



**THE USE OF GOTTLIEB'S SUBTITLING STRATEGIES
IN SUBTITLING FIGURATIVE LANGUAGE IN *NOW YOU SEE ME 2* MOVIE
INTO INDONESIAN AND THE DEGREES OF SEMANTIC EQUIVALENCE**

A THESIS

**submitted in partial fulfillment of the requirements
for the degree of *Magister Pendidikan* degree in English Language Education**

by

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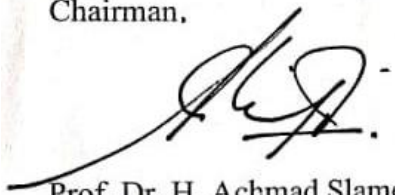
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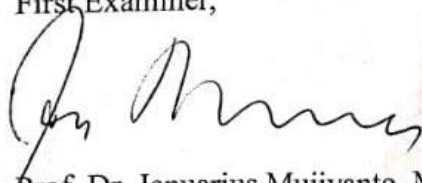
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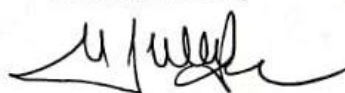
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Menyatakan bahwa yang tertulis dalam tesis berjudul “The Use of Gottlieb’s Subtitling Strategies in Subtitling Figurative Language in *Now You See Me 2* Movie into Indonesian and The Degrees of Semantic Equivalence” ini benar-benar karya saya sendiri, bukan jiplakan dari karya orang lain atau pengutipan dengan cara-cara yang tidak sesuai dengan etika keilmuan yang berlaku, baik sebagian atau seluruhnya. Pendapat atau temuan orang lain yang terdapat dalam tesis ini dikutip atau dirujuk berdasarkan kode etik ilmiah. Atas pernyataan ini saya secara pribadi siap menanggung resiko/sanksi hukum yang dijatuhkan apabila ditemukan adanya pelanggaran terhadap etika keilmuan dalam karya ini.

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Yang membuat pernyataan,



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MOTTO AND DEDICATION

Motto:

Subtitling strategies become an important thing for understanding both of the implicit and explicit meaning from source text into target text.

Dedication:

This thesis is dedicated to my beloved college, Universitas Negeri Semarang.

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ABSTRACT

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Keywords: Subtitling Strategies, Figurative Language, Degrees of Semantic Equivalence

There are so many popular movies in Indonesia which come from Hollywood (western countries). They use English as their language. One of the movies we can find is *Now You See Me 2* Movie. The movie talks about the life of magicians. Sometimes, figurative language is used inside the dialogues between the characters. Meanwhile, it is not easy for Indonesian people to understand English well because Indonesian people consider English as a foreign language. It is why subtitling becomes very important to help Indonesian people to understand about the language used in the movie.

In the process of subtitling, there are several subtitling strategies used along the movie. Thus, one of the aims of this study is to explain the subtitling strategies used in subtitling figurative language in the movie and the degrees of semantic equivalence. Not only that, this study also explains the relationship between the subtitling strategies and the degrees of semantic equivalence. Then, the figurative language theory is proposed by Perrine (1997), the subtitling strategies theory is proposed by Gottlieb (1998), and the theory of semantic equivalence is developed by Bell (1991).

This study belongs to qualitative descriptive research. To collect the data, the writer used transcription and a table of tabulated script. Transcription was used to transcribe all the dialogue into a transcript. Then, it was tabulated into a table which had been set. All the data was analyzed through transcribing, reading, categorizing, analyzing, interpreting, and drawing conclusion.

The result showed that there were 94 utterances of figurative language. From 94 utterances, there were 9 subtitling strategies used; they were Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, Decimation, Deletion, and Resignation Strategies. The most frequently used subtitling strategy was Paraphrase Strategy that shared 39.4%. It was used in 37 excerpts. Then, the result of Equivalent category of semantic equivalence showed that Fully Equivalent shared 42.5%, Increased Meaning shared 29.8%, and Decreased Meaning shared 7.4%. The category of Non-Equivalent showed that Different Meaning shared 16% and No Meaning shared 4.3%. The Equivalent category shared 80.8% of total 100%. It meant that overall of the translation result was mostly equivalent. For the relationship between subtitling strategies and degrees of semantic equivalence, it went back to the main characteristic of the subtitling strategies.

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CHAPTER I

INTRODUCTION

This chapter deals with background of the study, reason for choosing the topic, research problems, significance of the study, scope of the study, and the definitions of key terminologies.

1.1. Background of The Study

Language is the most important thing to share or transfer information. In everyday life we cannot escape from the communication with other people in our environment both in spoken or written form (Hartono, 2014, p. 249). People can understand what the others are talking about of both language, through good language development. Sharing or delivering information to others can be said as not always easy. Sometimes, it makes some problems because the language is not delivered clearly. A problem that is possible to make this condition is the difference of the language usage of two people or more. They never understand because they come from different race, place, culture or country. The Indonesian translators, in their efforts to render humor in the Indonesian translation, have to make some adjustments because of some cultural as well as readability considerations (Yuliasri, 2014, p. 226). When they use the different language and there is no one who understand what the other is talking about, the purposed information can not be delivered well.

Furthermore, when two persons do an act of interactive communication, they need a common facility called language. If such facility is not available, they require a third person who is capable of bridging the gap in conveying messages through a medium called translation (Mujiyanto, 2011, p. 57). So, the solution for understanding the language used by the others which are not understandable for us is translating the language used by the other into our language. It makes the information understandable for us, so the main points can be received well.

Translation itself is process of transferring information from one language to the other language. Brislin (1976) said that translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf.

The other expert, Wilss (1982) said that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. It implies that translating is not just to convert language from one language to the other language, but also the translator has to consider many aspects of language, such as syntactic, pragmatic, and semantic to convert the source text into target text.

The purpose of translation itself is to make a language can be understood by the others in their language. The French translation theorist Daniel Gouadec (2002)

has long elaborated a vision in which translation problems are solved by getting as much information prior to translating anything. The translation must be clear. It must be able to cover all of the meaning of the information inside the source text. The meaning itself does not always refer to meaning in the dictionary; purpose, content, style, and culture is part of the meaning of translation.

Translating is not easy to do. Sometimes, translating one language to another language is done without any techniques used by the translator. It causes so many mistakes of the meaning in target text then the result will not be appropriate with the meaning of the source text. Thus, it requires the translator of the mastery of reading comprehension in the source language and writing in the target language (Yuliasri, 2015, p. 389). In order to translate accurately, it needs the translation techniques to be acquired. There are so many experts who stated about translation techniques. For example, there is a Vinay and Dabelnet theory about translation techniques in 1996 stated that there are seven translation techniques; they are 'borrowing', 'calque', 'literal translation', 'transposition', 'modulation', 'equivalence' and 'adaptation'. Fawcett (1997) also supports that those seven techniques can be applied at the linguistic level of lexis, grammar, and text. In the other hand, there are several translation techniques which were developed by Molina and Albir (2002); they are adaption, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution (linguistic, paralinguistic), transposition, and variation.

Moreover, when we talk about translation, there are many people who always talk about equivalence. Equivalence always becomes a crucial thing discussed among experts. According to Hornby (1988), for the last 150 years, the word "equivalence" in English has been used as a technical term in different kinds of exact sciences to refer to a number of scientific phenomena or processes. Equivalence here means the degrees of the word or phrase of the target text refers to the source text.

Still, the paradigms of equivalence have nevertheless consistently conflicted with the inherent indeterminacy of translation, as manifested in the simultaneous viability of several different and equally valid renditions for the one start text (Quine, 1960, 2013, p. 27). It implies that equivalence in translation is very crucial part for translators in the translation process. They have to consider what should they do to keep the meaning as close as possible to the source text to be good translator.

As we know that there are so many things that have to be understood for being a good translator. As revealed from the interview with the Senior Editor, they manipulate the text in order to conform to the cultural norms for readers' acceptability (Yuliasri, 2017, p. 107) . A translator must be smart and flexible to arrange their mind to do translating. Not only smart and flexible, a translator must understand many materials of works. As we know that there are so many works must be translated using high proficiency and competence to do; for example are novel, short story and film. Translating literary texts, including narrative texts, has a noticeable difference when compared to translate non-literary texts. (Hartono,

2014, p. 666). Sometimes, there are so many kinds figurative language found in many works to make them stylistic. According to Perrine (1977), figurative language is figure of speech a way of adding extra dimensions to language. It is used by the poets because figurative language can say the words what they want to say through interesting expressions, implicit meaning, and attractive.

Likewise, Abrams (1999) states that figurative language is a conspicuous departure from what users of language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. It implies that figurative language can make the meaning of language used becomes special and gives unusual meaning inside. When a literary work is made and consists of figurative language inside, the work becomes different and interesting.

Meanwhile, *Now You See Me 2* is a 2016 American heist thriller film directed by Jon M. Chu and written by Ed Solomon. The film stars an ensemble cast that includes Jesse Eisenberg, Mark Ruffalo, Woody Harrelson, Dave Franco, Daniel Radcliffe, Lizzy Caplan, Jay Chou, Sanaa Lathan, Michael Caine and Morgan Freeman. It is sequel to the 2013 film *Now You See Me* and follows the Four Horsemen who resurface and are forcibly recruited by a tech genius to pull off an almost impossible heist. This is the second installment of the film series (Wikipedia, 2017).

The writer is interested in analysing the figurative language used in the *Now You See Me 2* Movie. For the writer, it gives different challenges considering of translation does not mean only change the word by word; it is about how to keep

the content, culture, and the real meaning of the sentences of the source text into target text. Then *Now You See Me 2* Movie has different culture with us, as Indonesian. It can be important material for learning another culture too.

The writer wants to reveal the subtitling strategies in subtitling the figurative language in *Now You See Me 2* movie. The focus is on the subtitle of the movie. Not only the subtitling strategies, but also the equivalence between figurative language in source text and target text become the topics of this study. In addition, this study digs deeper about the relationship between the subtitling strategies used in *Now You See Me 2* and the degrees of semantic equivalence. It emphasizes on how the translator translates the subtitle of the figurative language into Indonesian.

1.2. Reason for Choosing The Topic

Translation is very crucial to be understood by translators. It converts one language into another language. It must be able to keep the meaning as close as possible to the meaning in source text. It is not easy to be done. The further reason is *Now You See Me 2* Movie has so many figurative language used inside. In the study, the writer has several reasons why this investigation should be conducted:

- 1.2.1. To explain the subtitling strategies used in subtitling figurative language used in *Now You See Me 2* Movie.
- 1.2.2. To help the readers have a better understanding of the degrees of semantic equivalence in subtitling figurative language in *Now You See Me 2* Movie.

- 1.2.3. To help the readers have a better understanding about the relationship between the subtitling strategies and the degrees of semantic equivalence in subtitling figurative language in *Now You See Me 2* Movie.

1.3. Scope of The Study

The study focuses on Gottlieb's subtitling strategies and its degrees of semantic equivalence of figurative languages in words, phrases, clauses, or sentence in the subtitle of *Now You See Me 2* Movie in English version into Indonesian version.

1.4. Research Problems

The research problems in this study are below:

- 1.4.1. How are Gottlieb's subtitling strategies used in subtitling figurative language in *Now You See Me 2* Movie?
- 1.4.2. How is one of Gottlieb's subtitling strategies mostly used in subtitling figurative language in *Now You See Me 2* Movie?
- 1.4.3. How are the degrees of semantic equivalence of the original figurative language and translated figurative language in *Now You See Me 2* Movie?
- 1.4.4. How are the relationship between Gottlieb's subtitling strategies and the degrees of semantic equivalence in subtitling figurative language in *Now You See Me 2* Movie?

1.5. Objectives of The Study

The objectives of the study can be obtained by the following targets:

- 1.5.1. To analyse Gottlieb's subtitling strategies used in subtitling figurative language in *Now You See Me 2* Movie.
- 1.5.2. To analyse one of Gottlieb's subtitling strategies mostly used subtitling figurative language in *Now You See Me 2* Movie.
- 1.5.3. To analyse the degrees of semantic equivalence of the original figurative and translated figurative language in *Now You See Me 2* Movie.
- 1.5.4. To analyse the relationship between Gottlieb's subtitling strategies and the degrees of semantic equivalence in subtitling figurative language in *Now You See Me 2* Movie.

1.6. Significance of The Study

This study is expected to give benefits in the field of inter-lingual translation, especially in subtitling strategies. Then, the significances of the study can be seen from theoretical, practical and pedagogical aspect as follow:

1.6.1. Theoretical Significance

Theoretically, this study gives the knowledge and the explanation of Gottlieb's subtitling strategies, the degrees of semantic equivalence, and the figurative language used in the *Now You See Me 2* Movie. Furthermore, it gives the more information about language development on inter-lingual translation especially in the relationship between the subtitling strategies and the semantic equivalence.

1.6.2. Practical Significance

Practically, this study gives benefit to the students who learn about translation, especially on inter-lingual subtitling. Furthermore, the students are able make this study be one their references to practice in subtitling figurative language in the other movies or shot movies. It helps students on how to be a good translator especially when they face figurative language in the source text. The other researchers also can practice by themselves to look for the relationship of subtitling strategies and degrees of equivalence.

1.6.3. Pedagogical Significance

Pedagogically, this study can help the students to improve their feeling to consider which one of the subtitling strategy is appropriate to translate a term in English into Indonesian. Furthermore, this research provides an approach to the next researchers who want to develop the research in the topic of Gottlieb's subtitling strategies, figurative language, and its degrees of semantic equivalence.

1.7 Outline of The Study

Outline of this study entitled "The Use of Gottlieb's Subtitling Strategies in Subtitling Figurative Language in *Now You See Me 2* Movie into Indonesian and The Degrees of Semantic Equivalence" consists of five chapters. They are Chapter I, Chapter II, Chapter III, Chapter IV, and Chapter V.

Chapter I is the introduction of this study. This chapter is started by giving the story why subtitling strategies become very important for Indonesian people in

the background of study. One of the reason is there are so many popular movies that come from western countries. The language which is used in the movies is English. To make English is easier to be understood by Indonesian people, it needs subtitle to help them. By reading the subtitle on the screen, it makes the audiences/viewers understand about the points that are spoken by the characters in the movie. Then, it is also followed by the topic of figurative language and the degrees of semantic equivalence. Sometimes, figurative language is used by the author to make the language more poetic but it gives obstacles for Indonesian people to understand the points of the conversations between the characters in the movie. Moreover, there are four research problems in this study; they are about Gottlieb's subtitling strategies, figurative language, and their degrees of semantic equivalence. By achieving the objective, this study is expected to contribute significantly in term of theoretical, practical, and pedagogical matters. The scope of the study includes the Gottlieb's subtitling strategies, figurative languages, and their degrees of semantic equivalence. For the definitions of this study, there are the definitions of translation, subtitling strategies, figurative language, degrees of semantic equivalence, and *Now You See Me 2* Movie. The last, this chapter gives the summary from Chapter I to Chapter 5.

Chapter II deals with the review of related literatures or underlying theories dicusses Gottlieb's subtitling strategies, figurative language, and the degrees of semantic equivalence. It consists of previous studies, theoretical reviews, and theoretical framework. The previous studies are divided into 3 focuses; they are figurative language, subtitling strategies, and the degrees of semantic equivalence.

The previous studies of this study consist of 76 previous studies that are taken from 22 international journal articles, 24 accredited national journal articles, and 30 national journal articles. Furthermore, this chapter is continued by giving the theoretical reviews; they are notion of translation, multimodality in translation, dubbing, subtitling, types of subtitling, subtitling standardization, subtitling strategies, equivalence in subtitling, semantic equivalence, and figurative language. In addition, this chapter also gives the theoretical framework of this study process.

Chapter III explains the methodology of the research which consists of research assumptions, research design, subject and object of the research, role of researcher, unit of analysis, research instruments, procedures of collecting data, procedures of analyzing data, procedures of reporting the results, and triangulation. This study is descriptive qualitative study. The subject of this study is the characters of *Now You See Me 2* Movie and the subject of this study is the figurative language which is delivered by them. The scope of this study is the figurative language used in the subtitle of this movie. Moreover, the instruments of this study are Gottlieb's subtitling strategies theory (2001), Perrine (1997) and McArthur (1992) theory about figurative language, and degrees of semantic equivalence theory by Bell (1991). The data is analyzed by transcribing, reading, categorizing, and analyzing. Furthermore, the writer uses expert judgment of triangulation for making the data valid.

Chapter IV discusses research findings, item analysis, data analysis, and discussion of the research findings. In discussing the findings, the writes show the result of the data analysis. It includes the figurative language, the subtitling

strategies, and the degrees of semantic equivalence. Each of the focus is analyzed deeply to give the give the best result of this study. The analysis is done deeply. After the results have been gotten, each result of the analysis is put into a table. The table mentions the number and its percentage. Moreover, the discussion in this chapter is made by looking at the result of the findings. Discussion gives a view by looking at another perspective. In this phase, the writer gives the perspective of another researchers who had made researches about figurative language, subtitling strategies, and the relationships between figurative language and subtitling strategies.

Chapter V presents conclusion and suggestion. Eventually, the writer presents the conclusions and some suggestions related to the study. In the part of conclusion, the writer gives conclusion to answer the research questions of this study; they are about Gottlieb's subtitling strategies used in *Now You See Me 2* Movie, the most dominant subtitling strategies used in *Now You See Me 2* Movie, the degrees of semantic equivalence between source text (English) and target text (Indonesian) found in *Now You See Me 2* Movie, and the relationship between the subtitling strategies and the degrees of semantic equivalence in *Now You See Me 2* Movie. Furthermore, the suggestions of this study is given in two different ways; they are theoretically and practically.

CHAPTER II

REVIEW OF RELATED LITERATURE, THEORETICAL REVIEWS, AND THEORETICAL FRAMEWORK.

This chapter consists of three main topics; they are previous studies, reviews of theoretical studies, and theoretical framework. The section of previous studies explains and mentions about the studies which have same topic but there are several differences. The purpose of the review of related literature is to find out the differences among them. The differences can be the object of the study, variable in the research or the design of the research.

2.1 Review of Related Literature

Review of related literature consists of two points. They are previous studies and the definition of key terminologies. Both of the points are explained in detail as follow:

2.1.1. Previous Studies

The previous studies are divided into three focuses; the first is about subtitling strategies, the second is figurative language, and the last is the degrees of semantic equivalence. Furthermore, the writer has chosen the appropriate research to this research. The previous studies are as follow:

There were so many previous studies about subtitling process. Hosseinnia (2014), Lestianawati, Rudi & Ahmad (2014), Liu (2014), Matkivska (2014),

Szarkowska & Żbikowska (2014), Fitria (2015), Jatmika (2015), Lv & Min (2015), Kianbakht (2016), Al – Dabagh (2017), Temidayo (2017), Mujiyanto (2018), and Mujiyanto & Sri (2018) conducted studies about Audio Visual Translation (AVT). Most of them focused on how to improve and develop the strategies in subtitling process as audio-visual translation for developing translation. Subtitling as one kind of Audio Visual Translation should be comprehensible, accurate and gave the proper impression of the action on the screen. The translator should synchronize between the spoken words on the screen and the action by controlling the limitation of words and the size of words on the screen.

Moreover, Dharma (2014), Simanjuntak & Basari (2016), Xinya (2016), and Yuliasri & Hartono (2014) conducted studies about subtitling strategies in movie. They were subtitling strategies in subtitling *Shawshank Redemption* movie, *Real Steel* movie, *Belle Isle* movie. The study focused on exploring the subtitling strategies and the efficiencies were used in the movies by analyzing the translation process in terms of linguistics and cultural views. The results of the studies showed that the theory of subtitling strategies helped in the translation much to reach the maximum result in the terms of linguistics and cultural views even though not all the subtitling strategies were used in the subtitling process.

Hartono (2009), Zhang & Liu (2009), Dastjerdi & Rahekhoda (2010), Natarina (2012), Hosseinnia (2014), Hastuti (2015), Sharif & Alireza (2015), Tabrizi, Azizeh, & Hossein (2015), Bąk and Gwózdź (2016), Hooman & Mohammad (2017), and Senja (2015) did studies about subtitling strategies; the subtitling strategies were specific on Gottlieb's subtitling strategies. The objects of

the studies were movies, novels, and language comparison. The studies dealt with the implementation of Gottlieb's subtitling strategies found in the objects of the studies. The subtitling strategies discussed in the studies were expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The results showed that all Gottlieb's theory of subtitling strategies were able to be applied. There were several subtitling strategies which were dominant depending on the object of the studies.

There was a study which was done by Yinhu (2011). The study was about equivalence in subtitling. It explained of the features and necessity in translation equivalence. The purpose of the study was to give deeper assumption about necessity and features of the equivalence in Translation. From the study, it showed that equivalence was not as an identity as scientific sense. Sometimes equivalence was understood as the similarity of approximation between one languages.

Liu (2012), Hartono (2013), and Fathi & Reza (2014) conducted the term of subtitling process in subtitling cultural context. The studies explained the requirements and constraints of subtitling in cultural context which was very complicated seeing that each country had their own cultures and they were different and unique. From the result, translators had two choices on how to translate cultural messages; the first was by translating literally to get maximum cultural message and the second was by adapting to the target-culture to raise a similar effect with the source text.

Abuarrah (2015), Alharthi (2016), and Khalaf (2016) conducted studies about the challenges and strategies in subtitling. The studies revealed the issues in

the subtitling process between languages. There were several challenges on subtitling they were technical challenges (time, space, spotting, position on the screen, and font), cultural challenges, and linguistic challenges. Those challenges should be handled by translators well in order to make the subtitle appropriate with the screen and to evoke the similar meaning as well as the source text.

Previous studies about analysis of figurative language were derived by Budi yana & Rakhmawati (2013), Dang (2013), Sharndama and Suleiman (2013), Patel (2014), Setiawan (2014), Setiawan (2014), Tyas (2014), Nurdiana (2015), Darmayasa (2016), Edyawati, Rufinus & Suhartono (2016), Fitri & Nursyamsu (2016), Salwa (2016), Simanjuntak Pipit & Andi (2016), Suryasa (2016), Apriono (2017), Hariyanto (2017), Kendenan (2017), Safei & Dastjerdi (2017), Siallagan, Manurung, and Sinaga (2017), Ardiansyah & Vidya (2018), and Pribadi (2018). Moreover, there were also several studies were delivered to analyze figurative language but only focused on metaphor and irony. The studies were conducted by Hartono (2010), Fadaee (2011), Reyes, Rosso, and Buscaldi (2012), and Mohaghegh and Dabaghi (2013). Most of them were aimed to analyze figurative language found in songs, music albums, novels, movies, or mass media. The results of the studies were very unique. Each work had its own specialization in using figurative inside. In works such as songs, music albums, novels, movies, the figurative language which was used mostly was metaphor. Meanwhile, hyperbole was mostly used in mass media. There were also studies were only analyzed in specific figurative language.

In translating figurative language, there were several studies were conducted by Hartono (2012), Hartono (2015), and Safei & Dastjerdi (2017). The studies were to find out the problems and solutions in translating figurative language in the novel *To Kill a Mockingbird* and Alcott's *Little Women* novel. The results of the studies showed that the figurative language found in the novels were not translated accurately. It also happened in the naturalness point of view. It suggested that the translator should use Tripartire Cycle Model to make the translation from English to Indonesian better.

Furthermore, Mahmood, Obaid, and Shakir (2014) conducted a research about Critical Discourse Analysis of figurative language used in Pakistani English Newspaper. The study focused on the implicit function of how figurative language used in communicating ideas to facilitate the readers and to explore purpose the contents in the Newspaper. The result of study showed that Metonymy was the figurative most used in the Newspaper. Each figurative language was used in order to make and to describe different ideas.

In addition, Salwa (2016) conducted a study about how to teach figurative language to her students. It investigated the use of songs in increasing students' understanding of figurative language. The purpose of the study was to investigate the perceptions of students at Kanjuruhan University of Malang about the use of songs as supplementary materials in understanding the meanings of figurative language such as metaphor, hyperbole, personification, etc. As the result, it revealed that most of the students (85%) had positive attitudes towards the use of songs as

considerable media to help them understand the meanings of figurative language and improve their motivation in learning English.

The previous studies about meaning equivalence were conducted by some writers. Novianti (2010), Brata (2013), Panou (2013), Dewi, Indriyani & Citraresmana (2014), Utami & Sumani (2014), Sawant (2015), Leung (2016), Nasrum & Putri (2016), Purwaningsih (2016), Maharatna, Sudana & Krisnawati (2017), and Yuspanti (2017) conducted the research about the meaning equivalence from source text into target text. The source texts were taken from google translate, novels, and magazines. The studies were focusing on investigating and analyzing the equivalence and shift of Indonesian translation of English adjective phrases in magazine articles, novels, and google translate tools. The conclusions of the studies showed that translation could be said equivalent if the TT fulfilled the term of style, content, culture, function and the other aspects in the ST. This statement was for all translation in any language.

Besides, Rupiah & Rudi (2017) also conducted studies of meaning equivalence in movie subtitle. The study dealt with shift and equivalence of noun phrase in English-Indonesian translation of *Barbie* short stories. The study focused on three types of equivalence; they were textual equivalence, linguistic equivalence, and dynamic equivalence. Meanwhile, the category shift and the sub categories were structure shift, class shift, unit shift, and intra system shift. The result of the study showed that shifts was more dominant than the equivalence. There were 213 shifts and 104 data of equivalence revealed in the study conducted by the writers.

There was a study about meaning equivalence between three languages; it was conducted by Marolova and Eva (2015). The study was about the equivalence in three language; they were German, French, and Macedonian Examples. The study investigated to determine and to discuss about the term of equivalence in German, French, and Macedonian by giving example in each language. The result was concluded that translation equivalence was if the TT fulfilled the term of style, content, culture, function and the other aspects in the ST. This statement was for all translation in any language.

Furthermore, Jamilah (2012), Kononenko (2016), and Alfaori (2017) also conducted studies of meaning equivalence. Both of them focused on the errors and problems of semantic equivalence in translation; Jamilah focused on translation on homonymous and polysemous words in *Bahasa Indonesia* and Kononenko focused on different types of Ukrainian-Polish and Polish-Ukrainian. Both of them compared the equivalence meaning between the source text and the target text. The result showed that there were so many problems and errors of semantic equivalence. There were several cases that the translation of target text could not replace the context of meaning (time, culture style, etc) as well as the source text.

2.1.2. Definitions of Key Terminologies

2.1.2.1 Translation

There are so many experts who have their own perspective about translation. One of them, Nida (1982) defines translation as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in

terms of meaning and secondly in terms of style." In the other hand Newmark (1988) states that translation is the process of rendering meaning from one language to another intended to the delivered meaning to the readers. From those explanations from the expert, it can be concluded that translation is the process where a language is converted into the other language by defending the culture, style, meaning, condition, and time in order to the readers understand the translation well.

2.1.2.2 Subtitling Strategies

Subtitling is the process where the translator transfers spoken text in a filmic media into written text for being displayed on the screen. The product of subtitling process is called as subtitle. According to Hurt and Widler (1998), subtitling is defined as a presentation of dialogue translation in a film in the form of titles usually at the bottom of image or shot on the screen.

2.1.2.3 Figurative Language

According to Perrine (1977), figurative language is figure of speech a way of adding extra dimensions to language. It is used by the poets because figurative language can say the words what they want to say with interesting expressions meaning by implicit and attractive rather than say it directly and flat. It implies that figurative language is the language which is delivered by the speaker by saying something indirectly to deliver a purpose.

2.1.2.4 Degrees of Semantic Equivalence

According to Equivalence-oriented translation is considered as a procedure which reflects the same situation as the original while different word is used

completely (Vinay and Darbelnet, 1995). Moreover, House (1997) states that semantic equivalence is the condition when the condition of the meaning of source text is translated equally into target text. The degrees of semantic equivalence focuses on the degree of word, phrase, or sentence which is translated from the ST into TT. When the degree of the TT is in the same degree with the ST, it means that it is equivalence. Meanwhile, when the degree of the TT is not in the same degree with the ST, it means that it is non-equivalence.

2.1.2.5 *Now You See Me 2* Movie

Now You See Me 2 Movie is the continuation of *Now You See Me* Movie. There is a data says that *Now You See Me* is one of “booming” movie in United States. The producer decided to make *Now You See Me 2* Movie for the continuance. The story of *Now You See Me 2* Movie is different with the previous movie but there is still relationship between them. In general, it is a magician movie tells about a group of magician called “The Horsemen” and it is leaded by Dyland Rhodes (name in the movie). In *Now You See Me 2* Movie, “The Horsemen” has a mission to reveal cruel planning from the opponent which has purpose to manipulate and to control all people in the world with a chip. The chip is able to spy all the private data of people around the world. From this condition, The Horsemen wants to break the cruel planning and reveals all the secrets using their amazing magical tricks to save all people around the world before all the data of the people is hacked.

2.2. Theoretical Reviews

In this section, the writer presents several frameworks to analyse the instruments. The frameworks can be seen as follow:

2.2.1. Notion of Translation

Nida (1982) defines translation as "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p. 12). It implies that translation focuses on reproducing language of source text into the target text and also keeping the meaning and the style of the source text. In addition, Nida (1964) also states that "a translation is considered as a formal equivalent one to the ST if it corresponds to sentence by sentence, poetry by poetry, and concept by concept" (p. 159).

In the other hand, Newmark (1998) defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" (p. 5). According to the Newmark's statement, translation is the process to transfer one language to another language as close as the author intended. The translator must be able to make the meaning inside of the translation as close as the source text.

Toury (1995/2012) assumes that "translations are utterances have cultural point from the source text and it is transferred into target text" (p. 27). It is because translation process can not be separated with the cultural value. When a translator makes a translation of a word in a text, he/she must keep the cultural value of the

source text into target text. It has purpose to keep the sense of the word to stand up like the author intended.

From the explanations above, it can be concluded that translation is the process of changing the source text into the target text where the meaning is made as close as possible to the source text. The meaning is not only the literal meaning like translating using dictionary; it is deeper. The translator must consider to put cultural value, style, condition, and what the author intended into the target text. To make a good translation is not easy. It needs good proficiency and has wide knowledge.

Cultural value is very necessary to make good translation. We can take an analogy if we translate Indonesian which Indonesian has so many cultures into English without enough cultural knowledge can be a bad work. For example, there is a term called *Merti Bumi* in Javanese. *Merti Bumi* is an cultural activity of Javenese people, especially in Purwodadi-Central Java, which has purpose to pray and say thanks God as annual event of the result of harvest or asking good life in the next year. It is always held on *Apit* month (Javanese calendar). Sometimes this event is called *Apitan* because it held on *Apit* month. This is the function of cultural knowledge. When the translator does not have wide Javanese cultural knowledge, he/she can not translate the word *Merti Bumi* or *Apitan* appropriately into English. If the translator has good skill and wide Javanese knowledge understanding, it can be translated into *Earth Alms Day*. If the translator has good proficiency in translation, the translator uses borrowing technique in translation so *Merti Bumi* is translated into *Merti Bumi*.

Style and Condition in source text are also important things which should be calculated by the translator in the translation process. It refers to what the author intended. The purpose is to avoid the misunderstanding in the translation process. The styles which is used by each author in their works is different. It is also influenced by the culture of the authors. When we want to compare the language style between American and Indonesian, they are very different. They way how American asks for information is very different with Indonesian. For example, when we want to ask about age or religion in USA is very impolite or sensitive question. It can give us problems when we ask something like that but it is different with Indonesian. Asking age or religion in Indonesia is not a taboo thing.

Furthermore, the translator must understand well about the condition and situation of the object of translation. When the situation in source text is funny and there is a joke there, the translator must translate it into a joke too in the target text so the readers or audiences enjoy much and understand much about result of translation. It is also valid in the other conditions like anger, urgent, etc.

2.2.2. Multimodality in Translation

In this Era, technology grows up well and it also influences all aspects of language. The technology of translation is also grown up and now translation is not only the process of translating text into text. There is also a phenomena on translation which makes the translator must translate from video into written text (transcription). This phenomenon is called as multimodality in translation. According to Taylor (2004), states that “the multimodal transcription consists in

dividing video text into an individual frames; it is divided second by second” (p. 161). It implies that multimodal transcription has function to explain and describe the image on the screen and it is supported with the transcription on the screen then. The image and the transcription are analyzed frame by frame in detail.

Thibault (2000) provides an ideal tool for analyzing the multimodal text in screen transcription. The tool explains and describes the condition in columns with several items inside. The screen transcription must be analyzed in detail and specific in every second when there is an action of the characters inside the film. The items in the columns are below:

(1) The Time in Seconds

It means that the time when the phenomena of multimodality occurs. It also represents the sequences of the time of all the phenomenon of multimodality which occurs in the film/movie. In columns, the time does not need to write the real time in what second the phenomena happens; it is written as 1, 2, 3, and so on.

(2) The Visual Image

It explains the visual images in film/movie in very detail. There are several details which are needed to be explained by the translator, they are camera position (CP), horizontal or vertical perspective (HP or VP), visual focus (VF), virtual distance of the shot (D), visually salient items (VS), colours used (CR), and coding orientation from natural to surreal (CO).

(3) The Kinesis Action

It refers to the action which is done by the participants or the characters in the image. The action must be explained in brief but it can represent the whole action which is being done.

(4) The Soundtrack

The soundtrack which is being played in the time must be explained. The dramatic effect, sound of animal, sound of wind, sound of vehicle, instrumental music, or any background song should be mentioned and explained in the column.

(5) Subtitle

Transcription on the screen which represents the utterances of the characters in the movie is called subtitle. It is the text which has function to make the audiences easier in understanding what is being said by the characters because there are several cases that the audiences do not understand well about the characters' utterances caused of the utterances are delivered too high or too low of sound volume.

2.2.3. Audiovisual Translation

Audiovisual is not a new term in translation. It is the term about translation which has correlation with multimedia. Multimedia is grown up well in this era and so do Translation. Some examples of multimedia like movie, shot movie, or the other filmic video from another country usually use audiovisual translation to make the viewers understand the dialogues. It is not as simple as seen. To translate the

language in filmic video, it is important for the translator that must understand the context which the cultural phenomenon is in. As a cultural phenomenon, cinematograph can be seen from the semiotic point of view as a communicative process that can be confirmed only with code (Eco, 1988, p. 1).

According to Matkivska (2014), Code is a system of knowledge or rules known to recipients by the means with the help of which correspondence between what a single unit presents and what is presented in general is established. Code means the information what is intended by author to the recipient in order to the recipient reacts or does something after the recipient got the point. In the communicative purpose of audiovisual translation, it can be said as successful translation if the viewers of the filmic movie understand well about the information (code and rules) which is said by characters in the movie. In the other words, audiovisual translation helps the viewers to catch the main points from the source text into target text of the context as the purpose of communicative process.

Moreover, Information (code and rules) is produced into several ways; sometimes, it can be verbal, nonverbal, or mixed between verbal and nonverbal. Gottlieb (1998) distinguishes four main channels of information which are taken into consideration while translating:

- (1) Verbal audio channel: dialogues, off-screen voices, songs;
- (2) Nonverbal audio channel: music, sound effects, offscreen sounds;
- (3) Verbal and visual channel: subtitles, signs, notes, inscriptions that appear on the screen;
- (4) Nonverbal visual channel: picture on the screen.

In addition, Scholars approximately distinguish two larger kinds of audiovisual translation subgroups: revoicing and subtitling. Matkivska (2014) states that revoicing is the term which is used to denote audiovisual methods of translation with the aim of complete or partial cover of the text of the original product by the new text of the target text. Савко (2011) adds that revoicing can be divided into several types: voice-over or half-dubbing, narration, audio description, free commentary, and dubbing.

(1) Voice-over

It is the type of revoicing that has faithful characteristic. It always follows what the text says to be said. The man who uses his voice to fill the position of voice over must follow the text is given. The movements of lips of the characters on the screen usually follow the text/dialogue and so do the man who fills the voice over. The main focus of the voice filler in voice over is to fill the voice faithfully without changing anything in the dialogues.

(2) Narration

It is the type of revoicing that emphasizes on explanation out of the characters in the movie. It is usually used to describe or to explain some condition which is faced by the characters in the movie. It has faithful category but sometimes not. It can not be faithful if the text is not formal (using informal grammar).

(3) Audio Description

It is type of revoicing which inserts description and explanation about the setting, character, and action happens in the movie. It transforms from the visual images into spoken language. It has two main function; the first is to help the blind to understand about the filmic video and the second is to help the viewers as the complement to understand deeper about the filmic video/movie.

(4) Free Commentary

It means giving comments. In audiovisual translation, free commentary is one type of revoicing which is close to voice over. The differences is on the characteristic and the lip movement rules. It is not faithful and it also does not focus to follows the lip movements of the characters in the movie. It is usually free without rules and it is given by someone out of the elements of the movie. For the example are different journalistic, football commentator, badminton commentator, etc.

(5) Dubbing

Dubbing is the most used type of revoicing. It is the most famous and familiar for all people around the world. In every TV channels, especially which serve cartoon from another countries use dubbing as the technique to make the viewers easily understand the content. In short, dubbing is the process of changing the voice in source text into target text with the voice of dubbing actors or actress. Dubbing process

can take several days to a month or more depending on the duration and the audiovisual product.

2.2.4. Dubbing

Dubbing is a type of interlinguistic audiovisual translation which presupposes complete change of the sound track of the source text into soundtrack of the target text with the aim of broadcasting in countries where the original language is not their mother tongue (Matkivska, 2014, p. 40). It implies that dubbing is the process of changing not only language but also the sound of the character in the movie by another person. It usually changes one language to another language not faithfully. Sometimes, dubbing also focuses on the lip movements of the character in the movie. It is in order to make synchronization between the sound produced and the lip movements or the gesture of the character in the movie.

Moreover, dubbing is oriented at the target audience that makes the translator adapt the source text which in the end has to meet the standards existing in the target text or country (Diaz Cintaz, 2009). Most of dubbing is used to translate a language from another country. It means that the result of dubbing must follow the rule in the target text. The most important rule is about the culture in the country. Each country has its own culture. So, when there is a dubbing which is too faithful and it does not concentrate to the culture, the viewers do not meet the main point of the context talks about.

Then, dubbing has its own steps to do in order to make it good. Step by step have to be accomplished by the dubbing taker. British scholar, G. Luyken (1991), shares several main steps of the dubbing process. They are as follow:

(1) Check and Mapping The Script and Dialogue Sheet, Working Out The Temporary Draft Copy With The Mapping and Marking

The author must be selective and checks the dialogue sheet in detail. To make the best result in dubbing, the draft must be checked carefully to avoid any missing word or work. Then, mapping and marking follows the final result of the draft make the dubbing taker easier to do dubbing.

(2) First Preliminary Translation which Serves The Basis for Further Work

To make a dubbing which serves from one language to another language needs preliminary translation. It has purpose to make a deal which translation strategies or translation techniques are used for further work.

(3) Selection of Dubbing Actors' Voices

It is very crucial step in doing dubbing. Basically, the voice of dubbing actor makes the movie interesting or not; so it must be selective to choose which one becomes the dubbing actor. Dubbing actor can be chosen by some categories; voice characteristic, spelling, articulation, and proficiency in intonation/tone. Each voice of dubbing actor or actress should be appropriate with the character in the movie.

(4) Special Text Layout and Translation Processing, Synchronization with The Actors' Mimics

After the dubbing actor or actress has been chosen, there is a process called synchronization. This process usually takes a longer time

because there are several mistakes that usually made by the dubbing actor or actress. This process needs text layout like LCD projector to show the text. While the movie is playing, the dubbing actor or actress reads the text and watch the movie at the same time.

(5) Process of Recording

Recording process is taken when synchronization is being done. Sometimes, it needs several time to be done. If there are some intonations or notes which are not appropriate, the recording is repeated until the dubbing actor or actress makes the best intonation or tone. For the lip movements, the dubbing actor or actress is usually asked to make the intonation as close as to the lip movements.

(6) Editing and Confirming a Finished Translation of An Audiovisual Product

The last is confirming or converting. This stage is the end of dubbing process. After the process of recording has been done, it is merged with the video of the movie. If there is no mistake anymore, the dubbing process is done.

Moreover, there are several kinds of dubbing which can be used to dub movies. According to Paquin (1998), there are two kinds of dubbing distinguished. They are as follow:

- (1) Every character is dubbed by one dubbing actor (nevertheless, several characters can be dubbed by one and the same actor but only professionals in this field can see that fact);

- (2) All male roles are dubbed by one and the same dubbing actor and all women parts are correspondingly dubbed by one and the same actress.

Furthermore, there is proposal by a researcher named Prof. Chaume that states about dubbing standardization. He works at the Department de Traducció i Comunicació, Universitat Jaume I (Spain). He is a specialist in audio visual translation research. He states several criterion for dubbing standardization as follow:

(1) The Pact with The Viewer

The pact with the viewer here is not the literal meaning. Pact means the interaction between the text which is spoken by dubbing actor or actress and the receivers. The receivers in this fields are the viewers of the movie. From the dialogical horizon in the movie, the viewers convert it into imagination on their mind. The dubbing is good or successful if the dubbing can make the viewers go with their imagination to follow the plot of the story.

(2) The Status of Synchrony

The status of synchrony refers to the synchronization of lip movements. It is about using bilabial or labiodental consonants and the vowels in the dubbing. The lip movements must be appropriate and as close as possible with the diction chosen.

(3) Credible Dialogues: Adapting to A Prefabricated Oral Register

There are two criterion which make the dialogues credible or not. The first is the source text must be translated into target text by calculating

the cultural aspect. The second, the dubbing actor or actress must be able to give realistic voice and makes the dialogues seem as natural as possible. It gives advantages to overcome that the viewers says fake spontaneous.

(4) Cohesion and Coherence in The Target Text

In dubbing process, cohesion and coherence are very important. To translate the source text into target text and the cultural aspect, it must be not only linguistically but also semiotically. Meanwhile, the target text must be coherent not only in the semantic aspect but also in the iconographic point of view.

(5) Fidelity to The Source Text

The good dubbing result can be seen by the faithfulness degree of the target text to the source text but sometimes not. It is relative; it depends on the target of viewers. It goes back to the cultural aspect and for who the dubbing is. Dubbing must adapt to the topic which is talking about. Sometimes, it can add some words and delete some words, depending on the context. There are several cases that dubbing is not adding or deleting some word of the source text, but it changes into the different meaning to avoid further problems; they are usually about religion, politics, sexual content, etc.

(6) Overacting and Underacting

Overacting and underacting are depending on the dubbing actor or actress. The enthusiasms to dramatize by the dubbing actor or actress

considers the result of the dubbing process. They need to train hard in intonations and pronunciations to make the best result in the dubbing process.

(7) The Sound Technician

There are several points are very important to make a realistic effect. One of them is the sound technician. Realistic effect is the condition where the viewers feel that they are in the movie and become the actor or the actress. So, it needs to add some soundtracks or sound effects like acoustic or another music. Furthermore, sometimes it needs to turn up or turn down the voice of the dubbing actor or actress to adapt their distance or position in the movie. When the position is close, the volume of the voice must be turned up and on the contrary.

Besides, subtitling is the types of audiovisual translation which puts the written text on the screen. The text is the utterances of the characters in the filmic video/movie. It is to enhance the audiences' or viewers' understanding about what is said by the character in the movie as the communicative purpose of audiovisual translation.

2.2.5. Subtitling

According to Hurt and Widler (1998), subtitling is defined as a presentation of dialogue translation in a film in the form of titles usually at the bottom of image or shot on the screen. In general, subtitling is the process to put texts of the spoken language which is transformed as texts displayed on the screen of a movie. They

usually represent the dialogues which are delivered by the characters in a movie. The text on the screen is called subtitle. The subtitle may not be changed by the translator or it can be said that the subtitle must be written as real as what the characters said. The grammar or the structure of the sentences must follow what the characters delivered (the translator may not change any structures of grammar or the other linguistics content). It is also supported by Hetty (2017) that subtitling is a mean of transferring the source text in an oral form into the target text in a written form.

Moreover, Gottlieb (2001b) states that subtitling is the process of presenting a different language of verbal messages in filmic media and displayed into written text on the screen in one or two lines. The written text has been synchronized with the movie. The sync here means that the translator must be able to put the written text in the perfect time when a character or some of them is saying something. Perfect timing is needed much to make subtitling process success. The parameter of the success of subtitling is when the audience of the movie does not get any problems when they enjoy watching the movie and can understand what are being said by the characters through reading the subtitle displayed on the screen.

2.2.6. Types of Subtitling

In this study, the writer focuses on the theory of subtitling proposed by Gottlieb. According to Gottlieb (1998), there are four types of subtitling; they are Intralingual Subtitling, Interlingual Subtitling, Open/Non-optional, and Closed/Optional Subtitling. They are explained as follow:

(1) Intralingual Subtitling

Intralingual subtitling means that the process of subtitling which has purpose to put subtitle on screen according to the original language. It is called as vertical subtitle. The modality perceptive is changed; the language said by the characters is not changed. It means that the spoken text is converted into written text without any change. It is usually used in local or national filmic media. It is also addressed to the person who lost hearing to help them understand the information. In several cases, when there is a foreign television program for studying foreign language (this program is usually for education program especially young learners as the audience), the translator also displays the subtitle. The subtitle helps them to understand what actually being said is. Without this subtitle, the audiences do not understand the information because they miss some vocabularies are being said by the characters in the television programs.

(2) Interlingual Subtitling

Interlingual subtitling is usually diagonal type of subtitling. It changes both perceptive modality and language. It demands the translator to transfer the spoken language in the source text and then it is converted into the target text as well as in the form in written text to be displayed on the screen. This kind of subtitling is usually used in the foreign movie/international movie. It helps the audience to understand what is being said by the characters in the movie. The source text is totally

different, so when there is no subtitle to help them, the audiences never understand about the information inside.

2.2.7. Subtitling Standardization

Subtitling is not easy for being done. It is not only the process about how to put the text on the screen without looking at the point of view of the audience. Subtitling has its own rules to help the audience understanding the subtitle showed on the screen. It is also about how to adapt the language used in the movie without change the meaning, style, and culture from one language to the other one.

According to Karamitroglou (1998), there are several technical rules of subtitling standardization for the production of television subtitling in Europe. These rules are not only famous in Europe, but also used around the world. The rules are explained as follow:

(1) Position on The Screen

The position of the subtitle should be at the bottom of screen in order to not disturb the view of audience. It also should be at the middle of screen. The focus of the picture is in the center of the screen, so for the height of the subtitle should not up to the center of the picture.

(2) Segmentation and Line Length

The segmentation of subtitle is about how to divide characters and line lengths in subtitling. It demands the line length should be seen as quadrangle because it makes the viewers more comfortable to read than

triangle. To make it seen as quadrangle, the segmentation of the subtitle should be proportional between up and down.

(3) Number of Lines

The maximum of number of lines is two. If there is only one line of subtitle, it should be put at the bottom. It must be put at least 1/12 of the screen size.

(4) Number of Characters by Line

The maximum characters in a frame are 35; punctuation is included. It is in order to avoid the screen too crowded of characters. If the characters in a frame are more than 35 it influences on the characters size. When there are too many characters, the size becomes too small for being read by viewers.

(5) Duration

In the level of medium and well educated society, between fourteen to sixteen years old people, the average speed to read the subtitle is about 150 – 180 words in a minute. It implies that the normal condition of reading subtitle is two words per minute. Furthermore, two lines usually consist of 14-16 words that need 5,5 seconds; so one line usually consist of 7 – 8 words need 3 seconds. In the process of considering duration of subtitling also must pay attention at characters speaking. Sometimes, a character says so many words in a short duration so for the duration of the subtitle must be flexible through cutting the duration too.

(6) Punctuation

The usage punctuations are used in subtitling process is the same in the other writing. Especially, there are six punctuations are commonly used in the subtitling process; they are question mark (?), interjection (!), dot sign (.), dash mark (-), brackets (()) and slash (/). Question mark (?) is used to show question. Interjection (!) is to show instruction or command. Dot sign (.) is used in the end of word or utterance. Dash mark (-) is used as the mark of character's turn taking. Brackets (()) is used to show oral language. Then, slash (/) is usually used when the characters in the filmic media say something that is same together.

(7) Oral Language

Oral language are usually translated to show the characters' expression to get the same effect as real as possible. It usually in the form of a word. Oral language which is displayed on the screen should not be in the form of utterance because it can bother the viewers during reading the subtitle. Oral language is usually written using brackets.

According to the descriptions above, in order to make a subtitle good looking for the audience, the translator must understand deeply about subtitling process. The translator must be able to display the visual translation perfectly to make the audience easier in understanding the subtitle. Time period, font, length, and the position of the subtitle have to be sufficient and effective in order to not bother the view of audience.

The translator must understand each point of the rule which has been mentioned above, especially on the characters usage on the screen and how many lines have to be put in a period of duration. The average characters (letters) are used in a minute should not more than 140 words. It is for making the viewers comfortable during reading the subtitle. The information is absorbed in detail.

In the other hand, flexibility also plays an important role in subtitling process. The number of characters and the period in subtitling must be adapted with what the characters said in the movie. When the characters says many words in short period, for example like singing a rap song, the number of characters (letters) which are displayed on the screen must follow the condition but the maximum lines which are used is always two.

2.2.8. Subtitling Strategies

According to Gottlieb (1992) has developed ten strategies of subtitling; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. They are explained as follow:

(1) Expansion

Expansion is the strategy used by adding a word or some words in the TT in order to make the close nuance to the ST. For the example:

ST: I don't like this situation.

TT: *Aku tidak suka kondisi seperti ini.*

The word *seperti* in TT is added in order to make the nuance is as close as possible to the ST. It also makes the TT more familiar with the culture

of TT as Indonesian who usually uses the word *seperti* in some condition and situation.

(2) Paraphrase

Paraphrase is used when the ST can not be reconstructed into TT in the syntactic way. The translator usually changes the structure and the meaning of ST into TT. For the example:

ST: *Oh, my God!*. It is so bad!

TT: *Astaga!, ini sangat buruk!*

The word *Astaga* here is the paraphrase form of *Oh, my God*. The translator choose to paraphrase it because the word *Astaga* is more suitable than the real meaning of the phrase *Oh, my God* That is *Oh, Tuhanku*.

(3) Transfer

Transfer means that the translator translate the language of ST into TT accurately and completely. For the example:

ST: *I love you so much till the end of my life.*

TT: *Aku sangat mencintaimu sampai akhir hidupku.*

The meaning of the utterance in ST *I love you so much till the end of my life* is accurately and completely transferred into TT *Aku sangat mencintaimu sampai akhir hidupku*. There is no meaning which is decreased or added in the TT.

(4) Imitation

Imitation is usually used to translate names of people and place to maintain the forms in ST into TT. For example:

ST: *Mr. Brown* is here.

TT: *Tn. Brown di sini.*

Mr. Brown is the name of a person. The translator just rewrites the name in the ST into TT. It may not allowed that *Mr. Brown* is translated into *Tn. Cokelat* because the word *Brown* has the meaning *Cokelat* in Indonesian.

(5) Transcription

Transcription is used when there is a term that is unusual in ST. There is also third language or nonsense language used in the ST. For example:

ST: Come on! Let's *makumba!*

TT: *Ayo! Mari bersenang-senang!*

The word *makumba* in ST is nonsense word. The translator chooses to translate *makumba* into *bersenang-senang* caused of the condition in the movie or condition.

(6) Dislocation

Dislocation is applied when ST employs some sort of special effect, for example a silly song in a cartoon. For example:

ST: *Spider-Pig, Spider-Pig, does whatever a Spider-Pig does, can he swing, from a web? No he can't, he's a pig, Look out! He is Spider-Pig.*

TT: *Babi, Labalaba. Melakukan apapun yang dilakukan Babi Labalaba. Dapatkah ia berayun dari jaringnya? Tidak bisa, dia seekor babi. Lihatlah. Dia seekor Babi Labalaba.*

(7) Condensation

Condensation is used to shorten the utterances in ST in obtrusive way possible. It is usually used to combine the utterances which are too long in order to be able put on the screen. The translator must consider not to change the meaning in the ST into TT even though the utterances are shortened. For example:

ST: *You see, I will help you. I am with you till my last breathe!*

TT: *Kau lihat, aku akan selalu membantu dan bersamamu!*

All of the utterances in ST is combined and shortened. It has purpose no to waste of the screen space for the subtitle.

(8) Decimation

Decimation is the strategy which is the extreme form of condensation. The reason can be the discourse speed or there are too many utterances in a period of timing. There is a possibility that important elements are omitted. For example:

ST: *Hi, there is a good news for you. I will crush you and slash you into very parts and you will scream loudly. Haha!*

TT: *Aku akan menghancurkanmu sampai berkeping-keping. Haha!*

In the TT, the important elements are omitted much. The sense in ST is omitted. The TT just shows the simple utterance that does not represent the whole meaning in ST.

(9) Deletion

Deletion means that there are some parts of the text which is eliminated totally. It is added by Mujiyanto (2018) that translation can be undertaken by removing certain elements in clauses. This strategy is used primarily because the elements of language that explicitly need to be mentioned in the text of ST may be sufficiently expressed implicitly in the TT. For example:

ST: Hi, John. I see you last night with your small scooter. *It was funny and* so embarrassing.

TT: *Hai, John. Aku melihatmu malam tadi dengan skuter kecilmu. Itu sangat memalukan.*

The phrase *was funny and* is totally deleted. Perhaps, the translator decides to delete it because the phrase *was funny and* has no sense and it is not a problem if it is deleted. Besides that, it also can minimize the space on the screen.

(10) Resignation

Resignation is the strategy used when the translator can not find the solution to translate the ST into TT and the meaning is inevitably lost.

Example:

ST: *The phenomenon happen when it is added to the affection of your simultaneously reflect grab the jokes.*

TT: *(No translation.)*

The ST is very complicated. There is a possibility that the translator does not know how to translate ST so the translator chooses trying not to translate it.

2.2.9. Equivalence in Subtitling

Actually, since the fifties of the twentieth century, many translation theorists have involved and elaborated translation equivalence in their respective theories (Catford, 1965, p. 21). Translational equivalence occurs, he suggests, when ST and TT are relatable to at least some of the same features of this extra-linguistic reality, that is when ST and TT have approximately the same referents. (Catford, 1965, p. 50).

In general, the term of equivalence means the sameness between source text and the target text in translation. There is a process that must make them has meaning as close as possible even though they are in the different language. The sameness can be in the culture, situation, condition, or something which is called as

dimension (House, 1997). It means that to translate a word or a term from source text into the target text, the equivalence must be calculated to make the atmospherically same translation.

Furthermore, equivalence is one of the famous problem which is discussed by experts. Each expert has their own argument in their own field in translation. There are several theories about translation equivalence which are developed by Mona Baker (1998). They are equivalence at word level and above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence. They are explained as follow:

(1) Word Level Equivalence

Word level equivalence is the first element which must be considered by the translator to produce a good translation result. In fact, when a translator wants to make a translation, he/she analyses word by word first before he/she sums up and makes the better translation. He/she looks at the word as a single unit that is very important to find the direct equivalence between the source text and the target text.

Moreover, there are two kinds of word level equivalence; they are *at word level equivalence* and *above word level equivalence*. *At word level equivalence* means the word is equivalence when a unit of word in the source text has the same meaning with a unit of word in the target text. It usually can be called as one-to-one relationship between word and meaning. This equivalence usually occurs in morphemes and the lexical meanings. In the other side, *above word level equivalence* is

equivalence which emphasizes on the restriction that they can convey the new meaning which is more appropriate. It usually happens not in a single unit of word but in the classes of words. It also computes the rules of the sequence of English writing such as determiner can not come after a noun, etc. This equivalence usually occurs in collocations, idioms, and fixed expressions.

(2) Grammatical Equivalence

Grammatical Equivalence means the equivalence which occurs in the grammatical rules. It is one of the most important thing which must be considered by the translator because it determines of how content and condition are. Sometimes, the information in source text is omitted because the lack of grammatical particles devices. This is also supported by Winter (1961) that Even the simplest, most basic requirement we make of translation cannot be met without difficulty: one cannot always match the content of a message in language A by an expression with exactly the same content in language B, because what can be expressed and what must be expressed is a property of a specific language in much the same way as *how* it can be expressed.

(a) Textual Equivalence

This equivalence focuses on the equivalent which occurs in the specific context of source text into target text. It refers to the cohesion and the coherence in the result of the translation. In the

other words, it emphasizes on the thematic and information structures of source text which is translated into the target text.

The information structures of a text in source text usually has its own sequence. In this case, the translator has the right whether he/she translates the text using the sequence as in the source text or not. There are several factors which can be the consideration in translating the information structures, they are the target audience, the purpose of the translation, and the type of the text.

(b) Pragmatic Equivalence

This equivalence usually talks about the equivalent of the implied meaning from source text into target text. The translator must focus on the implied meanings to make the information in the source text translated well into target text. Sometimes, what is being said directly has indirect information to talk about. In some cases, they are used to make it smoother, for example in the refusing statements. Some people do not feel comfortable if they must refuse something by direct way. Yuliasri (2016) also states that “in making the adjustments, however, the translator should also consider the intended meaning or pragmatic force of the original text so as not to ruin the plot of the story” (p. 409).

There are several criteria which can be said that the translation is pragmatically equivalence. The first is when the implicated statements are translated into implicated statements. The

second is when the implicated statements are translated into explicatures but still in the same kind of analysis object, and the last is when explicatures are translated into explicatures. In the other hand, the translation is pragmatically non-equivalent if every implicated statements and explicatures are translated into implicated statements and explicatures but not in the same kind of analysis object.

Furthermore, Bell (1991) states a type of equivalence; that is semantic equivalence. According to her, semantic equivalence refers to the equivalent of the condition and the atmosphere in the ST into TT. The translation result must really represent of each small feature in the ST; it can be style, kind of the text, form, function, content, etc.

2.2.10. Semantic Equivalence

Equivalence-oriented translation is considered as a procedure which reflects the same situation as the original while different wording is used completely (Vinay and Darbelnet, 1995). In a general form, equivalence requires a quality X (such as: form, style, function, or content) in the ST to be maintained or at least as far as possible in the TT (Koller, 1989).

Function is the key term that House (1997) who contended for semantic and pragmatic equivalence, suggests to match the ST and the TT in translation by determining the *situational dimensions* in the ST. Semantic equivalence means that the target text really represents condition (situational dimension) of the meaning of

source text. Meanwhile, pragmatic equivalence means the target text represents the motivation why the source text is delivered by the speaker. Situational dimension refers to the condition, object, or phenomenon which point is intended by the author. From this statement, the translator have to understand deeper about the situational dimension of the condition, object, or phenomena which is translated. When the translator translate a word from the ST, gathering much information about the word is the best way to make the translation appropriate and equivalence.

Semantic equivalence has several degrees of categories of equivalence. According to Bell (1991), there are two main categories of equivalence which each category has it sub-categories. They are as follow:

(1) Equivalent

Equivalent means that when the meaning of figurative language is translated in appropriate and equivalence in the TT (Indonesian). There are two categories of Equivalent, they are as follow:

(a) Fully Equivalent

Completely equivalent means that when meaning of the ST (English) is fully translated and conveyed into TT (Indonesian). The meaning is exactly converted like the author intended. It does not only focus in the meaning, but also the style and the dimension of condition are also the criteria whether it is fully equivalent or not. There are two important aspects that the translation can be said as fully equivalent or not; they are the semantic sense (meaning) of ST

into TT and the manner (form) to deliver the communicative value of ST into TT.

(b) Partial Equivalent

1. Increased-Partial Equivalent

Increased-Partial Equivalent means that there is additional meaning is added in the meaning of the TT (Indonesian). The translator actually wants to give more explanation to make the TT clearer and more specific. Moreover, the result of translation can be said as increased equivalent as if the TT has one aspect between the semantic sense (meaning) from ST into TT or the manner (form) to deliver the communicative value from ST into TT. Then, there is additional meaning or form which is added by the translator in the translation result. This case of equivalence usually occurs in the semantic sense (meaning) aspect than the manner (form) aspect.

2. Decreased-Partial Equivalent

Decreased-Partial Equivalent means that there is meaning which does not show up in the TT (Indonesian). It usually happens when the translator thinks that the meaning is not relevant if he /she puts it in the translation, so he/she considers to omit it for the best result. Furthermore, the translation result can be categorized as decreased equivalent as if the TT has one aspect between the semantic sense (meaning) of ST into TT or the

manner (form) to deliver the communicative value from ST into TT. Then, there is decreased meaning or form which is added by the translator in the translation result. This case of equivalence usually occurs in the semantic sense (meaning) aspect than the manner (form) aspect.

(2) Non-Equivalent

Non-Equivalent means that the meaning of figurative language in the TT (Indonesian) is not appropriate with the ST (English). There are two categories of Non-Equivalent, they are as follow:

(a) Different Meaning

Different meaning occurs when the translator considers to translate the meaning in the TT (Indonesian) which is actually different with the real point of the ST (English). As the result, the meaning, form, style, culture and the other information inside the words or sentences are not appropriate. Moreover, the translation result can be categorized as different meaning as if the translation result does not cover both of the categories of semantic equivalence (semantic sense and manner) but it is still translated into TT.

(b) No Meaning

No meaning means that the translator does not translate the words or the sentences. He/she consider to omit the part because he/she thinks that it is right if he/she uses omission techniques in the translation. Furthermore, the translation result can be categorized as

different meaning as if the translation result does not cover both of the categories of semantic equivalence (semantic sense and manner) but it is not translated into TT at all.

2.2.11. Figurative Language

According to Perrine (1977), figurative language is figure of speech and the way of adding extra dimensions to language. It is used by the poets because figurative language can say the words what they want to say using interesting expressions by implicit and attractive.

Furthermore, according to Perrine (1977), there are twelve kinds of figurative language, they are simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement, and irony. They are explained as follow:

(1) Simile

Simile is the comparison of two things, by the use of some words or phrase as like, as, than, similar to, or resemble. It also usually gives comparisons between one thing with another. For example:

You hit the motorcycle like a bulldozer!

(2) Metaphor

Metaphor and simile are similar. It is a figure of speech in which a word or phrase is applied to a person, idea or object to which it is not literally applicable. A metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of

the tropes, a device by which an author turns, or twists, the meaning of a word.

Perrine also states that in simile, the poet uses the connective word such as: like, as, than, similar to, resemble or seems; while in metaphor the comparison is implied; the figurative term is to substitute for or identified with the literal term. For example: *You are an apple of my eyes*. From the example, it means that the speaker want to say that his couple is so beautiful but it is implied.

(3) Personification

Personification is giving human being to animal, things (objects), or concepts. The human being can be given to animal, tree, or anything which is not life. For example:

The tree was dancing in the night.

(4) Apostrophe

Perrine said that apostrophe is defined as an addressing someone absent or something non-human as if it is alive and presents and could reply to what is being said. For example:

This is my letter to this world.

The meaning of letter here is to give information to all the people in the world.

(5) Synecdoche

Synecdoche is the use of a part for the whole. It means that a small part of an object which represents a whole of the object. For example:

All the steps just left me alone.

The word *steps* refers to the people who pass around the speaker.

(6) Metonymy

Metonymy is the use of something closely related to the thing actually meant. It means that metonymy is such a substitution of something meant. For example:

It is nice to see cute men in this even.

The word *cute men* here refers to men from Korea are very handsome who are attending the award even.

(7) Symbol

Symbol is defined as something that means more than what it is. Symbol in the figurative language can be anything which represents the speaker meant in the conversation. For example:

Black Hawk down! Black Hawk down!

The Word *Black Hawk* refers to the soldiers in Helicopter (as a team) who are trying to save the prisoners caught by the enemy.

(8) Allegory

Allegory is a narrative or a description that has meaning beneath the surface one. It can be a description which is the main point is actually explained in one sentences but it is uttered several times. For example:

The training makes me hurt. It reveals me how to be a real champion.

The first statement is description which has different meaning with the second. It implies that *after great pain, good feelings come.*

(9) Paradox

Paradox is an apparent contradiction that is nevertheless something true. It may be either situation or statement. For example:

Freedom is slavery.

The word *freedom* and *slavery* is contrast. In general, freedom is the best dream for all people to live because people like to live freely. Meanwhile slavery is the situation where people live in depression and given many limitations.

(10) Hyperbole/overstatement

Hyperbole is simply exaggeration out in the service of truth. This expression always makes something extraordinary too far. For example:

You are shorter than the boy.

This statement is too over, because the speaker says that his/her friend is shorter than children despite his/her friend is even short but not shorter than children.

(11) Understatement

It is the opposition of hyperbole. Understatement is saying less than one means that may exist in what are said or merely in how one says it. For example:

Your love is simple and can make my world colourful.

The word *simple* is actually not simple. It is understatement that gives more meaning to the word. If it is calculated from the first clause to the second, it is impossible to make the world colourful using simple love.

(12) Irony

It refers to the utterances said by the speakers in the conversation which have the opposite meaning with the uttered utterances. It usually uses positive statement to deliver bad meaning. For example:

You said that you have the best teacher!

It is irony that actually his/her friend does not have the best teacher or it implies that the teacher is bad even the worst that have ever met.

In the other hand, there are also fourteen figurative languages which were proposed by McArthur (1992). They are Alliteration, Chiasmus, Euphemism, Hyperbole, Idiom, Irony, Litotes, Metaphor, Metonymy, Onomatopoeia, Oxymoron, Paradox, Personification and Simile. McArthur's argument is relative same with the Perrine's argument. There are several kinds of figurative languages which are mentioned by Perrine in McArthur's argument, they are Alliteration, Chiasmus, Euphemism, Idiom, Litotes, Onomatopoeia, and Oxymoron. They are explained as follow:

(1) Alliteration

It refers to the terms in rhetoric, poetics, and general usage for the repetition of the same sound, usually an initial consonant. It repeats some consonant to make it poetic or full of sense. For example:

Bones burned the broken bridge.

(2) Chiasmus

It is an inversion of word order that creates a counterbalancing effect in the second of two linked phrases. For example:

It's not bad. It's a bad problem if you love her behind me.

(3) Euphemism

Euphemism is the figurative language which uses a word or phrases that changes them smoother. It makes the term more comfortable (a term which is taboo, negative, and offensive are too direct).

For example:

Gosh God, terminate kill, sleep with have sex with, pass water, relieve on self-urinate.

(4) Idiom

An expression unique to a language, especially one whose sense is not predictable from the meanings and arrangement of its elements.

For example:

Love me, love my dog!

(5) Litotes

Litotes is the opposition of irony. It is a positive statement and it often can to get empathy from the other. The difference between litotes and irony is irony uses positive statement to deliver bad meaning meanwhile litotes uses negative statement to deliver good meaning. For example:

Your fried rice is just not the most delicious food in this world.

(6) Onomatopoeia

It refers to the figurative language which uses several description to give the readers or listeners mental image. Sometimes, it also uses expressive language to say emotions to give deep imagination to the listeners or readers. For example:

You are stupid!, such a coward!, donkey!, yee haw... yee haw...!

(7) Oxymoron

It refers to the language which brings the opposites together in a compact paradoxical words or phrases. It is usually used in social comment or humor in conversation. For example:

a. *Bittersweet*

b. *Be cruel to be kind*

c. *A cheerful pessimist.*

In this study, the writer mixes all the figurative language developed by Perrine and Mc Arthur. All of the analyzed figurative language are simile, metaphor, personification, apostrophe, synecdoche, metonymy,

symbol, allegory, paradox, hyperbole/overstatement, understatement, irony, alliteration, chiasmus, euphemism, idiom, litotes, onomatopoeia, and oxymoron.

2.3. Theoretical Framework

This research applies descriptive qualitative approach in the methodology for investigating the data. This research focuses on the critical issue of translation; that is the subtitling strategies which are used in subtitling figurative language, the degrees of semantic equivalence, and the relationship between the subtitling strategies and the semantic equivalence in *Now You See Me 2* Movie. Moreover, the theoretical framework of this research is as follow:

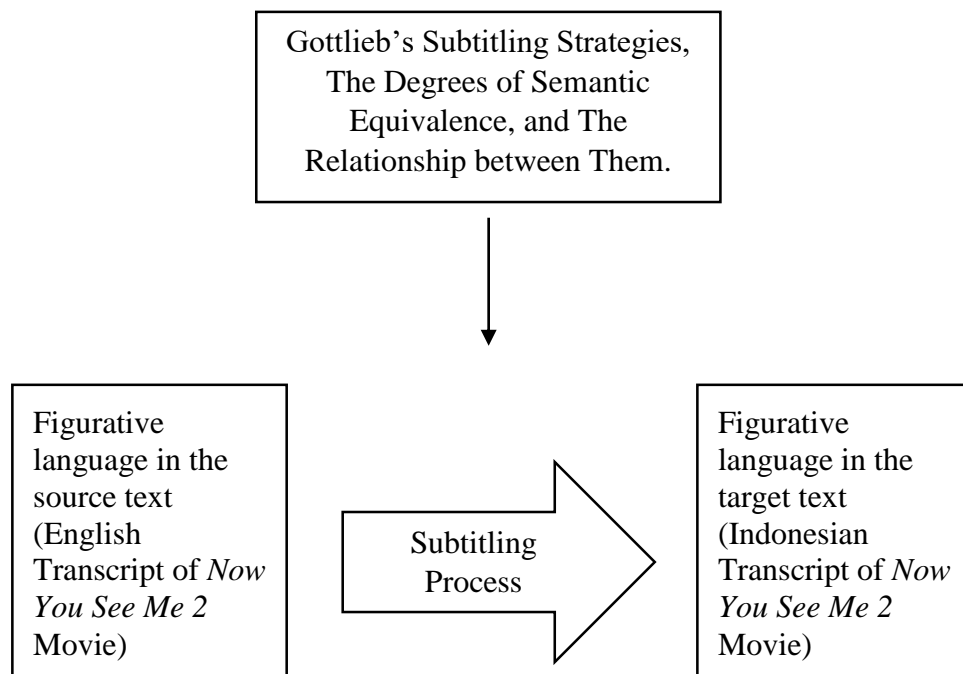


Figure 2.1 Theoretical Framework

The first of all, this study explains the subtitling strategies which are used in subtitling figurative language found in *Now You See Me 2* Movie. The data source of this research is from the transcripts of English version (ST) and Indonesian version (TT). Henrik Gottlieb's theory is the main theory used in analysing the subtitling strategies in the movie. There are ten strategies; they are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The writer also analyses the degree of semantic equivalence according to Bell's theory. The source of the data is determined as the unit of analysis. After the result of subtitling strategies and the degrees of semantic equivalence found, the writer analyse the relationship between them.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents the conclusions and suggestions from the research and the data analysis discussed in the previous chapter. The first is drawing the conclusions and the second is presenting the suggestions.

5.1. Conclusions

This study has a purpose to investigate the use of Gottlieb's Subtitling Strategies in subtitling figurative language found in *Now You See Me 2* Movie and the degrees of Semantic Equivalence. After conducting the analysis, there are 94 utterances of figurative language found in this study. It does not only investigate the subtitling strategies and the degrees of semantic equivalence found in this movie separately but also investigates the relationship between subtitling strategies and the degrees of semantic equivalence.

The result shows that there are nine subtitling strategies used in subtitling figurative language found in *Now You See Me 2* Movie. The subtitling strategies used are Expansion, Paraphrase, Transfer, Imitation, Transcription, Condensation, Decimation, Deletion, and Resignation. Dislocation strategy is the only strategy which is not used in the subtitling process.

Furthermore, the most dominant strategy used in subtitling the figurative language found in *Now You See Me 2* Movie is Paraphrase Strategy. The

comparison of each strategy is also analysed in this study. Starting from Paraphrase strategy. It shares 39.4%. It means that it is used in 37 excerpts out of 94 excerpts. Then, there is deletion strategy that shares 17%. It means that it is used in 16 excerpts out of 94 excerpts. The next is Imitation. It shares 13.8% which means that it is used in 13 excerpts out of 94 excerpts. Then, it is followed by transfer strategy. It shares 11.7% which means that it is used in 11 excerpts out of 94 excerpts. Furthermore, the next are followed by expansion and condensation. They share 5.3% that means that they are used in 5 excerpts out of 94 excerpts. Then, the next is followed by resignation strategy. It shares 3.2% that means that it is used in 3 excerpts out of 94 excerpts. Then, the last position is followed by Transcription and Decimation strategies that share the same number; it is 2.1% each. It is used in 2 excerpts out of 94 excerpts.

Moreover, the result shows that the most dominant Semantic Equivalence Degree found in this study is Equivalent category. In detail, Equivalent category is divided into Fully Equivalent and Partly Equivalent. Fully Equivalent shares 42.5%. It means that it is used in 40 excerpts out of 94 excerpts. Besides, Partly Equivalent is divided into two sub-categories; they are Increased Meaning and Decreased Meaning. Increased Meaning shares 7.4%, meaning that it is used in 7 excerpts out of 94 excerpts. Then, Decreased Meaning shares 30.9%. It is used in 29 excerpts out of 94 excerpts. From the total calculation above about the degree of Equivalent category, it shares 80.8%. It means that it is used in 76 excerpts out of 94 excerpts. Then, the next category is non-equivalent. It is divided into two categories; they are Different Meaning and No Meaning. Different Meaning shares 16% that means that

it is used in 15 excerpts out of 94 excerpts. Meanwhile, No Meaning shares 3.2% which means that it is only used in 3 excerpts out of 94 excerpts. From the calculation, it can be seen that the total of Non-Equivalent category is 19.2% which means that it is used in 18 excerpts out of 94 excerpts. From the explanation above, it can be concluded that the degree of semantic equivalence of subtitling process in subtitling the figurative language found in *Now You See Me 2* Movie overall is in Equivalent category.

As the conclusion, the relationship between the subtitling strategies and the semantic equivalence in *Now You See Me 2* Movie mostly depends on the characteristic of the subtitling strategies. Start from Imitation, this strategy shares 100% in Fully Equivalent strategy. It is the characteristic of Imitation Strategy that always imitates or translate TT exactly same as ST. Then, transfer strategy shares 90.9% in Fully Equivalent and 9.1% in Different Meaning. In this case, transfer strategy can not always give Fully Equivalent result because literal translation cannot always give what the authors intended. Next, Transcription Strategy gives 50% in Fully Equivalent and 50% in Increased Meaning. It means that this strategy gives the appropriate meaning or added meaning because the characteristic of this strategy is to add in some aspects. Then, Expansion strategy shares 40% in Fully Equivalent and 60% in Increased Meaning. It is appropriate with the characteristic of this strategy that always adds some elements from ST into TT. Then, Deletion strategy shares 31.3% in Fully Equivalent, 56.3% in Decreased Meaning, and 12.4% in Different Meaning. In this case, this strategy is dominant in Decreased Meaning because the main characteristic of this strategy is to omit some meaning

from ST (English) into TT (Indonesian). Then, Paraphrase Strategy shares 21.6% in Fully Equivalent, 8.1% in Increased Meaning, 40.5% in Decreased Meaning, and 29.7% in Different Meaning. In this case, this strategy is dominant in Decreased Meaning because the process of paraphrasing is making changes that omit the meaning from ST (English) into TT (Indonesian).

Furthermore, Condensation, Decimation, and Resignation Strategy do not fulfil Fully Equivalent category. Starting from Condensation Strategy, it shares 80% in Decreased Meaning and 20% in Different Meaning. This result is appropriate with the characteristic of this strategy that usually omits and deletes the meaning to remove the unimportant meaning from ST (English) into TT (Indonesian). Then, Decimation Strategy shares 50% in Decreased Meaning and 50% in No Meaning. In this case, the result can not be the parameter of the Decimation Strategy evidence because there are only two analysed utterances in this study. The last is Resignation Strategy. It shares 100% in No Meaning category. It implies that Resignation Strategy has absolute characteristic that the result of the translation from ST (English) into TT (Indonesian) does not have meaning because the translator does not translate it at all.

5.2. Suggestions

Based on the findings and conclusions above, there are several suggestions which are given by the writer. Theoretically, in the first phase, we have to have a good proficiency in translation for being a good translator of movie subtitle; especially in the field of subtitling strategies. There are so many theories and

strategies that can be used by the translator but the translator has to choose a strategy that is very appropriate to translate or to make subtitle of the utterances. Second, having wide knowledge about the culture of Source Language (SL) or background of the story is necessary for the translator. Translating without calculating the culture in the result of translation is nonsense. There is a possibility that the translator makes many misunderstandings translation in Target Language if the translator does not have good wide knowledge of the background of the story or language that is translated.

Practically, translator has to have a good feeling to consider which words are allowed to use to translate from Source Language into Target Language. It is about looking into the purpose of the story and the targeted audience. The translator has to think about the purpose of the story and the condition of the audiences. Then, making a simple translation from ST into TT that can cover both of semantic equivalence aspects is better than the longer one, so the audiences can understand easier.

Finally, it is advisable for the other researchers to conduct a better study in the future. This study also can be taken for reference for the future researchers who will conduct a research about subtitling strategies. Not only subtitling strategies, it can be taken as a reference about the degrees of semantic equivalence and its relationship between the subtitling strategies.

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APPENDICES

Appendix 1

Table of Data Analysis

Exc.	Quotation			Figurative Language	Subtitling Strategies	Translation Equivalence				
	English (ST)	Indonesian (TT)	Back Translation (BT)			Fully Equivalent	Partly - Equivalent		Non-Equivalent	
							INC	DEC	DIF	NO
1	The safe is made of the strongest iron.	Brankas ini dibuat dari besi terkuat.	The safe is made of the strongest iron.	Hyperbole	Transfer	√				
2	Okay. See you later, big man	Sampai nanti, Jagoan.	See you, whiz.	Metaphor	Paraphrase	√				
3	The Eye.	Mata	The Eye.	Symbol	Transfer				√	
4	Seeing is believing.	Melihat adalah meyakini.	Seeing is believing.	Paradox	Transfer	√				
5	But is it truth? People see the Horsemen as noble Robin Hoods.	Tapi kebenarannya? Orang-orang menganggap	But the truth?, people think that The Horsemen is as Robinhood.	Alliteration	Deletion			√		

		The Horsemen bagai Robin Hoods.								
6	They fleeced an insurance magnate.	Mereka melucuti perusahaan Asuransi.	They slipped off insurance company.	Euphemism	Deletion			√		
7	Always showering their devoted fans with money.	Menghujani penggemar mereka dengan uang.	Raining their fans with money.	Metaphor	Deletion			√		
8	Because one thing I believe in is an eye for an eye.	Karena aku meyakini mata harus dibalas dengan mata.	Because I believe an eye is revenged with an eye.	Idiom	Paraphrase		√			
9	The Eye has a plan.	The Eye punya rencana.	The Eye has a plan.	Symbol	Imitation	√				
10	Trust that your unique talents and remarkable mind will not go unrecognized	Percayalah bahwa bakat unikmu dan kecerdasanmu takkan berakhir sia-sia.	Believe that your unique talent and intelligence will not be useless.	Euphemism	Paraphrase	√				
11	Just real quick. Can I have you for a couple of minutes?	Boleh minta waktu sebentar?	Can I ask for your time in short?	Euphemism	Paraphrase			√		
12	Could you sing a new song? No.	Tolong berhenti dulu. Tidak.	Please, stop now. No.	Irony	Paraphrase				√	
13	People who don't even know you,	Dan kau? Nona.	And you? Girl.	Hyperbole	Decimation					√

	think you're an asshole.									
14	You want to take a vacation day ?	Mau menyelidiki sendiri?	You want to investigate alone?	Irony	Paraphrase				√	
15	But I'm not going to devote resources to another snipe hunt	Aku tak mau keluar biaya untuk memata-matai lagi.	I do not want to waste of money for spying anymore.	Idiom	Paraphrase			√		
16	I promise you, it won't be a snipe hunt	Ini bukan sekadar memata-matai.	It is not only spying.	Euphemism	Paraphrase			√		
17	It's not like funny "ha ha." Or you might not think that it's funny "ha ha."	bukan lucu seperti biasa. atau lucu seperti dugaanmu.	Not funny as usual. Or funny like your prediction.	Onomatopoeia	Decimation			√		
18	"geek magic" thing , didn't you? You pulled.	Kau melakukan sulap murahan. Kau menarik.	You did a cheap magic. You are interesting.	Irony	Paraphrase	√				
19	I want to be a part of The Eye , okay?	Aku ingin jadi bagian The Eye. Okay?	I want to be the part of The Eye.	Symbol	Imitation	√				
20	The Eye gave it to her.	dan The Eye memberinya izin.	And The Eye gave her permission.	Symbol	Imitation	√				

21	Now you want to see a thing of beauty ?	Mau lihat karya seni ?	Want to see artworks?	Hyperbole	Deletion	√				
22	It's good to be positive despite making zero progress in a year.	meski tak ada kemajuan dalam setahun.	Indeed there is no improvement in a year.	Irony	Paraphrase			√		
23	Whereas when it comes to hypnotism, the student has almost become the master.	Bicara soal hipnotis, murid selalu bisa melebihi gurunya.	Talking about hypnotism, student always can exceed the teacher.	Hyperbole	Paraphrase	√				
24	I like your confidence, but you might say that you have the better teacher.	Aku suka kepercayaan dirimu, tapi itu berlaku jika gurumu lebih baik dariku.	I like your confidence, but it is appropriate if your teacher is better than me.	Irony	Paraphrase			√		
25	That's not bad.	Lumayan juga.	Not bad too.	Litotes	Paraphrase	√				
26	Dylan, come on. I've been behind the scenes my whole life.	Dylan, aku sudah di belakang panggung sepanjang hidupku.	Dylan, I have been behind the scenes my whole of life.	Hyperbole	Transfer	√				

27	Until we work as a single organism .	Dan kau harus terus bersiap sampai masanya .	And you have to always prepare. Till the time.	Simile	Paraphrase				√	
28	I'm getting my orders directly from The Eye .	Aku dapat perintah langsung dari The Eye .	I am getting direct command from The Eye.	Symbol	Imitation	√				
29	I'm a new person. We are anything but a family .	Aku masih baru. Kami bukan keluarga .	I am still new. We are not family.	Paradox	Paraphrase				√	
30	Once these phones hit the streets, they'll siphon their users' information to the black market.	Begitu ponselnya masuk pasaran Mereka akan menyadap informasi pengguna untuk pasar gelap.	When these phones get into market, they will siphon users' information to the black market.	Personification	Paraphrase	√				
31	So, The Eye has decided.	The Eye berniat menyingkap rahasia mereka.	The Eye decided to reveal their secret.	Symbol	Imitation	√				
32	Today marks the beginning of a bright new journey in social networking.	Hari ini akan jadi penanda era baru dalam jaringan sosial.	Today will be the mark of new era of social networking.	Personification	Expansion		√			
33	I'll go straight to him .	Akan kulaporkan .	I will report.	Metaphor	Condensation				√	
34	I feel from your face you're freaked by the	Agaknya kau takut melihat darah. Dengan	It seems you are freaked to see blood. Focusing	Alliteration	Deletion				√	

	flow of blood. By focusing and following the flow of my words as you're flowing and floating.	berfokus dan Ikuti perkataanku seolah kau sedang mengambang.	and following my words, it feel you are flowing.							
35	But apparently we're now surrounded by Chinese food.	Tapi saat ini kita dikelilingi makanan Cina.	But apparently we are now surrounded by Chinese food.	Personification	Transfer	√				
36	Don't you just love it?, the "greatest magicians in the world"	Kalian suka?, pesulap Terhebat di Dunia.	You like it?, The greatest magicians in the world.	Irony	Transfer	√				
37	Isn't that poetic?	Ironis, bukan?	Ironis, isn't it?	Irony	Paraphrase	√				
38has been working as a mole within the Bureau.ternyata pengkhianat selama pengabdianya di Bureau.	Evidently is traitor as long as his devotion in Bureau.	Simile	Paraphrase				√	
39	This is simply my move.	Ini giliranku	It is my move.	Understatement	Deletion			√		
40had a very nice party down the street.menggelar pesta kecil-kecilan.	Hold a small party.	Hyperbole	Condensation				√	

41	I had a little tum-tum , couldn't go.	Aku merasa sakit perut .	I feel stomach ache.	Metonymy	Transcription	√				
42	Mer-Bear did it on his own.	Si Kecil ini tak peduli dan terus berpesta.	This younger brother did not care and keep partying.	Metonymy	Transcription		√			
43	Delivery guy came to your door about a month ago, little za .	Tukang antar datang ke rumahmu sebulan lalu. Si Za-Kecil .	The courier came to your house a month ago, little za.	Metonymy	Expansion	√				
44	Relaxing, floating, drifting, dreaming... Falling.	Relaksasi dirimu. Melayanglah... Bermimpilah... Jatuhlah.	Relax yourself. Flying, dreaming, falling.	Alliteration	Deletion			√		
45	That's a very good question, Atlas.	Pertanyaan bagus, Atlas.	Good question, Atlas.	Irony	Deletion			√		
46	Been fun playing this cat-and-mouse with you, broski. Meow.	Senang bermain kejar-kejaran denganmu, Saudaraku.	Happy to play cat and mouse with you, my brother.	Onomatopoeia	Deletion			√		
47	Have fun at the Sands.	Bersenang-senanglah di the Sands.	Have fun in at the Sands.	Irony	Imitation	√				
48	Do you guys ever think that The	Pernah terpikirkan kalau	Do you ever think The Eye is watching us?	Symbol	Imitation	√				

	Eye is watching this?	The Eye mengawasi kita?								
49	Fake your death, the world puts its guard down.	Memalsukan kematian bisa menyembunyikan dirimu.	Fake death can hide you.	Metaphor	Paraphrase				√	
50	The only true freedom lies in not being seen.	Dan kebebasan sejati didapat dengan kesendirian.	And the true freedom can be in alone.	Paradox	Paraphrase				√	
51	You pulled a hat out of a rabbit. That was very colorful.	Kau yang menarik topi dari kelinci itu.	You took the hat from the rabbit.	Irony	Resignation					√
52	That's really creepy.	Itu menyeramkan.	That's creepy.	Irony	Paraphrase			√		
53	Yep, easy stuff, magic.	Sulap memang mudah.	Magic is really easy.	Understatement	Paraphrase				√	
54	Besides you getting to show off how adorably clever you are.	Selain untuk ajang pamer hebatnya dirimu.	Besides for showing off of how great you are.	Irony	Deletion	√				
55	Good news is, it's very easy for you to pay me back.	Berita bagusnya, ada cara mudah untuk membayar utang kalian.	Good news is, there is an easy way to pay your debt.	Irony	Paraphrase	√				
56	I believe in an eye for an eye.	Aku meyakini mata harus	I believe that an eye have to be	Idiom	Expansion		√			

		dibalas dengan mata.	revenged with an eye.							
57	Meant when he said we should all work as a single organism.	Adalah kita harus berusaha hingga mati.	That we have to try till dying.	Simile	Paraphrase				√	
58	The Eye has a history in Macau.	The Eye punya riwayat di Macau.	The Eye has a history in Macau.	Symbol	Imitation	√				
59	So plastic, nothing. Metal... wooo... wooo... wooo...	Plastik, tidak apa-apa. Logam...	Plastic, nothing. Metal....	Onomatopoeia	Resignation					√
60	If it's free, it's me.	Aku yang traktir.	I treat.	Alliteration	Paraphrase			√		
61	So that's how we've been contacting The Eye?	Kau menghubungi The Eye?	You contact The Eye?	Symbol	Imitation	√				
62	Hey, relax, it's just a kid's toy.	Hei, santai, ini cuma mainan anak-anak.	It's just a kid's toy.	Understatement	Transfer	√				
63	It's like birth.	Ini seperti kelahiran.	It's like birth.	Simile	Transfer	√				
64	You know what? You are such a buffoon, Mer-Bear.	Kau memang lucu, Mer-Bear.	You are funny, Mer-Bear.	Irony	Paraphrase			√		

65	I am so, so very, very sorry about how pathetic your pupil is.	Aku begitu menyesal atas betapa menyedihkannya kawanmu ini.	I am very sorry about your poor friend.	Synecdoche	Paraphrase			√		
66	And the greatest long game magic trick ever created just to put me behind bars .	menciptakan trik sulap terbaik di dunia hanya untuk memenjarakanku .	Creating the greatest magic trick in the world just for put me in the jail.	Euphemism	Paraphrase			√		
67than in some cushy jail cell somewhereketimbang berakhir di penjara .	Than over in jail.	Oxymoron	Condensation			√		
68	Yeah, apparently, he travels with a different bimbo every week.	Dia selalu membawa seorang yang bodoh tiap perjalanannya.	She always take a stupid man in every journey.	Metonymy	Paraphrase			√		
69	I wonder which one of us gets to play the bimbo .	Siapa di antara kita yang akan menjadi si bodoh itu?	Who of us will be the stupid?	Metonymy	Paraphrase			√		
70	You asked me to call you when they started running around like headless chickens .	Kau menyuruhku menelepon saat mereka mulai berkeliaran.	You asked me to call when they started running around.	Simile	Resignation					√

71	I'm meeting somebody from The Eye.	Aku menemui seseorang dari The Eye.	I am meeting somebody of The Eye.	Symbol	Imitation	√				
72	I get it. Cool.	Aku mengerti. Tak apa.	I get it. Nevermind.	Irony	Paraphrase				√	
73	We are mirror images.	Kita bagaikan kembaran.	We are like twin.	Metaphor	Paraphrase			√		
74	She was a digit, a nanobyte in a stream of data.	Dia hanyalah angka sebuah nanobyte dalam aliran data.	She was a nanobyte digit in a stream of data.	Metaphor	Expansion	√				
75	Starting with the Horsemen, and ending with The Eye.	Dimulai dari Horsemen, dan diakhiri oleh The Eye.	Starting with the Horsemen, and ending with the Eye.	Symbol	Imitation	√				
76	You took a bullet for us, it was huge.	Kau mengorbankan dirimu. Itu sangat baik.	You sacrificed yourself. It was very good.	Metaphor	Paraphrase				√	
77	We did the easy part.	Bagian kami lebih mudah.	Our part was easier.	Understatement	Paraphrase		√			
78	Are you part of The Eye?	apa kau bagian dari The Eye?	Are you part of the Eye?	Symbol	Imitation	√				
79	We are part of The Eye.	Kami bagian dari The Eye.	We are part of the Eye.	Symbol	Imitation	√				
80	Except when all these little tricks are done.	Ketika semua trik selesai.	When all the tricks are finished.	Understatement	Deletion				√	

81	I'm gonna do something that God can't do.	Akan kulakukan sesuatu yang Tuhan tak bisa.	I am gonna do something that God can not do.	Hyperbole	Deletion	√				
82	As the Horsemen appear to have taken over the whole city for their show.	Di mana The Horsemen melakukan pertunjukan di seluruh kota.	Where the Horsemen do the show in the whole city.	Hyperbole	Condensation			√		
83	Was that an act of God? No. No, no, no, that was an act of me.	Apa itu perbuatan Tuhan?, bukan. Itu perbuatanku.	Was that an act of God?, no. That was an act of me.	Hyperbole	Deletion	√				
84	You gonna fill up on appetizers? Or save room for the main course?	Kalian akan mengejar pertunjukan pembuka?, atau ingin menunggu pertunjukan inti?	You want to take the opening show? Or you want to wait the main show?	Metaphor	Paraphrase			√		
85	You're just gonna wind up holding your own tails.	kau akan berakhir mengejar ekormu sendiri.	You will end catching your own tail.	Metaphor	Paraphrase	√				
86	It's the most expensive bottle on Earth.	Sampanye termahal di dunia.	The most expensive Champagne in the world.	Hyperbole	Deletion	√				
87	A lot of brain, but not enough brawn.	Kau pintar tapi tak punya tenaga.	You are clever but do not have power.	Alliteration	Paraphrase			√		

88	That was fun!	Itu menyenangkan.	It was fun.	Irony	Transfer	√				
89	Why don't you watch the watch I'm wearing, the where of where you're watching, and sleep!	Lihatlah jam yang kupakai sekarang kau melihatnya, dan tidur.	Watch to my watch I am using. You watch, and sleep.	Alliteration	Deletion				√	
90	Now you're playing the long game.	Permainanmu akan panjang.	Your game will be long.	Metaphor	Condensation			√		
91	Come on, you're the one who said that you believe that this road lead to the great wizard behind the curtain.	Ayolah, kau sendiri yang bilang bahwa jalan ini akan membawa kita menyingkap pesulap terbaik.	Come on, you are the one said that this road will lead us to reveal the greatest magicians.	Metaphor	Deletion			√		
92	It's your game now.	Ini permainanmu sekarang.	It is your game now.	Metaphor	Transfer	√				
93	Seeing is believing.	Melihat adalah meyakini.	Seeing is believing.	Paradox	Transfer	√				
94	Because one thing I believe in is an eye for an eye.	Karena aku meyakini bahwa mata dibalas dengan mata.	Because I believe that an eye is for an eye.	Idiom	Expansion		√			

Appendix 2

Analysis of Figurative Language

1. ST : The safe is made of *the strongest iron*.
TT : *Brankas ini dibuat dari besi terkuat*.
BT : The safe is made of the strongest iron.

Figurative Language : Hyperbole

The strongest iron in the dialogue is hyperbole, one of figurative language. It can be said as hyperbole because actually the iron is not the strongest iron. In the context, Thaddeus says to the audiences that the safe which is used by Shrike as the greatest magician is made of the strongest iron. It is to make the audiences believe that Shrike will not get out from the safe easily to do his trick because the iron is so strong. In fact, the safe is broken and Shrike's dead in his action.

2. ST : Okay. See you later, *big man*.
TT : *Sampai nanti, Jagoan*.
BT : See you, whiz.

Figurative Language : Metaphor

The noun phrase *big man* is not the real meaning. It is metaphor. *Big man* is used by Shrike to call Dylan because he want to make Dylan calm. He uses this words to Dylan because he believes that Dylan can control himself like an adult or big man. In the context, Shrike says to Dylan as his son that he had to go for having a great show. Dylan is worry about the show, because Dylan thinks that it is very dangerous show for his father. Because Shrike sees that his son is sorry about him so he makes his son believe that he will be fine.

3. ST : *The Eye*.
TT : *Mata*.
BT : The Eye.

Figurative Language : Symbol

The Eye is kind of figurative language which refers to symbol. It refers to something which is not explained in the movie. The Eye is represented by symbol of left eye in the movie. There is an intrinsic meaning about the symbol *The Eye* in this movie. It can be the symbol of illumination organization or another meaning. In this movie, symbol of *The Eye* is not explained what it is actually; indeed start from *Now You See Me* (first movie) to *Now You See Me 2*.

4. ST : *Seeing is believing*.
TT : *Melihat adalah meyakini*.
BT : Seeing is believing.

Figurative Language : Paradox

Seeing is believing is paradox. Actually seeing is not the same as believing. Physically, seeing is using eye but believing is using heart and mind. Both of the activity is different but the character in the movie says that it is the same activity. Seeing is believing means that when you are looking at something, that is what you are believing on; your perspective comes after you focusing on something.

5. ST : *But is it truth? People see the Horsemen as noble Robin Hoods*.
TT : *Tapi kebenarannya? Orang-orang menganggap The Horsemen
bagai Robin Hoods*.
BT : But the truth?, people think that The Horsemen is as Robinhood.

Figurative Language : Alliteration

But is it truth? People see the Horsemen as noble Robin Hoods is an alliteration. It is because in the end of each clauses represents in the pronunciation. It occurs on the word **Truth** and **Hoods** which is pronounced as **ooth.**

6. ST : They **fleeced** an insurance magnate.
TT : Mereka **melucuti** perusahaan Asuransi.
BT : They slipped off insurance company.

Figurative Language : Euphemism

The figurative language found in the excerpt is Euphemism. It occurs in the word **fleeced**. Fleece is the word that is usually used to cut wool from sheep. Actually, the word **fleeced** is not appropriate to be put in the sentence. The appropriate one is **rob** but to make it the word is smoother and more dramatic the author uses **fleeced**.

7. ST : **Always showering their devoted fans with money.**
TT : **Menghujani penggemar mereka dengan uang.**
BT : Raining their fans with money.

Figurative Language : Metaphor

Always showering their devoted fans with money is metaphor. To make the fans taking a bath with so much money in bathroom is impossible. The sentence is just representing the meaning that The Horsemen as the group of the greatest magicians in the film always gives the fans money in the show. The word **showering** is not the real meaning. It is as if the fans are given so much money.

8. ST : Because one thing I believe in is **an eye for an eye.**
TT : **Karena aku meyakini mata harus dibalas dengan mata.**
BT : Because I believe an eye is revenged with an eye.

Figurative Language : Idiom

An eye for an eye is an idiom. Online Cambridge Dictionary explains about the meaning of this sentence. It means the idea that a person who causes another person to suffer should suffer in an equal amount. This idiom is usually called as *an eye for an eye and a tooth for a tooth*. The meaning is same but for a tooth for a tooth emphasizes on criminals have to be punished as the crime which is done by him/her.

9. ST : *The Eye* has a plan.
TT : *The Eye* punya rencana.
BT : The Eye has a plan.

Figurative Language : Symbol

The Eye refers to symbol. Like the explanation before about the symbol of *The Eye*, in this excerpt there is no explanation about what *The Eye* is. There is no explicit explanation whether it is an organization or name of place. It is still a mysterious symbol.

10. ST : Trust that your unique talents and remarkable mind will not go *unrecognized*.
TT : *Percayalah bahwa bakat unikmu dan kecerdasanmu takkan berakhir sia-sia*.
BT : Believe that your unique talent and intelligence will not be useless.

Figurative Language : Euphemism

Euphemism is found in this excerpt. It occurs in the word *unrecognized*. The word *unrecognized* is used to make the word smoother and gives dramatic effect. If the author change the word *unrecognized* to *vain* is something good but there is a possibility that the author calculates the types of audiences that watches his work. Perhaps, there are so many children are enthusiast to watch

this movie. So, it is more appropriate if using the word *unrecognized* than the word *vain*.

11. ST : Just real quick. Can I have you for *a couple of minutes*?

TT : *Boleh minta waktu sebentar?*

BT : Can I ask for your time in short?

Figurative Language : Euphemism

A couple of minutes here is the form of Euphemism. In the context of the movie, Dylan want to talk to his boss but the boss is so busy. Dylan considers to try to meet his boss and uses Euphemism to make his language smoother. Actually, Dylan can use *for a while* in his words but it will make his boss angry to him. He also uses euphemism and calm intonation because he want to take his boss attention and finally the boss pays attention to him. If he still uses usual language and intonation, the boss will not pay attention to him.

12. ST : *Could you sing a new song?* No.

TT : *Tolong berhenti dulu. Tidak.*

BT : Please, stop now. No.

Figurative Language : Irony

The figurative language found in the statement above is irony. The word *song* here means about the comments of Dylan's partner about Dylan's work. The statement is used by Dylan to tease and his partner in office stop telling about Dylan's work. His partner does not like Dylan anymore and he always makes stories that Dylan is not believable. It is because Dylan is always failed in his mission.

13. ST : *People who don't even know you, think you're an asshole.*

TT : *Dan kau? Nona.*

BT : And you? Girl.

Figurative Language : Hyperbole

People who don't even know you, think you're an asshole is hyperbole utterances. We can see by the sentence directly that it is impossible if there is someone does not know about something can judge something that he/she does not know. It does not make sense. It is over statement that said by Merrit when he meets his twin brother after a long time since the last they met. Merrit do not like his brother whole the time.

14. ST : You want to take *a vacation day*?
TT : *Mau menyelidiki sendiri?*
BT : You want to investigate alone?

Figurative Language : Irony

There is an irony in the statement. It occurs in the noun phrase *a vacation day*. It is called as irony because, Dylan is always failed in the mission to catch The Horsemen as a policeman. In the previous missions, Dylan always proposes much money to catch The Horsemen but there is no result. The boss says “You want to take *a vacation day*?” to Dylan because she is afraid to Dylan failure and think that Dylan always plays and uses all facilities not maximally.

15. ST : But I'm not going to devote resources to another *snipe hunt*.
TT : *Aku tak mau keluar biaya untuk memata-matai lagi.*
BT : I do not want to waste of money for spying anymore.

Figurative Language : Idiom

To make this movie looks more poetic, the author considers to use idiom. For the example is in the statement above. Idiom occurs in the phrase *snipe hunt*. In the context of the movie, the boss is afraid of Dylan and thinks that Dylan always plays in his mission to catch The Horsemen. Dylan is not serious in the

mission and gives so many failures so the boss says that he just makes *a snipe hunt*.

16. ST : I promise you, it won't be a *snipe hunt*.

TT : *Ini bukan sekadar memata-matai*.

BT : It is not only spying.

Figurative Language : Euphemism

The explanation of this snipe hunt is same with the explanation above. It is the same words which are used in two dialogues between the Boss and Dylan. The Boss thinks that it is only a snipe hunt, because Dylan never makes the real spying to The Horsemen activity.

17. ST : *It's not like funny "ha ha." Or you might not think that it's funny "ha -ha."*

TT : *Bukan lucu seperti biasa. Atau lucu seperti dugaanmu.*

BT : Not funny as usual. Or funny like your prediction.

Figurative Language : Onomatopoeia

Onomatopoeia in this statement occurs on the sound of laughing which is transcribed into subtitle. The sound of laughing is *"haha"*. Onomatopoeia focuses on the sound of something (animal, insect, laughing, snoring, and the other activity) which represents again by another person. It can be used for positive purpose or negative purpose.

18. ST : *"geek magic" thing*, didn't you? You pulled.

TT : *Kau melakukan sulap murahan. Kau menarik.*

BT : You did a cheap magic. You are interesting.

Figurative Language : Irony

One of the purpose of irony is to tease The Horsemen. *"Geek magic" thing* is very old magic trick by Geek magician a long time ago. It is very ancient and different from magic trick in this era. The purpose of using *"Geek magic" thing*

is to tease The Horsemen that he trick which is used by them is very old so Chase can catch them easily without any problems.

19. ST : I want to be a part of *The Eye*, okay?
TT : *Aku ingin jadi bagian The Eye. Okay?*
BT : I want to be the part of The Eye.

Figurative Language : Symbol

It is the same with the previous explanation about symbol of *The Eye*. It is still a mystery. In this sentence, Lula want to join becoming the part of *The Eye*. It seems like *The Eye* is an organization which is working on magic field or it can be a sect.

20. ST : and *The Eye* gave it to her.
TT : *dan The Eye memberinya izin.*
BT : And The Eye gave her permission.

Figurative Language : Symbol

This symbol appears again. There is a relationship between this dialogue and the dialogue previous. After Lula, one of The Horsemen actress, declared that she want to join *The Eye*, *The Eye* gave a permission that Lula could join and made a teamwork with The Horsemen.

21. ST : Now you want to see *a thing of beauty*?
TT : *Mau lihat karya seni?*
BT : Want to see artworks?

Figurative Language : Hyperbole

The statements is hyperbole. Especially, it occurs in the noun phrase *a thing of beauty*. According to the context in the movie, the statement is said by Walter as the step son of Tessler. He just makes a poor magic trick and he is so arrogant and says his trick is a thing of beauty. The fact, his trick is so worse.

22. ST : *It's good to be positive despite making zero progress in a year.*

TT : *Meski tak ada kemajuan dalam setahun.*

BT : Indeed there is no improvement in a year.

Figurative Language : Irony

This statement is irony because it is used to tease someone caused of the result of his/her work. There is no progress in his work in a year. One factor that it really refers irony is using positive statement but it is also as satire for someone else. It happens in the dialogue between Jack and Merrit when they are gathering.

23. ST : *Whereas when it comes to hypnotism, the student has almost become the master.*

TT : *Bicara soal hipnotis, murid selalu bisa melebihi gurunya.*

BT : Talking about hypnotism, student always can exceed the teacher.

Figurative Language : Hyperbole

In the context, Merrit is playing and talking with Jack. They are playing how to throw cards as magic trick. Merrit is poor in throwing card. As a professional magician, he must master this technique and he is learning this technique with Jack as the teacher. Jack is just too proud of himself about his skill in hypnotism that says an overstatement *the student has almost become the master.*

24. ST : I like your confidence, *but you might say that you have the better teacher.*

TT : *Aku suka kepercayaan dirimu, tapi itu berlaku jika gurumu lebih baik dariku.*

BT : I like your confidence, but it is appropriate if your teacher is better than me.

Figurative Language : Irony

The figurative language found in the statement above is irony. It occurs on *but you might say that you have the better teacher.* It is an irony to tease Jack that

he will be a better the master of hypnotism if Jack could find a better teacher than Merrit.

25. ST : *That's not bad.*
TT : *Lumayan juga.*
BT : Not bad too.

Figurative Language : Litotes

The figurative language in the statement above is litotes. The reason can be seen in the context of the movie. In the movie, it is told that Merrit is playing with Jack about the technique of throwing cards. When Merrit tries to throw the card, it is not going well the Jack as the master of cards said that that's not bad. Actually, Merrit does not have a good skill in throwing cards but Jack just want to make his friend's feeling good.

26. ST : Dylan, come on. I've been behind the scenes *my whole life.*
TT : *Dylan, aku sudah di belakang panggung sepanjang hidupku.*
BT : Dylan, I have been behind the scenes my whole of life.

Figurative Language : Hyperbole

Hyperbole is used in this statement. Especially, in the noun phrase *my whole life*. It is not the real condition which is faced by Jack. Jack's whole life is not spent behind the stage because he ever had a show in a big stage with The Horsemen too. He was just angry and made the statement over.

27. ST : Until we work *as a single organism.*
TT : *Dan kau harus terus bersiap sampai masanya.*
BT : And you have to always prepare. Till the time.

Figurative Language : Simile

If we focuses on the statement, we can find simile. It is the noun phrase *as a single organism*. It is not the real meaning because human is already a single organism since he/she was born. Moreover, one of the features of simile usually

uses the word “as”. The word “as” has function to motivate The Horsemen that they can leave their friend if as they really can work individually.

28. ST : I'm getting my orders directly from ***The Eye***.

TT : *Aku dapat perintah langsung dari **The Eye**.*

BT : I am getting direct command from The Eye.

Figurative Language : Symbol

The Eye here refers to the symbol of illumination. The image which is appeared as the symbol is the image of left eye. There is just an eye. It refers to the symbol of Raa God of the organization of illumination.

29. ST : I'm a new person. ***We are anything but a family***.

TT : *Aku masih baru. **Kami bukan keluarga**.*

BT : I am still new. We are not family.

Figurative Language : Paradox

We are anything but a family is a figurative language which refers to paradox. Special feature of paradox is there are two clauses in a statement which declare different purpose. The first clause states ***we are anything*** but the second clause states ***but a family***. The first clause and the second clause are different.

30. ST : Once these ***phones hit the streets, they'll siphon their users' information*** to the black market.

TT : *Begitu **ponselnya masuk pasaran Mereka akan menyadap informasi pengguna untuk pasar gelap**.*

BT : When these phones get into market, they will siphon users' information to the black market.

Figurative Language : Personification

This is a personification. This occurs in ***phones hit the streets, they'll siphon their users' information***. In this statement the ***phones*** can activities like human. The activities are ***hit the streets and shipon***. It is not the real meaning; it is just as if the ***phones hit the streets and siphon their users' information***.

31. ST : So, *The Eye* has decided.
TT : *The Eye berniat menyingkap rahasia mereka.*
BT : The Eye decided to reveal their secret.

Figurative Language : Symbol

This symbol appears again. This is a symbol which represents by showing the symbol of Raa God of illumination. In the movie, *The Eye* is not explained implicitly. Perhaps, some of viewers of this movie are aware about this symbol but the others are not.

32. ST : *Today marks* the beginning of a bright new journey in social networking.
TT : *Hari ini akan jadi penanda era baru dalam jaringan sosial.*
BT : Today will be the mark of new era of social networking.

Figurative Language : Personification

This a personification. Special feature of this figurative language is the thing can do some activities as human being. The thing here is *today* and the action is *marks*. So, it can be concluded that the figurative language which is found in this statements is personification.

33. ST : *I'll go straight to him.*
TT : *Akan kulaporkan.*
BT : I will report.

Figurative Language : Metaphor

I'll go straight to him refers to metaphor. It is because the statement is not the real meaning; it is just as if go straight. In the context of the movie, Lula camouflaged as a chef assistant in an event. She want to make as uproar in the event. So, she made a trick that she cut her fingers and screamed as if she really cut herself. From that condition, she want to report this condition to her boss.

34. ST : *I feel from your face you're freaked by the flow of blood. By focusing and following the flow of my words as you're flowing and floating.*

TT : *Agaknya kau takut melihat darah. Dengan berfokus dan Ikuti perkataanku seolah kau sedang mengambang.*

BT : It seems you are freaked to see blood. Focusing and following my words, it feel you are flowing.

Figurative Language : Alliteration

I feel from your face you're freaked by the flow of blood is alliteration. It uses the same vowels in the end of the verse. Sometimes, we can say that alliteration is the figurative which is close to tongue twist. In the movie, it was used by Merrit as a magic spell to hypnotize Case.

35. ST : But apparently *we're now surrounded by Chinese food.*

TT : *Tapi saat ini kita dikelilingi makanan Cina.*

BT : But apparently we are now surrounded by Chinese food.

Figurative Language : Personification

The statement above is personification. The reason why it can be personification is the noun phrase *Chinese food* is given character as human being. The action which is given to *Chinese food* is it can move surrounding by the horsemen but it is not the real meaning. It is just as if *Chinese food* can move around like human.

36. ST : *Don't you just love it?, the "greatest magicians in the world"*

TT : *Kalian suka?, pesulap terhebat di dunia.*

BT : You like it?, The greatest magicians in the world.

Figurative Language : Irony

Don't you just love it?, the "greatest magicians in the world" refers to irony.

Special feature of irony is to use positive statement but the purpose is to tease.

In the context of the video, Thaddeus is called by Dylan because Dylan want to ask where is The Horsemen. The Horsemen as a group of the greatest magicians

is trapped and gone and Dylan thinks that this action is done by Thaddeus. When they are on calling, Thaddeus teases him.

37. ST : *Isn't that poetic?*

TT : ***Ironis, bukan?***

BT : Ironis, isn't it?

Figurative Language : Irony

This statement is also an irony. It has purpose to tease someone. In the context, when Dylan is still confused about where is The Horsemen, Thaddeus teases him again and blames Dylan that it is Dylan's big mistake.

38. ST : ...*has been working as a mole within the Bureau.*

TT : ...*ternyata pengkhianat selama pengabdian di Bureau.*

BT : Evidently is traitor as long as his devotion in Bureau.

Figurative Language : Simile

...*has been working as a mole within the Bureau* refers to Simile. The special feature of simile is using the word "as" in the statement but not all the statements that are using "as" become a simile. The word "as" in Simile usually shows as if someone do something in impossible way. The statement above states that Dylan is working as if a mole because he has been betrayed police department for a long time.

39. ST : *This is simply my move.*

TT : ***Ini giliranku.***

BT : It is my move.

Figurative Language : Understatement

This is simply my move refers to understatement. It is the contradiction of hyperbole. Understatement is stating something as a simple thing than the fact.

In the context of the statement, Thaddeus states that it is his turn to do something. He says that it is a simple move to threat Dylan back.

40. ST : ...*had a very nice party down the street.*
TT : ...*menggelar pesta kecil-kecilan.*
BT : Hold a small party.

Figurative Language : Hyperbole

The statement above is kind of hyperbole. In the context of the statement, Merrit was holding a party in his house for birthday. The party was not nice, it was just a little party. To make his friends believe that he was a good man, he made overstatement for his party.

41. ST : I had a little *tum-tum*, couldn't go.
TT : *Aku merasa sakit perut.*
BT : I feel stomach ache.

Figurative Language : Metonymy

The statement above is metonymy. Especially it occurs on the words *tum-tum*. The words can be metonymy because the meaning is not in the context. We can not find the real meaning in the movie. The author uses this figurative language to make a special term which can only be understood by looking into the gesture of the character in the movie directly.

42. ST : *Mer-Bear* did it on his own.
TT : *Si Kecil ini tak peduli dan terus berpesta.*
BT : This younger brother did not care and keep partying.

Figurative Language : Metonymy

The word *Mer-Bear* here refers to metonymy. If we see on the whole of subtitle in the movie, we can not find the meaning. We just only can find the meaning by guessing in the context of the movie. *Mer-Bear* here is stated by Chase to

call Merrit as his twin brother. There is a possibility if *Mer-Bear* is childhood name of Merrit.

43. ST : Delivery guy came to your door about a month ago, *little za*.
TT : *Tukang antar datang ke rumahmu sebulan lalu. Si Za-Kecil*.
BT : The courier came to your house a month ago, little za.

Figurative Language : Metonymy

The word *little za* here is also a metonymy. The word *little za* has its own purpose. We just can find the meaning by watching the movie. *Little za* here means that a little pizza which was delivered by Chase as a fake courier to Merrit in his apartment. To make it more dramatic, Chase said to Merrit and the other members of The Horsemen as a *little za*.

44. ST : *Relaxing, floating, drifting, dreaming... Falling*.
TT : *Relaksasi dirimu, melayanglah, bermimpilah... Jatuhlah*.
BT : Relax yourself. Flying, dreaming, falling.

Figurative Language : Alliteration

As we know that the special feature of alliteration is using the same vowels in the end of the word. *Relaxing, floating, drifting, dreaming... Falling* uses vowels “ing” in the end of each word. In the context of the movie, it is used as a hypnotizing spell by Chase to Merrit.

45. ST : *That's a very good question, Atlas*.
TT : *Pertanyaan bagus, Atlas*.
BT : Good question, Atlas.

Figurative Language : Irony

That's a very good question, Atlas refers to irony. It uses positive statement but the function is to tease Atlas. In the context of the movie, Atlas asks something to Chase about his secret and Chase answers *that's a very good question, Atlas*.

Actually the question which is delivered by Atlas is not good question. Chase does not want to answer it and he teases Atlas by saying that it is a good question.

46. ST : Been fun playing this cat-and-mouse with you, broski. **Meow**.
TT : *Senang bermain kejar-kejaran denganmu, Saudaraku*.
BT : Happy to play cat and mouse with you, my brother.

Figurative Language : Onomatopoeia

Onomatopoeia has special feature that it focuses on the sound of animal or something which is described in the written text. **Been fun playing this cat-and-mouse with you, broski. Meow** is onomatopoeia. It occurs on the word **Meow**. In the context of the movie, it is the sound of cat which is imitated by Chase to tease Merrit and his friends.

47. ST : **Have fun at the Sands**.
TT : *Bersenang-senanglah di the Sands*.
BT : Have fun in at the Sands.

Figurative Language : Irony

Have fun at the Sands does not have a meaning to have fun at the beach at all. It is just a figurative language which refers to irony. It uses positive statement but to deliver negative purpose. The function is to tease. In the context of the movie, Merrit and his friends has been caught by Chase and they will be escorted to meet Walter, Chase's boss. There is a problem between The Horsemen and Walter that must be discussed.

48. ST : Do you guys ever think that **The Eye** is watching this?
TT : *Pernah terpikirkan kalau **The Eye** mengawasi kita?*
BT : Do you ever think The Eye is watching us?

Figurative Language : Symbol

This symbol appears again. This is a symbol which represents by showing the symbol of Raa God of illumination. In the movie, *The Eye* is not explained implicitly. Perhaps, some of viewers of this movie are aware about this symbol but the others are not.

49. ST : Fake your death, ***the world puts its guard down.***
TT : *Memalsukan kematian bisa menyembunyikan dirimu.*
BT : Fake death can hide you.

Figurative Language : Metaphor

The world puts its guard down refers to metaphor. It occurs on ***the world puts.*** Actually the world does not have any guard. It is just as if the world has a guard and put the guard down after someone died. The real meaning is after you died there will be no one who will oversee you. You are free to do whatever you want and no one knows it.

50. ST : ***The only true freedom lies in not being seen.***
TT : ***Kebebasan sejati didapat dengan kesendirian.***
BT : And the true freedom can be in alone.

Figurative Language : Paradox

The only true freedom lies in not being seen refers to Paradox. The special feature of paradox is stating two contradiction condition or idea in one statement. There are two different conditions in this statement; the first is true freedom and the second is not being seen.

51. ST : You pulled a hat out of a rabbit. ***That was very colorful.***
TT : *Kau yang menarik topi dari kelinci itu.*
BT : You took the hat from the rabbit.

Figurative Language : Irony

That was very colorful actually is irony. The purpose of this statement is to tease. In the context of the movie, Dylan is teased by Walter. Walter tells all of the people in the room about Dylan's childhood. When Dylan is still a child, he usually plays 'rabbit in the hat' magic trick. For Walter, it is so embarrassing magic trick.

52. ST : *That's really creepy.*

TT : *Itu menyeramkan.*

BT : That's creepy.

Figurative Language : Irony

That's really creepy is not the real condition. The real condition is just usual condition. In the context of the movie, Walter says something to threat The Horsemen but there is no one of The Horsemen afraid about it. *That's really creepy* is an irony that is used to tease Walter back after he teases Dylan.

53. ST : *Yep, easy stuff, magic.*

TT : *Sulap memang mudah.*

BT : Magic is really easy.

Figurative Language : Understatement

In this condition, understatement occurs in *easy stuff, magic*. It is because magic is said as an easy stuff. Actually, magic is not as easy as it is said. It needs special trick which must be learned by the magician in several time. There is no one who can master magic in once learning.

54. ST : Besides you getting to show off *how adorably clever you are.*

TT : *Selain untuk ajang pamer hebatnya dirimu.*

BT : Besides for showing off of how great you are.

Figurative Language : Irony

In this statement, *how adorably clever you are* refers to Irony. The function of this statement is to tease someone. In the context of the movie, Walter says this statement to Dylan. *How adorably clever you are* does not mean that Dylan is very clever. The meaning is different. These words is said to Dylan because Dylan is too confidence with his ability. He thinks that he is so clever. It makes him becoming an arrogant person and easily trapped by Walter.

55. ST : *Good news is, it's very easy for you to pay me back.*
TT : *Berita bagusnya, ada cara mudah untuk membayar utang kalian.*
BT : Good news is, there is an easy way to pay your debt.

Figurative Language : Irony

This kind of figurative language refers to irony. It occurs in *good news is, it's very easy for you to pay me back*. Actually, the statement which is said by Walter is not the real meaning. The context says that it is not easy condition for The Horsemen. The purpose of the statement is to fool and tease The Horsemen.

56. ST : I believe in *an eye for an eye*.
TT : *Aku meyakini mata harus dibalas dengan mata.*
BT : I believe that an eye have to be revenged with an eye.

Figurative Language : Idiom

The figurative occurs in *an eye for an eye*. It is an idiom which has a meaning that something that have been done by someone must be paid as what he have done. If there is s mistaken which has been done by someone, he/she must be revenged as what he/she has done. It is the meaning an eye for an eye.

57. ST : Meant when he said *we should all work as a single organism*.
TT : *Adalah kita harus berusaha hingga mati.*
BT : That we have to try till dying.

Figurative Language : Simile

We have to focus on the statement *we should all work as a single organism*. It refers to Simile. The special feature of simile is using “as” to show that the thing is as if something. In the context of the movie, the statement *we should all work as a single organism* uses the word “as” to show that all of The Horsemen must be an individuals who can work individually by using all of their performance.

58. ST : *The Eye* has a history in Macau.
TT : *The Eye punya riwayat di Macau.*
BT : The Eye has a history in Macau.

Figurative Language : Symbol

The Eye in this statement is a figurative language which refers to symbol. It is like the previous explanation before. It is a word which refers to something that is not explained in the movie. It is like an organization, name of something or something else. In my opinion, it refers to the symbol of illumination organization.

59. ST : So plastic, nothing. Metal... *wooo... wooo... wooo...*
TT : *Plastik, tidak apa-apa. Logam...*
BT : Plastic, nothing. Metal....

Figurative Language : Onomatopoeia

In the statement above, there is a figurative language which refers to onomatopoeia. The special feature of this figurative language is using the sound of something to tease or make something stupid. In the statement above, onomatopoeia occurs in *wooo... wooo... wooo...* which represents the sound of metal detector. The Horsemen want to pass the security system but there is a metal detector. They decides to go to a place which sells magical equipments.

In that place, they meet the sellers that can not understand their language so Atlas decides to use onomatopoeia to make her understands.

60. ST : *If it's free, it's me.*
TT : *Aku yang traktir.*
BT : I treat.

Figurative Language : Alliteration

Alliteration occurs in this statement because the statement is dominated with the sound “i” in the end of each word. It has purpose to make a poetic sound that is nice to be heard by the viewers or audiences.

61. ST : So that's how we've been contacting *The Eye*?
TT : *Kau menghubungi The Eye?*
BT : You contact The Eye?

Figurative Language : Symbol

This symbol appears again. It is like the explanation before about the symbol *The Eye*. It is like the symbol of illumination organization.

62. ST : Hey, relax, *it's just a kid's toy.*
TT : *Hei, santai, ini cuma mainan anak-anak.*
BT : It's just a kid's toy.

Figurative Language : Understatement

There is a figurative language which refers to understatement in the statement above. It occurs in *it's just a kid's toy*. In the context of the movie, there is a crucial problem which is faced by The Horsemen. It is a big problem but the statement changed the crucial problem into *a kid's toy*. Actually that is a really crucial problem but the character makes it simple as *a kid's toy*.

63. ST : *It's like birth.*
TT : *Ini seperti kelahiran.*
BT : It's like birth.

Figurative Language : Simile

It is a simile. Actually the word **birth** is not the real meaning. The word **birth** means after hard conditions, there will be an easy condition. In the context of the movie, The Horsemen faces condition which is full of pressure. After they have faced the condition, they feel that it is easier than before.

64. ST : You know what? ***You are such a buffoon, Mer-Bear.***
TT : ***Kau memang lucu, Mer-Bear.***
BT : You are funny, Mer-Bear.

Figurative Language : Irony

You are such a buffoon refers to Irony. It is because buffoon is not the real job of Merrit. In the context of the movie, Merrit says something to his Chase then it makes Chase a little bit angry. This irony makes Chase teasing Merrit because of the annoying statement which is uttered by Merrit.

65. ST : I am so, so very, very sorry about how pathetic your ***pupil*** is.
TT : ***Aku begitu menyesal atas betapa menyedihkannya kawanmu ini.***
BT : I am very sorry about your poor friend.

Figurative Language : Synecdoche

There is a figurative language which refers to synecdoche in the statement above. It occurs in the word ***pupil***. It can be said as a synecdoche because the word ***pupil*** represents a human as individual. In the context of the movie, Atlas is called as a pupil which the pupil is only a part of Atlas' body.

66. ST : And the greatest long game magic trick ever created just to ***put me behind bars.***
TT : menciptakan trik sulap terbaik di dunia hanya ***untuk memenjarakanku.***
BT : Creating the greatest magic trick in the world just for put me in the jail.
Figurative Language : Euphemism

Euphemism occurs in the word **bars**. The usage of the word **bars** has purpose to make the language is smoother and more poetic. Actually the word **bars** can be replaced by **Jail**. There is a possibility that it is changed into bars because of the translator's consideration about the viewers.

67. ST :than in **some cushy jail cell somewhere**.

TT :*ketimbang berakhir di penjara*.

BT : Than over in jail.

Figurative Language : Oxymoron

Oxymoron occurs in the statement above, especially in the words **cushy jail**.

There is no jail which is cushy. Most of the jails in the world are not comfortable. It gives barrier to the criminals in order to they can not do something free. It has purpose to make them learning what they have done.

68. ST : Yeah, apparently, he travels with a different **bimbo** every week.

TT : *Dia selalu membawa seorang yang bodoh tiap perjalanannya*.

BT : She always take a stupid man in every journey.

Figurative Language : Metonymy

Metonymy occurs in the word **bimbo**. The reason is the meaning of bimbo only can be found out of the context in the movie; there is no description in the movie about what **bimbo**. According to the text, there is a possibility that **bimbo** is the term for dumb or stupid people.

69. ST : I wonder which one of us gets to play **the bimbo**.

TT : *Siapa di antara kita yang akan menjadi si bodoh itu?*

BT : Who of us will be the stupid?

Figurative Language : Metonymy

This case is same with the explanation about **bimbo** before. Metonymy occurs in the word **bimbo**. The reason is the meaning of bimbo only can be found out

of the context in the movie; there is no description in the movie about what **bimbo**. According to the text, there is a possibility that **bimbo** is the term for dumb or stupid people.

70. ST : You asked me to call you when they started running around **like headless chickens**.

TT : *Kau menyuruhku menelepon saat mereka mulai berkeliaran.*

BT : You asked me to call when they started running around.

Figurative Language : Simile

Headless chicken here refers to simile. The first reason is the statement above uses the word “like”. The second, **headless chicken** is not the real meaning. It is just as if a headless chicken. In the context of the movie, The Horsemen has a mission to get the secret card. After they get it, they must call Walter when all the securities does not have steps to do to catch them.

71. ST : I'm meeting somebody from **The Eye**.

TT : *Aku menemui seseorang dari The Eye.*

BT : I am meeting somebody of The Eye.

Figurative Language : Symbol

This symbol appears again. It is like the explanation before about the symbol **The Eye**. It is like the symbol of illumination organization.

72. ST : **I get it. Cool.**

TT : *Aku mengerti. Tak apa.*

BT : I get it. Nevermind.

Figurative Language : Irony

I get it. Cool is an irony. It can be seen in the context of the movie. The statement is said because Walter feels that Atlas' explanation is so boring. The word **cool** is said by him only to tease Atlas if Atlas' explanation is nonsense for him.

73. ST : ***We are mirror images.***
TT : ***Kita bagaikan kembaran.***
BT : We are like twin.

Figurative Language : Metaphor

We are mirror images refers to metaphor. ***Mirror images*** is the term used by Walter to make both of his step father and himself is very close. It is not about the distance between Walter and his step father, but it is about their characteristic.

74. ST : ***She was a digit, a nanobyte in a stream of data.***
TT : ***Dia hanyalah angka sebuah nanobyte dalam aliran data.***
BT : She was a nanobyte digit in a stream of data.

Figurative Language : Metaphor

A metaphor is found in the statement above, especially in ***She was a digit***. It is not the real meaning that Dylan's mother is only a digit; it is just as if Dylan's mother is a digit, a nanobyte in a stream of data that is not real and unseen.

75. ST : Starting with the Horsemen, and ending with ***The Eye***.
TT : ***Dimulai dari Horsemen, dan diakhiri oleh The Eye.***
BT : Starting with the Horsemen, and ending with the Eye.

Figurative Language : Symbol

This symbol appears again. It is like the explanation before about the symbol ***The Eye***. It is like the symbol of illumination organization.

76. ST : ***You took a bullet for us, it was huge.***
TT : ***Kau mengorbankan dirimu. Itu sangat baik.***
BT : You sacrificed yourself. It was very good.

Figurative Language : Metaphor

You took a bullet for us, it was huge is a metaphor. It is a parable that Dylan takes a huge bullet which is shot by Arthur to him. The bullet means a risk. In

the context of the movie, Dylan takes a dangerous risk for saving The Horsemen from Arthur. He gambles his life for his best friends, The Horsemen.

77. ST : ***We did the easy part.***
TT : ***Bagian kami lebih mudah.***
BT : Our part was easier.

Figurative Language : Understatement

The figurative language found in the statement above is Understatement. In the context of the movie, Atlas says to Dylan who saves The Horsemen's life that The Horsemen just makes the easy one to save their own life. Actually, it is not easy; there are so many obstacles which are faced by them to escape from the dangerous condition.

78. ST : Are you part of ***The Eye?***
TT : *apa kau bagian dari The Eye?*
BT : Are you part of the Eye?

Figurative Language : Symbol

This symbol appears again. It is like the explanation before about the symbol ***The Eye***. It is like the symbol of illumination organization.

79. ST : We are part of ***The Eye.***
TT : *Kami bagian dari The Eye.*
BT : We are part of the Eye.

Figurative Language : Symbol

This symbol appears again. It is like the explanation before about the symbol ***The Eye***. It is like the symbol of illumination organization.

80. ST : ***Except when all these little tricks are done.***
TT : ***Ketika semua trik selesai.***
BT : When all the tricks are finished.

Figurative Language : Understatement

The figurative language found in the statement above is understatement. The reason occurs in the words *little tricks*. In the context of the movie, all the horsemen members make show in their own specialization. They call it as a little tricks. Actually, they are not *little tricks*. They just make understatement to make their profiles humble.

81. ST : *I'm gonna do something that God can't do.*
TT : *Akan kulakukan sesuatu yang Tuhan tak bisa.*
BT : I am gonna do something that God can not do.

Figurative Language : Hyperbole

The figurative language found in the statement above is hyperbole. The reason is in the *God can't do*. The statement is too over. There is nothing God can not do. In the context of the movie, Atlas makes a magic trick by stopping the rain. Not only that, he also makes the water flying from one side to another side.

82. ST : *As the Horsemen appear to have taken over the whole city for their show.*
TT : *Di mana The Horsemen melakukan pertunjukan di seluruh kota.*
BT : Where the Horsemen do the show in the whole city.

Figurative Language : Hyperbole

The figurative language found in the statement above is hyperbole. It occurs in the words *the whole city*. The word is overstatement where The Horsemen do not really make shows in every place of the city. They just make shows in several places but they say it is in the whole city.

83. ST : *Was that an act of God? No. No, no, no, that was an act of me.*
TT : *Apa itu perbuatan Tuhan?, bukan. Itu perbuatanku.*
BT : Was that an act of God?, no. That was an act of me.

Figurative Language : Hyperbole

The figurative language found in the statement above is hyperbole. Dylan says the words refers to arrogant. He claims that the rain is made by him. As we know that rain is made God; human can not make it. In this case, he makes overstatement by saying that he is the one who controls and makes the rain in that time which is very impossible to do by him.

84. ST : *You gonna fill up on appetizers? Or save room for the main course?*

TT : *Kalian akan mengejar pertunjukan pembuka?, atau ingin menunggu pertunjukan inti?*

BT : You want to take the opening show? Or you want to wait the main show?

Figurative Language : Metaphor

The figurative language found in the statement above is metaphor. The reason is in the words *appetizers* and *the main course*. Both of the words are not the real things meant. Appetizers means the fake show to fool the corps. It has purpose to make them to avoid the police.

85. ST : *You're just gonna wind up holding your own tails.*

TT : *kau akan berakhir mengejar ekormu sendiri.*

BT : You will end catching your own tail.

Figurative Language : Metaphor

The figurative language found in the statement above is Metaphor. It occurs in the words *your own tails*. Tails in the statement is not the real tail; it is only as if a tail. Tail in the statement above means themselves. So, the statement implies that if the corps just follow the fake show, the will just find nothing but themselves.

86. ST : *It's the most expensive bottle on Earth.*

TT : *Sampanye termahal di dunia.*

BT : The most expensive Champagne in the world.

Figurative Language : Hyperbole

The figurative language found in the statement above is hyperbole. The statement said that the wine is the most expensive on Earth. This is just figurative language which is used by Arthur to celebrate his win. He just want to make his son believe that he is so loyal to him so he drinks the wine together with his son.

87. ST : *A lot of brain, but not enough brawn.*

TT : *Kau pintar tapi tak punya tenaga.*

BT : You are clever but do not have power.

Figurative Language : Alliteration

The figurative language found in the statement above is alliteration. The reason is on the words *brain* and *brawn*. The last consonants of both words is same; they are *n* and *n*.

88. ST : *That was fun!*

TT : *Itu menyenangkan.*

BT : It was fun.

Figurative Language : Irony

The figurative language found in the statement above is irony. The statement is used by Chase which has been tricked by The Horsemen. He says the words because he is totally lose and want to strength himself.

89. ST : *Why don't you watch the watch I'm wearing, the where of where you're watching, and sleep!*

TT : *Lihatlah jam yang kupakai sekarang kau melihatnya, dan tidur.*

BT : Watch to my watch I am using. You watch, and sleep.

Figurative Language : Alliteration

The figurative language found in the statement above is alliteration. It is because in the end of several words have the same consonants. The words are *watch* –

watch, wearing – watching, and where – where. The statement above is used by Jack to hypnotize Chase for reaching The Horsemen's plan.

90. ST : *Now you're playing the long game.*

TT : *Permainanmu akan panjang.*

BT : Your game will be long.

Figurative Language : Metaphor

The figurative language found in the statement above is metaphor. The reason is the usage of the word *the long game*. Long game is not the literal meaning which is intended by the author. Long game means that Dylan and The Horsemen will have new challenge by another enemies who are still unknown in the future. Dylan and The Horsemen must always be in the same step to face them.

91. ST : Come on, you're the one who said that you believe that *this road lead to the great wizard behind the curtain.*

TT : *Ayolah, kau sendiri yang bilang bahwa jalan ini akan membawa kita menyingkap pesulap terbaik.*

BT : Come on, you are the one said that this road will lead us to reveal the greatest magicians.

Figurative Language : Metaphor

The figurative language found in the statement above is metaphor. The reason is in *this road lead to the great wizard behind the curtain*. It is not the real meaning that there is a road to meet a great wizard who is being the curtain. The meaning of the statement above is the effort of Dylan and The Horsemen to against their enemies can make them getting stronger passing their own limits level. After they can be stronger passing their own limits, they are allowed to see someone who is very special.

92. ST : *It's your game now.*

TT : *Ini permainanmu sekarang.*

BT : It is your game now.

Figurative Language : Metaphor

The figurative language found in the statement above is metaphor. It is because the usage of the word game. The word **game** is not the real intention. The word **game** means the new steps and adventures which must be faced by Dylan and The Horsemen. After all the things which has been faced by Dylan and The Horsemen, they must go on and on.

93. ST : *Seeing is believing.*

TT : *Melihat adalah meyakini.*

BT : Seeing is believing.

Figurative Language : Paradox

Seeing is believing is paradox. Actually seeing is not the same as believing. Physically, seeing is using eye but believing is using heart and mind. Both of the activity is different but the character in the movie says that it is the same activity. Seeing is believing means that when you are looking at something, that is what you are believing on; your perspective comes after you focusing on something.

94. ST : Because one thing I believe in is *an eye for an eye.*

TT : *Karena aku meyakini bahwa mata dibalas dengan mata.*

BT : Because I believe that an eye is for an eye.

Figurative Language : Idiom

The figurative occurs in *an eye for an eye*. It is an idiom which has a meaning that something that have been done by someone must be paid as what he have done. If there is s mistaken which has been done by someone, he/she must be revenged as what he/she has done. It is the meaning an eye for an eye.

Appendix 3

Analysis of Gottlieb's Subtitling Strategies

1. ST : The safe is made of *the strongest iron*.
TT : *Brankas ini dibuat dari besi terkuat*.
BT : The safe is made of the strongest iron.

Subtitling Strategy : Transfer

The subtitling strategies used in subtitling the figurative language above is transfer strategy. The figurative language *the strongest iron* in ST is translated into *besi terkuat* in TT. It is translated word by word correctly. There is no any addition of reduction in TT. It is clear that the subtitling technique which is used in the figurative language above is transfer strategy.

2. ST : Okay. See you later, *big man*.
TT : *Sampai nanti, Jagoan*.
BT : See you, whiz.

Subtitling Strategy : Paraphrase

The subtitling strategies used in subtitling the figurative language above is paraphrase strategy. We can see the words *big man* in ST as the figurative language is translated into *Jagoan* in TT. There are two words in ST, meanwhile there is just one word in TT. It means that there is paraphrasing process from *big man* into *Jagoan*.

3. ST : *The Eye*.
TT : *Mata*.
BT : The Eye.

Subtitling Strategy : Transfer

The subtitling strategy which is used in the figurative language above is transfer strategy. It is clear that ST is translated into TT without any addition and reduction. *The Eye* in ST is translated accurately into *Mata* in the TT.

4. ST : *Seeing is believing.*
TT : *Melihat adalah meyakini.*
BT : Seeing is believing.

Subtitling Strategy : Transfer

The subtitling strategy which is used in the figurative language above is transfer strategy. The figurative language above is translated word by word from ST into TT. *Seeing* in ST is translated into *melihat* in TT, *is* in ST is translated into *adalah* in TT, and *believing* in ST is translated into *meyakini* in TT. Grammatical rules in TT also follow the rules in ST.

5. ST : *But is it truth? People see the Horsemen as noble Robin Hoods.*
TT : *Tapi kebenarannya? Orang-orang menganggap The Horsemen
bagai Robin Hoods.*
BT : But the truth?, people think that The Horsemen is as Robinhood.

Subtitling Strategy : Deletion

The subtitling strategies which is used in the statement above is deletion strategy. There are several words in ST which are deleted. The purpose of the deletion is to save the space of the subtitle on the screen. The deleted words in the meaning are *is it* and *nooble*.

6. ST : *They fleeced an insurance magnate.*
TT : *Mereka melucuti perusahaan Asuransi.*
BT : They slipped off insurance company.

Subtitling Strategy : Deletion

The subtitling strategies used in the figurative language above is deletion strategy. The word *an* in ST is deleted. Actually, it should be translated as

sebuah. It influences little bit meaning of the figurative language but it does not a big problem. There is a possibility that it is done by the translator because he/she want to save the space on the screen.

7. ST : *Always showering their devoted fans with money.*
TT : *Menghujani penggemar mereka dengan uang.*
BT : Raining their fans with money.

Subtitling Strategy : Deletion

The subtitling strategy used in the figurative language above is deletion strategy. There are two deleted words from ST into TT; they are *always* and *devoted*. The word *always* should be translated into *selalu* and the word *devoted* should be translated into *setia*.

8. ST : Because one thing I believe in is *an eye for an eye.*
TT : *Karena aku meyakini mata harus dibalas dengan mata.*
BT : Because I believe an eye is revenged with an eye.

Subtitling Strategy : Paraphrase

The subtitling strategies which is used in the figurative language above is paraphrase strategy. We can see that the figurative language *an eye for an eye* is translated into *mata harus dibalas dengan mata*; it is the form of paraphrasing. The whole statement is calculated and then it is made into another meaning which is more appropriate. For additional information, the statement refers to figurative language which is in the form of idiom. It means that the figurative language can not be translated using another strategy but paraphrase strategy.

9. ST : *The Eye* has a plan.
TT : *The Eye* punya rencana.
BT : The Eye has a plan.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

10. ST : Trust that your unique talents and remarkable mind will not go **unrecognized**.
TT : *Percayalah bahwa bakat unikmu dan kecerdasanmu takkan berakhir sia-sia.*
BT : Believe that your unique talent and intelligence will not be useless.

Subtitling Strategy : Paraphrase

The subtitling strategy which is used in the figurative language above is paraphrase strategy. There are two words in ST which are not translated as it should be in TT. The first is the phrase *remarkable mind*. If it is translated word by word from ST into TT, it should be *pikiran yang luar biasa* but in TT it is translated into *kecerdasan*. The second is the word *unrecognized*. If it is translated from ST into TT, it should be *tak dikenali* or *tidak terlihat* but in TT the word is translated into *sia-sia*.

11. ST : Just real quick. Can I have you for *a couple of minutes*?
TT : *Boleh minta waktu sebentar?*
BT : Can I ask for your time in short?

Subtitling Strategy : Paraphrase

The figurative language above occurs on the words *a couple of minutes* in ST. It is translated into *waktu sebentar*. There is a process of mutation of the meaning. If it is translated from ST into TT using transfer strategy, it should

be *sepasang menit*. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

12. ST : *Could you sing a new song?* No.

TT : *Tolong berhenti dulu. Tidak.*

BT : Please, stop now. No.

Subtitling Strategy : Paraphrase

We can see that the meaning of translation from ST into TT is changed; there are so many words which are moved far. Actually, ST should be translated into TT like this *bisakah kau menyanyikan lagu baru?* but it is translated into *Tolong berhenti dulu*. There is no real correlation between ST and TT. It can be concluded that the subtitling strategy which is used in the figurative language above is paraphrase strategy.

13. ST : *People who don't even know you, think you're an asshole.*

TT : *Dan kau? Nona.*

BT : And you? Girl.

Subtitling Strategy : Decimation

There are a lot of deletions which are used by the translator in the statement in ST to TT above. The deletions make the statement does not have the perfect meaning from ST into TT. The result of the meaning in TT is totally different with ST. It means that the subtitling strategy used in subtitling the figurative language above is decimation strategy.

14. ST : You want to take *a vacation day?*

TT : *Mau menyelidiki sendiri?*

BT : You want to investigate alone?

Subtitling Strategy : Paraphrase

We have to focus on the phrase *a vacation day* in ST. It is translated into *menyelidiki sendiri* in TT. It is called the process of paraphrasing. If it is translated using transfer strategy, it must be *liburan sehari*. So, it means that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

15. ST : I'm not going to devote resources to another *snipe hunt*.
TT : *Aku tak mau keluar biaya untuk memata-matai lagi*.
BT : I do not want to waste of money for spying anymore.

Subtitling Strategy : Paraphrase

The statement above uses idiom as the figurative language. It occurs on the phrase *snipe hunt* in ST. There are several meaning of the words in ST which are changed when they are translated into TT. The first is the phrase *I'am not going to* in ST; it is translated into *aku tak mau*. If this phrase subtitled using the transfer strategy it should be *aku tak akan*. The second is the word *another* in ST. It is subtitled into *lagi*. If it is subtitled using the transfer strategy it should be *yang lain*. It can be concluded that the subtitling strategy use in the figurative language above is paraphrase strategy.

16. ST : It won't be a *snipe hunt*.
TT : *Ini bukan sekadar memata-matai*.
BT : It is not only spying.

Subtitling Strategy : Paraphrase

The statement above uses idiom as the figurative language. It occurs on the phrase *snipe hunt* in ST. There are so many words in ST which are not translated into the correct meaning in TT. They are translated into another meaning. It makes the meaning changed. The changed words in ST are *won't*,

be, a. They are paraphrased into *bukan sekedar*. If they are translated using transfer strategy it should be *tidak akan menjadi sebuah*. It means that the subtitling strategy which is used in the figurative language above is paraphrase strategy.

17. ST : *It's not like funny "ha ha." Or you might not think that it's funny "ha-ha."*

TT : *bukan lucu seperti biasa*.

BT : Not funny as usual. Or funny like your prediction.

Subtitling Strategy : Decimation

According to the statement above, there are so many words which are deleted; it is extremely deleted. There is a possibility that the translator want to save the space on the screen. *It's not like funny "ha ha." Or you might not think that it's funny "ha-ha."* in ST is translated into *bukan lucu seperti biasa* in TT. It can be concluded that the subtitling strategy used in the statement above is decimation strategy.

18. ST : *"geek magic" thing, didn't you? You pulled.*

TT : *Kau melakukan sulap murahan. Kau menarik.*

BT : You did a cheap magic. You are interesting.

Subtitling Strategy : Paraphrase

There are several words that the meaning are changed from ST into TT. *"geek magic" thing, didn't you? You pulled* in ST is translated into *Kau melakukan sulap murahan. Kau menarik* in TT. It means that the meaning between ST and TT is changed and paraphrased into another meaning. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

19. ST : I want to be a part of *The Eye*, okay?

TT : *Aku ingin jadi bagian **The Eye**. Okay?*

BT : I want to be the part of The Eye.

Subtitling Strategy : Imitation

The figurative language ***The Eye*** above is translated into ***The Eye***. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

20. ST : ***The Eye** gave it to her.*

TT : ***The Eye** memberinya izin.*

BT : And The Eye gave her permission.

Subtitling Strategy : Imitation

The figurative language ***The Eye*** above is translated into ***The Eye***. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

21. ST : *Now you want to see a thing of beauty?*

TT : *Mau lihat karya seni?*

BT : Want to see artworks?

Subtitling Strategy : Deletion

We can see that the translator deletes several meaning of the words in the statement above in ST into TT. The deletion occurs on the words *now, you, and a*. There are no meaning of those words in TT. It can be concluded that the subtitling strategy used in the statement above is deletion strategy.

22. ST : It's good to be positive *despite making zero progress in a year.*

TT : ***Meski tak ada kemajuan dalam setahun.***

BT : Indeed there is no improvement in a year.

Subtitling Strategy : Paraphrase

There is process which changes the ST into TT in difference meaning. The phrase which is changed is ***making zero progress*** in ST and it is translated ***tak ada kemajuan*** in TT. The meaning in ST is changed; it means that there is paraphrasing process. It can be concluded that the subtitling strategy which is used in the figurative language above is paraphrase strategy.

23. ST : ***Whereas when it comes to hypnotism, the student has almost become the master.***

TT : ***Bicara soal hipnotis, murid selalu bisa melebihi gurunya.***

BT : Talking about hypnotism, student always can exceed the teacher.

Subtitling Strategy : Paraphrase

There are a lot of words in ST which the meaning are changed. They are summarized to save the space on the screen. ***Whereas when it comes to hypnotism*** in ST is translated into ***Bicara soal hipnotis*** in TT. ***The student has almost become the master*** in ST is translated into ***murid selalu bisa melebihi gurunya*** in TT. It can be concluded that the subtitling strategy used in the figurative language above is paraphrase strategy.

24. ST : I like your confidence, ***but you might say that you have the better teacher.***

TT : ***Aku suka kepercayaan dirimu, tapi itu berlaku jika gurumu lebih baik dariku.***

BT : I like your confidence, but it is appropriate if your teacher is better than me.

Subtitling Strategy : Paraphrase

The whole meaning of the statement above is almost changed into another meaning from ST into TT. Each word is not translated to the meaning supposed to be. ***But you might say that you have the better teacher*** in ST is

translated into *tapi itu berlaku jika gurumu lebih baik dariku* in TT. It can be concluded that subtitling strategy used in the figurative language above is paraphrase strategy.

25. ST : *That's not bad.*
TT : *Lumayan juga.*
BT : Not bad too.

Subtitling Strategy : Paraphrase

ST is changed in the different meaning into TT. It is clear that it not changed accurately word by word from ST into TT. *That's not bad* in ST should be *itu tidak buruk* but it is translated into *Lumayan juga* in TT. It can be concluded that the subtitling strategy which is used in the figurative language above is paraphrase strategy.

26. ST : Dylan, come on. I've been behind the scenes *my whole life.*
TT : *Dylan, aku sudah di belakang panggung sepanjang hidupku.*
BT : Dylan, I have been behind the scenes my whole of life.

Subtitling Strategy : Transfer

The figurative language *my whole life* refers to hyperbole. The meaning of this figurative language is that Jack spends his life for several years as if it as the whole of his life. After the show that makes him to fake his death, he never appears on stage with the other Horsemen to do a show. The whole life in ST is translated into *Sepanjang hidupku*. It means that it is translated word by word accurately. It can be concluded that the subtitling strategy which is used in the figurative language above is transfer strategy.

27. ST : Until we work *as a single organism.*
TT : *Dan kau harus terus bersiap sampai masanya.*
BT : And you have to always prepare. Till the time.

Subtitling Strategy : Paraphrase

The figurative language *as a single organism* belongs to simile. There is a process which changes the meaning from ST into TT. In the other words, it is not translated accurately form ST into TT. If the figurative language *as a single organism* is translated into TT word by word, it would be *layaknya organisme yang utuh*, not *sampai masanya*. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

28. ST : I'm getting my orders directly from *The Eye*.
TT : *Aku dapat perintah langsung dari The Eye*.
BT : I am getting direct command from The Eye.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

29. ST : I'm a new person. *We are anything but a family*.
TT : *Aku masih baru. Kami bukan keluarga*.
BT : I am still new. We are not family.

Subtitling Strategy : Paraphrase

The figurative language *We are anything but a family* in ST is translated into *Kami bukan keluarga* in TT. Some of the words are changed into different meaning; *...anything but a...* is translated into *...bukan...* . It means that there is a paraphrasing process along the subtitling process. It can be

concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

30. ST : Once these *phones hit the streets, they'll siphon their users' information* to the black market.

TT : *Begitu ponselnya masuk pasaran mereka akan menyadap informasi pengguna untuk pasar gelap.*

BT : When these phones get into market, they will siphon users' information to the black market.

Subtitling Strategy : Paraphrase

There is mutation process in the subtitling process. It occurs in the words *hit the streets* in ST. The words *...hit the streets...* in ST is translated into *...masuk pasaran...* which means that the meaning is mutated. The meaning is changed into another meaning. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

31. ST : So, *The Eye* has decided.

TT : *The Eye berniat menyingkap rahasia mereka.*

BT : The Eye decided to reveal their secret.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

32. ST : *Today marks* the beginning of a bright new journey in social networking.

TT : *Hari ini akan jadi penanda era baru dalam jaringan sosial.*

BT : Today will be the mark of new era of social networking.

Subtitling Strategy : Expansion

Today marks belongs to personification subtitling strategy. In TT, it is translated into *Hari ini akan jadi penanda*. It means that there is additional words in the result of subtitling. If it is transferred accurately from ST into TT, it would be *hari ini menandai*, not *hari ini akan jadi penanda*. It can be concluded that, the subtitling strategy which is used in subtitling the figurative language above is expansion strategy.

33. ST : *I'll go straight to him.*

TT : *Akan kulaporkan.*

BT : I will report.

Subtitling Strategy : Condensation

The figurative language *I'll go straight to him* in ST is translated into TT *Akan kulaporkan*. There several words which are deleted in ST. It makes the statement in TT leaves several words of ST but the translator still tries to keep the meaning. It can be concluded that the subtitling strategy which is used in subtitling the figurative language is condensation strategy.

34. ST : *I feel from your face you're freaked by the flow of blood. By focusing and following the flow of my words as you're flowing and floating.*

TT : *Agaknya kau takut melihat darah. Dengan berfokus dan Ikuti perkataanku seolah kau sedang mengambang.*

BT : It seems you are freaked to see blood. Focusing and following my words, it feel you are flowing.

Subtitling Strategy : Deletion

There are several words in the figurative language above which are deleted from ST into TT. There is a possibility that the translator shortens the statement because he/she want to save the space on the screen; the result of the subtitling is too long it is put on the screen. In the movie, the figurative language above belongs to a spell to hypnotize someone so the translator does

not want to lose the main meaning. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is deletion strategy.

35. ST : ***But apparently we're now surrounded by Chinese food.***
TT : ***Tapi saat ini kita dikelilingi makanan Cina.***
BT : But apparently we are now surrounded by Chinese food.

Subtitling Strategy : Transfer

The statement above belongs to personification figurative language. All the words are translated accurately word by word from ST into TT. There is no addition or reduction found in the figurative language above. There is no change in the grammatical aspect too. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is transfer strategy.

36. ST : Don't you just love it?, ***the "greatest magicians in the world"***.
TT : ***Kalian suka?, pesulap Terhebat di Dunia.***
BT : You like it?, The greatest magicians in the world.

Subtitling Strategy : Transfer

The figurative language above occurs in the statement ST ***the "greatest magicians in the world"***. There is no grammatical change in the statement above. It is translated into ***pesulap Terhebat di Dunia*** in TT. It means that there is no addition and reduction in the subtitling process. It can be concluded that the subtitling strategy used in subtitling figurative language above is transfer strategy.

37. ST : ***Isn't that poetic?***
TT : ***Ironis, bukan?***
BT : Ironis, isn't it?

Subtitling Strategy : Paraphrase

According to the statement above, it can be seen that there is meaning mutation which is rearranged. The ST *Isn't that poetic?* is translated into TT **Ironis, bukan?**. If it is translated from ST into TT using transfer strategy, it would be *bukankah itu puitis?*. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

38. ST : ...*has been working as a mole within the Bureau.*
TT : ...*ternyata pengkhianat selama pengabdianya di Bureau.*
BT : Evidently is traitor as long as his devotion in Bureau.

Subtitling Strategy : Paraphrase

The subtitling strategy used in subtitling the figurative language above is paraphrase strategy. It can be seen from ST which is translated into TT which the structure of the statement is totally changed. There are several meaning which is mutated and changed by another meaning in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

39. ST : *This is simply my move.*
TT : *Ini giliranku.*
BT : It is my move.

Subtitling Strategy : Deletion

There is a word which is deleted in the figurative language above. It is the word *simply*. The word *simply* is actually the most important word in the statement. It can make the statement lose the main meaning. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

40. ST : ...*had a very nice party down the street.*

TT : ...*menggelar pesta kecil-kecilan.*

BT : Hold a small party.

Subtitling Strategy : Condensation

There are several meanings of words in the statement above which are deleted.

It can be said that it is extremely deleted. Most of them are the important one.

There is a possibility that it can lose its meaning. So, it can be concluded that the subtitling strategy used in subtitling the figurative language above is condensation strategy.

41. ST : I had a little *tum-tum*, couldn't go.

TT : *Aku merasa sakit perut.*

BT : I feel stomach ache.

Subtitling Strategy : Transcription

The figurative language in the statement above occurs in the word *tum-tum*.

According to Online Oxford Dictionary, there is no English word *tum-tum*.

The word is a term which is used by some people as their own language. The word *tum-tum* in ST is translated into *sakit perut* in TT. It is as the result of giving transcription of the word by looking at gesture of the character in the movie. It can be concluded that the subtitling strategy used in subtitling the figurative language above is transcription strategy.

42. ST : *Mer-Bear* did it on his own.

TT : *Si Kecil ini tak peduli dan terus berpesta.*

BT : This younger brother did not care and keep partying.

Subtitling Strategy : Transcription

The figurative language above especially occurs on the word *Mer-Bear*. It is the term to call Merrit and it is usually used by Chase to disturb Merrit as his twin brother. *Mer-Bear* in ST is translated into *Si Kecil* in TT. It looks like

special transcription for this word. It can be said that the subtitling strategy used in subtitling the figurative language above is transcription.

43. ST : Delivery guy came to your door about a month ago, *little za*.
TT : *Tukang antar datang ke rumahmu sebulan lalu. Si Za-Kecil*.
BT : The courier came to your house a month ago, little za.

Subtitling Strategy : Expansion

The figurative language above occurs on the word *little-za* in ST. It is translated into TT *Si Za-Kecil*. There is an additional word; it is the word *si*. The word *si* in Indonesian is usually translated into *the* in English, but in this case, there is no word *the* in ST. It can be concluded that the subtitling strategy used in subtitling the figurative language above is expansion strategy.

44. ST : *Relaxing, floating, drifting, dreaming... Falling*.
TT : *Relaksasi dirimu. Melayanglah... Bermimpilah... Jatuhlah*.
BT : Relax yourself. Flying, dreaming, falling.

Subtitling Strategy : Deletion

The figurative language above get a meaning reduction from ST into TT. The reduction occurs on the word *drifting*. There is no meaning about this word. In another word, it is omitted. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

45. ST : *That's a very good question, Atlas*.
TT : *Pertanyaan bagus, Atlas*.
BT : Good question, Atlas.

Subtitling Strategy : Deletion

There several words which are deleted in the figurative language above. ST *That's a very good question, Atlas* is translated into TT *Pertanyaan bagus, Atlas*. It can be seen that the words *That's a very* in ST are deleted. There is a

possibility that the translator omits the words in order to save the space on the screen and make it simpler. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

46. ST : Been fun playing this cat-and-mouse with you, broski. **Meow**.
TT : *Senang bermain kejar-kejaran denganmu, Saudaraku*.
BT : Happy to play cat and mouse with you, my brother.

Subtitling Strategy : Deletion

The figurative language above belongs to onomatopoeia and it occurs on the word **Meow** in ST. In the process of subtitling, the word **Meow** is omitted by the translator. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion.

47. ST : **Have fun at the Sands**.
TT : *Bersenang-senanglah di the Sands*.
BT : Have fun in at the Sands.

Subtitling Strategy : Imitation

The figurative language above belongs to irony and it has purpose to tease The Horsemen. Almost the whole of statement is translated into Indonesian as TT but there is a word in ST is translated into TT without any change of language; it is **the Sands**. **The Sands** in ST is translated into TT **the Sands**. In the theory of Gottlieb's subtitling strategies, it is called as imitation strategy.

48. ST : Do you guys ever think that **The Eye is watching this?**
TT : *Pernah terpikirkan kalau The Eye mengawasi kita?*
BT : Do you ever think The Eye is watching us?

Subtitling Strategy : Imitation

The figurative language **The Eye** above is translated into **The Eye**. There is no addition or reduction in the statement above. There is no grammatical change

to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

49. ST : Fake your death, ***the world puts its guard down.***
TT : ***Memalsukan kematian bisa menyembunyikan dirimu.***
BT : Fake death can hide you.

Subtitling Strategy : Paraphrase

The figurative language of the statement above occurs on the sentence of ST ***the world puts its guard down.*** It can be seen that it is translated into TT ***bisa menyembunyikan dirimu.*** There is a mutation process and the meaning is moved from the original meaning. If it is translated using transfer strategy, it should be ***dunia ini menurunkan keamanannya*** in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

50. ST : ***The only true freedom lies in not being seen.***
TT : ***Kebebasan sejati didapat dengan kesendirian.***
BT : And the true freedom can be in alone.

Subtitling Strategy : Paraphrase

There is a process of changing of the meaning in the statement above. It can be seen that it is not translated word by word from ST into TT. If ST is translated into TT using transfer strategy, it should be ***kebebasan sejati terletak pada tidak terlihat.*** It can be seen that the subtitling strategy used in subtitling the figurative language above paraphrase strategy.

51. ST : You pulled a hat out of a rabbit. ***That was very colorful.***
TT : ***Kau yang menarik topi dari kelinci itu.***
BT : You took the hat from the rabbit.

Subtitling Strategy : Resignation

There is no translation of the figurative language above. The figurative language in ST *That was very colorful* is translated into nothing. The translator omits the whole figurative language. It can be seen that the subtitling strategy which is used in subtitling the figurative language above is resignation strategy.

52. ST : *That's really creepy.*

TT : *Itu menyeramkan.*

BT : That's creepy.

Subtitling Strategy : Deletion

There is a meaning in the figurative language in ST above which is omitted by the translator in TT. The omitted word is *really*. There is no translation about this word in TT. If the figurative language in ST is translated into TT, it should be *Itu sangat menyeramkan*. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is deletion strategy.

53. ST : *Yep, easy stuff, magic.*

TT : *Sulap memang mudah.*

BT : Magic is really easy.

Subtitling Strategy : Paraphrase

The figurative language above is subtitled using paraphrase strategy. It can be seen by the comparison of the structure of the sentence between ST and TT. The sentence in ST is only like utterance word to word; there is no grammatical rule. Meanwhile, it is translated into sentence has grammatical rule in Indonesian. In addition, it is not translated accurately word by word. It

can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

54. ST : Besides you getting to show off ***how adorably clever you are.***

TT : *Selain untuk ajang pameran **hebatnya dirimu.***

BT : Besides for showing off of how great you are.

Subtitling Strategy : Paraphrase

There are several words which are omitted and changed in the statement above; the omitted words are ***how*** and ***adorably*** and the word that the meaning changed is ***clever***. There are two possibilities whether the figurative language above is subtitled using deletion strategy or paraphrase strategy. If we can see by the whole context in the movie, it emphasizes on paraphrase strategy. It can be said as a paraphrase strategy because the sentence in TT above is not only omitted but also changed. It can be said that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

55. ST : ***Good news is, it's very easy for you to pay me back.***

TT : ***Berita bagusnya, ada cara mudah untuk membayar utang kalian.***

BT : Good news is, there is an easy way to pay your debt.

Subtitling Strategy : Paraphrase

There are several words which the meaning are changed from ST into TT. The ST ***Good news is, it's very easy for you to pay me back*** is translated into TT ***Berita bagusnya, ada cara mudah untuk membayar utang kalian.*** The changes focuses on ***it's very easy for you to pay me back.*** If it is subtitling transfer strategy, it should be ***ini sangat mudah untuk kalian untuk membayarku kembali.*** It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

56. ST : I believe in *an eye for an eye*.
TT : *Aku meyakini mata harus dibalas dengan mata*.
BT : I believe that an eye have to be revenged with an eye.

Subtitling Strategy : Expansion

The subtitling strategies which is used in the figurative language above is paraphrase strategy. We can see that the figurative language *an eye for an eye* is translated into *mata harus dibalas dengan mata*; it is the form of paraphrasing. The whole statement is calculated and then it is made into another meaning which is more appropriate. For additional information, the statement refers to figurative language which is in the form of idiom. It means that the figurative language can not be translated using another strategy but paraphrase.

57. ST : Meant when he said *we should all work as a single organism*.
TT : *Adalah kita harus berusaha hingga mati*.
BT : That we have to try till dying.

Subtitling Strategy : Paraphrase

The figurative language *as a single organism* belongs to simile. There is a process which changes the meaning from ST into TT. In the other words, it is not translated accurately form ST into TT. If the figurative language *as a single organism* is translated into TT word by word, it would be *layaknya organisme yang utuh*, not *sampai masanya*. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is paraphrase strategy.

58. ST : *The Eye* has a history in Macau.
TT : *The Eye punya riwayat di Macau*.
BT : The Eye has a history in Macau.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

59. ST : So plastic, nothing. Metal... *wooo... wooo... wooo...*

TT : *Plastik, tidak apa-apa. Logam...*

BT : Plastic, nothing. Metal....

Subtitling Strategy : Resignation

There is no translation of the figurative language above. The figurative language in ST *wooo... wooo... wooo...* is translated into nothing. The translator omits the whole figurative language. It can be seen that the subtitling strategy which is used in subtitling the figurative language above is resignation strategy.

60. ST : *If it's free, it's me.*

TT : *Aku yang traktir.*

BT : I treat.

Subtitling Strategy : Paraphrase

There is a process of mutation and meaning changing in the figurative language above. It can be compared by seeing the ST statement and the TT statement. *If it's free, it's me* in ST is translated into *aku yang traktir* in TT. If it is translated word by word from ST into TT, it should be *jika ini gratis, ini aku*. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

61. ST : So that's how we've been contacting *The Eye*?
TT : *Kau menghubungi The Eye?*
BT : You contact The Eye?

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

62. ST : Hey, relax, *it's just a kid's toy*.
TT : *Hei, santai, ini cuma mainan anak-anak.*
BT : It's just a kid's toy.

Subtitling Strategy : Transfer

The words in ST is translated accurately word by word into TT. There is no reduction or addition in the statement above. The tense or grammatical aspect are also correct. It can be conclude that the subtitling strategy used in subtitling the figurative language above is transfer strategy.

63. ST : *It's like birth.*
TT : *Ini seperti kelahiran.*
BT : It's like birth.

Subtitling Strategy : Transfer

The figurative language above is subtitled using transfer strategy. It can be seen that the sentence in ST is translated accurately word by word into TT. There is no addition or reduction in the subtitling process. There is no grammatical change too. There is no doubt that the subtitling strategy used in subtitling the figurative language above is transfer strategy.

64. ST : You know what? *You are such a buffoon, Mer-Bear.*

TT : *Kau memang lucu, Mer-Bear.*

BT : You are funny, Mer-Bear.

Subtitling Strategy : Paraphrase

The meaning of the statement in ST is mutated and changed into TT. It is not the original one. It is not translated word by word accurately. The statement in ST *you are such a buffoon* is translated into *kau memang lucu* in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

65. ST : I am so, so very, very sorry about how pathetic *your pupil* is.

TT : *Aku begitu menyesal atas betapa menyedihkannya kawanmu ini.*

BT : I am very sorry about your poor friend.

Subtitling Strategy : Paraphrase

The figurative language above occurs on the words *your pupil*. This statement is comedy which said by one of the character in the movie. Then, *your pupil* in ST is translated into *kawanmu* in TT. It is paraphrased. If it is subtitled using transfer strategy, it should be *pupilmu*. From the explanation above, it can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

66. ST : And the greatest long game magic trick ever created *just to put me behind bars.*

bars.

TT : *menciptakan trik sulap terbaik di dunia hanya untuk memenjarakanku.*

BT : Creating the greatest magic trick in the world just for put me in the jail.

Subtitling Strategy : Paraphrase

The figurative language above occurs on the statement *just to put me behind bars* in ST. It is translated into TT *hanya untuk memenjarakanku*. It can be

seen that there is a process of mutating the original meaning into another meaning. If the word bars is subtitled literally, it should be *batangan-batangan*. In addition, there is a transition of noun into verb. *Bar* is a noun and *memenjarakanku* is a verb. It can be concluded that the figurative language used in subtitling the figurative language above is paraphrase strategy.

67. ST :than in *some cushy jail cell somewhere*.

TT :*ketimbang berakhir di penjara*.

BT : Than over in jail.

Subtitling Strategy : Condensation

Some cushy jail cell somewhere in ST is translated into *berakhir di penjara* in TT. It can be seen that there is a process of paraphrasing and deleting several words in ST. This combination of the two techniques are usually used for making the meaning simpler than the original one. It can save space on the screen. From the combination of both techniques, it can be said that the subtitling strategy used in subtitling the figurative language above is condensation strategy.

68. ST : Yeah, apparently, he travels with a different *bimbo* every week.

TT : *Dia selalu membawa seorang yang bodoh tiap perjalanannya*.

BT : She always take a stupid man in every journey.

Subtitling Strategy : Paraphrase

The figurative language above occurs on the word *bimbo* in ST. According to Oxford online dictionary, there is no meaning for the word *bimbo*. The translator decides to paraphrase this word into *seorang yang bodoh* in TT by looking at the situational context of the movie. It can be concluded that the

subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

69. ST : I wonder which one of us gets to play *the bimbo*.
TT : *Siapa di antara kita yang akan menjadi si bodoh itu?*
BT : Who of us will be the stupid?

Subtitling Strategy : Paraphrase

This case is same with the case of *bimbo* before. The translator decides to paraphrase this word into *si bodoh* in TT by looking at the situational context of the movie. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

70. ST : You asked me to call you when they started running around *like headless chickens*.
TT : *Kau menyuruhku menelepon saat mereka mulai berkeliaran.*
BT : You asked me to call when they started running around.

Subtitling Strategy : Resignation

The figurative language occurs on ST *like headless chickens* and it is translated into nothing in TT. There is no translation for the figurative language above in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above is resignation strategy.

71. ST : I'm meeting somebody from *The Eye*.
TT : *Aku menemui seseorang dari The Eye.*
BT : I am meeting somebody of The Eye.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling

strategy which is used in subtitling the figurative language above is imitation strategy.

72. ST : ***I get it. Cool.***
TT : ***Aku mengerti. Tak apa.***
BT : I get it. Nevermind.

Subtitling Strategy : Paraphrase

The subtitling strategy used in subtitling the figurative language above is paraphrase strategy. We have to focus on the word ***cool*** in ST. It is translated into TT ***tak pa***. If it is subtitling using transfer strategy, the original meaning should be ***keren***. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

73. ST : ***We are mirror images.***
TT : ***Kita bagaikan kembaran.***
BT : We are like twin.

Subtitling Strategy : Paraphrase

ST ***We are mirror images*** is subtitled into TT ***Kita bagaikan kembaran.*** There is paraphrasing process in the statement from ST into TT. If ***We are mirror images*** is translated word by word into TT, it should be ***kami adalah gambar-gambar kaca.*** Using transfer strategy will make this result looks weird, so the translator decides to use paraphrase strategy and it becomes ***into Kita bagaikan kembaran.***

74. ST : ***She was a digit, a nanobyte in a stream of data.***
TT : ***Dia hanyalah angka sebuah nanobyte dalam aliran data.***
BT : She was a nanobyte digit in a stream of data.

Subtitling Strategy : Expansion

ST *She was a digit, a nanobyte in a stream of data* is subtitled into TT *Dia hanyalah angka sebuah nanobyte dalam aliran data*. We can see that the figurative language in ST is subtitled by adding a word. The added word in TT is *hanyalah*. If it is subtitled word by word, the word *hanyalah* in TT should not be exist. It can be said that the subtitling strategies used in subtitling the figurative language above is expansion strategy.

75. ST : Starting with the Horsemen, and ending with *The Eye*.
TT : *Dimulai dari Horsemen, dan diakhiri oleh The Eye*.
BT : Starting with the Horsemen, and ending with the Eye.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

76. ST : *You took a bullet for us, it was huge*.
TT : *Kau mengorbankan dirimu. Itu sangat baik*.
BT : You sacrificed yourself. It was very good.

Subtitling Strategy : Paraphrase

Almost the whole meaning from ST into TT is mutated into another meaning. It can be seen that ST *you took a bullet for us, it was huge* is translated into TT *kau mengorbankan dirimu. Itu sangat baik*. The translator does not take the original meaning; it is paraphrased into another one. It can be concluded that the figurative language used in subtitling the figurative language is paraphrase strategy.

77. ST : *We did the easy part.*
TT : *Bagian kami lebih mudah.*
BT : Our part was easier.

Subtitling Strategy : Paraphrase

Almost the whole meaning from ST into TT is mutated into another meaning. It can be seen the ST *we did the easy part* is translated into TT *bagian kami lebih mudah*. The translator does not take the original meaning; it is paraphrased into another one. It can be concluded that the figurative language used in subtitling the figurative language is paraphrase strategy.

78. ST : Are you part of *The Eye*?
TT : *apa kau bagian dari The Eye?*
BT : Are you part of the Eye?

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is imitation strategy.

79. ST : We are part of *The Eye*.
TT : *Kami bagian dari The Eye.*
BT : We are part of the Eye.

Subtitling Strategy : Imitation

The figurative language *The Eye* above is translated into *The Eye*. There is no addition or reduction in the statement above. There is no grammatical change to. The word in ST and TT is the same. It can be concluded that the subtitling

strategy which is used in subtitling the figurative language above is imitation strategy.

80. ST : *Except when all these little tricks are done.*

TT : *Ketika semua trik selesai.*

BT : When all the tricks are finished.

Subtitling Strategy : Deletion

There are several deleted words in the figurative language above from ST into TT. The deleted words are *except, these, and little*. Although there are several deleted words, the translator does not change the meaning of the words are still exist. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

81. ST : *I'm gonna do something that God can't do.*

TT : *Akan kulakukan sesuatu yang Tuhan tak bisa.*

BT : I am gonna do something that God can not do.

Subtitling Strategy : Deletion

There is a word which is deleted in ST. The word in ST is **do**. It is not translated into TT. The subtitling strategy used in subtitling the figurative language above deletion strategy because there is just a meaning of word is deleted.

82. ST : *As the Horsemen appear to have taken over the whole city for their show.*

TT : *Di mana The Horsemen melakukan pertunjukan di seluruh kota.*

BT : Where the Horsemen do the show in the whole city.

Subtitling Strategy : Condensation

The ST *as the Horsemen appear to have taken over the whole city for their show* is translated into TT *di mana The Horsemen melakukan pertunjukan di seluruh kota*. The subtitling strategy used in subtitling the figurative

language above is condensation strategy. The ST statement is omitted in several words and the meaning is mutated from the original one.

83. ST : *Was that an act of God? No. No, no, no, that was an act of me.*
TT : *Apa itu perbuatan Tuhan?, bukan. Itu perbuatanku.*
BT : Was that an act of God?, no. That was an act of me.

Subtitling Strategy : Deletion

There are several words in the statement above in ST which are deleted. It is to summarize the ST into TT in the simpler form. It also can save the space on the screen. It can be seen that the words *no, no, no* in ST is just translated into a word *bukan* in TT. If it is subtitled using transfer strategy, it should be *bukan, bukan, bukan*. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

84. ST : *You gonna fill up on appetizers? Or save room for the main course?*
TT : *Kalian akan mengejar pertunjukan pembuka?, atau ingin menunggu pertunjukan inti?*
BT : You want to take the opening show? Or you want to wait the main show?

Subtitling Strategy : Paraphrase

There are many words which the meanings are mutated into another meaning from ST into TT. *Fill up on appetizers* in ST is translated into *mengejar pertunjukan pembuka* in TT. *Save room for the main course* in ST is translated into *ingin menunggu pertunjukan inti* in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above paraphrase strategy.

85. ST : *You're just gonna wind up holding your own tails.*
TT : *kau akan berakhir mengejar ekormu sendiri.*
BT : You will end catching your own tail.

Subtitling Strategy : Paraphrase

There are some meanings of ST which are mutated into another meaning into TT. It is *wind up holding* in ST and it is subtitled into TT *mengejar*. If *wind up holding* in ST is subtitled using transfer strategy, it should be *berakhir memegang* in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above is paraphrase strategy.

86. ST : *It's the most expensive bottle on Earth.*
TT : *Sampanye termahal di dunia.*
BT : The most expensive Champagne in the world.

Subtitling Strategy : Deletion

The subtitling strategy used in subtitling the figurative language above is deletion strategy. In ST, the words *It's* are omitted. It is translated into nothing. If we see in ST that there is a word *bottle* is translated into *sampanye* in TT. Should the subtitling strategy belong to paraphrase?. The answer is 'no'. We can look at the context in the movie that the bottle which is hold by Arthur is a wine; wine is *sampanye* in Indonesian.

87. ST : *A lot of brain, but not enough brawn.*
TT : *Kau pintar tapi tak punya tenaga.*
BT : You are clever but do not have power.

Subtitling Strategy : Paraphrase

There are many words which the meanings are mutated into another meaning from ST into TT. *A lot of brain* in ST is translated into *kau pintar* in TT. *not enough brawn* in ST is translated into *tak punya tenaga* in TT. It can be concluded that the subtitling strategy used in subtitling the figurative language above paraphrase strategy.

88. ST : *That was fun!*
TT : *Itu menyenangkan.*
BT : It was fun.

Subtitling Strategy : Transfer

In the statement above, the word *That was fun* is translated into *Itu menyenangkan*. It implies that ST is translated accurately without addition or reduction into TT word by word. It can be concluded that the subtitling strategy used in subtitling the figurative language above is transfer strategy.

89. ST : *Why don't you watch the watch I'm wearing, the where of where you're watching, and sleep!*
TT : *Lihatlah jam yang kupakai sekarang kau melihatnya, dan tidur.*
BT : Watch to my watch I am using. You watch, and sleep.

Subtitling Strategy : Deletion

There are several meanings in the figurative language above in the process of translation from ST to TT. It occurs of the sentence *the where of where you're watching*. It is omitted and translated into nothing in TT. It is not resignation strategy because the figurative language is still translated even though in a half. It can be concluded that the subtitling strategy used in subtitling the figurative language above is deletion strategy.

90. ST : *Now you're playing the long game.*
TT : *Permainanmu akan panjang.*
BT : Your game will be long.

Subtitling Strategy : Condensation

Now you're playing the long game in ST is translated into *Permainanmu akan panjang* in TT. It can be seen that there is a process of paraphrasing and deleting several words in ST. This combination of the two techniques are usually used for making the meaning simpler than the original one. It can save

space on the screen. From the combination of both techniques, it can be said that the subtitling strategy used in subtitling the figurative language above is condensation strategy.

91. ST : ***Come on, you're the one who said that you believe that this road lead to the great wizard behind the curtain.***
TT : ***Ayolah, kau sendiri yang bilang bahwa jalan ini akan membawa kita menyingkap pesulap terbaik.***
BT : Come on, you are the one said that this road will lead us to reveal the greatest magicians.

Subtitling Strategy : Deletion

There are several meanings in the figurative language above in the process of translation from ST to TT. The clause ***you believe that*** in ST is translated into nothing; it is omitted. The clause ***to the great*** in ST is omitted too and there is no meaning of the phrase ***the curtain*** in TT. It can be concluded that subtitling strategy used in subtitling the figurative language above is deletion strategy.

92. ST : ***It's your game now.***
TT : ***Ini permainanmu sekarang.***
BT : It is your game now.

Subtitling Strategy : Transfer

It's your game now is translated ***ini permainanmu sekarang*** from ST into TT. All the words are translated accurately word by word from ST into TT. There is no addition or reduction found in the figurative language above. There is no change in the grammatical aspect too. The translator also keeps the tense of ST into TT. It can be concluded that the subtitling strategy which is used in subtitling the figurative language above is transfer strategy

93. ST : ***Seeing is believing.***
TT : ***Melihat adalah meyakini.***

BT : Seeing is believing.

Subtitling Strategy : Transfer

The subtitling strategy which is used in the figurative language above is transfer strategy. The figurative language above is translated word by word from ST into TT. *Seeing* in ST is translated into *melihat* in TT, *is* in ST is translated into *adalah* in TT, and *believing* in ST is translated into *meyakini* in TT. Grammatical rules in TT also follow the rules in ST.

94. ST : Because one thing I believe in is *an eye for an eye*.

TT : *Karena aku meyakini bahwa mata dibalas dengan mata.*

BT : Because I believe that an eye is for an eye.

Subtitling Strategy : Expansion

The subtitling strategies which is used in the figurative language above is paraphrase strategy. We can see that the figurative language *an eye for an eye* is translated into *mata harus dibalas dengan mata*; it is the form of paraphrasing. The whole statement is calculated and then it is made into another meaning which is more appropriate. For additional information, the statement refers to figurative language which is in the form of idiom. It means that the figurative language can not be translated using another strategy but paraphrase.

Appendix 4

Analysis of Degrees of Semantic Equivalence

1. ST : The safe is made of *the strongest iron*.
TT : *Brankas ini dibuat dari besi terkuat*.
BT : The safe is made of the strongest iron.

Degree of Semantic Equivalence : Fully Equivalent

It can be seen that *ST the strongest iron* is translated into TT *besi terkuat*. There is no change of meaning. The figurative language of the statement above in ST is hyperbole and it is still a hyperbole in TT (the translator keeps the form of the figurative language in TT). The rhythm and the grammar is not changed too. It can be said that the degree of semantic equivalence in the figurative language above is fully equivalent.

2. ST : Okay. See you later, *big man*.
TT : *Sampai nanti, Jagoan*.
BT : See you, whiz.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language *big man* in ST is translated into *Jagoan* in ST. The translator keeps the meaning of ST into TT. In the context of the movie, Dylan is worrying about his father who will have a show at the night. His father who named Lionel Shrike wants to make Dylan calm. Lionel Shrike wants to make Dylan can control his own emotion about his father. From this context, it is equivalent if the phrase *big man* is translated into *Jagoan*. It can be said that

the degree of translation equivalence of the figurative language above is fully equivalent.

3. ST : *The Eye*.
TT : *Mata*
BT : The Eye.

Degree of Semantic Equivalence : Different Meaning

The figurative language above belongs to symbol. *The Eye* in ST is translated into *Mata* in TT. In the context of the movie, *The Eye* is not explained as specific. There is no clue from this figurative language. There is a prediction that *The Eye* is like a symbol of illumination organization. It means that *The Eye* should not be translated into *Mata*. It is not appropriate and can change the original meaning of ST. From the explanation, it can be concluded that the degree of semantic equivalence of the figurative language above is partial equivalent which belongs to different meaning.

4. ST : *Seeing is believing*.
TT : *Melihat adalah meyakini*.
BT : Seeing is believing.

Degree of Semantic Equivalence : Fully Equivalent

It can be seen that ST *Seeing is believing* is translated into TT *melihat adalah meyakini*. There is no change of meaning. The figurative language of the statement above in ST is paradox and it is still a paradox in TT (the translator keeps the form of the figurative language in TT). The rhythm and the grammar is not changed too. It can be said that the degree of semantic equivalence in the figurative language above is fully equivalent.

5. ST : *But is it truth? People see the Horsemen as noble Robin Hoods*.
TT : *Tapi kebenarannya? Orang-orang menganggap The Horsemen*

bagai Robin Hoods.

BT : But the truth?, people think that The Horsemen is as Robinhood.

Degree of Semantic Equivalence : Decreased Meaning

There is an aspect of ST which is not translated into TT. It is the style of ST which belongs to alliteration figurative language. Actually, the translation result in TT should be an alliteration too; but it is not translated into alliteration. There is no appropriate dictions which are used by the translator when translating from ST into TT. It can be said that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

6. ST : They ***fleeced*** an insurance magnate.
TT : Mereka ***melucuti*** perusahaan Asuransi.
BT : They slipped off insurance company.

Degree of Semantic Equivalence : Decreased Meaning

It can be seen that ST ***fleeced*** is translated into TT ***melucuti***. The figurative language of the statement above in ST is euphemism and it is still euphemism in TT (the translator keeps the form of the figurative language in TT) but there is a deleted meaning. ST uses past tense but TT uses present tense. The word ***fleeced*** actually should be translated into TT ***dulu mereka melucuti***. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

7. ST : ***Always showering their devoted fans with money.***
TT : ***Menghujani penggemar mereka dengan uang.***
BT : Raining their fans with money.

Degree of Semantic Equivalence : Decreased Meaning

The grammar and the style of ST is fully translated by the translator into TT; the form of ST is figurative language and it is translated into figurative to into TT. In the other side, there are several meanings which are deleted from ST into TT. The meaning of the words *always* and *devoted* are deleted. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

8. ST : Because one thing I believe in is *an eye for an eye*.
TT : *Karena aku meyakini mata harus dibalas dengan mata*.
BT : Because I believe an eye is revenged with an eye.

Degree of Semantic Equivalence : Increased Meaning

The figurative language above belongs to idiom. *An eye for an eye* may not be translated word by word or it does not have the true meaning. *An eye for an eye* in ST has a meaning that something must be revenged like what he/she has been done. It is translated into *mata harus dibalas dengan mata* into TT and it becomes to an appropriate meaning. It means that there is additional meaning which is put in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to increased meaning.

9. ST : *The Eye* has a plan
TT : *The Eye punya rencana*
BT : The Eye has a plan.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language above belongs to symbol. *The Eye* in ST is translated into *Mata* in TT. In the context of the movie, *The Eye* is not explained as specific. There is no clue from this figurative language. There is a prediction

that *The Eye* is like a symbol of illumination organization. It means that *The Eye* should not be translated into *Mata*. It is not appropriate and can change the original meaning of ST. From the explanation, it can be concluded that the degree of semantic equivalence of the figurative language above is partial equivalent which belongs to different meaning.

10. ST : Trust that your unique talents and remarkable mind will not go *unrecognized*

TT : *Percayalah bahwa bakat unikmu dan kecerdasanmu takkan berakhir sia-sia.*

BT : Believe that your unique talent and intelligence will not be useless.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language above belongs to euphemism. The purpose it to make the word *unrecognized* in ST smoother and more dramatic. It is translated into *sia-sia* in TT. The translation is very appropriate and it can give more dramatic effect for the viewers. It can represent what the author really intends. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

11. ST : Just real quick. Can I have you for **a couple of minutes**?

TT : Boleh minta **waktu sebentar**?

BT : Can I ask for your time in short?

Degree of Semantic Equivalence : Decreased Meaning

As we know that the figurative language found in ST is euphemism. It occurs on the phrase *a couple of minutes* and it is subtitled into *waktu sebentar* in TT. The TT just fulfill a half of the categories of semantic equivalent. From the semantic sense, TT covers what the meaning of ST is. Meanwhile, from the manner aspect, it does not cover the form of the figurative language. So, it can

be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

12. ST : **Could you sing a new song?** No.

TT : **Tolong berhenti dulu.** Tidak.

BT : Please, stop now. No.

Degree of Semantic Equivalence : Different Meaning

Could you sing a new song in ST is translated into TT *Tolong berhenti dulu.*

It is subtitled using paraphrase strategy and the result is not appropriate one.

The meaning of ST is mutated and it is changed into another meaning. It does not represent the real meaning of ST totally. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non-equivalent which belongs to different meaning.

13. ST : *people who don't even know you, think you're an asshole.*

TT : *Dan kau? Nona.*

BT : And you? Girl.

Degree of Semantic Equivalence : No Meaning

There are so many aspects from ST which are not translated into TT. Grammar, tense, and also form of the figurative language are omitted by the translator.

Almost of them are gone; it implies that there is no meaning of the figurative language. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language is non-equivalent which belongs to no meaning

14. ST : You want to take *a vacation day?*

TT : *Mau menyelidiki sendiri? Silakan saja.*

BT : You want to investigate alone?

Degree of Semantic Equivalence : Different Meaning

There is a gap in the process of subtitling in the figurative language above from ST into TT. It makes the result of subtitling in TT not fully appropriate with ST. The gap is big enough and the meaning is almost paraphrased in the all aspect of semantic. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non-equivalence which belongs to different meaning.

15. ST : But I'm not going to devote resources to another *snipe hunt*.

TT : *Aku tak mau keluar biaya untuk memata-matai lagi.*

BT : I do not want to waste of money for spying anymore.

Degree of Semantic Equivalence : Decreased Meaning

There is an essential part of the meaning in ST *snipe hunt* which is not translated into TT. Snipe hunt looks like spying but there is a joke part inside. It is not a serious condition of spying but the figurative language above is translated into a serious condition. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

16. ST : I promise you, it won't be a *snipe hunt*.

TT : *Ini bukan sekadar memata-matai.*

BT : It is not only spying.

Degree of Semantic Equivalence : Decreased Meaning

There is an essential part of the meaning in ST *snipe hunt* which is not translated into TT. Snipe hunt looks like spying but there is a joke part inside. It is not a serious condition of spying but the figurative language above is translated into a serious condition. So, it can be concluded that the degree of

semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

17. ST : ***It's not like funny "ha ha." Or you might not think that it's funny "ha -ha."***

TT : ***bukan lucu seperti biasa. Atau lucu seperti dugaanmu.***

BT : Not funny as usual. Or funny like your prediction.

Degree of Semantic Equivalence : Decreased Meaning

The figurative language above belongs to onomatopoeia. It occurs on the expression "***ha ha***". The expression "***ha ha***" is not translated into TT. It means that it is omitted for some reasons. It can be the translator does not know about the figurative language, so he/she omitted it. From the explanation before, it can be seen that there is a part of the figurative language which is decreased. It is not fully translated from ST into TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

18. ST : ***"geek magic" thing***, didn't you? You pulled.

TT : ***Kau melakukan sulap murahan. Kau menarik.***

BT : You did a cheap magic. You are interesting.

Degree of Semantic Equivalence : Fully Equivalent

ST "***geek magic" thing***" is translated into ***sulap murahan***. Then, it can be seen that the term of geek magic is old magic from geek. A long time ago, geek magic was very popular with its simple trick and it was very cool in that time. Meanwhile, it is very different now. Magic in this time used high technology. It uses complicated skill to make a great magic. It needs some of skillful assistants. It is ok if ***geek magic*** is translated into ***sulap murahan*** for irony. It

can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

19. ST : I want to be a part of ***The Eye***, okay?
TT : *Aku ingin jadi bagian ***The Eye***. Okay?*

BT : I want to be the part of The Eye.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language above belongs to symbol. ***The Eye*** in ST is translated into ***The Eye*** in TT. In the context of the movie, ***The Eye*** is not explained as specific. There is no clue from this figurative language. There is a prediction that ***The Eye*** is like a symbol of illumination organization. It means that ***The Eye*** should not be translated into ***Mata***. From the explanation, it can be concluded that the degree of semantic equivalence of the figurative language above is Fully Equivalent.

20. ST : and ***The Eye*** gave it to her.
TT : *dan ***The Eye*** memberinya izin.*
BT : And The Eye gave her permission.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language above belongs to symbol. ***The Eye*** in ST is translated into ***The Eye*** in TT. In the context of the movie, ***The Eye*** is not explained as specific. There is no clue from this figurative language. There is a prediction that ***The Eye*** is like a symbol of illumination organization. It means that ***The Eye*** should not be translated into ***Mata***. From the explanation, it can be concluded that the degree of semantic equivalence of the figurative language above is Fully Equivalent.

21. ST : *Now you want to see a ***thing of beauty***?*

TT : ***Mau lihat karya seni?***

BT : Want to see artworks?

Degree of Semantic Equivalence : Fully Equivalent

Now you want to see a thing of beauty? in ST is translated into TT ***Mau lihat karya seni?***. There are several words which are omitted in the subtitling process from ST into TT but it does not influence the meaning of ST itself. The form of figurative language in ST is still translated into figurative language in TT; the TT is still an irony. There is no change of the grammar rules. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

22. ST : ***It's good to be positive despite making zero progress in a year.***

TT : ***Meski tak ada kemajuan dalam setahun.***

BT : Indeed there is no improvement in a year.

Degree of Semantic Equivalence : Decreased Meaning

A half of the meaning of ST is omitted. There are several words of ST which are decreased. ***It's good to be positive*** is omitted. It makes the whole meaning of ST reduced. The figurative language is not perfect in TT. It should be translated fully from the start till the end to be a perfect irony. It can be concluded that degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

23. ST : ***Whereas when it comes to hypnotism, the student has almost become the master.***

TT : ***Bicara soal hipnotis, murid selalu bisa melebihi gurunya.***

BT : Talking about hypnotism, student always can exceed the teacher.

Degree of Semantic Equivalence : Fully Equivalent

Whereas when it comes to hypnotism, the student has almost become the master in ST is translated into *bicara soal hipnotis, murid selalu bisa melebihi gurunya* in TT. There are several words which are omitted in the subtitling process from ST into TT but it does not influence the meaning of ST itself. The form of figurative language in ST is still translated into figurative language in TT; the TT is still an irony. There is no change of the grammar rules. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

24. ST : I like your confidence, *but you might say that you have the better teacher.*
 TT : *Aku suka kepercayaan dirimu, tapi itu berlaku jika gurumu lebih baik dariku.*
 BT : I like your confidence, but it is appropriate if your teacher is better than me.

Degree of Semantic Equivalence : Increased Meaning

But you might say that you have the better teacher in ST is translated into TT *tapi itu berlaku jika gurumu lebih baik dariku*. The form of figurative language is still translated into figurative language. There is no change in the grammar rules but the meaning is added. It occurs in ST *The better teacher* which is translated into TT *gurumu lebih baik dariku*. In this case, the meaning is decreased. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalence which belongs to increased meaning.

25. ST : *That's not bad.*
 TT : *Lumayan juga.*
 BT : Not bad too.

Degree Semantic Equivalence : Fully Equivalent

That's not bad in ST is translated into TT *lumayan juga*. The figurative in ST belongs to litotes and it is translated into litotes too; there is no problem with the form of the figurative language. The grammar is also not mutated. The meaning between ST and TT is equivalent. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

26. ST : Dylan, come on. I've been behind the scenes *my whole life*.
TT : *Dylan, aku sudah di belakang panggung sepanjang hidupku*.
BT : Dylan, I have been behind the scenes my whole of life.

Degree of Semantic Equivalence : Fully Equivalent

The phrase *my whole life* in ST is translated into TT *sepanjang hidupku*. It means that the meaning of ST is fully translated. The form of figurative language in ST is still kept in TT. There is no grammar change into TT. From the situational context, it fulfills the appropriate condition. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

27. ST : *Until we work as a single organism*.
TT : *Dan kau harus terus bersiap sampai masanya*.
BT : And you have to always prepare. Till the time.

Degree of Semantic Equivalence : Different Meaning

The figurative language above is translated using paraphrase strategy. The true meaning in ST is mutated into another meaning in T, especially in the phrase *a single organism* which is translated into *sampai masanya*. The meaning in TT is not appropriate one. It should be translated into *seorang yang mandiri*. It can

be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

28. ST : I'm getting my orders directly from *The Eye*.
TT : *Aku dapat perintah langsung dari The Eye*.
BT : I am getting direct command from The Eye.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

29. ST : I'm a new person. *We are anything but a family*.
TT : *Aku masih baru. Kami bukan keluarga*.
BT : I am still new. We are not family.

Degree of Semantic Equivalence : Different Meaning

We can see that *We are anything but a family* in ST is translated into TT *Kami bukan keluarga*. There is a gap in the process of subtitling in the figurative language above form ST into TT. It makes the result of subtitling in TT not fully appropriate with ST. The gap is big enough and the meaning is almost paraphrased in the all aspect of semantic. ST *Kami bukan keluarga* is paraphrased far enough from the true meaning. Actually, it be translated into *kami bukan apa-apa, hanya saja kami merupakan keluarga* but the translator

consider another meaning. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non-equivalence which belongs to different meaning.

30. ST : Once these *phones hit the streets, they'll siphon their users' information* to the black market.

TT : *Begitu ponselnya masuk pasaran mereka akan menyadap informasi pengguna untuk pasar gelap.*

BT : When these phones get into market, they will siphon users' information to the black market.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in the statement in ST above is personification and it is still translated into personification in TT. From the aspect of style, conditional, and dimensional aspect of semantic equivalence, it fulfills all the aspects. It is clear that the subtitling result in TT is appropriate. So, it can be said that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

31. ST : So, *The Eye* has decided.

TT : *The Eye berniat menyingkap rahasia mereka.*

BT : The Eye decided to reveal their secret.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree

of semantic equivalence in subtitling the figurative language above is fully equivalent.

32. ST : ***Today marks*** the beginning of a bright new journey in social networking.
TT : ***Hari ini akan jadi penanda era baru dalam jaringan sosial.***
BT : Today will be the mark of new era of social networking.

Degree of Semantic Equivalence : Increased Meaning

Today marks as ST is translated into TT ***Hari ini akan jadi penanda.*** There is an additional meaning in TT. It is expanded from the true meaning. The translator add some meanings which is related and more understandable but the form of figurative language is still kept into TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to increased meaning.

33. ST : ***I'll go straight to him.***
TT : ***Akan kulaporkan.***
BT : I will report.

Degree of Semantic Equivalence : Decreased Meaning

The objective meaning from ST into TT is subtitled appropriately. ***I'll go straight to him*** as ST is translated into TT ***Akan kulaporkan.*** According to the context of the movie, Lula is acting to cut her fingers and she wants to report the tragedy to the leader of the chef. So, she considers to say ***I'll go straight to him.*** Meanwhile, the figurative language above belongs to metaphor and it is subtitled into usual statement (not a figurative language). It means that the aspect of semantic equivalence is decreased. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language is partial equivalent which belongs to decreased meaning.

34. ST : *I feel from your face you're freaked by the flow of blood. By focusing and following the flow of my words as you're flowing and floating.*
TT : *Agaknya kau takut melihat darah. Dengan berfokus dan Ikuti perkataanku seolah kau sedang mengambang.*
BT : It seems you are freaked to see blood. Focusing and following my words, it feel you are flowing.

Degree of Semantic Equivalence : Decreased Meaning

The figurative language of the statement in ST is alliteration. It focus on the dictions and the vowels in the end of each word. Meanwhile, it is not translated in alliteration too. The translator feel free to translate the figurative language. There is a possibility that the translator does not understand that the statement in ST is a figurative language. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

35. ST : *But apparently we're now surrounded by Chinese food.*
TT : *Tapi saat ini kita dikelilingi makanan Cina.*
BT : But apparently we are now surrounded by Chinese food.

Degree of Semantic Equivalence : Fully Equivalent

The translator makes the appropriate translation result. From the aspect figurative language form, it is translated appropriately form ST into TT. From the meaning, it can be seen that *But apparently we're now surrounded by Chinese food* in ST is translated into TT *Tapi saat ini kita dikelilingi makanan Cina*. The meaning is appropriate one. It can be concluded that the degree of semantic equivalence in subtitling the figurative language is fully equivalent.

36. ST : *Don't you just love it?, the "greatest magicians in the world"*
TT : *Kalian suka?, pesulap Terhebat di Dunia.*
BT : You like it?, The greatest magicians in the world.

Degree of Semantic Equivalence : Fully Equivalent

ST *Don't you just love it?, the "greatest magicians in the world"* is subtitled into TT *Kalian suka?, pesulap Terhebat di Dunia*. The figurative language found in ST is irony which has purpose to tease The Horsemen. In the context of the movie, The Horsemen is caught by Chase. It makes Chase become happy but arrogant so he teases The Horsemen using the statement. Then, the figurative language form in ST is still kept; it is still subtitled becoming an irony. There is no grammatical change. Although there are several omitted words in the process of subtitling from ST into TT, the main meaning of the statement is not decreased at all. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

37. ST : *Isn't that poetic?*

TT : ***Ironis, bukan?***

BT : Ironis, isn't it?

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST above is irony. It is the statement which is used by Thaddeus to tease Dylan about his big mistake. *Isn't that poetic?* as ST is translated into TT ***Ironis, bukan?***. Although paraphrase strategy used in subtitling the figurative language in ST, it does not change any meaning of ST; it is subtitled accurately into TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

38. ST : *...has been working as a mole within the Bureau.*

TT : *...**ternyata pengkhianat selama pengabdianya di Bureau.***

BT : Evidently is traitor as long as his devotion in Bureau.

Degree of Semantic Equivalence : Different Meaning

ST *...has been working as a mole within the Bureau* is subtitled into TT *...ternyata pengkhianat selama pengabdianya di Bureau*. It is clear that the meaning of ST is not translated into TT at all. The translator changes the meaning with another meaning. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

39. ST : *This is simply my move.*

TT : *Ini giliranku.*

BT : It is my move.

Degree of Semantic Equivalence : Decreased Meaning

There are several deleted words in ST in the process of subtitling from ST into TT. It makes the meaning in TT is not appropriate. Moreover, the figurative language found in ST is understatement and the core word of the understatement is *simply*. When the meaning of the word *simply* is omitted in TT, it makes the meaning in TT does not consist of figurative language anymore. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

40. ST : *...had a very nice party down the street.*

TT : *...menggelar pesta kecil-kecilan.*

BT : Hold a small party.

Degree of Semantic Equivalence : Different Meaning

ST *...had a very nice party down the street* is subtitled into TT *...menggelar pesta kecil-kecilan*. Moreover, the figurative language found in ST is hyperbole. It is clear that the meaning of ST is not translated into TT at all. The translator changes the meaning with another meaning. It can be concluded that

the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

41. ST : I had a little *tum-tum*, couldn't go.
TT : *Aku merasa sakit perut*.
BT : I feel stomach ache.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language in the ST above is metonymy. It occurs on the word *tum-tum*. The word *tum-tum* is like a term which usually used by Merrit and Chase for changing the word vomit. It is like a term of their habit in their childhood. There is no explanation about the word *tum-tum* but it can be seen in the context of the movie that Merrit makes a gesture like vomiting when he is saying the word *tum-tum*. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

42. ST : *Mer-Bear did it on his own*.
TT : *Si Kecil ini tak peduli dan terus berpesta*.
BT : This younger brother did not care and keep partying.

Degree of Semantic Equivalence : Increased Meaning

Mer-Bear did it on his own as ST is translated into TT *Si Kecil ini tak peduli dan terus berpesta*. There is additional meaning which is added by the translator in TT. According to the context of the movie, Chase tells about his story when He and Merrit were playing together in a little party in the childhood. Chase got problem with his stomach but Merrti still played and ignored Chase. Then, the meaning in TT is not translated by the looking at ST but the meaning is gotten from the context of the movie. It means that the translator put additional meaning according to the context of the movie. So, it can be concluded that the

degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to increased meaning.

43. ST : Delivery guy came to your door about a month ago, *little za*.
TT : *Tukang antar datang ke rumahmu sebulan lalu. Si Za-Kecil*.
BT : The courier came to your house a month ago, little za.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is metonymy. It occurs on the phrase *little za*. This phrase is translated into *Si Za-Kecil* in TT. It can be seen that it is subtitled literally and it is the appropriate meaning. There is no addition or reduction of the meaning. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

44. ST : *Relaxing, floating, drifting, dreaming... Falling*.
TT : *Relaksasi dirimu, Melayanglah, Bermimpilah... Jatuhlah*.
BT : Relax yourself. Flying, dreaming, falling.

Degree of Semantic Equivalence : Decreased Meaning

Relaxing, floating, drifting, dreaming... Falling as ST is subtitled into TT *Relaksasi dirimu, Melayanglah, Bermimpilah... Jatuhlah*. Then, according to the subtitling process above, there is a word which is deleted. The deleted word is *drifting*. The deletion process gives effect to the meaning. The word *drifting* should be translated into *mengalirlah*. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

45. ST : *That's a very good question, Atlas*.
TT : *Pertanyaan bagus, Atlas*.
BT : Good question, Atlas.

Degree of Semantic Equivalence : Decreased Meaning

That's a very good question, Atlas as ST is subtitled into TT *Pertanyaan bagus, Atlas*. Then, according to the subtitling process above, there is a word which is deleted. The deleted word is *very*. The word *very* in the statement has meaning that the Atlas' question really does not make sense to be asked to Chase because it is as a secret for Chase to the magic trick to kidnap The Horsemen. In the aspect of semantic, actually it does not influence the meaning and the style much but it influences the sense of the statement. The sense in TT is reduced and it becomes not strong enough as in ST. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

46. ST : Been fun playing this cat-and-mouse with you, broski. **Meow**.
TT : *Senang bermain kejar-kejaran denganmu, Saudaraku*.
BT : Happy to play cat and mouse with you, my brother.

Degree of Semantic Equivalence : Decreased Meaning

As we know that the figurative language of the statement in ST is onomatopoeia. It occurs on the word **Meow** as a sound of a cat. This sound is stated by Chase to Merrit as his twin brother. In the subtitling process, the sound **Meow** is not translated at all. It means that it influence the result in TT as a figurative language. In TT, it does not become figurative language anymore. For the other words, it is subtitled according to its literal meaning. It can be concluded that the degree of semantic equivalence in subtitling the figurative language is partial meaning which belongs to decreased meaning.

47. ST : **Have fun at the Sands**.
TT : **Bersenang-senanglah di the Sands**.
BT : Have fun in at the Sands.

Degree of Semantic Equivalence : Fully Equivalent

Have fun at the Sands as ST is subtitled into TT *Bersenang-senanglah di the Sands*. The statement above is subtitled using transfer strategy and it produces literal meaning in ST and the meaning is appropriate. There is no grammar changes in the subtitling process. The figurative language form is still kept into TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

48. ST : Do you guys ever think that *The Eye* is watching this?
TT : *Pernah terpikirkan kalau The Eye mengawasi kita?*
BT : Do you ever think The Eye is watching us?

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

49. ST : Fake your death, *the world puts its guard down*.
TT : *Memalsukan kematian bisa menyembunyikan dirimu*.
BT : Fake death can hide you.

Degree of Semantic Equivalence : Different Meaning

The figurative language found in the ST above is a metaphor and it occurs on the statement *the world puts its guard down*. It is subtitled into *bisa*

menyembunyikan dirimu. The subtitling process produces the different meaning between ST and TT. TT does not replace the true meaning of ST. The statement is paraphrased by the translator too far away. If it is subtitled into the real meaning of ST, the TT should be *dunia ini menurunkan pengawasannya*. So, it can be concluded that degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

50. ST : *The only true freedom lies in not being seen*.
TT : *Dan kebebasan sejati didapat dengan kesendirian*.
BT : And the true freedom can be in alone.

Degree of Semantic Equivalence : Different Meaning

The figurative found in ST is paradox and the form of figurative language in TT is still translated into TT. The problem is on the statement *lies in not being seen* in ST which is translated into *didapat dengan kesendirian*. The meaning of ST has been paraphrased. The essential meaning of *not being seen* is not same as *dengan kesendirian*. Not being seen means that someone can not be seen so he/she can do whatever he/she wants but *dengan kesendirian* means that *someone is alone*. It can be seen that the form of figurative language in ST is still put in TT but the meaning is not subtitled well. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalence which belongs to different meaning.

51. ST : You pulled a hat out of a rabbit. *That was very colorful*.
TT : *Kau yang menarik topi dari kelinci itu*.
BT : You took the hat from the rabbit.

Degree of Semantic Equivalence : No Meaning

As we can see that *That was very colorful* in ST belongs to irony. Then, it is not subtitled in TT anymore. Moreover, there are so many aspects from ST which are not translated into TT. Grammar, tense, and also form of the figurative language are omitted by the translator. Almost of them are gone; it implies that there is no meaning of the figurative language. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language is non-equivalent which belongs to no meaning.

52. ST : *That's really creepy.*

TT : *Itu menyeramkan.*

BT : That's creepy.

Degree of Semantic Equivalence : Decreased Meaning

There is a word which is deleted in the process of subtitling from ST into TT. The deleted word is *really*. It influence the result of subtitling process. The essential meaning of really is something that very into something. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

53. ST : *Yep, easy stuff, magic.*

TT : *Sulap memang mudah.*

BT : Magic is really easy.

Degree of Semantic Equivalence : Different Meaning

The figurative language found in the ST is understatement. *Yep, easy stuff, magic* is subtitled into *Sulap memang mudah*. The meaning in TT is paraphrased too far away and it produces the different meaning from the original. It makes the meaning is totally not appropriate with ST. So, it can be

concluded that the degree of semantic equivalence in subtitling the figurative language above is non-equivalent which belongs to different meaning.

54. ST : Besides you getting to show off ***how adorably clever you are.***
TT : Selain untuk ajang pamer ***hebatnya dirimu.***
BT : Besides for showing off of how great you are.

Degree of Semantic Equivalence : Fully Equivalent

ST ***how adorably clever you are*** is subtitled into TT ***hebatnya dirimu.*** Actually, there are several words which are omitted in the subtitling process but it does not influence the main meaning and the sense of the resulted meaning in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

55. ST : ***Good news is, it's very easy for you to pay me back.***
TT : ***Berita bagusnya, ada cara mudah untuk membayar utang kalian.***
BT : Good news is, there is an easy way to pay your debt.

Degree of Semantic Equivalence : Fully Equivalent

ST ***Good news is, it's very easy for you to pay me back*** is translated into TT ***Berita bagusnya, ada cara mudah untuk membayar utang kalian.*** There are several words in ST that get paraphrasing strategy of subtitling into TT but the main meaning/sense of meaning in ST is still translated into TT. Moreover, the form of figurative language is still kept from ST into TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

56. ST : ***I believe in an eye for an eye.***
TT : ***Aku meyakini mata harus dibalas dengan mata.***
BT : I believe that an eye have to be revenged with an eye.

Degree of Semantic Equivalence : Increased Meaning

The figurative language above belongs to idiom. *An eye for an eye* may not be translated word by word or it does not have the true meaning. *An eye for an eye* in ST has a meaning that something must be revenged like what he/she has been done. It is translated into *mata harus dibalas dengan mata* into TT and it becomes to an appropriate meaning. It means that there is additional meaning which is put in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to increased meaning.

57. ST : Meant when he said *we should all work as a single organism*.
TT : *Adalah kita harus berusaha hingga mati*.
BT : That we have to try till dying.

Degree of Semantic Equivalence : Different Meaning

From the aspect of manner, it can be seen that the figurative language in ST is not subtitled well into TT; the form of the manner is different. In ST, Simile is found as the figurative language but TT does not use any figurative language. From the aspect of meaning, it can be seen that ST *we should all work as a single organism* is subtitled into *kita harus berusaha hingga mati*. *Work as a single organism* has meaning that they have to be able to work individually that means they have great skill in their own. It is in order to make great power to fight their enemies. Meanwhile, it is subtitled into *berusaha hingga mati* which has meaning to fight till the end. It is clear that the meaning is different. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

58. ST : *The Eye* has a history in Macau.

TT : *The Eye punya riwayat di Macau.*
BT : The Eye has a history in Macau.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

59. ST : *So plastic, nothing. Metal... wooo... wooo... wooo...*
TT : *Plastik, tidak apa-apa. Logam...*
BT : Plastic, nothing. Metal....

Degree of Semantic Equivalence : Decreased Meaning

The meanings between TT and ST in the statement above is similar which means that the main point of ST is not omitted into TT. Then, the problem is in the aspect of manner which refers to the form of figurative language. It can be seen that the sound **wooo... wooo... wooo...** in ST of metal is not subtitled into TT. It can be seen that the figurative language which belongs to onomatopoeia is not put into TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

60. ST : *If it's free, it's me.*
TT : *Aku yang traktir.*
BT : I treat.

Degree of Semantic Equivalence : Decreased Meaning

The statement in ST *If it's free, it's me* is subtitled into TT *Aku yang traktir*. Actually, the resulted subtitling process in TT gets the main point in the context of the movie. It means that it is to give food to his friends for free and in TT (Indonesian) is subtitled into *Aku yang traktir*. In the other side, the manner of figurative language is not subtitled well. There is no alliteration figurative language in TT as in the ST. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

61. ST : So that's how we've been contacting *The Eye*?
TT : *Kau menghubungi The Eye*?
BT : You contact The Eye?

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

62. ST : Hey, relax, *it's just a kid's toy*.
TT : *Hei, santai, ini cuma mainan anak-anak*.
BT : It's just a kid's toy.

Degree of Semantic Equivalence : Fully Equivalent

ST *it's just a kid's toy* is translated into TT *ini cuma mainan anak-anak*. It can be seen that the manner is not changed and the main meaning is not changed too. According to semantic view, the result in TT is very accurate. In short, there is no change in all aspect in the semantic equivalence. It is clear that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

63. ST : *It's like birth.*
TT : *Ini seperti kelahiran.*
BT : It's like birth.

Degree of Semantic Equivalence : Fully Equivalent

ST *It's like birth* is translated into TT *Ini seperti kelahiran*. It can be seen that the manner is not changed and the main meaning is not changed too. According to semantic view, the result in TT is very accurate. In short, there is no change in all aspect in the semantic equivalence. It is clear that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

64. ST : You know what? *You are such a buffoon, Mer-Bear.*
TT : *Kau memang lucu, Mer-Bear.*
BT : You are funny, Mer-Bear.

Degree of Semantic Equivalence : Decreased Meaning

ST *You are such a buffoon, Mer-Bear* is subtitled into *Kau memang lucu, Mer-Bear*. It means that there is paraphrasing process here. *Buffoon* means something funny like clown and the translator consider to paraphrase it into *lucu*. Actually, the two words here have the same meaning and function that is to say funnies. In the aspect of manner, ST belongs to irony but not in TT. TT does not replace irony as the figurative language. It can be said that the

equivalence between ST and TT is decreased. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

65. ST : I am so, so very, very sorry about how pathetic your *pupil* is.
TT : Aku begitu menyesal atas betapa menyedihkannya *kawanmu* ini.
BT : I am very sorry about your poor friend.

Degree of Semantic Equivalence : Decreased Meaning

As we know that the figurative language found in ST is synecdoche. It focuses on the word *pupil*. The word *pupil* here represents the whole body of Atlas. Then, the word *pupil* in ST is subtitled into TT as *kawanmu*. It means that the meaning of TT is accurate with TT. In the other aspect, the manner of ST is not delivered well into TT. The synecdoche is not found in TT. It can be said that there is one aspect which is not accomplished in the semantic equivalence. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

66. ST : And the greatest long game magic trick ever created just to *put me behind bars*.
TT : menciptakan trik sulap terbaik di dunia hanya *untuk memenjarakanku*.
BT : Creating the greatest magic trick in the world just for put me in the jail.

Degree of Semantic Equivalence : Decreased Meaning

The figurative language found in ST above is euphemism. It focuses on the statement *put me behind bars* which is translated into TT *untuk memenjarakanku*. Actually there is paraphrasing process in the subtitling process and the sense of semantic is kept into TT. The problem is on the form

of the figurative language is not translated into TT well. ST is figurative language but TT is not figurative language. It means that there is just one aspect of semantic equivalence which is put in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

67. ST :than in *some cushy jail cell somewhere*.

TT :*ketimbang berakhir di penjara*.

BT : Than over in jail.

Degree of Semantic Equivalence : Decreased Meaning

As we know that the figurative language found in ST above is oxymoron and it occurs on the statement *some cushy jail cell somewhere* which is translated into TT *berakhir di penjara*. It can be seen that there is reduction in the subtitling process. The sense of semantic of the resulted translation in TT above is still acceptable. Then, the prominent one of the meaning reduction is on the word *cushy* in ST. It can be seen that the word *cushy* is not translated; it is omitted. It is clear that the omitting process makes the resulted translation in TT becomes usual statement (not a figurative language). So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

68. ST : Yeah, apparently, he travels with a different *bimbo* every week.

TT : *Dia selalu membawa seorang yang bodoh tiap perjalanannya*.

BT : She always take a stupid man in every journey.

Degree of Semantic Equivalence : Decreased Meaning

The figurative language found in ST above is metonymy. It occurs on the word *bimbo*. *Bimbo* is the term for someone/a girl who is stupid. In TT, *bimbo* is

subtitled into *seorang yang bodoh*. It means that the subtitle fulfills the aspect of semantic sense. Moreover, the form of the figurative language is not subtitled well. There is no figurative language in TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

69. ST : I wonder which one of us gets to play *the bimbo*.
TT : *Siapa di antara kita yang akan menjadi si bodoh itu?*
BT : Who of us will be the stupid?

Degree of Semantic Equivalence : Decreased Meaning

This case is the same as before. The figurative language found in ST above is metonymy. It occurs on the word bimbo. Bimbo is the term for someone/a girl who is stupid. In TT, bimbo is subtitled into *seorang yang bodoh*. It means that the subtitle fulfills the aspect of semantic sense. Moreover, the form of the figurative language is not subtitled well. There is no figurative language in TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

70. ST : You asked me to call you when they started *running around like headless chickens*.
TT : *Kau menyuruhku menelepon saat mereka mulai berkejaran.*
BT : You asked me to call when they started running around.

Degree of Semantic Equivalence : No Meaning

The figurative language above loses the whole aspects in the subtitling process from ST into TT. *Running around like headless* is subtitled into nothing; it is totally omitted. From the sense of semantic, it totally has no meaning and the form of the figurative language is omitted totally. So, it can be concluded that

the degree of semantic equivalence in subtitling the figurative language above is no meaning.

71. ST : I'm meeting somebody from *The Eye*.
TT : *Aku menemui seseorang dari The Eye*.
BT : I am meeting somebody of The Eye.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

72. ST : *I get it. Cool*.
TT : *Aku mengerti. Tak apa*.
BT : I get it. Nevermind.

Degree of Semantic Equivalence : Different Meaning

I get it. Cool in ST is subtitled into TT *Aku mengerti. Tak apa*. The figurative language above is subtitled into different meaning in TT. Especially on the word **cool** which is subtitled into *tak apa*. The word **cool** in ST belongs to an irony but the words *tak apa* in TT is not an irony. Furthermore, from the sense of semantic aspect, the meaning of TT can not represent the main meaning of ST. In the context of the movie, the word **cool** is to tease something bad but it is uttered as something good. Then, it is subtitled into *tak apa*. It can be concluded

that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

73. ST : *We are mirror images.*
TT : *Kita bagaikan kembaran.*
BT : We are like twin.

Degree of Semantic Equivalence : Decreased Meaning

ST *We are mirror images* is subtitled into TT *Kita bagaikan kembaran*. From the aspect of semantic sense, the meaning in TT represents the main meaning in ST. Furthermore, from the aspect of form of the figurative language, it does not represent the figurative language. Actually, the word *mirror* in ST should be subtitled into *kaca TT*, not *kembaran*. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to decreased meaning.

74. ST : *She was a digit, a nanobyte in a stream of data.*
TT : *Dia hanyalah angka sebuah nanobyte dalam aliran data.*
BT : She was a nanobyte digit in a stream of data.

Degree of Semantic Equivalence : Fully Equivalent

ST *She was a digit, a nanobyte in a stream of data* is subtitled into TT *Dia hanyalah angka sebuah nanobyte dalam aliran data*. We can see that the figurative language in ST is subtitled by adding a word, but it does not influence the result in TT. The addition in TT is the word *hanyalah*. From the aspect of semantic sense, the meaning of TT represents the main meaning of ST. Furthermore, the form of figurative language in ST is also kept into TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalence.

75. ST : Starting with the Horsemen, and ending with *The Eye*.
TT : *Dimulai dari Horsemen, dan diakhiri oleh The Eye*.
BT : Starting with the Horsemen, and ending with the Eye.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

76. ST : *You took a bullet for us, it was huge*.
TT : *Kau mengorbankan dirimu. Itu sangat baik*.
BT : You sacrificed yourself. It was very good.

Degree of Semantic Equivalence : Different Meaning

ST *You took a bullet for us, it was huge* is subtitled into TT *Kau mengorbankan dirimu. Itu sangat baik*. From the aspect of semantic, TT loses the main meaning of ST. Actually, the word *bullet* in ST has meaning as a sacrifice. Then the sentence *it was huge* has meaning that the sacrifice is very dangerous and able to kill Dylan. It means that the aspect of semantic sense is not completed. Furthermore, from the aspect of form of figurative language, there is no figurative language found in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

77. ST : *We did the easy part.*
TT : *Bagian kami lebih mudah.*
BT : Our part was easier.

Degree of Semantic Equivalence : Increased Meaning

ST *We did the easy part* is subtitled into TT *Bagian kami lebih mudah*. From the semantic sense aspect, TT fulfills the main meaning of ST but it is increased. It is not the original meaning of ST. The translator adds the word *lebih* in TT. Furthermore, from the form aspect, understatement is still kept into TT. So, it is clear that the meaning is increased and the figurative language is kept into TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial meaning which belongs to increased meaning.

78. ST : Are you part of *The Eye*?
TT : *apa kau bagian dari The Eye?*
BT : Are you part of the Eye?

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

79. ST : We are part of *The Eye*.
TT : *Kami bagian dari The Eye.*

BT : We are part of the Eye.

Degree of Semantic Equivalence : Fully Equivalent

The figurative language found in ST is a symbol and the subtitling strategy used in subtitling the figurative language above from ST into TT is imitation. It is the appropriate strategy to make the subtitle. *The Eye* may not be translated into another word because it has its own essential meaning. There no thing can represent the meaning of symbol *The Eye* into another word because *The Eye* is not explained specific in the movie. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

80. ST : *Except when all these little tricks are done.*

TT : *Ketika semua trik selesai.*

BT : When all the tricks are finished.

Degree of Semantic Equivalence : Different Meaning

ST *Except when all these little tricks are done* is subtitled into TT *Ketika semua trik selesai*. From the aspect of semantic sense, there are several meanings of ST which are omitted, especially the word *little*. When this word is omitted, the main meaning of ST is reduced. Moreover, it also influences the form of figurative language. The figurative language found in ST is understatement and it occurs because of the word *little* in ST. When this is word is omitted, there is no figurative language found in TT anymore. So, it is clear that all aspects of the semantic equivalence are not put into TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

81. ST : *I'm gonna do something that God can't do.*
TT : *Akan kulakukan sesuatu yang Tuhan tak bisa.*
BT : I am gonna do something that God can not do.

Degree of Semantic Equivalence : Fully Equivalent

ST *I'm gonna do something that God can't do* is subtitled into TT *Akan kulakukan sesuatu yang Tuhan tak bisa*. From the aspect of semantic sense, the meaning in TT gets the main meaning of ST. There is no reduction or addition meaning inside. Furthermore, the form of figurative language in ST is put into TT. The figurative language found in ST is hyperbole and it is put into TT. So, it is clear that all aspect of the degree of semantic equivalence found in TT. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

82. ST : *As the Horsemen appear to have taken over the whole city for their show.*
TT : *Di mana The Horsemen melakukan pertunjukan di seluruh kota.*
BT : Where the Horsemen do the show in the whole city.

Degree of Semantic Equivalence : Decreased Meaning

ST *As the Horsemen appear to have taken over the whole city for their show* is subtitled into TT *Di mana The Horsemen melakukan pertunjukan di seluruh kota*. From the aspect of semantic sense, there are several meanings of ST which are omitted into TT. There is no meaning from the phrase *appear to have taken over* in TT. This phrase is not subtitled whereas it takes important part in the meaning of TT. Furthermore, the form of figurative language is still kept from ST into TT. The figurative language found in ST is hyperbole and it is still put into TT. So, it can be concluded that the degree of semantic

equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

83. ST : *Was that an act of God? No. No, no, no, that was an act of me.*
TT : *Apa itu perbuatan Tuhan?, bukan. Itu perbuatanku.*
BT : Was that an act of God?, no. That was an act of me.

Degree of Semantic Equivalence : Fully Equivalent

ST *Was that an act of God? No. No, no, no, that was an act of me* is subtitled into TT *Apa itu perbuatan Tuhan?, bukan. Itu perbuatanku*. From the aspect of semantic sense, the meaning of TT has represented the meaning of ST. Although the expression **No. No, no, no** in ST is just subtitled into *bukan* in TT, it does not influence the main meaning of the resulted subtitle. Moreover, the form of the figurative language in ST is still kept into TT. The figurative language found in ST is hyperbole and it is still put into TT. So, it is clear that all aspects of semantic equivalence in the subtitling process in the statement above are accomplished. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above fully equivalent.

84. ST : *You gonna fill up on appetizers? Or save room for the main course?*
TT : *Kalian akan mengejar pertunjukan pembuka?, atau ingin menunggu pertunjukan inti?*
BT : You want to take the opening show? Or you want to wait the main show?

Degree of Semantic Equivalence : Decreased Equivalent

ST *You gonna fill up on appetizers? Or save room for the main course* is subtitled into TT *Kalian akan mengejar pertunjukan pembuka?, atau ingin menunggu pertunjukkan inti?*. From the aspect of semantic sense, the meaning of TT has represented the main meaning of ST. Furthermore, for the form of

figurative language, there is no figurative language found in TT whereas the figurative language found in ST is metaphor. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

85. ST : *You're just gonna wind up holding your own tails.*
TT : *Kau akan berakhir mengejar ekormu sendiri.*
BT : You will end catching your own tail.

Degree of Semantic Equivalence : Fully Equivalent

ST **You're just gonna wind up holding your own tails** is subtitled into TT **Kau akan berakhir mengejar ekormu sendiri**. From the aspect of semantic sense, the meaning of TT has represented the main meaning of ST. Then, the form of figurative language is still kept from ST into TT. The figurative language in ST is metaphor and it is also put into TT. It is clear that both of the semantic equivalence aspect are put into TT accurately. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

86. ST : *It's the most expensive bottle on Earth.*
TT : *Sampanye termahal di dunia.*
BT : The most expensive Champagne in the world.

Degree of Semantic Equivalence : Fully Equivalent

ST *It's the most expensive bottle on Earth* is subtitled into TT *Sampanye termahal di dunia*. From the aspect of semantic sense, we can see that there are several meanings of ST which are not subtitled into TT but they do not influence about the main meaning of ST; the meaning in TT is acceptable. Furthermore, the form figurative language is still kept from ST into TT. The figurative

language found in ST is hyperbole and it is put into TT too. So, they are two aspects which are accomplished in the semantic equivalence. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

87. ST : *A lot of brain, but not enough brawn.*
TT : *Kau pintar tapi tak punya tenaga.*
BT : You are clever but do not have power.

Degree of Semantic Equivalence : Decreased Meaning

ST *A lot of brain, but not enough brawn* is subtitled into TT *Kau pintar tapi tak punya tenaga*. From the aspect of semantic sense, we can see that there are several meanings of ST which are changed into another form in TT but they do not influence about the main meaning of ST; the meaning in TT is acceptable. Furthermore, the form figurative language is not kept from ST into TT. The figurative language found in ST is alliteration but TT does not have any figurative language. So, there is only one aspect which is accomplished in the semantic equivalence. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

88. ST : *That was fun!*
TT : *Itu menyenangkan.*
BT : It was fun.

Degree of Semantic Equivalence : Fully Equivalent

ST *That was fun!* is subtitled into TT *Itu menyenangkan*. From the aspect of semantic sense, the meaning in TT has represented the meaning in ST well. It is subtitled accurately word by word from ST into TT. Furthermore, the form

of figurative language is still kept from ST into TT. The figurative language found in ST is irony and it is also put into TT. So, it is clear that there are two aspects of semantic equivalence which are accomplished. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

89. ST : *Why don't you watch the watch I'm wearing, the where of where you're watching, and sleep!*
TT : *Lihatlah jam yang kupakai sekarang kau melihatnya, dan tidur.*
BT : Watch to my watch I am using. You watch, and sleep.

Degree of Semantic Equivalence : Different Meaning

ST *Why don't you watch the watch I'm wearing, the where of where* is subtitled into TT *Lihatlah jam yang kupakai sekarang kau melihatnya, dan tidur*. From the aspect of semantic sense, TT loses too many meanings from ST. It means that the semantic sense is not accomplished. Furthermore, from the aspect of figurative language form, there is no figurative language found in TT. It is clear that there is no semantic equivalence aspects which are found in the statement above eventhough there is the result of the subtitling process. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is non equivalent which belongs to different meaning.

90. ST : *Now you're playing the long game.*
TT : *Permainanmu akan panjang.*
BT : Your game will be long.

Degree of Semantic Equivalence : Decreased Meaning

ST *Now you're playing the long game* is subtitled into TT *Permainanmu akan panjang*. From the aspect of semantic sense, there is paraphrasing process that change the main meaning form ST into TT. There is a mutation of meaning that

makes the semantic sense is not accomplished. Then, there is change of grammatical rule in the process of subtitling above. ST uses simple present continuous tense but TT use simple future tense. Moreover, from the form figurative language aspect, the figurative language found in ST is put into TT. The figurative language found in ST is metaphor and it is also put into TT by using the word *permainanmu*. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to decreased meaning.

91. ST : *Come on, you're the one who said that you believe that this road lead to the great wizard behind the curtain.*
 TT : *Ayolah, kau sendiri yang bilang bahwa jalan ini akan membawa kita menyingkap pesulap terbaik.*
 BT : Come on, you are the one said that this road will lead us to reveal the greatest magicians.

Degree of Semantic Equivalence : Decreased Meaning

ST *Come on, you're the one who said that you believe that this road lead to the great wizard behind the curtain* is subtitled into TT *Ayolah, kau sendiri yang bilang bahwa jalan ini akan membawa kita menyingkap pesulap terbaik.*

From the aspect of semantic sense, there are several words which are not subtitled into TT but they do not influence the main meaning of ST. The phrase in ST *the great wizard behind the curtain* is just translated into TT *pesulap terbaik*. The translator omits the phrase *behind the curtain* whereas this phrase has important meaning. The meaning of this phrase is someone who is unidentified but has so many secrets. Furthermore, the form of figurative language of ST is not kept into TT. The figurative language found in ST is metaphor. It is because of the phrase *behind* the curtain in ST but it is omitted

in TT. So, there is just one of semantic equivalence aspects accomplished in the process of subtitling above. It can be concluded that the degree of semantic equivalence in subtitling the figurative language is partial equivalent which belongs to decreased meaning.

92. ST : *It's your game now.*
TT : *Ini permainanmu sekarang.*
BT : It is your game now.

Degree of Semantic Equivalence : Fully Equivalent

ST *It's your game now* is subtitled into TT *Ini permainanmu sekarang*. From the aspect of semantic sense, the meaning in TT has covered the main meaning in ST. It is translated word by word and the meaning is accurate. Furthermore, the form of figurative language in ST is kept into TT. The figurative language found in ST is metaphor and it is put into TT as metaphor too. It occurs on the word *game* in ST which is subtitled as *permainan* in TT. It is clear that both of semantic sense aspect and figurative language aspect are accomplished in the subtitling process. It can be concluded that the degree of semantic equivalence in subtitling the figurative language above is fully equivalent.

93. ST : *Seeing is believing.*
TT : *Melihat adalah meyakini.*
BT : Seeing is believing.

Degree of Semantic Equivalence : Fully Equivalent

It can be seen that ST *Seeing is believing* is translated into TT *melihat adalah meyakini*. There is no change of meaning. The figurative language of the statement above in ST is paradox and it is still a paradox in TT (the translator keeps the form of the figurative language in TT). The rhythm and the grammar

is not changed too. It can be said that the degree of semantic equivalence in the figurative language above is fully equivalent.

94. ST : Because one thing I believe in is *an eye for an eye*.
TT : *Karena aku meyakini bahwa mata dibalas dengan mata*.
BT : Because I believe that an eye is for an eye.

Degree of Semantic Equivalence : Increased Meaning

The figurative language above belongs to idiom. *An eye for an eye* may not be translated word by word or it does not have the true meaning. *An eye for an eye* in ST has a meaning that something must be revenged like what he/she has been done. It is translated into *mata harus dibalas dengan mata* into TT and it becomes to an appropriate meaning. It means that there is additional meaning which is put in TT. So, it can be concluded that the degree of semantic equivalence in subtitling the figurative language above is partial equivalent which belongs to increased meaning.

Appendix 5

Checklist for Triangulation

“The Use of Gottlieb’s Subtitling Strategies in Subtitling Figurative Language in *Now You See Me 2* Movie into Indonesian and The Degrees of Semantic Equivalence”

Please put (√) in the column according to your analysis about this thesis. The score is between 1 – 5 with the explanation as follow:

5 = Very Valid 3 = Valid Enough 1 = Not Valid
 4 = Valid 2 = Less Valid

No	Aspects	Score				
		5	4	3	2	1
1	Title for the study					
	Does it reflect the central phenomenon being studied?		√			
2	Statement of the problems	5	4	3	2	1
	a. Does it indicate an educational issue to study?		√			
	b. Has the researcher provided evidence that this issue is important?		√			
	c. Is there some indication that the researcher located this issue through a search of past literature or from personal experience?	√				
	d. Does the research problem fit a qualitative approach?		√			
	e. Are the assumptions of the study consistent with a qualitative approach?		√			
3	Review of the literature	5	4	3	2	1
	a. Has the researcher provided a literature review of the research problem under study?		√			
	b. Has the researcher signaled that the literature review is preliminary or tentatively based on the findings in the study?			√		
4	Purpose and research questions	5	4	3	2	1
	a. Does the researcher specify both a purpose statement and a central research question?		√			
	b. Do the purpose statement and central question indicate the central		√			


	phenomenon of study and the people and place where the study will occur?					
	c. Are subquestions written to narrow the central question to topic areas or foreshadow the steps in data analysis?		✓			
5	Data collection	5	4	3	2	1
	a. Has the researcher chosen a specific purposeful sampling strategy for individuals or sites?		✓			
	b. Is the data collection clearly specified and is it extensive?			✓		
	c. Is there evidence that the researcher has used a protocol for recording data?	✓				
6	Data analysis and findings	5	4	3	2	1
	a. Were appropriate steps taken to analyze the text or visual data into themes, perspectives, or categories?		✓			
	b. Was sufficient evidence obtained (including quotes) to support each theme or category?			✓		
	c. Did the findings answer the research questions?		✓			
	d. Were the findings realistic and accurate? Were steps taken to support this conclusion through verification?		✓			
	e. Were the findings represented in the themes or categories so that multiple perspectives can be easily seen?	✓				
	f. Were the findings represented in narrative discussions or in visuals?		✓			
7	Writing	5	4	3	2	1
	Was the account written persuasively and convincingly?		✓			
	Was the overall account consistent with one of the many forms for presenting qualitative research?		✓			
	Was it written using a personal point of view?		✓			
	Is the study written appropriately for intended audience(s)?		✓			

Notes (comments and/or suggestions):

Great! for abstract, you have to
dig the reason for the future research.
It can support the future research in doing
research in translation field, especially Sustaining Strategies.

Semarang, 16 Mei 2019

Triangulator


(Eutika Fari P., S.Pd., M-Pd)

Appendix 6

Statement of Triangulation

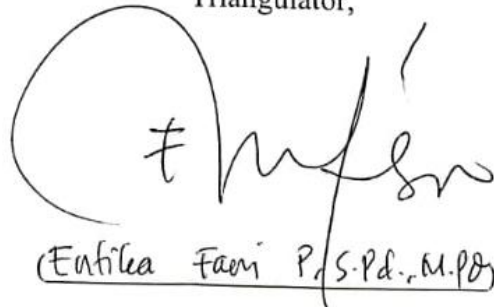
I, herewith, state that I have done the triangulation of this thesis entitled **“The Use of Gottlieb’s Subtitling Strategies in Subtitling Figurative Language in *Now You See Me 2* Movie into Indonesian and The Degrees of Semantic Equivalence”** by:

Name : Nazala Wahyu Febrianto
Student Number : 0203516030
Study Program : English Language Education (S2)
Faculty : Pascasarjana
University : Universitas Negeri Semarang

This statement is truly made to be utilized as deemed.

Semarang, 16 Mei 2019

Triangulator,



(Entilea Faeni P., S.Pd., M.Pd.)