.Ling	
6	11-12-2017	Pengajuan bab I-III	Yana Shanti Manipuspika, M.App.Ling	
7	01-03-2018	Revisi bab I-III	Yana Shanti Manipuspika, M.App.Ling	
8	15-03-2018	ACC Seminar Proposal	Yana Shanti Manipuspika, M.App.Ling	
9	21-03-2018	Seminar Proposal	Yana Shanti Manipuspika, M.App.Ling	

10	26-03-2018	Revisi Seminar Proposal	Yana Shanti Manipuspika, M.App.Ling	
11	24-04-2018	Pengajuan bab IV	Yana Shanti Manipuspika, M.App.Ling	
12	14-05-2018	Revisi bab IV	Yana Shanti Manipuspika, M.App.Ling	
13	30-05-2018	Pengajuan bab V	Yana Shanti Manipuspika, M.App.Ling	
14	31-05-2018	ACC Seminar Hasil	Yana Shanti Manipuspika, M.App.Ling	
15	08-06-2018	Seminar Hasil	Yana Shanti Manipuspika, M.App.Ling	
			Dra. Sri Endah Tabiati, M.Ed	
16	26-06-2018	Revisi Seminar Hasil	Yana Shanti Manipuspika, M.App.Ling	
17	27-06-2018	ACC Ujian Skripsi	Yana Shanti Manipuspika, M.App.Ling	
18	04-07-2018	Ujian Skripsi	Yana Shanti Manipuspika, M.App.Ling	
			Dra. Sri Endah Tabiati, M.Ed	
19	11-07-2018	Revisi Ujian Skripsi	Yana Shanti Manipuspika, M.App.Ling	
			Dra. Sri Endah Tabiati, M.Ed	
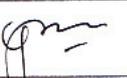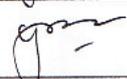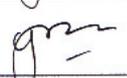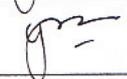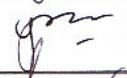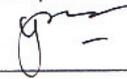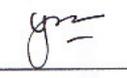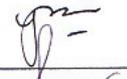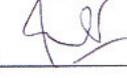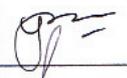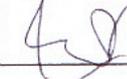
9. Telah dievaluasi dan diuji dengan nilai: B+

Malang, 04 Juli 2018

Mengetahui,
Ketua Jurusan Bahasa dan Sastra

Dosen Pembimbing

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