PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

AN ANALYSIS OF INDONESIAN TRANSLATION OF ENGLISH FIGURATIVE LANGUAGES IN DISNEY'S FAIRY-TALE FILM SUBTITLES

A THESIS

Presented as a Partial Fulfillment of the Requirements to Obtain the

MasterHumaniora (M.Hum) Degree in English Language Studies

by

Nieza Ayurisma

Student Number : 166332008

THE GRADUATE PROGRAM OF ENGLISH LANGUAGE STUDIES

SANATA DHARMA UNIVERSITY

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Thesis Advisor

Yogyakarta, May 2nd, 2018

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Yogyakarta. May 28th 2018

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Yogyakarta, May 2nd 2018

Nieza Ayurisma

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Nieza Ayurisma

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MOTTO

"He has declared that He will set you in praise, fame, and honor high above all the nations he has made…"

(Deuteronomy 26:19)

"With man this is impossible, but not with God; all things are possible with God."

(Mark 10:27)

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LIST OF ABBREVIATIONS

AVT : Audiovisual Translation

DVD : Digital Video Disc

VCD : Digital Compact Disc

TV : Television

SL : Source Language

TL : Target Language

ST : Source Text

TT : Target Text

LM : Little Mermaid

BB : Beauty and the Beast

CD : Cinderella

MU : Mulan

CE : Contextual Expressions

ID : Idioms

MT : Metaphor

VI : Verbal Irony

HY : Hyperbole

IR : Indirect Request

LC : Linguistic Compression

LT : Literal Translation

AD : Adaptation

MO : Modulation

LA : Linguistic Amplification

DC : Discursive Creation

CP : Compensation

TP : Transposition

EE : Established Equivalent

BO : Borrowing

GN : Generalization

PT :Particularization

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ABSTRACT

Nieza Ayurisma. (2018). *An Analysis of IndonesianTranslation of English Figurative Languages in Disney's Fairy-Tale FilmSubtitles.*The Graduate Program of English Language Studies, SanataDharma University.

Audiovisual productssuch as film, TV show, news program, and the like play significant role in communication nowadays.In order to reach the target audience who spread throughout the world, audiovisual media's source language (SL) needs to be transferred into audience's target language (TL). Accordingly, the so-called audiovisual translation (AVT) is prominent as itis able to overcome language diversity across the world. AVT involves semiotic construction that carries meaning both literal meaning and non-literal meaning or figurative language.In this respect, this study aims at unraveling the types of figurative languages in the four *Disney fairy-tale* films, examining translation techniques used by the translator in the film translations, and finding out the impact of translation techniques on their quality in terms of accuracy, acceptability, and readability.

The study belongs to translation studies chiefly Audiovisual Translation. The data were observed from four selected Disney fairy-tale films viz. *Beauty and the Beast* (1998),*Mulan*(1998), *The Little Mermaid-Ariel's Beginning* (2006), *Cinderella Live Action (2015)*. There were 285 data that were taken from the characters' utterances. They were collected by means of library research and field research.The utterances were analyzed to figure out figurative language types. Upon finding the types of figurative languages, this study scrutinized translation techniques employed by the translator. Eventually, this study involved six informants to evaluate translation quality in terms of accuracy, acceptability, and readability.

The findings show that there are 6 figurative languages in the films. They are contextual expressions (48.07%), idioms (16.49%), metaphor (11.22%), verbal irony (9.47%), hyperbole (9.47%), and indirect requests (5.26%).As with translation technique, there are 12 translation techniques found: linguistic compression (37.89%); literal translation (27.72%); adaptation (16.14%); modulation (4.91%); discursive creation (4.91%); linguistic amplication (4.56%); compensation, transposition; established equivalent; borrowing and generalization have the same total data (0.70%); and particularization (0, 35%). Moreover, there are5 accurate translations (16.67%), 22 less accurate translations (73.33%), and 3 inaccurate translations (10%). As for acceptability, there are 8 acceptable translations (26, 67%), 22 less acceptable translations (73.33%) but no unacceptable translation. Lastly, there are 15 readable translations (50%), 15 less readable translations (50%) yet there is no unreadable translation.

From the findings, it can be concluded that contextual expressions are mostly found figurative language in the four Disney fairy-tale films. Moreover, the translator tends to employ linguistic compression in translating the figurative languages from English to Indonesian. They are used particularly in contextual expression translations. As for the translation quality,the techniques used by the translator are less accurate, less acceptable and less readable. On that account, the quality of translation in the four Disney fairy-tale films can be considered as a

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good translation. Since it is not possible to achieve perfect translation, the mistakes and errors found in the translating process are still tolerable.

Keywords: AVT, Figurative language, translation technique, translation quality assessment.

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ABSTRAK

Nieza Ayurisma. (2018). *An Analysis of IndonesianTranslation of English Figurative Languages in Disney's Fairy-Tale FilmSubtitles.*Program Pasca Sarjana, Kajian Bahasa Inggris, universitas SanataDharma.

Produk-produk *audiovisual* seperti film, TV show, acara berita, dan lain-lainnya memainkan peranan yang penting dalam komunikasi sekarang ini.Untuk mencapai sasaran penonton yang tersebar di seluruh dunia, bahasa sumber dari media *audiovisual* perlu diubah ke bahasa sasaran dari sasaran penonton tersebut. Oleh karena itu, *audiovisual translation* (*AVT*)penting karena *AVT* mampu untuk mengatasi keanekaragaman bahasa di seluruh dunia. *AVT* mencakup konstruksi semiotic yang membawa arti baik arti *literal* maupun arti *non-literal* atau bahasa figurative. Menyangkut hal tersebut, penelitian ini bertujuanuntuk menyingkap jenis-jenis bahasa figuratif di dalam keempat film *Disneyfairy-tale*, memeriksa teknik-teknik terjemahan yang digunakan oleh penterjemah dalam film-film tersebut, dan mencari tahu dampak dari teknik-teknik tersebut terhadap kualitas terjemahan dalam kaitannya dengan keakuratan, keberterimaan, dan keterbacaan.

Penelitian ini adalah penelitian dalam bidang terjemahan khususnya terjemahan *audivisual*.Data dalam penelitian ini diamati dari empat film *Disneyfairy-tale*yaitu .*Beauty and the Beast* (1998), and *Mulan* (1998), *The Little Mermaid-Ariel's Beginning* (2006), *Cinderella Live Action (2015)*.Terdapat 285 data yang diambil dari ucapan-ucapan tokoh dalam film. Data-data ini dikumpulkan melalui studi pustaka dan studi lapangan. Ucapan-ucapan tersebut dianalisa untuk menemukan jenis-jenis bahasa figuratif.Setelah menemukan bahasa-bahsa figuratif, penelitian ini menganalisa teknik-teknik terjemahan yang digunakan penterjemah. Akhirnya, penelitian ini melibatkan enam*informants* untuk mengevaluasi kualitas terjemahan dalam kaitannya dengan keakuratan, keberterimaan, dan keterbacaan.

Temuan-temuan dari penelitian ini menunjukan bahwa terdapat 6 jenis bahasa figuratif dalam empat film *Disney fairy-tale*. Antara lain*contextual expressions* (48.07%), *idioms* (16.49%), *metaphor* (11.22%), *verbal irony* (9.47%), *hyperbole* (9.47%), dan*indirect requests* (5.26%). Sedangkan untuk teknik terjemahan, ditemukan 12 teknik terjemahan yaitu: *linguistic compression* (37.89%); *literal translation* (27.72%); *adaptation* (16.14%); *modulation* (4.91%);*discursive creation* (4.91%); *linguistic amplication* (4.56%); *compensation*; *transposition; established equivalent; borrowing and generalization*memiliki jumlah data yang sama (0.70%); dan*particularization* (0, 35%). Selanjutnya, terdapat 5 terjemahan akurat (16.67%), 22 terjemahan kurang akurat (73.33%), dan 3 terjemahan tidak akurat (10%). Untuk keberterimaan, terdapat 8 terjemahan berterima, 22 terjemahan kurang berterima tetapi tidak terdapat terjemahan tidak berterima. Yang terakhir, terdapat 15 terjemahan terbaca (50%), 15 terjemahan kurang terbaca (50%) namun tidak ada terjemahan tidak terbaca.

Berdasarkan penemuan-penemuan dalam penelitian ini, dapat disimpulkan bahwa *contextual expressions*adalah bahasa figurative yang paling banyak ditemukan dalam empat film *Disney fairy-tale*.Selain itu, penerjemah cenderung menggunakan teknik *linguistic compression* dalam menerjemahkan bahasa-bahasa

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figuratif dari bahasa Inggris ke bahasa Indonesia.Teknik ini banyak digunakankhususnya dalam menterjemahkan *contextual expressions*.Sedangkan untuk kualitas terjemahan, teknik-teknik yang digunakan oleh penterjemah adalah kurang akurat, kurang berterima, dan kurang terbaca.Berkaitan dengan hal-hal diatas, kualitas terjemahan di dalam film Disney fairy-tale dapat dikatakan sebagai terjemahan yang baik. Karena tidak ada hasil terjemahan yang sempurna, kesalahan dan kekeliruan dalam proses penerjemahan masih dapat ditolerir.

Kata kunci: AVT, bahasa figuratif, teknik terjemahan, penilaian kualitas terjemahan.

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CHAPTER I

INTRODUCTION

This chapter comprises four sections namely background of the study, research questions, research objectives, and research benefits. The first section discusses the study becakground, the reason this study is conducted, and some studies that have similar concerns to this study. Next section is the problems that is formulated into three questions and need to be answered in the study. The third section is the objectives that are expected to be achieved from the study. Eventually, the fourth section is how the study benefits in the future.

A. Background of the Study

The rapid advancement of technology over decades has made mass media remarkably audiovisual media as one of the crucial parts in human communication. The boundaries that used to restrict interaction today are overcome by the role of audiovisual media. Not only do they connect people from all around the world but theyalso provide a great deal of functions such as to entertain, to sell product, to convey things, and the like. As for the audivisual media or audiovisual aids, Reddy (2013:107) defines them as 'those devices through which message can be heard as well as can be seen'. They encompass news programmes, documentaries, films, and television series (Pettit, 2004). Furthermore, audiovisual media is closely related to language in the sense that the latter plays significant role as a means of conveying any purposes of the former. Barranauskiene and Blazeviciene (2008) suppose that the demand of audiovisual language transfer has turned to be the most prominent. That is to say in order to

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reachthe target audience who spread throughout the world, audiovisual products' source language (SL) needs to be transferred into audience's target language (TL).

On that account, the need to transfer audiovisual SL to TL in this new global era, has made the translation of audiovisual media or the so-called audiovisual translation (AVT) the central issue in this study. AVT is a particular type of translation that is distinguished by audiovisual transmission within the context of interlingual or intralingual (Chaume, 2013). Interlingual is audiovisual text transfer between different language and culture while intralingual occurs within the same language and culture.Matkivska (2014) opines that AVT holds distinct features namely 'synchronization of verbal and nonverbalcomponents' that enables translators does job with both texts and other elements of media art (p.38). This systematic approach to media translation consists of subtitling and surtliting, and revoicing. The first two techniques are distinguished by their occurrences in media as Anderman and Cintas (2009) explain that while subtitle texts are shown under of the image such as on cinema or television screen, surtitle texts can be seen upon the stage, in live opera and theatre performances. The second type of AVT is, on the other hand, the technique of media soundtrack modification.

Moreover, Chaume (2004) accords that AVT signifies a construction of semiotic that involves a variety of signifying code operating at the same time in the meaning production. In addition, Gottlieb (2005) suggests that semiotics indicate signs so that any medium of expressions in any communication acts have meaning. Meaning itself is comprised of literal meaning and non-literal meaning. The former refers to linguistic meaning that is produced by the combination of

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linguistic knowledge about lexical items and linguistic rules (Ariel, 2002). It is also based on truth conditioncorrepresents what the composition really meant, as it is written.

Ariel (2002) also points out that the latter is defined by three major criteria: (1) it is extralinguistic; (2) it is related to the utterance and the utterer; (3) and it is non-conventional and non-compositional. Strictly speaking, non-literal meaning is not part of linguistic components yet it includes what Bara and Tirassa (1999:5) imply as 'an array of activities like gestures, drawings, melodies, rhythms, etc.' Also, non-literal meaning depends on the meaning conveyed by the speaker and the communication context. Meanwhile, the notion non-conventional means that non-literal meaning is not constructed of constituents and it is non-compositional as it is idiomatic expression or has figurative meaning. Colston (2015) classifies figurative languages into sixcategories namely metaphor, idioms, hyperbole, irony, contextual expression, and indirect requests. Among the seven categories, however, Bernheimer (2008) suggests that idioms and similes are often applied in fairy tales and fables, children books in particular.

With respect to figurative meaning or figurative language within AVT context, this study, therefore, takes into account an analysis of figurative language translations in Disney fairy-tale films. Disney films are produced by the most popular Western film industry of all time namely Walt Disney Company. It was established in 1922 by Walt Disney and his friend, Ub Iwerks. They produced some cartoons that were taken from fables and fairy tales. Later in 1929, adding by more workers, the company changed the name to Walt Disney Production and started to produce more films until today. Walt Disney company is

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todayconsidered as one of the largest film industries in America. Not to mention, it has been getting massive attention not in its country but also worldwide and many of its films have been translated into a number of languages including Indonesia.

Among all the successful Disney's films, the present study, however, has selected Disney's fairy-tales films namely, *Beauty and the Beast* (1998), and *Mulan* (1998), *The Little Mermaid-Ariel's Beginning* (2006), *Cinderella Live Action (2015)*. All the selected films comprise a great deal of figurative languagesand are translated into Indonesian language mostly in forms of subtitling but in TV programs, the translation will be in form of dubbing.As a matter of fact, they all are well-known and watched by people from various ages across the border. Besides, their popularity also reaches Indonesian audience for not only are they played in the local cinema, but also are sold in the forms of DVD and VCD.

The popularity of Disney films particularly Disney fairy-tale films have made it is essential for the translator to pay attention on how he/she transfer the meaning from source text (ST) into target text(TT). Moreover, the films include figurative language that is complex in nature and is barely interpreted as easily as literal language. Inasmuch as that, the translator tends to employ a variety of translation techniques in such a way that the meaning can be conveyed to the target audience. Molina and Albir (2002) define technique as the consequence of translators' choice and the validity relies on several questions in relation to context, goal of translation, what audience expect, and so on. Accordingly,

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translation techniques can be examined through the product of translation as they are the result of translators' choice.

It is also important for the translator to consider the target language norms, rules, and culture when translating the films. The techniques used by translator, therefore, determine the quality of translation in terms of its accuracy, acceptability, and readability. Angelelli and Jacobson (2009) state that assessment and testing intranslating and interpreting have a variety of functions. One of the functions is 'measuring the impact of surveys and other instruments translated for research purposes' (p.1). In accordance with the relation between translation techniques and the quality of translation product is illustrated as follows.

ST : King Triton ruled the seas with a fair hand. (002a/LM/I/A)
TT : *Raja Triton memimpin kerajaan laut dengan adil.*

The utterance above is one example taken from *The Little Mermaid-Ariel's beginning* (1998) film. In the SL, it shows the use of figurative language that is idiom *with a fair hand*. To make sense of the idiom in TT, the translator employs the technique of adaptation. It is'to replace a ST cultural element with one from the target culture' (Molina & Albir, 2002:509). Since in TT culture the idiom *with a fair hand* is not found, the translator thereby subtitutes it with cultural aspect in TT culture that is *dengan adil*. Consequently, the phrase *with a fair hand* from SLis translated into *dengan adil* in target language (TL).

Furthermore, since the four films are translated under official translation company, the translator team are considered professional as well as have a good translation skill. Despite their decent competence, they may still have difficulties in translating the films. This study, therefore, seeks to identify the figurative languages in Disney fairy-tale films subtitle into Indonesian, examine the

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translation techniques employed by the translator and how accurate, acceptable, and readable they are. This study only examines six figurative languages in four Disney fairy-tale film subtitles, translation techniques, and translation quality in terms accuracy, acceptability, and readability.

Several researchers have attempted to investigate similar study in the area of audiovisual translation, figurative translation, translation technique and translation quality. The first study is from Elaheh Fadaee (2011) about translation techniques of figurative language in George Orwell's 1984 and Animal Farm. The study focuses on the correspondence of figures of speech in English and Persian translation in the two films. The second study is Ana-Marija Bujić, entitled *Translation of Idioms in Tv Subtitling*(2014). It observes the use of idiom in TV series from three Croatian TV channels: HRT1; HRT2; and RTL Televijiza. Next is the study from from Zsuzsanna Ajtony.It investigates verbal irony in the British TV series *Downtown* Abbey by comparing the ST irony in the film script and its TT in Hungarian.Moving on is the study of English idiom translation in in AVT context by Indry Caesarria Dewi (2016). This study attempts to find out the type of idioms used in the movie and analyzes their translation. Eventually, the last study is fromMaharani Widya Putri et al. (2016) This study identifies the types of figurative language and to describe the functions of figurative language found in the selected video of stand-up comedy show.

B. Research Questions

The study seeks to answer two formulated questions as in the following.

1. What figurative languages are used in Disney's fairy-tale films?

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2. What translation techniques does the translator use to translate figurative languages in Disney's fairy-tale films?

3. With respect to techniques used to translate figurative languages, how is the quality of translation in terms of accuracy, acceptability, readability?

C. Research Objectives

Based on formulation of the problems above, this study is meant to address three objectives to achieve. The first objective is tofigure out different kinds of figurative languages in four selected Disney's fairy-tale films. Since the central issue of the study is the examination of figurative language translation in audiovisual context, the types of figurative languages need to be clarified

Secondly, the present study aims atunravelingtranslation techniques that are employed in four Disney fairy-tale films. The techniques disclose how the figurative language translation is done by the translator in transferring meaning from SL into TL. Above and beyond, how their choice influences the final translation of the four Disney fairy-tale films.

The last objective, ultimately, is to find out the effects of translation techniques used by the translator on the quality of translation. There are three parameters in assessing the quality namelyaccuracy, acceptability, and readability. The assessment is obtained from three raters as well as three respondents.

D. Research Benefits

This study is expected to bring benefits both theoretically and practically. The first benefit is to contribute useful insights regarding figurative languages in audiovisual context. This study takes into account figurative language types in

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film translations from English to Indonesia, Disney fairy-tale films in particular. Moreover, this study also reveals the techniques of translation and their impact on translation quality in terms of accuracy, acceptability, readability in the films. The researchers thereby can look up to this study to assist them with the issues in the same area.

Concerning practical benefit, the result of this study can assist the translator in dealing with figurative language translation from English into Indonesian. This study uncovers the use of translation techniques to translate figurative languanges in the films. Besides, the findings also show how the techniques affect the quality of translation. By reffering to this study, the translator can be more aware of how to translate non-literal meaning in AVT context. Moreover, since Next, as for teachers and students from English department can refer to this study for the theory and the discussion are sufficient enough and helpful to such a degree of translation studies.

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CHAPTER II

THEORETICAL REVIEW

This chapter comprises review of related literature, review of related studies, and theoretical framework. The first section includes reviews and discussions of the underlying theories to support this study. The second section provides other studies that have similar concern to this study. The third elaborates the functions of each theory in answering the research questions in the previous chapter.

A. Review of Related Literature

This section discusses the theories that will be beneficial to the study in answering the research questions. The theories involve the concept of translation, audiovisual translation, figurative language, and the types of figurative language, translation techniques, and translation quality assessment.

1. The Concept of Translation

The notion of translation deals with a process of converting text from one language into another language text. This language transfer can be done both in written and in spoken forms. The aim of translation itself is to recreate a variety of texts such as religious, literary, scientific, and philosophical texts in different language so that they can be accessed by more readers (Ordudari, 2010). In accordance to the diversity of language text, there are two languages involved in translation activity namely source language (SL) and target language (TL).Generally speaking, SL is the language in which the original text is transmitted while TL is the language of the target text.Translation, therefore, is viewed as the

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authentic access, frequently for the first time, that enables the interaction between a different world of knowledge, traditions, and ideas that constrained by language boundary (House, 2015). At this, translation enables to break down the communication difficulty among different languages.

Another view of translation is from Hermans (2013). He defines the concept of translation under the norm theory and prototype theory. The first theory emerged due to the problem encountered by translators in the past in which there were some translators who translated the sources based on their own judgments and preference. The notion of translation therefore can be defined as:

> The interaction between expectationsabout translation and the production of actual translations is articulated in the form of comments (praise, blame, polemics), commissions (demands, requests) and other communicative acts (making payments, awarding prizes, taking punitive measures), the outlines of translation as understood in a particular community come into view (Hermans, 2013:80).

In norm theory the process of translating from SL into TL no longer depends on individual perception but on certain measurements so that the translator is able to produce appropriate translation products. The standards are defined by certain things such as comments, commissions, and commutative acts.According to Li (2017) this classical theory to translation identify category of things by means of similar features of their members, and their status in the context is totally identical. Thus, it comprises the guidelines for the translators to comprehend appropriate ways in doing the translation process

Unlike the norm theory that restricts the notion of translation into certain standards, the prototype theory, on the other hand, is an effort to overcome the concept differences within translation. Through prototype theory, Herman (2013) suggests that translation is perceived as dissimilar concept and that there is

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unclear boundary distinguishing it from thing that is not translated.In other words, there is no particular rules underpinning the concept of translation. The notion of translation is rather based on more central categories to peripheral categories where ‘a category may have a priority and a semantic conceptual constructionin the discourse than other categories within the same discourse’ (Ahmed, 2011:16).

Moreover, translation can be perceived from two points of views: as a process and as the product. Munday (2008) points out that the former addresses the translator’s role when picking the original source or source text (ST) and making it into a text in different language. The latter, on the other hand, stresses on the actual product made by the translator. Accordingly, this study emphasizes on the second notion that is translation as the product by examining the translation in audiovisual context.

2. Audiovisual Translation (AVT)

AVT is a part of translation studies that deals with the translation of media such as TV translation, film translation, song translation, and the like. Unlike other translation work that transfer the language between two written forms, AVT involves the spoken form as well. AVT, however, was not considered as research field in the past. In spite of its existence from the late 1950s and early 1960s, AVT began to gain popularity in the field of research in nearly 20th century. It was introduced in 1995 along with the 100th anniversary of the cinema.

Moreover, Chaume (2013) defines the notion of AVT as all kinds of audiovisual texts transfer that consists of the same language and culture (intralingual) and two languages and culture (interlingual). The former namely same language subtitles (SLS) is a conversion from verbal language form in a film

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or TV programs to the form of written language or subtitle (Gambier, 2013). There are two goals of intralingual translation: for language learning; and for assisting disable people. The difference between the two of them lies in the audio materials, the former is solely in the form of subtitle texts without translating other noises while the latter includes the translation of noises like telephone ringing, door slamming, shouting, and so on. In relation to the second function of intralingual translation, Munday (2009:6) points out that it belongs to intersemiotic translation form in which 'an ST verbal code' is replaced by verbal code in target text (TT) such as visual and any other signs. The visual as well as audio codes are thus translated into subtitle texts in the film screens.

Next, the second type of AVT is interlingual translation. Chiaro (2009) notes that the verbal language interlingual transfer takes place when it is transfered and retrieved both visually and acoustically; in some cases by means of certain kind of electronic device. Interlingual translation falls into seven categories:script/scenario translation; interlingual subtitling; dubbing; free commentary; interpreting; voice-over or half dubbing; and surtitling. The first category is done in order to get any kinds of financial support for co-production, for finding actors and production worker (Gambier, 2013). Next, bilingual subtitling is the way of translating conversation of certain languages into different languages in written form. Gambier (2013) suggests that there are some people in charge of this process such as translator himself and a technician who does the spotting and timing the subtitles. Meanwhile, dubbingis a procedure that applies acoustic media for translational purpose (Chiaro, 2009). The conversion is not from verbal language to the written one yet it changes the spoken language of

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source text to speech form of target language. Furthermore, The fourth category is a part of the oldest revoincing. It is commonly used in rendering children's programs, documentaries, and corporate videos. Meanwhile, interpreting requires the ability to speak loudly and talking endurance. The sixth one is typically done by a journalist or an actor who is able to partly dub various characters and it takes place in a documentary, an interview or a film. The last category within translation of different language is used above a theatre or opera stage or behind the seats and is shown in the entire show.

3. Figurative language

There are two kinds of language meaning: literal meaning and nonliteral meaning. Ariel (2002) notes that literal meaning or linguistic meaning is produced by linguistic understanding of the combination of lexical items and linguistic rules. It presupposes to remain in the same form in every context. While literal meaning is understood from the truth expressed in the statement, non-literal meaning, on the other hand, deals with the expression made by the utterers rather than fact within the composition itself. Non-literal meaning is also known as figurative language. Fadaee (2011) defines it as inventive means in literary work and common interaction employed for clarifying utterance 'beyond its usual usage' (p.26). Therefore, figurative language carries meaning that is different from the interpretation of the surface composition.Furthermore, there aresix types of figurative languages in English language suggested by Colston (2015) that comprisesmetaphor,idioms, hyperbole, verbal irony, contextual expressions, and indirect requests. The elaboration of each kind will be provided in the following paragraphs.

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First of all, metaphor is a type of figurative languagesthat compare two things namelytopic and vehicle. The former is 'thing we are talking about' and the latter is 'that to which we comparing it' (Haser, 2005:23). Heprovides the instance in the sentence *He is the fox*. The word *He* is topic while the word *fox* is the vehicle.When the speaker say *He is fox*, it does not mean that *He* has similar features as *fox* or *He* is not human yet a *fox*. In relation to this, Lakoff and Johnsen (2003) note that metaphorical concept is often provided with a partial understanding of what the concepts are and in order to do so other aspects are hidden. Therefore, *Heis fox* may mean that the person is cunning as a fox. furthermore,alike other figurative languages, metaphor cannot be understood literally. In order to understand the meaning of metaphor, thereupon, both the speaker and the listener must the same embodied schematic structures with due regard for experiencing similar physical sense and body movement as the primary domain (Colston, 2015). That is to say that the interlocutors need to understand the things that are being compared in order to grasp the meaning.

Next, hyperbole is saying things more than they are supposed to mean. The intention is to give certain impression out of the literal meaning. According to Colston (2015:111) hyperbole contains 'expectations or desires concerning magnitudes and frequenciesin the world'. Likewise, Carston (2015:4) defines it as 'an overt and blatant exaggeration of some property or characteristic'. When the speaker employs hyperbole, she/he attempts to emphasize the actual meaning and situation. The instance of hyperbole is as in *she feels pathetic for letting him cheating on her*. Rather than only *sad*, she attempts to show how sorrowful she is with the word *pathetic.(add)*

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Idiom consists of two words or more that are linked to each other and are used together to make figurative meaning. Langlotz (2006:5) provides the definition of idiom as follows.

> An idiom is an institutionalised construction that is composed of two or more lexical items and has the composite structure of a phrase or semi-clause, which may feature constructional idiosyncrasy. An idiom primarily has an ideational discourse-function and features figuration, i.e.its semantic structure is derivationally non-compositional. Moreover, it is considerably fixed and collocationally restricted.

Otherwise speaking, idiom encompasses several characteristics with due regard to the construction of more than one words in a way that it is conventionally realized in either phrase or semi-clause such as *last straw* or *kick the bucket*. Also, idiom has ideational discourse function that is to express experience or event. Idiom produces the meaning that is beyond its lexical constituent. In addition, it is fixed and collocationally restricted due to its constituent that cannot be subtituted with other lexical items.The instances can be seen in sentences*don't lose heart,She cries crocodiles tears, I'm under the weather,* and so on. Idiom, however, does not have the same meaning when they are used in different cultures.

Verbal irony is the expression to say things that are opposite to the real meaning and circumstance. This figurative language undoubtedly demands speaker and hearer covert violation acknowledgment in their utterance expectation (Colston, 2015). When speakers employ verbal irony in the conversation, they expect the hearers to grasp their real intention by means of saying things in contrast to the truth. To utter verbal irony, however, the interlocutors need to engage in the so called ironic enviroment where they are in the situation that enable them to express it. Utsumi (2000) suggests that verbal irony can be uttered

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if the interlocutors are in the circumstance encircled by ironic eviroment.The instance is illustrated in the situation of a woman who is waiting for her boyfriend to pick her up from office. He promises to be there at 6 p.m yet does not show up until 7 p.m. The woman is mad and calls him asking where he is. Her boyfriend tells her that he has sort business to do and end up forgetting to pick her up. At the end, the man comes at 7.30 p.m.As a result, the woman responds ironically and can be shown below.

Woman : There you are. I can't believe you come so early.
Man : I'm really sorry

The conversation above comprises ironic enviroment due to the woman implicit desire for her boyfriend to come on time. In reality, however, the man is one hour late. Needles to say, this leads her to utter verbal irony since her boyfriend fails to fullfil her wish.

Accoding to Colston (2015) contextual expression signifies a group of utterances along with their various structures namely noun-noun combination and denominal verbs that have a full meaning dependence on discourse contexts. Therefore, the expression is uttered based on contexts and completely rely on them. Contextual expression or context dependence belongs to figurative language since several expressions do not have fixed reference such as pronouns (I, you, this, etc.) and temporal notions (today, yesterday, tonight, etc.) (Bach, 2014). He points out that pronoun *I*, for intance, will refer to different person depending on who speaks it. Bach (2014) also illustrates the circumstance where someone has a neighbor whose job is a doctor but well known for his lack of competence. One day his friend is very ill and he sugest him to see the doctor by saying 'you should see someone today, but not that genius next door' (p.2). His expression can

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possibly mean (1) his friend should see the doctor but not this incompetent doctor or (2) his friend could suffer serious illness. In the conversation, contextual expressions are determined by the speaker's intention. This intention, however, should be well understood by the hearer as it is based on the context.

According to Bach (2014) there are 15 types of contextual expressions namely automatic indexicals (*I, today, next week, etc.),* discretionary indexicals and demonstratives (*we, she, they, you, now, here, then, there, etc.),* weather& other environmental reports (*(It is) raining, hot, humid, windy, noisy,etc.),* expressions that can be used without complements (*ready, late, finish, strong, enough, legal, eligible, incompetent, experienced, etc.*), relational terms (*neighbor, fan, enemy, local, foreign, etc.*), perspectival terms (*left, distant, up, behind, foreground, etc.*) gradable adjectives, both relative and absolute (*tall, old, fast, smart; flat, etc.*), terms for response-dependent properties (*edible, poisonous, scary, etc.)*predicates of personal taste (*fun, funny, thrilling, boring, tasty, delicious, etc.),* possessive phrases, adjectival phrases, noun-noun compounds (*John's car, John'shometown, John's boss, John's company; fast car, fast driver, fast tires, etc.),* subsentential utterances ('A shark!', 'In the cupboard', 'Scalpel!', 'Water!','Coffee or tea?'), prepositions (*in, on, to, at, for, etc.),* light verbs (*do, have, put, etc.),* implicit temporal, spatial, and quantifier domain restriction,certain philosophically interesting terms (*know, might, probable, necessary, etc.).*

Indirect request is the expression uttered by the speakers to show their concern on the need of listeners in fullfiling the request (Colston, 2015). The utterers conventionally pick indirect request to show their politeness towards the interpreters. Similarly, Bradesfer (2005) also points out that in order to reduce the

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threat and to prevent losing face risk, the speaker choose indirect request for a smooth conversational interaction. Furthermore, the instance of it can be seen in *do you have a sweater I could borrow?*(Colston, 2015:114). The speaker intentionally says this as he think the person he asks for may not have the sweater. Another instance is found in *would you mind if I switched off the light?* The utterer demostrates his concern on whether the interpreter still needs the light so that he employs indirectness.

4. Translation Techniques

Generally speaking, translation technique denotes a specific remedy employed in the process of translation in which a particular word, phrase or if not hard lexical item is come across (Dordevic, 2017). Similarly, Albir (as cited in Bardaji, 2009) points out that translation technique is particular practice that can be observed in the result of translation and has minor zone of the text effect. Moreover, Molina and Albir (2002:509) define translation technique as 'procedures to analyseand classify how translation equivalence works'. They also coin eighteen categories of translation techniques that will be elaborated in the following.

First technique is adaptation. It substitutes certain cultural aspect in SL text into the one in TL text. The instance is the changing from *baseball* into *kasti*. The first word is taken from English as the ST and it is translated into Indonesian as the TT.

The second type is amplification. This is to add more explanation on things that are not specified in ST. The instance can be found as follows.

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ST : Ramadhan
TT : *bulan puasa bagi umat muslim*

The word *Ramadhan* in ST is an Arabic language. It may sound familiar and common for Indonesian people who are Moslem yet may not for those who are not. Besides, there is no precise word to substitute it other than to add more explanation. Therefore, when it is transferred into Indonesian language the term *Ramadhan* is translated in *bulan puasa bagi umat muslim*.

Next technique is borrowing and it is broken down into two types. Firstly, it does not change the original word of ST. The example is English word *hotel*that is translated as *hotel*in Indonesian text. Secondly, the ST language is naturalized so that it matches the spelling rules in TL, e.g., the English word *business* becomes *bisnis* in Indonesian translation.

The third type under the category is calque. This technique is done by translating ST literally intoa foreign word or phrase. The translation does not change lexically or structurally. The instance is the English phrase *president director* is translated into *presiden direktur* in Indonesian.

The fourth technique is compensation. It presents an information component or stylistic result of ST in different place in TT since it is unable to be depicted in the same place as TT. Moreover, compensation isthe technique of making up for the translation loss of important ST features by approximating their effects in the TL through means other than those used in ST (Hervey and Higgins as cited in Putranto, 2014). Some charateristics of ST may not be found in TT thereby the translator compensates them by items that have similar sense and can be understood more easily in TT.The instance of compensation is shown as follows(Christy, 2016).

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ST : Tikar
TT : *sleeping mat*

The Indonesian word *tikar* does not have the same term in English. At this, the translator needs to find other term that has similar sense as *tikar*. As a result *tikar* is then rendered into *sleeping mat* in English.

Another category is description.This happens in translating a term or expression with a form or/and function explanation, i.e., the translation of French expression *bonjour* into *hallo* in Indonesian. Another instance is Korean term *miyeok guk* into *sup rumput laut khas Korea* in Indonesian translation.

The sixth technique is discursive creation.This technique is an attempt to set up an alternative equivalent that is not predictable at all or out of context. This commonly occurs in film's title or book's tittle translation. The book *The Forbidden Ferrara* in ST is translated into *Istri Idaman Ferrara* in Indonesian.

The next type is established equivalent. This applies a concept or expression acknowledged (by dictionaries or language in use) as an equivalent in TL texts. Pizzuto (2010) states that most equivalents are set and they cover idioms, clichè, proverbs, nominal or adjectival phrases, onomatopedia, and so forth. The instance is the translation of English *best regards* into *salam dan hormat* in Indonesian.

Generalization is a translation technique in which a word or phrase in ST is expressed with more general or neutral term. The instance is provided as follows.

ST :Beras, padi, nasi
TT : *Rice*

The Indonesian terms *beras*, *padi*, and *nasi* actually refers to any kinds of rice whether it is cooked or uncooked. When it is transferred into TT in this case Indonesian language, it employs general term that is *rice*.

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The tenth technique namely linguistic amplification is done by adding some linguistic aspects and information in TT. This is usually used in translating consecutive interpreting or dubbing. The translation of the expression *see you tomorrow*, for example, into *sampai jumpa lagi besok* in Indonesian instead of saying *sampai jumpa besok.*

Linguistic compression, as the eleventh category, reduces linguistic elements in the TT and it frequently used in continuous interpreting and subtitling. The use of LC technique can be found in the English phrase *yes, so what?*as*iya, lalu?*in the Indonesian, instead of using the Indonesian *iya, lalu kenapa?*. Linguistic compression is the opposition of linguistic amplification.Typically, it is employed in AVT to make the translation more contextual and can be understood easily by the target audience.

Literal translation is a way to produce word for word translation of a word or expression. The instance is in the English phrase *I eat fried chicken.* The Indonesian translation is simply *Saya makan ayam goreng*. The English word *ink* as *tinta* in Indonesian, however, is established equivalent because LT is not meant to change one word into another word.

The thirteenth type which is modulation changes the point of view, focus or cognitive category within the the context of ST.The following is the instance of modulation.

ST : He broke his arm
TT : *Tangannya patah*

The clause in ST is barely used in Indonesian language. If it is translated literally it will be *Dia mematahkan tangannya*. In regard to this, the translator picks to

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alter the point of view of the original clause t make beter sense in TT. As a result *He broke his arm* becomes *tangannya patah*.

Moving on to the next technique is particularization. The translator applies this technique to translate a more precise or concrete term. The term the *white house* is translated as *tempat bekerja dan kediaman presiden Amerika* in Indonesian.

The fifteenth category is Reduction. It is used by suppressing an information item in ST in the TT. The instance is the English *the month of fasting* as *Ramadhan* in Arabic translation. Unlike its counterpart, amplification, it shortens the information in ST.Unlike its counterpart, amplification, it shortens the information in ST. It has similar features to linguistic compression yet it is conventionally used in written text or non-fiction translation

Substitution as the fifteenth technique involves the changing of linguistic components into paralinguistic ones (intonation, gesture) and the other way around. The translation of Indonesian gesture of *slightly bow your body and putting your right hand in front as walking before someone* as *excuse me* in English.

Meanwhile, transposition technique is done by substituting a grammatical category yet still preserving the meaning. The example is the English word *somebooks* becomes *beberapa buku* in Indonesian translation. The word *books* in ST contains morpheme –s at the end but when it is rendered into TT it is omitted.

The last category is variation. It deals with the changing of linguistic or paralinguistic elements that influence linguistic variation aspects such as changes of textual tone, style, social dialect, geographical dialect, etc. This is frequently

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used to introduce or change dialectal indicators for characterswhen translating for the theatre, changes in tone when adapting novels for children, etc.

Table 2.1Classification of Translation Techniques (Molina& Albir, 2002:511)

Adaptation	Baseball (E) ⇒ Fútbol (Sp)
Amplification	شهررمضان(A) ⇒ Ramadan, the Muslim month of fasting (E)
Borrowing	Pure: Lobby (E) ⇒ Lobby (Sp) Naturalized: Meeting (E) ⇒ Mitin (Sp)
Calque	École normale (F) ⇒ Normal School (E)
Compensation	I was seeking thee, Flathead (E) ⇒ En vérité, c'est bien toique je cherche, O Tête-Plate (F)
Description	Panettone (I) ⇒ The traditional Italian cake eaten on New Year's Eve (E)
Discursive creation	Rumble fish (E)⇒ La ley de la calle (Sp)
Established equivalent	They are as like as two peas (E) ⇒ Se parecen como dos gotas de agua (Sp)
Generalization	Guichet, fenêtre, devanture (F) fi Window (E)
Linguistic amplification	No way (E) ⇒ De ninguna de las maneras (Sp)
Linguistic compression	Yes, so what? (E) ⇒ ¿Y? (Sp)
Literal translation	She is reading (E) ⇒ Ella está leyendo (Sp)
Modulation	ستصيرأبا(A) ⇒ You are going to have a child (Sp)
Particularization	Window (E) ⇒ Guichet, fenêtre, devanture (F)
Reduction	Ramadan, the Muslim month of fasting (Sp) ⇒ شهررمضان(A)
Substitution (linguistic, paralinguistic)	Put your hand on your heart (A) ⇒ Thank you (E)
Transposition	He will soon be back (E) ⇒ No tardará en venir (Sp)
Variation	Introduction or change of dialectal indicators, changes of tone, etc.

The table above is the classification of translation techniques from Molina and Albir (2002). As discussed before that there are eighteen kinds of technique. Those are given along with the examples of their application. Nevertheless, the

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original examples are the translation does not fit Indonesian context so that instead of follow the same language transfers, this study uses the Indonesian translation situation as the examples.

5. Translation Quality Assessment

Translation is not an activity that merely changes the language from ST into TT since every language embodies different culture as well. House (2015:4) asserts that translation is a type of 'intercultural culture'. Nevertheless, not only does the translator need to understand that language and culture is deeply connected to each other, she also suggests that the translator needs to know circumstance context of the ST before rendering the text. That is to say she/he shall consider the purpose of the text first. Most audience or the readers yet conventionally fail to notice the standard of media translation.

Translation quality assessment is done under a number of conditions namely, in training, in official certification exam, by critics and reviewers, and by common readers (William & Chesterman, 2014). In accordance with it, this study attempts to test out the translation quality fromfour Disney fairy-tale film translations, their translation techniques in particular. The evaluation on translation quality, furthermore, has been examined and developed by a number of scholars with diverse goals. Waddington, for instance, combines four assessment methods to assesst students' translation's work. Meanwhile, in Angelelli and Jacobson book, *Testing Assessment in Translating and Interpreting Studies*, they compile a variety of papers concerning on translation quality testing and assessment. Similarly, House coins the translation quality assessment that focuses on textual analysis and comparison (Waddington 2001; Angelelli & Jacobson

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2009; House 1977, 1997, 2015). Despite that, since the current study concerns with translation work within local context that is Indonesian, it takes into account translation standard or translation quality from Nababan, et al. (2012). They coin three translation quality assessments namely accuracy aspect, acceptability aspect, and readability aspect. In addition, in the case of audience or readers, they only have the access to the degree of readability while in order to grasp the whole translation quality measurements it is rather the responsibility of the translator (Nababan et al., 2012). The discussions on the three translation quality assessments are as follows.

Firstly, the aspect of accuracy is used to evaluate language in ST as well as in TT in terms of meaning compatibility. In other words, the meaning of a good translation text in TL shall be as similar as one in SL. Thus the act of adding or omitting the meaning should be avoided. However, the notions of adding and omitting here are not the same as deletion and addition translation techniques. While the first two terms change the meaning of the original text the second terms on the other hand are meant to produce acceptable translation. In fact, the techniques of addition and deletion are commonly used to clarify the concept in ST when there is no one-to-one correspondence in TT.

Secondly, the evaluation under acceptability signifies howtranslation follows the rules, norms, or culture of TT language both at micro level and macro level. The acceptability aspect is important because even if the text has good accuracy but does not pay attention to language rules, norms, or culture it will be rejected by the readers. The example is the way of addressing people in Western culture and Eastern culture. It is appropriate to call elders by their childhood

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names but not in most of Eastern culture. Besides, acceptability aspect measures the degree of formality. Supposing the translator translates English academic writing into Indonesian slang language.

Lastly, as for readability, the notion of translation and readability aspect correlate to each other. Translation activity requires reading activity as well. In the context of translation, readability involves both ST and TT. Translator needs to make sure that the text can be understood by the readers such as its word, technical term, phrase, clause, and sentence.

Table 2.2Translation Accuracy Assessment Instrument (Nababan et al., 2012:50)

Translation category	Score	Quality parameter
Accurate	3	Word meaning, technical term, phrase, clause, sentence or source text is translated accurately into target text; no meaning distortion takes place.
Less accurate	2	Most word meaning, technical term, phrase, clause, sentence or source text is translated accurately into target text. However, meaning distortion still takes place or double meaning translation (*taksa*) or there is meaning omission that disturbs the wholeness of meaning.
Not accurate	1	Word meaning, technical term, phrase, clause, sentence or source text is not translated accurately into target text or is omitted.

The translation accuracy assessment above composes three levels starting from level 1 until level 3. Level 3 is the highest score which means the translation is accurate. Meanwhile, the lower the number the less accurate even level 1 indicates that the translation is not accurate.

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Table 2.3Translation Acceptability Assesment Instrument (Nababan et al., 2012:51)

Translation category	Score	Quality parameter
Acceptable	3	The translation looks natural; technical term is commonly used and is familiar for the reader; phrase, clause and sentence have followed Indonesian language rules.
Less acceptable	2	In general the translation looks natural; yet there is a little problem in the use of technical term or a little mistake in grammatical use.
Not acceptable	1	The translation does not look natural or does not look like the work of translation; technical term is not common and is not familiar for the reader; phrase, clause and sentence have followed Indonesian language rules.

From the table above we can note that alike the previous table, there are as well 3 levels of score. They show a significant different in relation to the degree of acceptability towards the translation. The higher the number the more acceptable the translation will be and vice versa.

Table 2.4Translation Readability Assessment Instrument (Nababan et al., 2012:51)

Translation category	Score	Quality parameter
Readable	3	Word, technical term, phrase, clause, and sentence or translation text can be understood easily by the reader.
Less readable	2	In general the translation can be understood by the reader; yet there is particular part that has to be read more than once in order to be totally understood.
Not readable	1	The translation is difficult to be understood by the reader.

As shown in the table 2.4the quality of translation is also assessed by readability aspect. It is apparent that each aspect has different quality parameter. The similarity is rested at the scores. The lowest the score means the translation is hard

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to be understood by the reader and the two higher score indicate the better the translation is.

The weight of every aspect (accuracy, acceptability, readability) however is not the same. Nababan et al. (2012:52) suggest further criteria that latter will be employed in the formula to achieve the final score of translation quality assessment. Below is the list of the value of translation quality aspect.

Table 2.5The Value of Translation Quality Aspect

(Nababan et al., 2012:52)

No	Translation quality aspect	Value
1.	Accuracy	3
2.	Acceptability	2
3.	Readability	1

As seen from table above the highest value is given to accuracy due to the basic concept of translation as the process of transferring (accuracy) from ST into TT. The second highest value is the aspect of acceptability because it is linked to the language rule, norm, and culture in TT. Readability aspect is placed at the lowest level in consideration of the problem of translation quality has no direct connection to whether or not it can be easily understood by the readers. Rather, as for them it is because the lack of accessibility to ST.

B. Review of Related Studies

There are a number of existing studies about figurative language that also have been done. The first study is from Elaheh Fadaee on *"Translation techniques of figures of speech: A case study of George Orwell's 1984 and Animal Farm*" (2011).Fadaee's study investigates the correspondence of figures of speech in English and Persian translation in *George Orwell's 1984 and Animal Farm*. Furthermore, Disney's fairy talefilms arethe data sources in this study while the

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first study is taken from *George Owell's 1984 and Animal Farm*. The findings show three implications: figures of speech theories are still limited so that they are unable to cover all metaphors and similes translations; in Persian language, there is no general and fundamental technique for translating these metaphor and simile, and just English techniques are used for translating these two figures of speech; and there are so limited research publications in the field of figures of speech, particularly about metaphor and simile, in both Persian and English language which must be considered critically.

The second study is fromAna-Marija Bujić, entitled *"Translation of Idioms in TV Subtitling*"(2014). This is an empirical study of idiom translation in TV subtitling. The studyobserves the use of idiom in TV series from three Croatian TV channels: HRT1; HRT2; and RTL Televijiza. It alsoaims at finding out the most procedure used as well as the reason. Moreover, the study examines obligatory and optional translation shifts.The preceeding study focuses on the translation from English to Croatian. There are 205 data consisting of idiom examples taken from the TV series.The result of this study reveals that paraphrasing strategy is the most frequent used to translate idioms.

Next is the study from Zsuzsanna Ajtony's *"Translation of Irony in the Hungarian Subtitles of Downton Abbey"*(2014). It analyzes verbal irony in the British TV series *Downtown Abbey* by comparing the ST irony in the film script and its TT in Hungarian. The study takes into account English to Hungarian language translation. Moreover, this study selects TV series as the media in AVT. The data are obtained from some irony examples and socio-cultural specifies in the original script and the Hungarian subtitle. The findings show that the

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translator needs to be competent and creative. Not only does she/he must have lingustic understanding but also socio-cultural and technical. It is the translator's task to acheive a good translation quality by paying attention to verbal rendering, conveying the more indirect, ironic, and ambiguous utterances.

The fourth study is done by Indry Caesarria Dewi with the title"*Audiovisual Translation of English Idioms in Harry Potter and The Deathly Hallows Movie: An Analysis of English to Indonesian Subtitle"*(2016). This study discovers the type of idioms used in the movie and analyzes their translation as well. The first findingshows that pure idiom has the largest number of the total idiom found in the movie, that is 50 items (50%). The second finding shows that the most frequent strategies used by the translator is paraphrase which is used 41 times or reaches 41% of the total usage. Subsequently, strategies which less frequent in a row are transfer (40%), expansion (9%), condensation (4%), deletion (3%), and resignation (3%).

The last study is from Maharani Widya Putri et al. entitled"*Figurative Language in English Stand-Up Comedy"*(2016). This study identifies the types of figurative language and to describe the functions of figurative language found in the selected video of Russell Peters stand-up comedy show. Whilst, the data of this study are from comedy show, the current study takes the data from films. The data collection is by means of content analysis technique by collecting the verbal language used by Russell Peters. The findings reveal that irony is the most frequent figurative language used by Russell Peters in "Russell Peters Comedy Now! Uncensored" with the frequency of 29.94%. It is because the topics are about ethnics, society case and culture. There are eleven types of figurative

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languages used by Russell Peters along with their functions such as to amuse people in comedic situations, to expand meaning, to explain abstract emotions, to make sentence interesting represented and give creative additions.

Table 2.6Summary of Related Studies

No	Author	Aims	Source of data	Result
1.	ElahehFadaee' s "Translation techniques of figures of speech: A case study of George Orwell's "1984 and Animal Farm" (2011)	Investigating the correspondence of figures of speech in English and Persian translation techniques	George Owell's1984 and Animal Farm that are translated into Persian language. Particularly metaphor and simile.	The lack of figures of speech theories; no general and fundamental technique to translate metaphor and simile in Persian language; and there are so limited research publications about metaphor and simile, in both Persian and English language.
2.	AnaMarija Bujić's Translation of Idioms in Tv Subtitling (2011)	- Observing the use of idiom in TV series. - Finding out the most procedure used as well as the reason. - examining obligatory and optional translation shifts.	TV series from three Croatian TV channels: HRT1; HRT2; and RTL Televijiza	- Paraphrasing strategy is the most frequent used to translate idioms since it is the least time-consuming. - Obligatory translation shifts are mostly found in the idiom translation.

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3.	Zsuzsanna Ajtony's Translation of Irony in the Hungarian Subtitles of Downton Abbey(2014)	Analyzing verbal irony in the British TV series Downtown Abbey by comparing the ST irony in the film script and its TT in Hungarian.	Some irony examples and socio-cultural specifies in the original script and the Hungarian subtitle.	- The good combination of linguistic, socio-cultural and technical compentences possed by the translator. - Translator should pay attention to verbal rendering, conveying the more indirect, ironic, and ambiguous utterances.
4.	Indry Caesarria Dewi's Audiovisual Translation of English Idioms in HarryPotter and The Deathly Hallows Movie: An Analysis of English to Indonesian Subtitle (2016)	- Discovering the type of idioms used in the movie. - analyzing their translation as well	Idiom utterances in Harry Potter and The Deathly Hallows Movie	- 50 idiom items (50%). - Paraphrasing 41 times or reaches 41% of the total usage. - Strategies which less frequent in a row are transfer (40%), expansion (9%), condensation (4%), deletion (3%), and resignation (3%).
5.	Widya Putri et al. Figurative Language In English Stand-Up Comedy (2016)	- Identifyingthe types of figurative language - Describing the functions of figurative language found in the selected video of stand-up comedy show.	A selected video of Russell Peters stand-up comedy show	- Irony is the most frequent figurative language used by Russell Peters in "Russell Peters Comedy Now! Uncensored" with the frequency of 29.94%. - There are eleven types of figurative languages used

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				by Russell Peters.

Table 2.6points out that all the related studies are pertinent to the present study in a way that they stress on figurative language translation. However, the present study show several differences compared to the previous studies. Firstly, while most preceeding studies focus solely on figurative language and translation techniques, this study, on the other hand, does not only analyze on translation techniques but also seeks to answer the effect of translation techniques on the quality of translation in terms of accuracy, acceptability, and readability. Secondly, the present study reveals that contextual expression is the most used figurative language in the film subtitle translation. Contextual expression, nevertheless, are not found in the previous studies. As a matter of fact, it has not been studied much and there is still limited research about it. Correspondingly, the present study adds a new figurative language finding that is barely found in the former studies.

C. Theoretical Framework

This study seeks to ascertain figurative language translation in audiovisual contexts. Four work are examined, all of which are Disney fairy-tale films. Thus, the concept of translation from the point of view from House (2015) and Hermans (2013) are employed. They serve as the basic point since this study is chiefly about translation studies.The definition of more than one translation concepts

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helps the researcher to have a better understanding about translation before doing further analysis.

Next, the elaboration of audiovisual translation provides the explanation of its notion and its various types. AVT is different from the written text translation in the way it involves media such as films, television programs, songs, and like. According to Gambier (2003) AVT is broken down into two major types: translation between code particularly among the same language; and translation between languages. Accordingly, the researcher needs to have the understanding on how the translation of them is done. Besides, not all types of AVT are going to be examined in this study yet only subtitling. The explanation of each type provides the researcher on how this study should focus on.

Most importantly, figurative language is addressed in this study in order to understand about the definition of figurative language and how it differs from other languages. In fact, there are two kinds of language that are literal and nonliteral. Figurative language belongs to the second type. They give an important insight before moving on to the division of figurative language later on. This study thereby refers to different types of figurative languages proposed by Colston (2015). There are six categories of figurative languages with due regard formetaphor, idioms, hyperbole, verbal irony, contextual expression, and indirect requests. The types of figurative language are needed in the study since its division will be useful to sort the data into different categories.

As for the understanding of translation techniques, it is necessary in conducting the studyas the reference of how to produce the good translation product. As a matter of fact, translating text from SL into TL is challenging for

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translator because every country where the language comes from possesses different culture. This study therefore set out to use translation techniques identified by Molina and Albir (2002). They suggest 18 categories of translation techniques namely adaptation, amplifictaion, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, and particularization.

Ultimately translation quality assessment will be used to evaluate the quality of translation from thecollected data. This study employs the assessment developed by Nababan et al. (2012) as the source to score the data of translation quality. There are three aspects of assessment: accuracy; acceptability; and readability along with the category, score and parameter and the value of each aspect.

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CHAPTER III

METHODOLOGY

This chapter incorporates six major issues in methodology of the study. It involves type of research, source of data, data collection, data analysis,data presentation, and result verification. The first part provides the type of the present study. The second part elaborates the employed data in the study. The third part discusses how the data are collected in the study. The next part explains the steps in doing the data analysis. The fifth part presents the how the data are coded in the study. The last part explains how the results are verified.

A. Type of Study

As a part of research in translation studies, this study underlines the issues of translation within the scope of AVT. Concerning on research, Leedy and Ormrod (2015:20) accord that it is 'a systematic process of collecting, analyzing, and interpreting information data' in such a way that the understanding of our interesting or concerning phenomenon is raised. Likewise, this study adheres to systematic process in order to answer problem formulations in the study. They encompass the examination of figurative language translation from SL into TL.

The study collected, analyzed, and interpreted the data of figurative languages types from four selected Disney fairy-tale films, the techniques used by the translator and how they influence the translation quality in terms of accuracy, acceptability, and readability. In order to do so, the study employed tables and diagrams to present the analysis result. Not to mention, the data are divided into

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several classifications such as types of figurative language, the translation technique, and the translation quality.

B. Source of Data

The data of this study were obtained from four selected Disney's fairy-tale films: *Beauty and the Beast: Belle's magical world (1998); Mulan (1998)*; *The Little Mermaid: Ariel's beginning* (2006); and *Cinderella Live Action (2015)*.They data consist of the conversation among all the characters that contain figurative languages such as metaphor, idiom, hyperbole, verbal irony, contextual expression, and indirect request. The observation was conducted from all the conversation that was translated into Indonesian subtitles as well as the film transcripts.

They were in the forms of original DVDs and VCDs and were translated and distributed under an Indonesian official translation company namely PT Vision Interprima Pictures. It is located in Jakarta and is partnership officially with Disney Indonesia. PT. Vision Interprima Pictures was established in 1994 and it started to sign contract with Warner Brothers and continued to partner up with Walt Disney Company in 1995. Today, it is known for the largest licensee and distributor of international Home Video Entertainment in Indonesia. Needless to say, it has joined with a number of studios all around the world viz., Marvel, Pixar, Dream Work Pictures, Universal, and many more.

Furthermore, the study also brought in assessors who were classified into raters and respondents. They were in charge of assessing the translation quality in terms of accuracy, acceptability, and readability. The first informants evaluated accuracy and acceptability qualities. On the other hand, the second

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informantstookpart in assessing the readability category. As matter of fact, all the raters and respondentswere chosen carefully based on several criteria as in the following.

Table 3.1Criteria for Assessing Translation Quality

No	Assessor	Criteria
1.	Rater	- Masteringboth English and Indonesian languages. - Having profesional experience in translation, particularly in English into Indonesian translation. - Having sufficient translation knowledge. - Willing to participate in the study
2.	Respondent	- Mastering Indonesian language. - Respresenting the real Indonesian target audience. - Willing to participate in the study.

The table above shows several criteria for raters and respondents in assessing the quality of translation techniques from the films. The former required masteringboth English and Indonesian languages, having profesional experience in translation, and having sufficient translation knowledge. Meanwhile, the latter were different from the former in the way that they did not need to have the understanding of translation. Instead, they were people who mastered Indonesian language and represented the real target audience.

As for the films, each of them has different story but all of them chiefly tell about the fairy-tale story. Firstly, *Beauty and the Beast: Belle's magical world (1998)* is about a smart and beautiful young woman named Belle who spent her days in Beast's castle in return to her father's freedom. Secondly, *Mulan (1998)* tells about a young Chinese woman who tried to protect her family dignity by joining the army. Next is *The Little Mermaid: Ariel's beginning* (2006) that is

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about a mermaid girl named Ariel who attempted to restore her family happiness after her mother's death. Lastly, *Cinderella Live Action (2015)* is a story of a kind and beautiful young girl who was struggling after her parents' death but finally found her happiness with the prince. All stories in the four films are based on famous literary work. *Cinderella*, for instance, was adapted from Grimm's fairy tale while *Little Mermaid* was a masterpiece of Hans Christian Andersen. Moreover, *Beauty and the Beast*was originally written by Gabrielle-Suzanne Barbot de Villeneuve and *Mulan*was inspired from the ancient Chinese poem, *the Ballad of Mulan.*

C. Data Collection

The data were collected by means of library research and field research. The first method was carried out throughcontent analysis while the second method was conducted by the technique of questionnaire.. Content analysis was conventionally done in *forms of human communication* covering books, newspapers, personal journals,legal documents, films, television, art, music, videotapes of human interactions, transcripts of conversations, etc. (Leedy & Ormrod, 2015). Correspondingly, in order to answer the first question: what figurative languages are used in Disney's fairy-tale films?thedata were collected from four Disney fairy-talefilmsand their conversation transcripts. The utterances were chosenby following six figurative language categories from Colston (2015) namely contextual expression, idiom, metaphor, verbal irony, and hyperbole.

Next,the preceeding classifications of figurative language were put into new table of translation technique. It was doneto answer second research question about what translation techniques used by the translator to translate

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figurativelanguages in the films. The translation technique classifications weredistinguished into several parts following Molina and Albir translation technique categories (2002).

Moreover, as for the third research question about the effect of translation techniques on translation quality, the data were gained from questionnaire. It encompassed three components of translation quality assessment: accuracy; acceptability; and readability from Nababan et al. (2002). The questionnaire was filled out by three selected raters for accuracy and acceptability categories. As for readability parameter, the study included three respondents. They wrote the score for each datum with the scale of 1 to 3 in the provided table.The data of translation quality assessments from all the assessors were categorized into table of accuracy, acceptability, and readability.

D. Data Analysis

In doing data analysis, this study has taken several steps. To begin with, all clauses and sentences in SL text that comprise figurative languages are classified. They are then analyzed to see what figurative languages are employed in the films. The instance of data analysis on figurative language bellow was obtained from datum 035/BB/I/LT.

ST :Your presence here...this evening warms my heart.(086/BB/I/LT)
TT : *Kehadiranmu disini malam ini...menghangatkan.*

The sentence in ST was uttered by the lead character named Beast when he asked for advice from his servant on how to impress Belle. Instead of saying it directly, he rather said that her presence warms his heart. Moreover, *warms my heart* does not have the same meaning essence as warm weather, warm water,

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warm tea, or the like. By saying *your presence here...this evening warms my heart*, Beast wanted to express that Belle's presence make him happy or her presence is meaningful to him. Therefore, warms my heart in ST sentence can be categorized as idioms since it has figurative meaning.

After that, all translation of figurative languages from SL to TLwas examined. Both texts in SL and TL were compared and interpreted to find out the translation techniques used by translator in transferring the meaning or message. The instance of the data analysis can be shown from the datum 067/CD/EU/LT as follows.

ST :They can't survive out there. (104/BB/CE/LT)
TT :*Mereka takkan bisa bertahan diluar sana.*

The sentence above was taken from*Beauty and the Beast: Belle's magical world (1998)*. The utterance in ST contained contextual expression that is*out there*. It was spoken by Belle because she was worried about her friends who were casted away from the castle. To transfer the message from SL, the translator employed literal translation. It was done literally as it was written in the original text. By doing this, however, the meaning as well as the form is still preserved.

On investigating the translation techniques, the study attempted to identify how the techniques affect the quality of translation in terms of accuracy, acceptability, readability.The data were gathered from the three ratters who already filled out the quality assessment. They gave the score on the scale of 1 to 3 for each the quality elements. The scores were classified and counted with the translation quality formulation by Nababan et al. (2012).

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Table 3.2Translation Quality AssessmentAnalysis

No	ST	TT	Technique	Accuracy/Acceptability/Readability					
				R1	R2	R3	Total	Mean	Category
1.				2	3	3	8	2,67	Less accurate/acceptable/readable
2.				1	1	2	5	1,33	Not accurate/acceptable/readable
3.				3	3	3	9	3	Accurate/acceptable/readable

Table 3.1 showed the example of how the data were analysed. Each category (accuracy, acceptability, readability) underwent the same way of analysis as seen from the table above. The first text was categorized as less accurate/acceptable/readable since the total mean is only 2, 67 and it is less than 3. On the other hand, the second text belonged to not accurate/acceptable/readable for its total mean is 1, 33 and thereby it did not reach level 2 as the second highest score. Lastly, the third text was classified as accurate/acceptable/readable with the total mean 3.

E. Data Coding

The data in the discussion were presented in two disparate languages. The first language was English as the ST and the second language was Indonesian as the TT. Besides, to answer the research questions the data ehich were used for the discussion were codedas follows.

ST :But I need my beauty sleep. (006/LM/ID/LA)
TT :*Tapi aku butuh tidur agar cantik.*

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The coding example above was taken from *The Little Mermaid: Ariel's beginning (2006)*. It included the text in SL as well as its translation in TL with several data coding. The explanation of each code was elaborated below.

006 : Data number
LM : Little Mermaid
ID : Idiom
LA : Linguistic Amplification

The first coding was the number of data. It was how the data was numbered in order in the analysis. Next, since the study takes the data from four films, the data coding for each film title is thereby different. As for the datum above, the data coding is LM because it is taken from Little Mermaid film. Likewise, the data coding for the type of figurative language and translation technique were also not the same for each datum. The datum above belongs to idioms so that it was coded with ID. The last code was given to the translation technique. The translator applied linguistic amplification (LA) translation technique to transfer idiom in ST into TT.

F. Trustworthiness

In the research the aspects of credibility, transferability, dependability, and conformabilityare crucial. Likewise, the data in this study as well contained those four criteria. In term of credibility, this study employed multiple methods, data sources, and theories.This study also presentedseveral preceeding researches in relation to figurative languages. Besides, the study engaged peers, colleagues, and academicians to give their evaluation and feedback.

Transferability is achieved by the findings of the study that are applicable in other contexts. This study emphasizes figurative language translations in

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audiovisual context particularly in films. Accordingly, the results could also be used as the reference to conduct the study in, for instance, English figurative languages and its translation in novels, short stories, or other written texts.

The component of dependability is shown from the sufficient information provided by the findings of this study. Besides, the study involved other people in doing data collection and data analysis. There are three raters and three respondents who assess the translation quality towards translation technique in four Disney fairy-tale filmsalong with the researcher.

The last, in order to have the quality of conformability, this study employed a number of approaches and theories, other sources, and tools to help the researcher in minimizing bias opinion or view. In addition, as noted above there some raters and respondentswho contributed in data collection and data analysis.

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CHAPTER IV

RESULT AND DISCUSSION

The present chapter discusses the result and the analysis of the data collection. It aims at answering research questions in chapter 1 and falls into three sections. The first section answers the question about the types of figurative languages in the four Disney fairy-tale films. The next section answers translation techniques that are employed by the translator in transferring the meaning from ST into TT. The last section deals with the third research questions that is the effect of translation techniques to translation quality in terms of accuracy, acceptability, and readability. Moreover, the tables assists the organization and classification of the data.

A. The Figurative Language in Disney Fairy-Tale Films

All four Disney fairy-tale films contains Colston's figurative languages namely metaphor, idioms, hyperbole, verbal irony, contextual expression, and indirect requests. They are found in the four Disney fairy-tale films. The general findings of figurative languages from all four Disney fairy-tale films are represented in the table below.

Table 4.1Types of Figurative Languages in Four Disney Fairy-Tale Films

No	Figurative Language	Frequency	Percentage (%)
1.	Contextual expressions	137	48.07
2.	Idioms	47	16.49
3.	Metaphor	32	11.22
4.	Verbal irony	27	9.47
5.	Hyperbole	27	9.47
6.	Indirect request	15	5.26
TOTAL		**285**	**100**

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Table 4.1 shows the distribution of figurative languages inthe films. There are 285 utterances that contain figurative languages. It is revealed that the most frequent figurative language is contextual expressions with the total data 137 or 48.07%. The second frequent figurative language is idioms with the total data 47 or 16.49%. Next is metaphor with the frequency 32 or 11.22%. The fourth figurative language is verbal irony with the total data 27 or 9..47% and followed by hyperbole with the frequency 27 or 9.47%. Eventually, The least frequent figurative language is indirect requent with the number of data 15 or 5.26 %.

1. Contextual expression

Contextual expression is the most used figurative language in the four Disney fairy-tale films. There are 137 utterances that involve contextual expressions. The examples of contextual expressions in the films are presented as in (1) and (2).

(1) ST : and my friend here was helping me. (028/LM/CE/LC)
TT : *dan temanku ini membantu aku.*
(2) ST : It's a beautiful day. (076/LM/CE/MT)
TT : *Hari ini indah*

The examplein (1)is categorized as indexicaldemonstrative expression while (2) is hidden indexical. The truth condition of the word *here* in (1) is actually questioned since one does not know how large area it includes. It can only be understood by particular discourse contexts. It is spoken by the main character, Ariel, when she is trying to explain to the Guards that her friend is blameless. In *and my friend here was helping me,* the word *here* may mean a person who is standing next to her, who is her friend. The translator translates the utterance *and*

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my friend here was helping me into *dan temanku ini membantu aku*. It is shown that the word *here* in STis translated into *ini*in TT.

Similar to the previous utterance, utterance (2) can possibly be true or false and thereby needs to rely on the context. It is called hidden indexical as it is missing an important part of the propositions. As for, hidden indexical, it is divided into several categories, one of which is environmental report like in (2). The utterance has the so called unarticulated constituent. In *it's a beautiful day*, the place where it is stated to be beautiful day is not clear. It fails to show complete propositions meaning it can be neither nor false. The utterance (2) is spoken by one of the characters in the film named Marina. She is in charge of King Triton's daughters. She says that when she is waking up the princesses. When attached to the context, the place where *it's a beautiful day* is uttered is in Atlantica. It is translated as *hari ini indah* in TT. The stucture of the utterance is changed.

Contextual expressions may also reflect time like in (3) and (4).

(3) ST : There's nothingwe can do about it now. (105/BB/CE/LC)
TT : *Kita tak bisa berbuat apa-apa.*
(4) ST : The girl will join mefor lunch tomorrow. (148/BB/CE/MT)
TT : *Belle akan ikut makan siang denganku besok.*

The utterance in (3) contains contextual expression *now*. It is utterred by Mrs. Pott when her friends is kicked out from the palace. She thinks that she cannot do anything to help her friends. Similar to *here*, the truth condition of *now* is questioned as one does not know how long the duration actually is. Given the context, however, the word *now* in Mrs. Pott's utterance can possibly mean the time before and right when she said that for after that Belle, the main character attempts to find way out to help their friends. Unfortunatelly, the word *now* in

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*there's nothingwe can do about it now*is not translated into TT. The translator yet skip it and only translates the rest and it becomes *kita tak bisa berbuat apa-apa.*

As for utterance (4), it belongs to one category of contextual expressions namely automatic indexical marked with the temporal reference *tomorrow*. When the speaker says *the girl will join mefor lunch tomorrow,* he does not have any intention but automatically regarding to the meaning and fact. In the film, the speaker tells his servant to invite the girl to have lunch with him. Since the schedule is supposed to be the day after he says that, so it is automatically based on the context of time. The utterance (4) is then translated into *Belle akan ikut makan siang denganku besok* in TT.

(5) ST : I thought breakfast was ready. (176/CD/CE/LT)
TT :*Kukira sarapannya sudah siap.*
(6) ST : Of all the days to be late! (227/MU/CE/LC)
TT : *Kenapa harus terlambat hari ini.*

The two utterances above are categorizedas hidden indexical category in contextual expressions. As stated previously, hidden indexical falls into some parts including environmental report that has been dicussed preceding paragraph. Another part is called expressions with missing complement. It is the expressions that can be used without complement like in (5) and (6). The truth condition of the expressions, however, is questioned since one may not know what *ready* in (5) and *late* in (6) refer to. The expressions *I thought breakfast was ready* and *of all the days to be late!* will capable to show better propositions if the complement is added such as *I thought breakfast was ready to serve* and *of all the days to be late for this matchmaking event!* That is why they can only be understand within the contexts. The utterance in (5)is spoken by Cinderella stepmother when she thinks the breakfast is already served in the table but is actually not.

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The expression in (6) is uttered by Mulan's mom when her daughter is late for her important event. The context *serve* and *matchmaking event* are thereby determine the better understanding of them. The translation of (5) is exactly the same as in ST so that *I thought breakfast was ready*becomes*Kukira sarapannya sudah siap*but in (6) *of all the days to be late for this matchmaking event!* is translated *Kenapa harus terlambat hari ini* which is quite different from ST.

From the previous discussions, there are several types of contextual expressions found in the films. The first type is indexicaldemonstrative expression as in (1) and (3). The second is called hidden indexical expression namely evironmental report as in (2). Next isautomatic indexical expression as in (4). The last type is known asmissing complement as in (5) and (6).

2. Idiom

Idiom isthe second most frequent figurative language found in the films. There are 47utterances that comprise idiom in the films. The example of idioms are provided in the following.

(7) ST : A straw to break the camel's back. (026/LM/ID/AD)
TT : *Jatuhkan dia.*
(8) ST : You're in hot water (102/BB/ID/AD)
TT : Kalian *dalam kesulitan besar*.

The instance in (7) is categorized as idiom since it is an expression that is composed of more than one word and cannot be understood literally. *A straw to break the camel's back* is originally an expression to name a series of plans to destroy an individual or a group of people. The sentence, however, cannot be understood when they are separated. Moreover, one may not say *a straw to break the camel's leg, hand, or other body parts* for it will not have any meaning. In the

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film itself, this idiom is uttered by an evil character named Marina. She is jealous of Sebastian who has a higher position than her so that she attempts to destroy him by any means. *A straw to break the camel's back*becomes *jatuhkan dia*in TT.

The second utterance (8) is categorized as idiom. When people say that expression, they mean to warn somebody if they are in a trouble and can result in punishment. The idiom uses the noun phrase *hot water* to refer to difficult situation that can happen. If it is understood literally, the meaning effect will be different from its idiom meaning. It can mean simply somebody who soaked themselves in the boiled water. Needless to say, the literal meaning is still hard to understand for it is uncommon to soak or even bathe in hot water. The sentence is spoken by Ms. Teapot to tell bad consequence that may happen after some characters in the film mess up with the main characters. The expression in (8) thus is translated as *kaliandalam kesulitan besar* in TT.

(9) ST : Do not lose heart, Kit. (219/CD/ID/AD)
TT : *Jangan putus asa, Kit.*
(10) ST : I will not lose my face.(244/MU/ID/LC)
TT :*Aku tak akan kehilangan muka.*

The expression in (9) is classified as idiom and cannot be construed in separation and literally. If *heart* in *do not lose heart* is replaced with other internal organs like *kidney,* for instance, it will not have idiomatic meaning at all. Besides, the expression cannot be understood as what is merely written, or else the meaning will possibly be a person who literally lose his internal organ. It is uttered by one of the palace Captain to the prince when he is searching for Cinderella. The idiomatic meaning in (9) is actually described in its Indonesian translation that is *jangan putus asa*or do not give up in English.

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The next expression (10) is also considered as idioms. Both (9) and (10) use the same verbs *lose* and pair it up with parts of the body yet they have different meaning. When the character in the film says *I will not lose my face*, he does not mean to lose his face as his body part. Rather, he is trying not to be humiliated by people. In TT, it is translated into *Aku tak akan kehilangan muka.*

All the examples above have all characteristics of idiom. To begin with they are used to express experience and event. Besides, they cannot be interpreted separatedly yet in the whole construction.Moreover, they represent different meaning in different culture. In point of fact, most of them do not exist in TT culture. Not to mention, most idioms in the examples above cannot be used interchangeably. In other words, if certain lexical item is switched to another, they will be meaningless.

3. Metaphor

Metaphor is is used frequently after contextual expressions and idioms in the four Disney fairy-talefilms. There are 32 utterances comprising metaphor in all the films. The example of the use of metaphor is illustrated as follows.

(11) ST :She's a hurricane in all kinds of weather.(026/LM/MT/AD)
TT :*Dia angin topan dalam segala cuaca.*
(12) ST : With Monsieur Lumiere... the light of my life. (119/BB/MT/LT)
TT : *Dengan kekasihku, Lumiere, cahaya hidupku.*

The example in (11) belongs to metaphor as it has topic and vehicle. The topic is *she*and the vehichle is*a hurricane in all kinds of weather*. Sebastian, one character in the film, expresses this to describe his girlfriend. However, it does not mean that she have all the similar features to it. Sebastian merely wants to show that like she is probably very srong and brave woman like a hurricane. She is not

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destroying and frightening tough. The utterance in (11), thus, is translated into *Dia angin topan dalam segala cuaca*in TT.

In the film, Lumiere and Fifi are couple. Fifi admires Lumiere so much that she regards him as *the light of my life*. She wants to express how important her boyfriend in her life is. Similar to the previous one, (12) consists of *Monsieur Lumiere*as the topic and *the light of my life*as the vehicle. However, unlike the example in (11),there is no linking verb that connects the two things being compared in (12). As for the translation, it becomes *Dengan kekasihku, Lumiere, cahaya hidupku* in TT.

(13) ST :Have you, moon-face? (194/CD/MT/LT)
TT : *Sudah pernah, muka bulan?*
(14) ST : Please look kindly on these cultured pearls. (234/MU/MT/LC)
TT : *Tolong jaga mutiara-mutiara ini.*

The example in (13) is categorized as metaphor. In the film, Cinderella helps her step sisters preparing for the ball party. In the midst of it, they talk about their dream man. One of Cinderella's step sisters ask her if she has met a man she likes. She addresses Cinderella moon-face instead of calling her actual name when she talks to her. In ST utterance the step sister compares two things that are Cinderella and *moon-face* . The former is the topic or things that are talked about and the latter is vehicle or things that are being compared. The topic, however, is covertly stated in the utterance. In TT, the utterance is then translated into *sudah pernah, muka bulan?* Since the topic is not mentioned explicitly, it is not translated into anything while the vehicle becomes *muka bulan*.

The utterance in (14) belongs to metaphor and is stated by the main character, Mulan, when she attends matchmaking event. She prays to her Anchestors to protect all the girls who as well attend the event. Those girls are the

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topic of the utterance while *these cultured pearls* is the vehicle. Even though the topic is not stated in the utterance but it can be seen from the previous utterance. Furthemore, since it is not found in the utterance, it is not translated into ST. The translator only translates the vehicle *these cultured pearls* into *mutiara-mutiara ini*.

Based on the discussions above, there are two kinds of metaphor utterances. The first kind is the metaphor that overtly states its topic and vehichle. On the other hand, the second kind is the metaphor that covertly includes its topic. The two first examples in (11) and (12), one can see easily both of their topic and vehicle. Meanwhile, in the next two examples, the speakers do not mention the topic or the things that they talk about.

4. Verbal Irony

Verbal irony is the fourth most frequent used of figurative language in four Disney fairy-tale films. There are 27 utterances that contain verbal irony in the films. The examples of how it is employed by the characters in the films are provided below.

(15) ST : Oh! Ha, ha, very funny. (032/LM/VI/LC)
TT : *Oh lucu sekali.*
(16) ST : I thought the circushad come to town. (139/BB/VI/LC)
TT : *Aku pikir ada sirkus yg datang.*

One day Ariel is annoyed because her father forbits her from playing music in the palace. As a result she does not want to sleep in the bed. Looking at this, her sister asks if she can have her pillow as she will not use it. Her request is responded by the other sister by saying *oh! ha, ha, very funny*. The response is considered as verbal irony since it is uttered in ironic environment. As a matter of

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fact, the other sister is trying to tell her that this is not a right time to ask about pillow as they all know Ariel and their father are arguing. The response in (15) is translated into *oh lucu sekali*in TT.

The second example (16) is also categorized as verbal irony. There is one scene in the film where Lumiere and Cogsworth compete to perfom such a great music orchestra in Mrs. Pott's party. When Lumiere is practising his music, Cogsworth comes and says *I thought the circushad come to town*. By saying that, he attemptsto insult his rival that his music is worse so that he cannot perform it in the party. The expression then is translated into *Aku pikir ada sirkus yg datang*in TT.

(17) ST : The attic's so nice andairy and you'll be awayfrom all of our fuss and bother. (171/CD/VI/LC)
TT : *Lontengnya nyaman dan sejuk dan kau akan jauh dari keributan kami.*
(18) ST : My ancestors sent a little lizard to help me? (247/MU/VI/LC)
TT : *Leluhurku nengirim kadal kecil untuk membantuku?*

The example of verbal irony in (17) is uttered by Cinderella's stepmother when they are talking about the household matters. After Cinderella's father passed away, her stepmother becomes more evil to her and tells her to sleep in the attic. From the utterance in (17) one may believe that the attic is as comfortable as her description. In fact, the attic is totally in contrast to it. It is not nice and rather than airy it is cold. Besides, in terms of *no fuss and bother*, Cinderella will surely not hear any of them since it is located quite far from the first floor where they live. Despite all of them, the real intention of her stepmoter is to make Cinderella's life miserable. Furthermore, the expression is translated into l*ontengnya nyaman dan sejuk dan kau akan jauh dari keributan kami* in TT.

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The last example (18) has verbal irony feature which is saying thing contrary to the fact. The utterance is said by Mulan after Mushu, the dragon, appears in front of her. Conventionally, dragon is a huge creature yet Mushu is very small and is like a lizard. Due to his feature, Mulan is surpised and thereby call him *a little lizard*. It is something in contrast to the truth because Mushu is not lizard but dragon. Accordingly, *my ancestors sent a little lizard to help me?*is regarded as verbal irony. When the utterance is translated into TT becomes l*eluhurku nengirim kadal kecil utk membantuku?*

All the examples presented above are the statements that have opposite meaning to the real one. The speakers' intention is typically to indirectly express their disapproval or unpleasant feeling toward the hearer. Furthermore, in all the utterances, there is always the so called ironic environment where the circumstance does not match to the speaker's expectation.

5. Hyperbole

Hyperbole occupies the fifth position as the most used figurative languages in the four films. There are 27 utterances that comprise hyperbole out of 285 utterances. The example of how it is used in the conversation among the characters in the films is provided below.

(19) ST :If it's a boy, I'm gonna die. (041/LM/H/CO)
TT : *Bila karena pacar, aku bisa mati.*
(20) ST : I'd rather freeze to deathin a wolf's stomach.(108/BB/HY/LT)
TT :*Lebih baik aku mati kedinginan dalam perut serigala.*

The utterance in (19) is categorized as hyperbole since the speaker overstates her saying. One day Ariel's sisters finds out that she was not at her room the previous night. They are curious and ask her where she was that night.

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One of her sisters assumes that she was with a boy and thereby says *if it's a boy, I'm gonna die.* That expression however does not mean that she will literally die even when it is beacuse of Ariel has boyfriend. Her sister merely wants to emphasize the fact that she is worried about her. In the translated version, it becomes *Bila karena pacar, aku bisa mati.*

Alike the preceding uterrance, the utterance in (20) is exaggerated beacause the speaker intention is not to die because of he is freezing and even worst, in a wolf's stomach. The speaker is one of Beast's servants who is kicked out from the palace because he and his friends make him mad. They tries to finds a shelter since it is winter and is so cold outside. One of his friends suggests to come back to the palace and beg for forgiveness but he feels extremely afraid of Beast so that he says *I'd rather freeze to deathin a wolf's stomach*. The intention of the speaker is merely to express his fear and he is serious about it. It does not, however, mean that he is going to so what he says. The translators transmits the meaning in (20) into *lebih baik aku mati kedinginan dalam perut serigala.*

(21) ST : This is the most hugest news.(189/CD/HY/LC)
TT : *Iniberita terbesar*.
(22) ST : This guy's got 'em scared to death. (265/MU/HY/AD)
TT : *Orang ini membuat mereka ketakutan sekali*.

The example in(21)is spoken by Cinderella's stepmother. One day the palace will hold a ball party and it is announced throughout the country. The good news is also heard by Cinderella stepmother and stepsisters. Once her stepmother hear this, she is very happy and says *this is the most hugest news*. The utterance uses double superlative adjective that is actually not necessary. However, she may feel extremely happy and attempts to express it by using hyperbole. As for the

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translation, *this is the most hugest news* in ST becomes *ini berita terbesar*. The result of translation yet does not fully represent the use of hyperbole in ST.

Based on the example in (22), the utterance is categorized as hyperbole. In one of the film scenes, there is one time Kaptain Shang is training his army. Before that he teaches them by showing them the movements and things need to do in the real war. To his army, he looks cool and brave so that one of them states *this guy's got 'em scared to death*. He wants to express how great Kaptain Shang is and it makes other men fear him. The use of hyperbole is shown in the phrase *scared to death.* Instead of just saying *this guy's got 'em so scared*, he emphasizes it by using *scared to death.* In terms of translation, the utterance in ST is translated in the way that it can be construed by TT culture but still convey the exact meaning of the ST.

From the discussions above, hyperbole is found in the films to magnify a variety of speakers' feelings. It can be shown from example (19) the speaker overstates her doubtfulness. In example (20), on the other hand, the speaker exaggerates his unwillingness. Next, in example (21) the utterer emphasizes her joy. Moreover, in the example (22), the utterer magnifies his fear. However, even though all the hyperboles in the examples above sound extreme and too much, the speaker does not literally intend to do what they say.

6. Indirect Request

Indirect requestis the least frequent used figurative language found in the four Disney fairy-tale films. There are only 15 out of 285 utterances comprising indirect requests. The examples of how it is employed in the films are in the following.

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(23) ST :So I thought maybe we could go for a swim on the reef? (014/LM/IR/LC)
TT :*Boleh kami berenang di batu karang?*
(24) ST :Could you whip upa little something? (137/BB/IR/LA)
TT :*Koki bouche dapatkah kau membuatkan kue yg sederhana?*

The expression (23) is regarded as indirect requests since the speaker considers the hearer's response in accepting the request. In the film, Ariel, her sisters, and her father are having their regular morning walk. She yet feels it is tedious for they do it every single morning. Ariel attempts to escape the morning walk but she knows that her father is quite strict and he is the King after all. Thus, she uses indirect requests to ask if they can possibly *go for a swim on the reef*. As for the translation, it becomes *boleh kami berenang di batu karang?* In TT.

The speaker in utterance (24)uses polite modal auxiliary form *could* in asking the request. One day, Belle and her friends are having party for Mrs. Pott. They prepare everything as best as they can. Belle also ask the palace's chef to make a party cake. Even though someday Belle will be the queen in that palace but she still respects all people in the palace from higher to lower. Accordingly, instead of asking, for example, *whip us a little something, will you?* She asks *could you whip upa little something?*. In TT, the expression is translated as *Koki bouche dapatkah kau membuatkan kue yg sederhana?*.

(25) ST :If I must marry, could I not wed, say, a good, honest country girl?(184/CD/IR/LC)
TT : *Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?*
(26) ST : Would you like to stay for dinner? (284/MU/CE/LC)
TT : *kau mau ikut makan malam?*

The example (25) is categorized also as indirect requests. It is taken from *Cinderella Live Action* (2015). The request is uttered by the prince when he asks

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his parent, the King, if he could marry an ordinary girl rather than royal princess. He cannot carelessly say anything even though he is close to his father. He respects his father very well. Besides, he attempts to mantain positive face since he will be king someday. Hence, the prince prefers longer sentence showing politeness to a short direct question. It is translated *into Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?* In TT.

The charcteristic of indirect request can be seen from the form of question which begins with polite auxiliary form *would*. In the film, after Mulan had an intense fight with her country's enemy, she returns home. Later, Shang, the Kaptain's son visits her in her house. Mulan wants to invite him for dinner. However, even though they fight together before but they still feel a little awkward. Moreover, he has important position in the palace. Mulan, thus, uses indirect request to be more considerate in case he cannot grant the invitation. The translator transmit the message in (26) into *kau mau ikut makan malam?*

All indirect request examples above signify the speaker's consideration towards the hearer capability in granting the request. They are conventionally uttered in several ways. The first way is by saying *so I thought maybe* in the beginning of the statement as in (23). The second way is to use polite modal auxiliary like *could you* or *would you* as in (24) an (26). Another way is to add *if I* before saying the request as in (25).

B. Translation Techniques

This section discusses the findings of translation techniqes that are employed by the translators to translate figurative language utterances. There are eighteen translation techniques proposed by Molina and Albir (2002). Based on

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the analysis, however, there are only twelve techniques namely linguistic compression, literal translation, adaptation, modulation, linguistic amplification, discursive creation, compensation, transposition, established equivalent, borrowing, generalization, particularizationused to translate figurative language utterances in the four Disney fairy-tale films. The distribution of the use of translation techniques in the films is as follows.

Table 4.2Translation Techniques in Four Disney Fairy-Tale Films

No	Translation technique	Frequency	Percentage (%)
1.	Linguistic compression	108	37.89
2.	Literal translation	79	27.72
3.	Adaptation	46	16.14
4.	Modulation	14	4.91
5.	Discursive creation	14	4.91
6.	Linguistic amplification	13	4.56
7.	Compensation	2	0.70
8.	Transposition	2	0.70
9.	Established equivalent	2	0.70
10.	Borrowing	2	0.70
11.	Generalization	2	0.70
12	Particularization	1	0.35
TOTAL		**285**	**100**

The table above reveals the frequency of translation techniques in the films. The most frequent translation technique is linguistic compression. There are 108data or 37.89%. The second frequent translation technique is literal translation. The total data is 79 or 27.72%. Next is adaptation that is 46 or 16.14%. The fourth technique is modulation whose the total data are 14 or 4.91%. The fifth technique isdiscursive creationthat has 14 data or 4.91%. The next frequent translation technique is linguistic amplification with 13data or 4.56% and followed by compensation, transposition, established equivalent, borrowing, and

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generalization respectively. They have the same total data that is 2 or 0.70%. The least frequent technique is particulariation that only has 1 datum or 0.35%.

1. Linguistic Compression

There are 108 data consisting of linguistic compression from the analysis. The examples of linguistic compression is exemplified in the following.

(27) ST : No, no, no, I love this job. (010/LM/VI/LC)
TT :*Tidak aku suka pekerjaan ini.*

(28) ST : My brush works better. (030/LM/CE/LC)
TT : *Sikatku lebih bagus.*

In utterance (27), the speaker uses verbal irony to say things opposite to the truth. In *The Little Mermaid: Ariel's beginning*(2006) film, Marina is the evil character who wants to get higher position in the Kingdom but with the wrong ways. As a matter of fact, she despises her current job. However, in one morning after waking up Triton's daughters, she accidentally says that she does not like the job. Realizing her slip of the tongue, she makes it up by saying *no, no, no, I love this job*. That expression is not fully translated by the translator. Based on the original version, there are three *no* in expression. However, when translated into TT, the translator reduces the other two *no*. Accordingly he/she reduces the linguistic elements in terms of lexical item. Moreover, the word *love* actually does not have the same meaning as *like* yet in translated version, it becomes *suka* or *like* in English.

The second example (28) is also taken from *The Little Mermaid: Ariel's beginning*(2006). The translator employs linguistic compression to translate (28). The utterance belongs to contextual expression. It is stated by Ariel's sister when she is fighting over a hair brush with other sister. She says that her brush works

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better than her sibling. In TT, nevertheless, the verb *works* is not translated. The translator only transmit *my brush works better* into *sikatku lebih bagus*. He/she cuts down one lexical item from the proposition.

(29) ST :You are heaven-sent, a beautiful angel from above. (124/BB/MT/LC)
TT : *Kau seorang bidadari cantik dari surga.*
(30) ST : And you'll find they're really comfortable. (201/CD/CE/LC)
TT : *kau akan nyaman memakainya*.

The translator applies linguistic compression to translatefigurative languae in utterance (29). The expression itself belongs to metaphor category. It compares two things which are *you* and *heaven-sent, a beautiful angel from above*. The translator yet does not translate all the words in (29). He/she leaves out the phrase *heaven-sent* from the utterance. Accordingly, the translation becomes *Kau seorang bidadari cantik dari surga.* The message of original text, however, is still preserved.

The example in (30) is categorized as contextual expression. In the translated version, the translator does not translate *and* and *really*. In ST, the example (30) is uttered by Cinderella's fairy godmother when she magically gives her a pairs of glass shoes. She tells her that she will not be *only comfortable* but *really comfortable* to wear them. the translator yet cuts down the word so that the sense of more than just comfortable is not conveyed.

(31) ST : Dishonor on you, dishonor on your cow, dis- (249/MU/VI/LC)
TT : *Mempermalukanmu, sapimu*.
(32) ST :That's better, much better! (275/MU/CE/LC)
TT :*Itu jauh lebih baik.*

Alike the previous examples, they also show the use of linguistic compression in the films. The utterance in (31) is verbal irony type of figurative

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language. It is utterd by Mushu to pick on Mulan's horse. It has black and white skin colors so that Mushu calls it *cow.* In translating it, the translator employs linguistic compression by reducing some lexical items such as *dishonour* and *dis-*. In ST there are two *dishonor* words but he/she only translates one of them . Besides, the translator also leaves out *dis*-which is the short version of *dishonor*.

The last example of linguistic compression technique is illustrated in (32). The utterance is a part of contextual expression marked with the use of comparative adjective *better*. In the film, there is a scene where Mushu and his friend write a fake order letter from King to help Shang and his people to be allowed to fight for China. Mushu tells his friend to write it but at first it is not good so that he asks his friend to rewrite it. The second letter is better that is why he says *that's better, much better!* In translated version however, the translator does not translate all of the words. In ST Mushu repeats the words *better* twice but there is only one *better*. Accordingly,*that's better, much better!* is translated into *itu jauh lebih baik*in TT.

From all the examples above, it can be seen that linguistic compression is applied by the translator to reduce word, phrase and clause of ST. Consequently, they become shorter when translated TT. Moreover, linguistic compression trechnique isfound mostly in contextual expression translations.From all the examples above,the three examples in (28), (30), and (32) are contextual expressions while the rest are verbal irony and metaphor.

2. Literal Translation

Literal Translation is the second most frequent translation technique found in four Disney fairy-tale films. The data show that there are 79 literal translation

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technique used by the translator to translate figuratave language in the films. The examples of literal translation technique is illustrated below.

(33) ST : Hey, get back here!(028/LM/CE/LT)
TT :*Hei, kembali kesini!*
(34) ST :Your presence here this evening, warms my heart. (087/BB/ID/LT)
TT :*Kehadiranmu disini malam ini, menghangatkan hatiku.*

The utterance in (33) comprises figurative language that is contextual expression. When Ariel is in ditention, she met a new friend. They play music together untill the palace guards find out. Knowing this, Ariel and her friend run away so that the guards chase them and tell them to *get back here*. It is translated literally in TT and becomes *Hei, kembali kesini!*. The translator does not change the structure as well as the lexical items of the original text.

The second example in (34) also shows the use of literal translation. It is translated literally as it is written in ST. The example belongs to idioms type of figurative language. In one of the scenes in the film, Beast invites Belle to have dinner with him. He attempts to treat her well and thereby he practice saying some words. He feels that Belle presence is meaningful to him so that he says *your presence here this evening,warms my heart.*Here, it is translated literally as *kehadiranmu disini malam ini,menghangatkan hatiku* . Even though the meaning of *warm my heart* idiom is to make somebody happy but the translator picks to transmit the meaning by means of literal translation. He/she rather preserves all the words and structures in ST.

(35) ST :I thought breakfast was ready. (177/CD/CE/LT)
TT :*Kukira sarapannya sudah siap.*
(36) ST :Now all of China knows you're here. (225/MU/CE/LT)
TT :*Kini seluruh Cina tau kau ada di sini.*

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As for (35), it is categorized as contextual expression particularly expression without complement. It is uttered by Cinderella's stepmother when she is woken up in the mornig by Cinderella. She is a bit angry since she expects her breakfast to be ready. In the translated version, the utterance is translated literally. The translator chooses to transmit it in the similar forms to the original version. As a result, *I thought breakfast was ready* becomes *Kukira sarapannya sudah siap.*

Eventually, the last example for literal translation is shown in (36). The utterance itself is classified as contextual expression. Based on the film, one day the leader of Mulan's enemy shows upfor the first time. He and his people attack the greatwall guards. One of his people says *now all of China knows you're here*. In order to transmit the meaning of the original text, the translator prefers to use literal translation. He/she does not make any significant change yet preserve the literal meaning of the proposition.

From all the examples above, when the translator uses literal translation technique he/she tends to maintain the words and structures from the original text. Therefore, the translation in TT has the same word meaning and does not change the structural order. Moreover, it is mostly found to translate contextual expressions as in (33), (35), and (36) while the utterance in (34) is idiom.

3. Adaptation

Adaptation is also employed by the translator in rendering figurative languages in the films. There are 46 data showing the use of adaptation and some of them are exemplified in the following.

(37) ST : Give him a break.(008/LM/HY/EE)
TT : *Biarkan saja.*
(38) ST :Wake up, lazy bones.(210/CD/MT/AD)

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TT :*Bangun, pemalas.*

The example in (37) contains idioms as one of the figurative languages in the films. The speaker is Ariel's sister. She attempts to calm down the argument between Ariel and the other sisters. They are arguing about how strict their father is. Instead of joining them , she says to *give him a break*. The idiom *is translated into biarkan saja* in TT. It is apparently barely found in TT culture so that the translator replace the cultural aspect in ST into something that can be understood in TT culture. Moreover, since idioms cannot be construed in separation, it will not possible to translate it literally.

The next example is also shown the use of adaptation. Unlike (37), the utterance in (38) is called metaphor.In TT culture, however, there is no such terms as *lazy bones*. Therefore, in order to convey the meaning essence of (37), the translator chooses to switch it into *pemalas*. In the original text, lazy bone is used to call somebody who is lazy after all. It is uttereb by Cinderella's stepsisters to address her when they come back home from the ball because they thought she is sleeping.

(39) ST : Hope springs eternal. (145/BB/ID/AD)
TT : *Terus optimis.*
(40) ST :Keep my father standing tall. (232/MU/ID/AD)
TT : *Buat ayahku tetap bangga.*

In the film, while Belle and others are preparing Mrs. Potts' party, they face a number of obstacles. Therefore, Cogworths says *hope springs eternal* to cheer them up. In ST, it is a kind of idioms and used to express encouragement. The translator seems understand that it is idioms and cannot be literally rendered into TT culture. Consequently, it is translated into *terus optimis* in TT. The translation

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sounds more understandable than if it is transfered into the same forms as in ST or the literal form.

The last example of adaptation technique is illustrated in (40). Before matchmatching event, Mulan prays for the event to run well so that she will not disappoint her father. In order to express her feeling, she uses the idiom *keep my father standing tall*.In order to create the same meaning as it originally meant, the transalator chooses to employ adaptation technique. He/she replaces the idiom to something that can be understood more easily by the target audience. Accordingly, *keep my father standing tall* becomes *buat ayahku tetap bangga.*

From the discussions above, the translators employs adaptation to change the culture aspect from ST that cannot be found in TT culture. It is mostly found in idiom translations since idioms are the expressions that contain cultural element of certain place and region. Therefore, every place and region has necessarily different idiom expressions.Not to mention, adaptation is the right translation technique to be used in translation idioms for they cannot be understood in separation. It is also used to translate hyperbole and metaphor.

4. Modulation

Mudulation is the fourth most used translation technique. The finding shows that there are 14 modulation techniques found in the films. The examples of modulation are provided as follows.

(41) ST : Looking after you is what I live for. (011/LM/VI/MT)
TT : *Aku hidup untuk menjaga kalian.*
(42) ST :I feel happy now.(110/BB/CE/MT)
TT : *Kini aku merasa senang.*

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The example (41) is classified as verbal irony and is used by the speaker when she lies about taking care Triton's daugthers. The translator uses modulation technique for he/she changes the focus from *looking after you is what I live for* into Aku *hidup untuk menjaga kalian.* In the original text, the subject of the sentence is *looking after you* but the translator changes the subject into *Aku*. Apparently, the utterance (41) is quite long and the translator attempts to shorten it without losing the message of it.

The second example (42) shows the use of modulation technique to translate contextual expression in (42). Instead of translating the utterance in the same order as in ST, the translator chooses to change the point of view. Consequently, *I feel happy now* becomes *kini aku merasa senang.* Here, the word *now* that is originally at the end of the sentence is put in the beginning.

(43) ST : And I must weigh thatagainst the king's wishes. (209/CD/CE/LC)
TT :*Itu bertentangan dengan kehendak raja.*
(44) ST :Those boys are no more fit to be soldiers than you are to be captain . (274/MU/CE/MT)
TT :*Mereka tidak pantas menjadi prajurit seperti juga kau menjadi Kapten.*

The use of modulation technique is also shown in (43). Cinderella finally can come to the ball despite all obstacles. There, she meets the prince and in the middle of the party, they sneak out to the prince's secret place. During their talk, Cinderella asks him if he can marry whoever he wants. The prince then tell her that it will be *against the king's wishes*. The utterance belongs to contextual expressions marked with possesive phrase *king's wishes*. In translating the figurative language, the translator employs mudulation by changing the focus of

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it. in ST the subject is *I* while in TT it becomes *itu* or *that/it*. Even though the focus is changed, the meaning is still preserved.

The last example of the use of modulation is revealed in (44). It is classified as contextual expressions. As seen from the utterance in ST, the subject is *those boys* while it becomes *mereka* in TT. The translator changes the point of view by means of changing the plural debovmostrative pronoun *those boys* into plural personal pronoun *they*. The utterance is spoken by one of the king administrator as he hates Shang and his people.

From the discussions above, modulation translation technique changes the structure from ST, most of which is the subject. As seen in the three examples (41), (43), and (44) the subject of the sentences from ST is translated in different subject in TT. However, in utterance (42), the translators rather changes the adverb position from back in ST into front in TT. Furthermore, modulation is mostly found to translate contextual expressions.

5. Discursive Creation

Discursive creation is used by the translator to ender figurative languages in the films. It places as the sixth frequent used of translation technique. There are 14 data found from the analysis. The examples are provided as in the following.

(50) ST :You're very kind. (001/LM/CE/MT)
TT :*Terima kasih.*

(51) ST : She casts a spell that solves all the girl's problems. (095/BB/CE/DC)
TT : *Ia mengucapkan mantera yg menyelesaikan masalah gadis itu.*

King Triton, the speaker, says this to his people in the middle of the crowd. As for the type of figurative language, it is classified as contextual expressions. However, the translator creates an alternative equivalent that is not predictable so

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that *you're very kind* becomes *terima kasih*. The expresssion in ST has different meaning from its translation. Even if the speaker does intend to say thank you, it is commonly done by combining thank you and you're very kind.

The next example (51) is also a part of contextual expressions marked with possesive phrase *thegirl's problem*. However, the expression is not translated as it is supposed to be. When the speaker says *she casts a spell that solves all the girl's problems*, it means the person (*she*) is not only able to solve one girl's problem but all the girls' problems. That is to say, the speaker refers to girl in general but in the translated version, the translator merely refers to *masalahgadis itu* or that girl in English. This is necessarly out of context since the result of translation does not match with the original text.

(52) ST : But she was the ruler of her own kingdom. (160/CD/MT/DC)
TT : *Tapi dia penguasa di kerajaan kecilnya.*
(53) ST : Please look kindly on these cultured pearls. (234/MU/MT/LC)
TT : *Tolong jaga mutiara-mutiara ini.*

The use of discursive creation can also be seen in (52). The translator sets up the unpredictable alternative equivalent in TT. In the original text, there is no words explaining about the size of *her kingdom*. It is only stated that Cinderella (she) is compared to *the ruler of her own kingdom* by her parents. In TT, nevertheless, her own kingdom is translated into *kerajaan kecilnya* which seems to be out of context.

In terms of figurative language type, it is categorized as metaphor like in (52). It is shown that the translator creates the alternative equivalent by translating *look kindlyon* into *jaga*. In the dictionary, one will hardly find *jaga* as the definition of *look kindly on*. However, it is not fully out of context since they have similar meaning sense particularly in the context of the story.

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The use discursive creation translation technique makes the translations in TT are quite different from their original meaning. From all the examples above the translator does not translate some figurative languages as they are supposed to mean. However, the target audience may not recognize or notice the differences as some of them are not totally out of context. Discursive creation is found mostly to translate contextual expression as in (50) and (51) and metaphor as in (52 and (53).

6. Linguistic Amplification

Linguistic amplification is used in translating figurative language in the films. There are 13 linguistic amplification found in the analysis. Some examples of how it is employed to translate figurative languages in the films are illustrated below.

(45) ST :But I need my beauty sleep. (006/LM/ID/LA)
TT : *Tapi aku butuh tidur agar cantik.*
(47) ST : It's a little warm in here. (094/BB/CE/LA)
TT : *Suhu disini agak hangat, itu saja.*

The utterance in (45) is selected from *The Little Mermaid: Ariel's beginning (2006)*. In terms of figurative language, it belongs to idioms. The translator gives more information about what is stated in ST. Originallly, it is *but I needmy beauty sleep* but then he/she adds *tidur agar cantik*. By doing so, the translator attempts to provide the translation that is easier to understood in TT since TT does not have that term.

Another example of linguistic amplification technique is shown in (47). It is taken from *Beauty and the Beast: Belle's magical world (1998)*. The utterance illustrates contextual expression type of figurative language. In order to transfer

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the message from ST into TT, the translator employs linguistic amplification. He/she adds *itu saja* at the end of TT utterance while it is not found in ST. It must be connected to the previous conversation so that the translator decides to add it.

(48) ST : And he actually danced with the ugly thing. (212/CD/MT/LA)
TT :*Dan pangeran berdansa dengan gadis jelek itu.*
(49) ST : The quickest way to the emperor is through that pass. (271/MU/CE/LA)
TT : *Tidak cara tercepat ke kaisar adalah melewati lembah itu.*

In utterance (48) the speaker uses metaphor in her utterance. It is uttered by Cinderella's stepsister when she finds that the prince dances with Cinderella. The translation of (48) shows the use of linguistic amplification. The translator adding information in relation to *the ugly thing* by translating it into *gadis jelek itu*. In the original text, one may not find the words *gadis* or *girl*.

The example in (49) is categorized as contextual expression. In on of the film scenes, Mulan's enemy and his people plan to attack the emperor and discuss about which way to go. In ST there is no explanation about *that pass*but in TT it is translated into *lembah itu*. He/she adds more information regarding which pass the characters refer to. This can be accepted when probably the target audience watch the scene in the film. The speaker may point out to *that pass* when saying this.

When the translator employs linguistic amplification, he/she attaches more word or phrase to the utterance in the original text. Apparently, some figurative languages are hardly translated literally in TT for they may not make sense. Here, the translator provides additional information by adding word or phrase so that the expressions can be easily understood by the target audience. Linguistic amplification is mostly found in contextual expressions as in (47), (48), and (49). Moreover, the example in (46) is idiom.

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7. Compensation

Compensation is the seventh translation technique that is found in the film subtitle translations. There are only 2 compensations found from the analysis. Some examples are exemplified below.

(54) ST : I've tasted power, Sebastian. (075/LM/ID/CP)
TT : *Aku yang berkuasa, Sebastian.*

The speaker uses idioms when she utters *I've tasted power, Sebastian*. It is when Marina talks about her rival Sebastian after she defeats him. The expression is translated a bit different from ST. Rather than merely translate it literally into *aku telah merasakan kuasa*, the translator makes it into *Aku yang berkuasa, Sebastian* . By doing that he/she presents a stylistic translation in (54).

(55) ST : Because you say so...yes, that's it!(083/BB/CE/CP)
TT : *karena itu perintahmu, itu dia.*

The next example of compensation technique is shown in (56). It is uttered by Cinderella after the fairy godmother casts spell on anything except her dress. The utterance is categorized as contextual expressions. In translating it, the translator creates stylistic effect by changing *can'tgo* in *I can't go in this dress* into *tidak bisa memakai*. Accordingly, in TT, it becomes *aku tak bisa memakai gaun ini.*

From the examples above, figurative languages in ST utterances cannot be portrayed in TT, or else the translations will make no sense. They only can be understood by means of creating expression in TT with similar meaning essense to ST. Compensation is found in contextual expression and idiom translations.

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8. Transposition

Transposition is found as the eighth translation technique used by the translator in the film subtitle translation. There are 2 transpositions appeared from the analysis. They are provided as in the following.

(57) ST : Lumiere, it was not my intention to outshine you. (098/BB/VI/TP)
TT :*Lumiere, aku tak bermaksud menyaingimu*.

The utterance in (57) is taken from *Beauty and the Beast: Belle's magical world (1998)*. As for figurative language, it belongs to verbal irony. Cadenza, one of characters in the film says this because she thinks she is better than Lumiere but ends up saying *Lumiere, it was not my intention to outshine you* to look humble. In TT, it is translated as *Lumiere, aku tak bermaksud menyaingimu*. Here, the translator replaces the structure of the text in SL that is *anticipatory itstructure*or It-P-SC. Nevertheless, in the translated version it becomes S-P-Predicator. In other words, the grammatical category from ST into TT is changed.

(58) ST :Chef Bouche's cakewas destroyed by saboteurs! (147/BB/CE/TP)
TT :*Kue koki Bounche hancur karena ada yg menyabotase.*

The second utterance is also found in *Beauty and the Beast: Belle's magical world (1998)*. It shows the use of transposition technique by the translator to render contextual expressions in (58). The original text is stated in a passive form as in *was destroyed by saboteurs!* On the other hand, in TT the translation becomes an active form as in *hancur karena ada yg menyabotase*.

From the discussions above, it can be concluded that transposition is used to change sentence structure and the grammatical structure. On top of that, transposition translation technique is employed to translate verbal irony as in (57) and contextual expressions as in (58).

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9. Established Equivalent

Established equivalent is the ninth translation technique is used by the translator. There are only 2 established equivalentsthat are found from the analysis. The findings are exemplified as follows.

(59) ST :Your father is the king! (036/LM/CE/EE)
TT :*Ayahmu adalah sang raja.*

In terms of figurative language, it belongs to contextual expressions. The translator translates *the king* in *Your father is the king!*into*sang raja*. According to Kamus Besar Bahasa Indonesia (KBBI)online, the word *sang* means *kata yang dipakai di depan nama orang, binatang, atau benda yang dianggap hidup atau dimuliakan*. Therefore, sang is selected by the translator since it matches very well with the king position that is considered noble.

(60) ST :Yeah, thanks a lot. (243/MU/VI/EE)
TT :*Ya terima kasih banyak*.

The next utterance that is translated by means of established equivalent is shown in (60). It belongs to verbal irony. In translating the figurative language, the translator employs the expression that is common and according to the language use in TT. In the original version, the utterance is not formal but when translated into TT, it becomes formal as in *terima kasih banyak.*

Based on the examples above, established equivalent is done by translating the text in SL into TT through 2 ways. The first is the translation that adheres to dictionary terminology as in (59) and the second way is to translate ST into appropriate language use in TT as in (60). Established equivalent translation technique is used to translate contextual expressions and verbal irony.

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10. Borrowing

The next frequent used translation technique is borrowing. There are 2 borrowings found from the analysis. The findings, furthermore, reveal that all of them are categorized as naturalized borrowing. The data are presented as in the following.

(61) ST : This really is...fantastic(048/LM/HY/BO)
TT : *Ini sangat...fantastis*.

The utterance in (61) is is classified as hyperbole figurative language. To translate it, the translator employs naturalized borrowing translation technique. It can be seen from the word *fantastic*in ST that is translated into *fantastis*in TT. As a mtter of fact the term *fantastis* is the naturalization of the word *fantastic*.

(62) ST : Typical, the left hand has no idea. (146/BB/VI/BO)
TT : *Tipikal tangan kiri tak tahu apa yang dilakukan tangan kanan*.

The second utterance is delivered by one of the characters in the film and is categorized verbal irony. The word *typical* in *typical, the left hand has no idea* is translated as *tipikal* in TT.Accordingly, the translator naturalizes it so that it matches the spelling rules. Yet even though the term in ST does also exist in TT, it is quite uncommon to say that in daily conversation.

The discussion above show that the translator employs naturalized borrowing to translate figurative language utterances. Instead of explaining the terms in ST, he/she chooses to naturalize them into similar words in TT. Moreover, borrowing translation technique is found in hyperbole and verbal irony translations.

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11. Generalization

Generalization is the eleventh frequent used of translation technique. The findings show that there are 2 generalization techniques from the films. The data are elaborated as in the following.

(63) ST : How did that little invertebrate get to be chief of staff? (020/LM/CE/GN)
TT : *Kenapa mahluk kecil itu jadi ketua pegawai?*

In terms of figurative language it is a part of contextual expressions. It is uttered by Marina to insult her rival, Sebastian. The translator renders *that little invertebrate* in *how did that little invertebrate get to be chief of staff?*Into*mahluk kecil*. The term *invertebrate* itself is considered as one category of animal bone structures. The translator, however, does not define it as biological term but generalizes it merely into *mahluk*.

(64) ST : Well, wouldn't be herejust for the halibut. (046/LM/CE/GN)
TT : *Pasti tak disini hanya untuk ikan sebelah.*

The other datum is taken from the same film and is categorized as contextual expressions. To translate the figurative language, translator employs generalization. The term *the halibut* in *well, wouldn't be herejust for the halibut* is a classification of fish family. The translator, nevertheless, generalizes it merely into *ikan*.

From the discussions above, the translation prefers generalizing some terms from ST rather than translating them literally. As seen from all the examples, the terms are not common to use in daily conversation. They rather belong to scientific terminology. Therefore, the translator attempts to make them sound more familiar to the target reader so that they can easily understand the text. Generalization is found in contextual expression translations.

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12. Particularization

Particularization is the least translation technique that is used to translate figurative languages in the four films. There is only 1 particularization found from the analysis. The datum is provided as in the following.

(65) ST : Search every inch of Atlanta!(066/LM/H/PT)
TT :*Geledah tiap sentimeter Atlantica!*

Datum (65) is categorized as hyperbole. It is uttered by King Triton when he attempts to find his daughter. To translate it, the translator uses particularization. The word *inch* is measurement unit that can be converted into other units like yard, cm, mm, and so forth. Here, the translator picks one of the conversions that are*cm* or *sentimeter* in TT.

Particularization is the counter part of generalization in the way that the former is applied to specify or narrow down certain terms while the latter is to broaden or generalize them. Particularization translation technique is found in hyperbole translation as in utterance (65).

C. Translation Quality

The third section elaborates the effect of translation techniques on translation quality in terms of accuracy, acceptability, and readability. This study adheres to translation quality assessments developed by Nababan et al. (2002).Therefore, the following discussion is threefold viz. accuracy, acceptability, and readability that are obtained from three raters.

1. Accuracy

Accuracy deals with how accurate the meaning from ST to TT is translated. It involves three levels of categories namely accurate, less accurate and not

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accurate. They are assessed by means of scores from 1 to 3. The findings are provided in the table below.

Table 4.3Accuracy in Four Disney Fairy-Tale Films

No	Category	Frequency	Percentage
1.	Accurate	5	16.67
2.	Less Accurate	22	73.33
3.	Not accurate	3	10
TOTAL		**30**	**100**

Table 4.3 shows that there are 5 accurate translations or 16.67%. They are found in literal translation and linguistic compression translation techniques. While in less accuracy category, there are 22 translations or 73.33%. They are assessed from adaptation, linguistic compression, literal translation, particularization, and discursive creation translation techniques. Lastly, as for not accurate translations, they are 3 data or 10% and are found in adaptation, linguistic compression, and discursive creation translation techniques. Furthermore, each category is discussed in the following.

a. Accurate Translation

Accurate category is given to word meaning and other micro level unit translations (technical terms, phrase, clause, and sentence). As mentioned before, there are 5 accurate translations found from the analysis. Some examples of them are given as follows.

(66) ST : And we're here together! (047/LM/CE/LT)
TT : *Dan kita disini bersama-sama!*

The example above is found in literal translation technique. All the three raters give the same score regarding the the translation in (66). According to R2, the meaning translation equals to the original text. Each lexical item is translated accurately since the translator employs word per word translation. There is

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omission or adding to ST meaning either. Therefore, all the raters agree to give the highest score to it.

(67) ST : They can't survive out there. (104/BB/CE/LT)
TT : *Mereka takkan bisa bertahan diluar sana.*

The second example is found in linguistic compression translation technique. Similar to the previous example, all the raters also give it the highest score. In ST it is considered as contextual expressions marked with the words *out there*. Every term is translated precisely and there is no change of meaning as well. Therefore, *mereka takkan bisa bertahan diluar sana* translation is considered accurate.

From all the examples provided above the texts in SL are translated accurately. The translator does not attempt to change or modify the terms at all. As a matter of fact, they are translated by means of literal translation. That is to say, since the utterance is translated word by word, there is not much chance of meaning distortion.

b. Less Accurate Translation

The second category is applied to translation that has meaning distortion, or the meaning in changed in a way that it affects the entire meaning construction. There are 22 less accurate translations found from the analysis. The examples are provided below.

(68) ST : If I must marry, could I not wed, say, a good, honest country girl? (184/CD/IR/LC)
TT : *Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?*
(69) ST : Search every inch of Atlanta! (066/LM/HY/PT)
TT : *Geledah tiap sentimeter Atlantica!*

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The example in (68) is found in linguistic compression translation technique. This time, the three raters do not give the same score to the translation. Two of them give 2 and the other one gives 3. It is considered less accurate because there is meaning distortion where *could I not wed* is changed into *bolehkah aku memilih?* The translator changes *wed* into memilih which does not have the same meaning. However, the meaning shift in TT does not completely affect the whole meaning construction.

The example in (69) is found in particularization translation technique. Similar to the first example, the two raters give 2 as its score and the rest give 3. It is considered as less accurate since the term *inch* is not supposed to be translated as *sentimeter* even though *inch* equals to *cm*. It is better to translate it as in original text.

(70) ST : But she was the ruler of her own kingdom. (160/CD/MT/DC)
TT : *Tapi dia penguasa di kerajaan kecilnya.*
(71) ST : In the prime of her life. (166/CD/ID/LA)
TT : *Di usianya yang masih cukup muda.*

The third example is found in discursive creation translation technique. It has been discussed in the previous section that the translator creates unpredictable equivalent in *her own kingdom*. In TT it becomes *kerajaan kecilnya* instead of *kerajaannya sendiri*, if translated literally. Likewise, the raters also consider that it is less accurate.

The last example under the category is found in linguistic amplification translation technique. Actually, the translator manages to transmit the meaning from ST into TT since the target audience may not understand the idiom in the prime of her life. However, two raters assume that it is still less accurate due to the word *cukup* in TT that is not necessary in the translation.

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Even though all the translations are transferred precisely in general, some terms are still misinterpreted. The translator provides another term in TT that is slightly different from the meaning in ST. Besides, there is also unnecessary addition in terms of lexical item. However, the other terms are still translated accurately and thereby they are categorized as less accurate translation.

c. Not accurate Translation

The last category is given to the translation that is not transferred accurately or omitted. There are only 3 data showing not accurate translation. The following are the data translation.

(72) ST : I'm the belle of the ball. (026/LM/MT/AD)
TT : *Aku adalah orang terpenting.*

The datum above is observed from adaptation translation technique. According to the three raters, it does not represent accurate translation. The meaning of *I'm the belle of the ball* itself refers to the prettiest woman in the social gathering. In translating it, however, the translator prefers to use *terpenting*rather than *tercantik* or *the most beautiful* or *the prettiest* in English.

(73) ST : Do they keep animals inside? (168/CD/CE/LC)
TT : *Ada hewan di dalam?*

The next datum is found in linguistic compression translation technique. Instead of translation ST literally, the translator reduces some lexical items and hethereby it becomes shorter in TT. Besides, the raters consider that the translator changes the meaning in *keep animals* into *ada hewan*. The former refers to take care of the animal but the latter is merely the presence of the animal. Thus, it makes the translation is not accurate.

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(74) ST : Please look kindly on these cultured pearls. (234/MU/MT/DC)
TT : *Tolong jaga mutiara-mutiara ini.*

The last datum for not accurate translation is observed from discursive creation. It is considered as inaccurate translation for the meaning is changed. It is hown from the translation of *look kindlyon* into *jaga*. As discussed on the previous section that *look kindly on* does not have the same meaning as *look after*. Likewise, the raters also assume that it should not be translated as *jaga*but *bantu* , *bela,* or *dukung*.

All the examples above show that meaning distortion exist in TT translation. In example (72), the translator changes the meaning of the idiom. Meanwhile, in example (73) there is meaning deletion. Besides, in the third example (74), the meaning is also altered. Accordingly, the raters decide to put them into inaccurate translation category.

2. Acceptability

Acceptability refers to howtranslation follows the rules, norms, or culture of TT language both at micro level and macro level. Alike accuracy, this category also falls into three parts: acceptable; less acceptable; and not acceptable. The distribution of each part is illustrated in the table below.

Table 4.4Acceptability in Four Disney Fairy-Tale Films

No	Category	Frequency	Percentage
1.	Acceptable	8	26.67
2.	Less Acceptable	22	73.33
3.	Not acceptable	0	0
TOTAL		**30**	**100**

From table 4.4 it is shown there are 8 acceptable translations or 26.67%. They are discovered from adaptation, literal translation and linguistic compression

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translation techniques. While in less acceptable category, there are 22 translations or 73.33%. They are assessed from adaptation, linguistic compression, literal translation, particularization, compensation and discursive creation translation techniques. Lastly, there are no inaccurate translationsfound from the analysis.The further discussion of each category is provided below.

a. Acceptable Translation

Acceptable category is applied to translation that is natural, common for the target audience and follows language norms and rules of TT. There 8 acceptable translations found from the analysis. The following are the examples of the data.

(75) ST :And we're here together! (047/LM/CE/LT)
TT :*Dan kita disini bersama-sama!*

The example above is found in literal translation technique. All the raters give the highest score (3) for it since it is naturally translated into TT. Besides, it compatible with TT language rules and does not contain anything that violates TT language norms as well. Moreover, the terms are also familiar to the target audience.

(76) ST :It must have been very difficult for you.(173/CD/CE/LC)
TT :*Ini pasti sulit bagimu.*

The next example is discovered from linguistic compression technique. Even though the translator does not translate *very* in TT, all the raters still consider it is acceptable. *Ini pasti sulit bagimu* is naturally translated into TL and is common utterance in TL culture. Needless to say, it does not violate TT language norms and rules.

All the examples above adhere to the language norms and rules of TL. The translator successfully renders them so that it does not violate TL's language

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norms and rules. Moreover, they are translated naturally and can be found in TT language use. Needless to say, the translations in TT are familiar to the target audience as well.

b. Less Acceptable Translation

The second category is applied if the theres is minor mistake in translation the technical terms or grammatical matter. The same as less accuracy translation, it is also the most translation quality found from the analysis. There are 22 acceptable translations and their examples are discussed as follows.

(77) ST :I thought the circushad come to town. (139/BB/VI/LC)
TT :*Aku pikir ada sirkus yg datang.*
(78) ST : Did they send me daughters when I asked for sons? (264/MU/VI/LT)
TT : *Apa mereka mengirimkan anak perempuanpadaku waktu aku minta anak lelaki?*

The example in (77) is observed from linguistic compression technique. According to the ratters the translation is less acceptable for the translator leaves out some terms from ST. As seen in ST, the translator does not translate *to town* in *I thought the circushad come to town*. Nevertheless, it does not really affect message and content of the utterance.

The next example in (78) is also found in linguistic compression translation technique. Alike the previous problem, here there are some terms that are not translated properly by the translator. The word daughters and sons have the same plural meaning. The former refers to more than one daughter and the latter is more than one son. However, in translated version the translator does not transmit it as its actual meaning. Therefore, *daughters*become *anak perempuan* and *sons* become *anak laki-laki*.

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(79) ST : Keep my father standing tall. (232/MU/ID/AD)
TT : *Buat ayahku tetap bangga.*
(80) ST : Scarier than undertaker, we are going to meet our matchmaker. (233/MU/MT/CO)
TT :*Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.*

The third example is observed from adaptation translation technique. According to the ratters, it has been translated naturally and is familiar to the target audience. Yet, there is minor mistake in the term translation. The word *keep* in *keep my father standing tall* is translated into *buat*. Keep literally means *jaga* but the translator probably translates it into buat so that it can match the rest of translation.

The last example is found in compensation translation technique.The translation of ST utterance is naturally translated but there is a ST term that cannot be fully depicted in TT culture. The term *undertaker* in ST does not have the same concept as *tukang kubur* in TT. However, since there is no TT equivalent for it, the translator chooses to use another common term to represent *undertaker*.

Most of the translations are naturally translated in TT yet there are some minor mistakes in term translation or grammatical error. Some terms are not translated into TT. Besides, there are terms in ST that cannot be illustrated in TT thereby the translator attempts to make up another term that can be understood in TL. As a result, they are slightly different from the original meaning.

3. Readability

Readability evaluates if the text in TL can be fathomed by the target reader in terms of its word, technical term, phrase, clause, and sentence. There are three

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categories under the discussion namely readable, less readable, and not readable. The findings of readability quality assessment are provided as in the following.

Table 4.5Readability in Four Disney Fairy-Tale Films

No	Category	Frequency	Percentage
1.	Readable	15	50
2.	Less readable	15	50
3.	Not readable	0	0
TOTAL		**30**	**100**

Table 4.5 reveals that there are 50 readable translations or 50%. They are discovered from adaptation, literal translation, discursive creation and linguistic compression translation techniques. Next in less acceptable category, there are also 15 data or 50%. They are discovered from adaptation, linguistic compression, literal translation, particularization, and compensation translation techniques. Moreover, the finding shows that there is no unreadable translationquality categoryfound.

a. Readable Translation

Readable category is applied when the text in TL can be understood effortlessly by the target audience. There are 15 readable translations found from the analysis. Some examples are discussed in the following.

(81) ST :Maybe I'm just too sensitive?(019/LM/CE/LC)
TT :*Mungkin Aku terlalu sensitive?*
(82) ST : Not that I want a promotion. (009/LM/VI/LT)
TT : *Bukan berarti aku ingin naik pangkat.*

The example above is observed from linguistic compression technique. All the respondents give 3 as the highest score for this category. All of them have no difficulty in understanding the translation text. Besides, they do not need to read more than once to be able to grasp the utterance even though the translator does not translate *just* in TT.

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Next in (82) the assessment is given to literal translation technique. Each word can easily be understood by all the respondents. It is shown from the mean score of them are 3. The utterance in ST does not contain difficult terms so that the translator can translate it with common language use in TT. As a result, the target audience can grasp the meaning.

(83) ST :And lend a helping hand to your fellow music lovers? (037/LM/ID/AD)
TT : *Dan bantu sesama pencinta musik?*
(84) ST : But she was the ruler of her own kingdom. (160/CD/MT/DC)
TT : *Tapi dia penguasa di kerajaan kecilnya*.

The third example is found in adaptation translation technique. Similar to the two preceeding examples, this also gets the highest score from all the respondents. One may not find *lend a helping hand* idiom in TT culture. However, the translator manages to convey the message and translates it into*bantu*. Consequently, the target audience know what *lend a helping hand* is.

Another readability category is shown in discursive translation technique. Despite the unpredictable equivalent translation of *herown kingdom* into *kerajaan kecilnya*, all the respondents can still fathom the message. They do not find it as something that really matters so that they consider it as readable translation.

According to the three respondents all the examples above are considered as readable translation. Even though some of them belong to less accuracy and less acceptable translations, the target audience can still easily understood them. They have no difficulty in grasp the micro level translation and do not need to read them more than once. Here, the translator manages to transfer the message from ST into TT.

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b. Less Readable Translation

Less redability is given to the translation that can be grasped by the target audience but after reading it more than one times. Findings show that there are 15 less readable translations from the analysis. The amounts of data are the same as readable translation technique. Some examples, thus, are provided as follows.

(85) ST :Search every inch of Atlanta! (066/LM/HY/PT)
TT :*Geledah tiap sentimeter Atlantica*
(86) TT : Scarier than undertaker, we are going to meet our matchmaker. (233/MU/MT/CO)
TT : *Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.*

The example in (85) is found in particularization translation technique. The three respondents give different score for the text. One of them even gives the lowest score that is 1. However, the total mean shows that the text in TL belongs to less readable translation. In general the translation text in TL can be understood by the target audience but they need to read it more than once.

The next example is found in compensation translation technique. The same as previous example, all the raters give a variety of scores to the text. Besides, one of them gives 1 as the difficulty in understanding the translation. Since the expression in ST cannot be depicted in TL culture, the translator picks to compensate some terms like *mak comblang* for *matchmaker* and *tukang kubur* for *undertaker*. As a result it is slightly difficult to grasp the TT translation.

(87) ST :Who spit in her bean curd? (236/MU/ID/DC)
TT : *Kenapa dia begitu menyebalkan?*
(89) ST : In the prime of her life. (166/CD/ID/LA)
TT : *Di usianya yang masih cukup muda.*

The example above is discovered in discursive creation translation technique. All the respondents are able to understand the message of the idiom in

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ST but one of them still needs to read over it. The utterance cannot be found in TL culture. As a result it is not easy to fathom the message even though it has been translated into TL.

The last exampleis observed from linguistic amplification translation technique. The utterance in ST is a part of idioms and is not found in TL culture. Therefore, the translator actually manages to convey the message in idiom in ST utterance into the target audience. The findings yet still display that it is less readable since one of the respondents finds it is somewhat difficult to understand only by reading it one time.

Generally speaking all the utterances provided in the discussion above can be understood by the target audience. However, they need to read them multiple times to fathom them completely. Even though the translator has put some efforts to translate the unusual saying or terms from ST, some of them are slightly hard to be understood.

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CHAPTER V

CONCLUSIONAND SUGGESTION

This chapter is twofold: conclusion and suggestion of the study. The former involves the summary of the findings in this study. Meanwhile, the latter is composed of some suggestions and recommendation for future researchers who have similar interest to this present study.

A. Conclusion

First of all, this study sums up the answer to the first problem formulation. On referring to Colston's figurative language classifications (2015), the findings show that there are six figurative languages used in four Disney fairy-tale films namely contextual expressions, idioms, metaphor, verbal irony, hyperbole and indirect requests. The first is contextual expressions that appears 137 times or 48.07%. The second figurative language is idiom that has the total data of 47 or 16.49%. The next figurative language is metaphor that has 32 data or 11.22%. It is then followed by verbal irony that comprises 27 data or 9.47%. The fifth figurative found from the analysis is hyperbole. Similar to verbal irony, it also has 27 data or 9.47%. The last figurative language found from the analysis is indirect requests. There are 15 out of 285 data or 5.26%.

The findings show that the most frequent figurative language found in the translation of film subtitles is contextual expression. It encompasses indexical demonstrative expression, hidden indexical expression namely evironmental report, and automatic indexical. While the second frequent figurative language is idiom. It expresses experience and event, cannot be interpreted separatedly yet in the whole construction, represents different meaning in different culture, and

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cannot be used interchangeably. The third most used figurative language is metaphor. There are two kinds of metaphor: the metaphor that clearly mentions its topic and vehichle; and the metaphor that has hidden topic. The next frequent figurative language is verbal irony. It is used to indirectly convey speaker's disapproval or unpleasant feeling toward the hearer. The fifth most used figurative language is hyperbole. It is often applied to magnify a variety of speakers' feelings. However, even though all the hyperboles in the examples above sound extreme and too much, the speaker does not literally intend to do what they say. Eventually, the least frequent used of figurative language is indirect request. It is commonly used to show speaker's consideration towards the hearer capability in granting the request.

Contextual expression is found mostly in the film on account of two things. Firstly, most of the utterances are context-sensitive meaning they rely completely on the context. Secondly, many utterances are influenced by either speaker intention or non-intentional categories including time and place. With regard to the former, the findings disclose that speaker intention involves the intention to explain things, show time, and express a variety of important events. On the other hand, the latter comprises any utterances that refer to current time and place.

Furthermore, in relation to the second problem formulation, the findings reveal that there are 12 translation techniques used to translate figurative language expressions in four Disney fairy-tale films. They are linguistic compression, literal translation, adaptation, modulation, linguistic amplification, discursive creation, compensation, transposition, established equivalent, borrowing, generalization and particularization. There are 108 linguistic compressions or 37.89% found

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from the analysis. The next translation technique is literal translation that has 79 data or 27.72%. Moving on, the third translation technique is adaptation with the data of 46 or 16.14%. The fourth technique is modulation that has 14 data or 4.91%. The next translation technique is linguistic amplication that has 13 total data found from the analysis or 4.56%. The sixth translation technique is discursive creation with the data of 13 or 4.56%.Another translation technique found from the analysis is compensation which has 3 data or 1.10%. Moreover, it is followed by transposition, established equivalent, borrowing and generalization. All of them have the same amounts of data that is 2 or 0.70%. The last translation technique used by the translator is particularization that only has 1 datum or 0.35%.

The findings reveal that linguistic compression is mostly employed by the translator. It is found in linguistic compression, verbal irony, and metaphor translations. The second most used translation technique literal translation. It occurs in contextual expression and idiom translations. Next frequent technique is adaptation and is found inidiom, metaphor, and hyperbole translations. Meanwhile, the fourth translation technique is modulation. It is used to translate contextual expression figurative language.Next frequent used technique is linguistic amplification. It is found in contextual expression and idiom translations. Moving on to the sixth translation technique is discursive creation. The use of discursive creation appears in contextual expression and metaphor translations. The seventh most used translation technique is compensation is used to translate contextual expression and idiom. The next translation techniques are transposition, established equivalent, borrowing and generalization. Transposition

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is applied in verbal irony and contextual expression translation. The use of established equivalent occurs in verbal irony and contextual expression translations. As for borrowing, it is used to translate hyperbole and verbal irony. While, generalization techniques are found in contextual expression translation. The least frequent used of translation technique is particularization and is applied in hyperbole translation.

The frequent use of linguistic compression in Disney fairy-tale film translation is due to three major factors. To begin with, some terms and words do not seem neccessarily to be translated. Besides, even though they are left untranslated they will not affect the whole meaning construction. The next factor is that the translator attempts to make the figurative language more understandable for the target audience. The last factor is translator's effort to preserve as natural as possible translation.

Next, as for the third problem formulation, this study employs three parameters: accuracy, acceptability, and readability developed by Nababan, et al. (2012). This study also involves three raters and three respondents to fill out 30 selected utterances. The former participates in assessing accuracy and acceptability categories while the latter evaluates readability aspect. In terms of accuracy, there are 5 data showing accurate translations or 16.67%. Next, the findings show that there are 22 less accurate translations or 73.33%. Meanwhile, there are 3 inaccurate translations found from the analysis. Likewise, there are three categories in acceptability aspect namely acceptable, less acceptable, and not acceptable. The first category which is acceptable translation has 8 data or 26.67%. The second category has 22 data or 73.33%. However, based on the rater

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evaluations, there is no unacceptable translation. Then in readability aspect, there are 15 data consisting of readable translations or 50%. After that, there are also 15 less readable translation or 50%. The same as acceptability, there is not unreadable translations found from the analysis.

Based on the findings, less accurate translation has the highest frequency and percentage. It is found in adaptation, linguistic compression, literal translation, particularization, and discursive creation translation techniques. The second category under accuracy is accurate translation and is discovered from the use of literal translation and linguistic compression translation techniques. Next the least category is inaccurate translation that is assessed from adaptation, linguistic compression, and discursive creation translation techniques. Moreover, in terms of acceptability, it is discovered that less acceptable translation has the highest frequency and percentage. It is observed from adaptation, linguistic compression, literal translation, particularization, compensation and discursive creation translation techniques. After that, the second category is acceptable translation. It is found in adaptation, literal translation and linguistic compression translation techniques. Based on all the rater evaluations yet there is no unacceptable translation. Then under readability category, both readable and less readable translations have the same total data. The former is is evaluated from from adaptation, literal translation, discursive creation and linguistic compression translation techniques. The latter is found in adaptation, linguistic compression, literal translation, particularization, and compensation translation techniques.

With respect to less accurate translation quality, most of the words, technical terms, phrases, as well as clauses in figurative language translations are

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translated accurately yet meaning changes are still found. Meanwhile, in terms of less acceptable quality, most of the figurative translations are natural but there is still minor mistake in translating the technical terms and grammars. As for less readable translation quality, it is found that the translations can be understood generally yet some of them need to be read more than once. Accordingly, the quality of translation in the four Disney fairy-tale films can be considered as a good translation. Since it is not possible to achieve perfect translation, the mistakes and errors found in the translating process are still tolerable. As a matter of fact, the target audience have no difficulty in understanding the figurative language utterances. Nevertheless, it is important for the translator to always be aware that translating figurative expression is not the same as translating general expression for it is closely related to cultural aspect of particular social community. Moreover, every place has different way of expressing figurative language that makes it crucial for translator to have a better knowledge on non-literal meaning translation.

B. Suggestions

This study primarily discusses about figurative language translation in Disney fairy-tale films. Inasmuch as that, the theory of figurative languages from Colston is used. Colston's theory discusses six figurative languages, one of which is contextual expression.Moreover, since the study shows that it is the most used figurative language, it can be inferred that contextual expression is essential and deserve to be studied more seriously. Unfortunately, the analysis on contextual expression translation has not got sufficient attention from the previous studies.

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Thus, the future research can stress more on the analysis of contextual expression in relation to AVT translation.

Secondly, with respect to translation technique, the future reseacher can conduct thestudy on translation quality by differenttheories with either the same or distinct data. Unlike the present study that employs Molina and Albir's translation techniques (2002), the future reseach can find out other classifications of translation techniques so that the investigation on translation techniques can be more expanded. The future research can also unravel the distinction of overlapping terms like translation technique, translation method, and translation procedure. The findings can reveal how they differ from each other. The findings can also provide a better solution in regards to their terminology.

Lastly, this study attempts to find out how the translation techniques employed by the translator affect their quality in terms of accuracy, acceptability, and readability. The further research can emphasize on different target audience with due regard to children. Conventionally, folklore genre particularly fairy-tale is enjoyed by children. The film company may as well be aware of this fact. Therefore, the translator has to be more careful in translating the text from the original source into TT. The research may need to include children psychology theory as well. The raters and the respondents are also different from this study since the target audience are not people from all ages.

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APPENDIX 1

No	Time	No. data	Source Text	Target Text	Figurative Language	Technique
1.	00:01:17	001/LM/CE/M	You're very kind.	Terima kasih.	CE	DC
2a.	00:01:32	002a/LM/ID/A	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil,dan hati yang terbuka	ID	AD
2b.	00:01:39	002b/LM/ID/LT	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil,dan hati yang terbuka.	ID	LT
3.	00:03:21	003/LM/CE/LC	It was a magical time.	Itu saat terindah	CE	LC
4.	00:06:35	004/LM/CE/LT	But it's still dark out.	Tapi di luar masih gelap.	CE	LT
5.	00:06:31	005/LM/ID/AD	Rise and shine.	Bangun.	ID	AD
6.	00:06:45	006/LM/ID/LA	But I need my beauty sleep.	Tapi aku butuh tidur agar cantik.	ID	LA
7.	00:06:51	007/LM/CE/LT	I think you're lovely.	Aku pikir kau cantik.	CE	LT
8.	00:07:38	008/LM/ID/EE	Give him a break.	Biarkan saja.	ID	AD
9.	00:07:55	009/LM/VI/LT	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	VI	LT
10.	00:07:56	010/LM/VI/LC	No, no, no, I love this job.	Tidak aku suka pekerjaan ini.	VI	LC
11.	00:07:56	011/LM/VI/MO	Looking after you is what I live for.	Aku hidup untuk menjaga kalian.	VI	MO
12.	00:09:01	012/LM/CE/LT	You're late.	Kau terlambat.	CE	LT
13.	00:09:13	013/LM/CE/LC	Well, I presume you've all been attending to your royal duties this week.	Jadi Aku anggap kalian lakukan kewajiban kalian minggu ini.	CE	LC

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14.	00:09:23	014/LM/IR/LC	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	IR	LC
15.	00:09:37	015/LM/IR/LC	I was thinking we could just skip the morning walk.	Kita bisa batalkan jalan pagi	IR	LC
16.	00:10:43	016/LM/IR/LC	Your Majesty, I was thinking about making some changes in the palace staff. Huh?	Yang mulia, aku ingin buat perubahan ttg pegawai istana.	IR	LC
17.	00:12:30	017/LM/CE/LT	You're late.	Kau terlambat.	CE	LT
18.	00:12:30	018/LM/CE/LC	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif?	CE	LC
19.	00:13:07	019/LM/CE/GN	How did that little invertebrate get to be chief of staff?	Kenapa mahluk kecil itu jadi ketua pegawai?	CE	GN
20.	00:13:12	020/LM/CE/MO	I want that job.	Aku ingin posisi itu.	CE	MO
21.	00:13:12	021/LM/CE/MO	I deserve that job!	Aku berhak posisi itu!	CE	MO
22.	00:13:16	022/LM/HY/LC	And the girls are miserable.	Dan putri-putri yang menyebalkan.	HY	LC
23.	00:13:38	023/LM/ID/AD	To stage a little coup,a straw to break the camel's back.	Rencanakan sesuatu untuk jatuhkan dia.	ID	AD
24.	00:14:14	024/LM/ID/AD	A straw to break Sebastian's back.	Jatuhkan Sebastian.	ID	AD
25	00:14:41	025/LM/MT/AD	I'm the belle of the ball.	Aku adalah orang terpenting.	MT	AD
26.	00:15:08	026/LM/ID/AD	A straw to break the camel's back.	Jatuhkan dia.	ID	AD
27.	00:16:43	027/LM/CE/LT	Hey, get back here!	Hei, kembali kesini!	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

28.	00:18:21	028/LM/CE/LC	and my friend here was helping me.	Dan temanku ini membantu aku	CE	LC
29.	00:19:10	029/LM/CE/LC	My brush works better.	Sikatku lebih bagus.	CE	LC
30.	00:20:51	030/LM/IR/LT	Maybe I could have her pillow.	Mungkin aku bisa pakai bantalnya.	IR	LT
31.	00:20:53	031/LM/VI/LC	Oh! Ha, ha, very funny.	Oh lucu sekali	VI	LC
32.	00:23:48	032/LM/CE/LA	Hey! But I got the kelp yesterday.	Hei !aku sudah beri rumput laut kemarin.	CE	LA
33.	00:23:52	033/LM/CE/LT	It's not fair.	Itu tidak adil.	CE	LT
34.	00:25:10	034/LM/MT/LT	She’s a hurricane in all kinds of weather.	Dia angin topan dalam segala cuaca.	MT	LC
35.	00:28:50	035/LM/CE/EE	Your father is the king!	Ayahmu adalah sang raja.	CE	EE
36.	00:28:57	036/LM/ID/AD	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	ID	AD
37.	00:29:33	037/LM/CE/LC	She's rebellious, insubordinate, headstrong.	Dia pemberontak, pembangkang, keras kepala.	CE	LC
38.	00:29:53	038/LM/MT/AD	They’re all a handful.	Mereka susah diatur.	MT	AD
39.	00:31:04	039/LM/CE/LT	We woke up at midnight.	Kami bangun tengah malam.	CE	LT
40.	00:31:12	040/LM/HY/DC	If it's a boy, I'm gonna die.	Bila karena pacar, aku bisa mati.	HY	DC
41.	00:31:47	041/LM/ID/AD	Simmer down there, sister.	Tenang dulu, kakak.	ID	AD
42.	00:31:58	042/LM/CE/LT	He's never here.	Dia tak pernah kesini	CE	LT
43.	00:33:01	043/LM/CE/LC	We'll go tonight.	Kita pergi malam ini.	CE	LC
44.	00:33:44	044/LM/CE/MO	You gonna rock the house tonight?	Kau akan menyanyi malam ini?	CE	MO
45.	00:33:47	045/LM/CE/GN	Well, wouldn't be here just for the halibut.	Pasti tak disini hanya untuk ikan sebelah.	CE	GN
46.	00:34:09	046/LM/CE/LT	And we're here together!	Dan kita disini bersama-sama!	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

47.	00:34:18	047/LM/HY/BO	This really is...fantastic	Ini sangat...fantastis.	HY	BO
48.	0035:03	048/LM/CE/LC	This is the most exciting thing that's ever happened to me!	Ini hal paling hebat yang pernah terjadi!	CE	LC
49.	00:35:12	049/LM/IR/LC	Would you like to dance?	Kau mau dansa?	IR	LC
50.	00:35:24	050/LM/IR/LC	Would ya like to dance?	Ayo dansa	IR	LC
51.	00:38:50	051/LM/CE/LC	Marina, you will take over Sebastian's duties immediately.	Marina ambil alih tugas sebastian seceoatnya	CE	LC
52.	00:39:37	052/LM/VI/LC	Why don't you just lock us in jail?	Kenapa tak penjarakan saja kami?	VI	LC
53.	00:41:14	053/LM/CE/LC	But... we were finally happy.	Tapi kita akhirnya bahagia.	CE	LC
54.	00:41:40	054/LM/CE/LC	Benjamin, tear out those puny windows.	Benjamin buang jendela kecil itu	CE	LC
55.	00:41:42	055/LM/CE/LC	Rip down those narrow walls.	Bongkar dinding sempit itu.	CE	LC
56.	00:41:55	056/LM/ID/M	The sweet taste of power.	Indahnya kekuasaan.	ID	MO
57.	00:42:36	057/LM/CE/LT	She does seem happier.	Dia terlihat lebih bahagia.	CE	LT
58.	00:46:26	058/LM/CE/LC	You think that small, weak,innocent, helpless little girl can do anything by herself?	Kalian pikir gadis kecil, lemah, lugu itu bisa jaga diri sendiri?	CE	LC
59.	00:46:34	059/LM/ID/AD	It will break your father’s heart.	Ayahmu akan sangat sedih.	ID	AD
60.	00:50:38	060/LM/HY/LA	second only to my fabulous day wearand dressy evening separates.	Naluri kedua setelah mode baju dan gaun pesta.	HY	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

61.	00:51:10	061/LM/CE/LC	Not like that last guy.	Tidak seperti yg terakhir itu.	CE	LC
62.	00:51:19	062/LM/CE/LC	Here, I'll start.	Baik, aku mulai.	CE	LC
63.	00:51:25	063/LM/CE/LC	I think I was too hard on them.	Aku terlalu keras padanya.	CE	LC
64.	00:51:31	064/LM/CE/MO	Perhaps I went too far.	Mungkin aku keterlaluan.	CE	MO
65.	00:51:59	065/LM/HY/PT	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica	HY	PT
66.	00:52:43	066/LM/CE/LC	Oh, man. We can't live here!	Kita tak bisa hidup di sini!	CE	LC
67.	00:53:45	067/LM/ID/AD	Look, I haven't worked my tail off.	Aku tidak bekerja keras.	ID	AD
68.	00:53:59	068/LM/CE/MO	I'm perfectly calm!	Aku tak marah!	CE	MO
69.	00:54:47	069/LM/HY/LC	That's brilliant, Benjamin, brilliant!	Ini hebat, Benjamin, hebat!	HY	LC
70.	00:58:57	070/LM//HY/AD	To the armpit of nowhere, man.	Kedaerah yang tidak dikenal.	HY	AD
71.	00:58:59	071/LM/CE/LC	In the hope that Red might find the music box.	Dengan harapan si merah temukan kotak musik.	CE	LC
72.	00:59:06	072/LM/CE/LT	To return the music box to the king...	Kembalikan kotak musik ke sang raja...	CE	LT
73.	01:00:29	073/LM/CE/LC	I don't remember this much kelp when we came through here last night.	Aku tak ingat rumput laut sebanyak ini kemarin malam	CE	LC
74.	01:02:07	074/LM/ID/CP	I've tasted power, Sebastian.	Aku yang berkuasa, Sebastian	ID	CP
75.	01:07:02	075/LM/ID/AD	Rise and shine.	Bangunlah	ID	AD
76.	01:07:05	076/LM/CE/MO	It's a beautiful day.	Hari ini indah	CE	MO
77.	01:08:04	077/LM/ID/AD	And at all times lend a	Dan selalu bantu sesama	ID	AD

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

			helping hand to your fellow music lovers?	pecinta musik?		
78.	01:08:20	078/LM/MT/LT	My love is higher than the sky.	Cintaku lebih tinggi dari langit.	MT	LT
79.	01:08:23	079/LM/MT/LT	Deeper than the ocean.	Lebih dalam dari laut.	MT	LT
80.	01:08:23	080/LM/MT/LT	Warmer than the sun.	Lebih hangat dari matahari.	MT	LT
81.	00:01:49	081/BB/HY/LT	Won't that be marvelous?	Bagus sekali, kan?	HY	LT
82.	00:02:01	082/BB/CE/CP	Because you say so...yes, that's it!	Karena itu perintahmu, itu dia.	CE	CP
83.	00:02:30	083/BB/HY/LC	A meal exquisite in every detail...	Makanan yang disiapkan dengan baik.	HY	LC
84.	00:02:48	084/BB/HY/LC	It will have a most charming effect.	Akan memberikan dampak bagus.	HY	LC
85.	00:02:51	085/BB/CE/LT	I've been reading the most wonderful book.	Aku sedang membaca buku yang bagus sekali.	CE	LT
86.	00:03:38	086/BB/ID/LT	Your presence here this evening...warms my heart.	Kehadiranmu disini malam ini...menghangatkan hatiku.	ID	LT
87.	00:03:47	087/BB/ID/LT	Your presence here...this evening warms my heart.	Kehadiranmu disini...malam ini menghangatkan hatiku.	ID	LT
88.	00:03:59	088/BB/CE/LC	I was just telling Cogsworth about the most wonderful book.	Aku sedang bercerita pada Cogsworth tentang buku yang bagus.	CE	LC
89.	00:04:05	089/BB/CE/LC	A wicked woman who makes her stay inside...	Seorang wanita yang memaksanya tinggal dirumah.	CE	LC
90.	00:04:14	090/BB/CE/LC	But of course! I'm exceptionally intelligent.	Tentu! aku memang amat pandai.	CE	LC
91.	00:04:17	091/BB/VI/LT	Doesn't take a genius to tell you that!	Tak perlu orang jenius untuk liat hal itu!	VI	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

92.	00:04:23	092/BB/CE/MO	That's the cook's job.	Itu tugasnya koki.	CE	MO
93.	00:04:37	093/BB/CE/LA	It's a little warm in here...	Suhu disini agak hangat, itu saja.	CE	LA
94.	00:05:16	094/BB/CE/DC	She casts a spell that solves all the girl's problems.	Ia mengucapkan mantera yg menyelesaikan masalah gadis itu.	CE	DC
95.	00:05:45	095/BB/CE/LC	That's not very congenial.	Itu tidak sopan.	CE	LC
96.	00:06:45	096/BB/CE/LA	Did you see her last night?	Kau lihat sikapnya semalam?	CE	LA
97.	00:06:52	097/BB/VI/TP	Lumiere, it was not my intention to outshine you.	Lumiere, aku tak bermaksud menyaingimu.	VI	TP
98.	00:08:44	098/BB/CE/LT	There's certainly no point in fretting about it here.	Tak ada alasan untuk meributkannya di sini.	CE	LT
99.	00:10:19	099/BB/ID/LC	Now they will forgive and forget.	Mereka akan saling memaafkan dan melupakan masalahnya.	ID	LC
100.	00:12:14	100/BB/CE/LC	I must say, His highness...is most considerate this evening.	Yang mulia amat baik sekali petang ini.	CE	LC
101.	00:12:57	101/BB/CE/LC	Come down here.	Ayo turun.	CE	LC
102.	00:13:17	102/BB/ID/AD	You're in hot water.	Kalian dalam kesulitan besar.	ID	AD
103.	00:14:57	103/BB/CE/LT	We know you're in here.	Kami tau kalian disini.	CE	LT
104.	00:16:04	104/BB/CE/LT	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	CE	LT
105.	00:16:06	105/BB/CE/LC	There's nothing we can do about it now.	Kita tak bisa berbuat apa-apa.	CE	LC
106.	00:17:07	106/BB/CE/LT	I'll ride after them, Bring them back...	Aku akan mengejar mereka, membawa mereka kembali...	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

107.	00:17:37	107/BB/HY/LT	I'd rather freeze to death in a wolf's stomach.	Lebih baik aku mati kedinginan dalam perut serigala.	HY	LT
108	00:18:40	108/BB/CE/LA	And you won't see me around...	Aku tak mau ada di sini jika ia kesini...	CE	LA
109.	00:19:15	109/BB/CE/LT	That was so easy.	Itu mudah sekali.	CE	LT
110.	00:19:17	110/BB/CE/MO	I feel happy now...	Kini aku merasa senang.	CE	MO
111.	00:20:13	111/BB/HY/LT	For nothing could scare us, not even vicious wolves.	Karena kami tak takut pada apapun. Serigala kejam sekalipun.	HY	LT
112.	00:21:00	112/BB/CE/AD	All you had to do was ask.	Kau hanya tinggal meminta.	CE	AD
113.	00:21:33	113/BB/CE/LC	It's quite a lovely evening.	Petang yang indah.	CE	LC
114.	00:21:42	114/BB/IR/LC	Perhaps you two would liketo verture onto the verarda...while the rest of usprepare the horsd'oeuvres?	Mungkin kalian bisa ke beranda sementara kami menyiapkan kudapan?	IR	LC
115.	00:22:00	115/BB/CE/LA	It's warm now.	Kini udara sudah hangat.	CE	LA
116.	00:22:03	116/BB/CE/LT	Soon it will be spring.	Sebentar lagi musim semi.	CE	LT
117.	00:25:09	117/BB/ID/DC	Time is of the essence.	Jangan lama-lama.	ID	DC
118.	00:25:36	118/BB/MT/LT	With Monsieur Lumiere... the light of my life.	Dengan kekasihku, Lumiere, cahaya hidupku.	MT	DC
119.	00:25:46	119/BB/HY/DC	He surely has marvellous plans for our evening.	Ia pasti punya rencana yang menarik.	HY	LC
120.	00:26:37	120/BB/ID/DC	I am. As we say. In hot water!	Mati aku!	ID	AD
121.	00:28:19	121/BB/CE/LA	I'm carrying the master's tea.	Tapi aku sedng membawa teh Tuan.	CE	LA

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

122.	00:29:24	122/BB/MT/LT	Fifi, your lips are redder...than the red of the reddest red rose.	Fifi, bibirmu lebih merah... dari bunga mawar termerah.	MT	LT
123.	00:30:05	123/BB/MT/LC	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.	MT	LC
124	00:33:28	124/BB/CE/LT	And I don't know what to do to get him back.	Dan aku tak tau cara mendapatkanya kembali.	CE	LT
125.	00:41:34	125/BB/HY/LC	On this most perfect of evenings...	Malam yang sempurna ini.	HY	LC
126.	00:42:39	126/BB/HY/LC	This wonderful night with you...	Malam yang indah ini, dengan kau...	HY	LC
127.	00:43:09	127/BB/CE/LC	Lean to the left, my love.	Bersandar ke kiri, sayang.	CE	LC
128.	00:44:52	128/BB/MT/LC	You are heaven-sent. A beautiful angel...	Kau bidadari cantik datang dari surga	MT	LC
129.	00:45:27	129/BB/CE/LC	Do you suppose things will be all right now?	Jadi semua nya sudah beres?	CE	LC
130.	00:45:55	130/BB/HY/LC	The weather has been dreadful.	Cuaca yang buruk.	HY	LC
131.	00:46:16	131/BB/ID/AD	I'm afraid these gray skies have got me feeling blue.	Kurasa langit yang mendung membuatku sedih.	ID	AD
132.	00:46:47	132/BB/HY/LC	Sounds wonderful.	Ide yang bagus!	HY	LC
133.	00:47:38	133/BB/CE/LT	He was up on the castle roof repairing them all last night.	Ia telah naik ke atap istana dan memperbaikiny sepanjang malam.	CE	LT
134.	00:47:41	134/BB/ID/AD	Didn't catch a wink of sleep.	Ia tidak tidur semalaman.	ID	AD
135.	00:47:46	135/BB/HY/LT	I'd rather wake a bear in	Masih lebih baik	HY	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

			hibernation.	membangunkan beruang dari tidur musim dinginnya.		
136.	00:49:22	136/BB/IR/LA	Could you whip up a little something?	Koki bouche dapatkah kau membuatkan kue yg sederhana?	IR	LA
137.	00:51:09	137/BB/I/AD	I myself would be out like a light.	Aku juga pasti akan kelelahan.	ID	AD
138.	00:51:53	138/BB/VI/LC	I thought the circus had come to town.	Aku pikir ada sirkus yg datang.	VI	LC
139.	00:53:37	139/BB/VI/LA	Yes, "welcome to the funeral" that's the statement.	Ya selamat datang ke pemakamam itu yg disampaikan bunga lili.	VI	LA
140.	00:54:02	140/BB/ID/AD	Ah. Mrs. Potts. Up and around, are you?	Ny potts kau sudah bangun?	ID	AD
141.	00:57:00	141/BB/ID/AD	She's up and about now.	Dia pasti sudah bangun sekarang.	ID	AD
142.	00:58:04	142/BB/CE/LC	I'm glad to be able to do something to help around here.	Aku senang bisa berbuat sesuatu.	CE	LC
143.	01:00:08	143/BB/ID/AD	Cross my heart and hope to melt.	Sungguh.	ID	AD
144.	01:02:33	144/BB/ID/AD	Hope springs eternal.	Terus optimis.	ID	AD
145.	01:02:49	145/BB/VI/BO	Typical, the left hand has no idea...	Tipikal tangan kiri tak tahu apa yg dilakukan tangan kanan.	VI	BO
146.	01:03:16	146/BB/CE/TP	Chef Bouche's cake was destroyed by saboteurs!	Kue koki Bounche hancur karena ada yg menyabotase.	CE	TP
147.	01:03:45	147/BB/CE/LT	No cake for mama's party?	Tak ada kue untuk pesta	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

				mama?		
148.	01:09:00	148/BB/CE/MO	The girl will join me for lunch tomorrow.	Belle akan ikut makan siang denganku besok.	CE	MO
149.	01:09:29	149/BB/CE/LT	But I sent the sewing basket up a week ago.	Tapi aku sudah kirimkan alat jahitnya seminggu lalu.	CE	LT
150.	01:10:08	150/BB/CE/LC	Hello? Are you in there?	Belle kau didalam sana?	CE	LC
151.	01:11:42	151/BB/CE/MO	Or is it really hot in here?	Apa di sini memang panas?	CE	MO
152.	01:12:10	152/BB/VI/DC	Where was she raised, in a barn?	Apa dia dilahirkan di istal?	VI	DC
153.	01:13:11	153/BB/CE/DC	Or is it really cold in here?	Apa hanya aku saja yg kedinginan?	CE	DC
154.	01:14:55	154/BB/CE/LC	Now, I suppose you're all wondering...why you're all here today.	Kalian semua bertanya kenapa ada di sini hari ini.	CE	LC
155.	01:22:07	155/BB/CE/LT	Perhaps you'd like to join them?	Mungkin kau mau ikut mereka?	IR	LT
156.	01:28:27	156/BB/ID/AD	How time flies.	Waktu memang berjalan tanpa terasa.	ID	AD
157.	01:28:51	157/BB/ID/AD	Let me give you a hand.	Mari aku bantu.	ID	AD
158.	00:01:14	158/CD/MT/LC	To her mother and father, she was a princess.	Dia seorang putri bagi ayah dan ibunya	MT	LC
159.	00:01:20	159/CD/MT/DC	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	MT	DC
160.	00:01:53	160/CD/CE/MO	And you mustn't eat Mr. Goose's food.	Dan jangan menyantap makanan Tn. Angsa.	CE	LT
161.	00:02:59	161/CD/CE/LC	I think there may be something inside.	Mungkin ada sesuatu di dalamnya.	CE	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

162.	00:04:03	162/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	CE	LT
163.	00:04:36	163/CD/CE/LT	And so it came to Ella's home.	Demikian duka datang di rumah Ella.	CE	LT
164.	00:07:33	164/CD/CE/LC	Thus ends Mr. Pepys for today.	Demikian “Tn. Pepys” untuk hari ini.	CE	LC
165.	00:08:17	165/CD/ID/LA	In the prime of her life.	Di usianya yang masih cukup muda.	ID	LA
166.	00:09:32	166/CD/MT/LC	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	MT	LC
167.	00:09:34	167/CD/CE/LC	Do they keep animals inside?	Ada hewan di dalam?	CE	LC
168.	00:13:23	168/CD/CE/LC	And your mother's here, too.	Ibumu juga disini.	CE	LC
169.	00:15:14	169/CD/VI/LT	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	VI	LT
170.	00:15:55	170/CD/VI/LC	The attic's so nice and airy and you'll be away from all of our fuss and bother.	Lontengnya nyaman dan sejuk dan kau akan jauh dari keributan kami.	VI	LC
171.	00:20:28	171/CD/CE/AD	He took ill on the road.	Dia sakit dalam perjalanan.	CE	AD
172.	00:21:14	172/CD/CE/LC	It must have been very difficult for you.	Ini pasti sulit bagimu.	CE	LC
173.	00:22:10	173/CD/CE/LT	Ella's stepmother dismissed the household.	Ibu tiri ella memecat semua pelayan.	CE	LT
174.	00: 22:33	174/CD/CE/LT	Her stepmother and stepsisters ever misused her.	Ibu dan kakak tirinya selalu memanfaatkannya.	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

175a.	00:23:36	175a/CD/ID/AD	She treated with an open heart, and an open hand.	Dia memperlakukannya dengan senang hati, dan tangan yang terbuka.	ID	AD
175b.	00:23:38	175b/CD/ID/LT	She treated with an open heart,and an open hand.	Dia memperlakukannya dengan senang hati, dan tangan yang terbuka.	ID	LT
176.	00:24:32	176/CD/CE/LT	I thought breakfast was ready.	Kukira sarapanny sudah siap.	CE	LT
177.	00:26:28	177/CD/VI/LC	Wouldn't you prefer to eat when all the work is done, Ella?	Kau lebih suka makan setelah pekerjaanmu selesai Ella?	VI	LC
178.	00: 29:21	178/CD/CE/LT	It's not so very bad.	Ini tidak terlalu buruk.	CE	LT
179.	00:32:18	179/CD/ID/AD	Way of all flesh, boy.	Semua orang akan mati, nak.	ID	AD
180.	00:32:54	180/CD/CE/LT	We shall be late.	Kita akan terlambat.	CE	LT
181.	00:33:02	181/CD/HY/LC	A splendid canvas, Master Phineus.	Kanvas yang bagus, tuan Phineus.	HY	LC
182.	00:33:18	182/CD/HY/LC	(it's) fascinating	Menarik	HY	LC
183.	00:33:19	183/CD/IR/LC	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?	IR	LC
184	00:33:23	184/CD/VI/DC	How many divisions will this "good, honest country girl" provide us?	Berapa wilayah yang akan diberikan oleh "gadis desa yg cantik dan jujur"?	VI	DC
185.	00:33:27	185/CD/CE/LT	How will she make the kingdom stronger?	Bagaimana dia akan membuat kerajaan ini lebih kuat?	CE	LT
186.	00:34:35	186/CD/IR/LC	Could I have a longer brush?	Ambilkan kuas yg lebih panjang.	IR	LC
187.	00:34:54	187/CD/CE/LT	Why do you stay there,	Kenapa kau tetap di sana	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

			when they treat you so?	padahal diperlakukan buruk?		
188.	00:36:16	188/CD/HY/LC	This is the most hugest news.	Ini berita terbesar.	HY	LC
189.	00:36:58	189/CD/CE/LT	You're too ambitious for your own good.	Kau terlalu ambisius untuk kebaikanmu sendiri.	CE	LT
190.	00:38:33	190/CD/CE/LC	Well, if this girl from the forest is as charming as you say.	Jika gadis dari hutan itu memesona seperti katamu.	CE	LC
191.	00: 39:03	191/CD/CE/AD	We must compete for the prince's hand.	Kita harus bersaing untuk menikahi pangeran.	CE	AD
192.	00:39:14	192/CD/CE/DC	Nor I of pushing you from a moving carriage on the way there.	Aku juga takkan mendorongmu ke kereta kuda di perjalanan.	CE	DC
193.	00:39:23	193/CD/ID/LC	Blood is so much thicker than water.	Darah lebih kental dari air.	ID	LC
194.	00:39:46	194/CD/MT/LT	Have you, moon-face?	Sudah pernah, muka bulan?	MT	LT
195.	00:39:55	195/CD/CE/LT	All men are fools.	Semua lelaki bodoh.	MT	LT
196.	00:40:21	196/CD/MT/LT	Ella actually felt pity for these two schemers.	Ella merasa kasihan dengan dua penipu ini.	MT	LT
197.	00:45:24	197/CD/CE/LT	Let me slip into something more comfortable.	Biar kuganti pakaian yang lebih nyaman.	CE	LT
198.	00:49:32	198/CD/CE/DC	I can't go in this dress.	Aku tak bisa memakai gaun ini.	CE	CP
199.	00: 50:49	199/CD/CE/LT	You'll be late!	Kau akan terlambat.	CE	LT
200.	00:52:38	200/CD/CE/LC	And you'll find they're really comfortable.	Kau akan nyaman memakainya.	CE	LC
201.	00: 53:10	201/CD/CE/LT	Remember, the magic will	Ingat sihirnya tak bertahan	CE	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

			only last so long.	lama.		
202.	00:54:55	202/CD/CE/LC	It's that girl in the forest, isn't it?	Gadis dari hutan itu, ya?	CE	LC
203.	00:55:14	203/CD/CE/LC	And you would have me marry someone I met once, tonight.	Ayah minta aku menikahi gadis yang baru kutemui sekali malam ini.	CE	LC
204.	00:59:33	204/CD/IR/LC	It would give me thegreatest pleasure, if you would do me the honor of letting me lead you through this...thefirst...Dance?	Jika aku boleh tentunya aku akan senang jika kau ijinkan aku memimpinmu utk pertama	IR	LC
205.	01:03:13	205/CD/CE/LC	So, you're the prince!	Kau sang pangeran!	CE	LC
206.	01:03:38	206/CD/CE/LC	I thought you might treat me differently if you knew.	Kupikir sikapmu akan berbeda jika tahu.	CE	LC
207.	01:04:37	207/CD/CE/LC	But let's not go back just yet.	Tapi jangan kembali dulu.	CE	LC
208.	01:05:01	208/CD/CE/LC	And I must weigh that against the king's wishes.	Itu bertentangan dengan kehendak raja.	CE	MO
209.	01:14:11	209/CD/MT/AD	Wake up, lazy bones.	Bangun, pemalas.	MT	AD
210.	01:14:51	210/CD/MT/AD	A vulgar, young hussy.	Seorang wanita tidak sopan.	MT	AD
211.	01:14:59	211/CD/MT/LA	And he actually danced with the ugly thing.	Dan pangeran berdansa dengan gadis jelek itu.	MT	LA
212.	01:21:38	212/CD/MT/AD	Her husband, her light of her life.	Suaminya, sumber kebahagiannya.	MT	AD
213.	01:22:45	213/CD/CE/LC	Now, here is how you will pay me, if you are to have what you desire.	Beginilah kau harus membayarku jika kau ingin impianmu terwujud	CE	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

214.	01:22:53	214/CD/CE/AD	If you lay claim to the prince's heart.	Jika kau mengaku pangeran mencintaimu.	CE	AD
215.	01:23:08	215/CD/CE/LT	And I shall manage that boy.	Dan aku akan mengurus anak itu.	CE	LT
216.	01:24:29	216/CD/IR/LC	May I ask where you got this?	Dapat dari mana?	IR	LC
217.	01:24:51	217/CD/H/LC	You spared te kingdom a great deal of embarrasment.	Kau menyelamatkan kerajaan dari rasa malu yang besar.	HY	LC
218.	01:25:41	218/CD/ID/AD	Do not lose heart, Kit.	Jangan putus asa, Kit.	ID	AD
219.	01:28:36	219/CD/ID/AD	Do not lose heart.	Jangan putus asa.	ID	AD
220.	01:28:41	220/CD/HY/AD	We must leave no stone unturned.	Kita harus periksa seluruh pelosok.	HY	AD
221.	01:30:43	221/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	CE	LT
222.	01:31:58	222/CD/IR/LC	Captain, would you be so kind as to investigate?	Kapten bisa tolong selidiki?	IR	LC
223.	01:33:30	223/CD/CE/LC	This is perhaps the greatest risk that any of us will take.	Mungkin ini risiko terbesar yang pernah kita ambil.	CE	LC
224.	00:02:27	224/MU/CE/LT	Now all of China knows you're here.	Kini seluruh Cina tau kau ada di sini.	CE	LT
225	00:03:04	225/MU/CE/DC	Deliver conscription notices throughout all the provinces.	Kirimkan surat pemberitahuan ke seluruh negeri.	CE	DC
226.	00: 05:25	226/MU/CE/LC	The Matchmaker is not a patient woman.	Mak comblang ini bukan wanita penyabar.	CE	LC
227.	00:05:29	227/MU/CE/LC	Of all the days to be late!	Kenapa harus terlambat hari	CE	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

				ini.		
228.	00:06:28	228/MU/ID/AD	We're going to turn this sow's ear into a silk purse.	Kami akan rubah kau menjadi wanita yang menarik.	ID	AD
229.	00:06:32	229/MU/HY/LT	It’s freezing.	Dingin sekali.	HY	LT
230.	00:07:58	230/MU/CE/LC	There, you're ready.	Sudah siap.	CE	LC
231.	00:08:41	231/MU/ID/AD	Keep my father standing tall.	Buat ayahku tetap bangga.	ID	AD
232.	00:08:43	232/MU/MT/LT	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	MT	LT
233.	00:08:49	233/MU/MT/LC	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	MT	DC
234.	00:08:52	234/MU/ID/LC	Each a perfect porcelain doll.	Masing-masing seperti porselen yang sempurna.	MT	LC
235.	00:09:19	235/MU/ID/DC	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	ID	DC
236.	00:11:14	236/MU/MT/LC	You are a DISGRACE!	Kau ini aib!	MT	LC
237.	00:12:19	237/MU/CE/AD	I would break my family's heart.	Aku akan menyakiti perasaan keluargaku.	CE	AD
238	00:16:44	238/MU/CE/LT	You shouldn't have to go!	Ayah harusnya tidak pergi!	CE	LT
239.	00:21:10	239/MU/ID/LA	Rise and shine.	Ayo cepat bangun.	ID	LA
240.	00:21:50	240/MU/CE/LT	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali.	CE	LT
241.	00:22:13	241/MU/CE/LC	I'm pretty hot.	Aku hebat.	CE	LC
242.	00:22:21	242/MU/VI/EE	Yeah, thanks a lot.	Ya terima kasih banyak.	VI	EE
243.	00:23:53	243/MU/ID/LC	I will not lose my face.	Aku tak akan kehilangan	ID	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

				muka.		
244.	00:24:45	244/MU/HY/LC	(You're) Tiny!	Kecil!	HY	LC
245.	00:27:23	245/MU/HY/LC	Ah, I'm pretty hot, huh?	Aku cukup hebat kan?	CE	LC
246.	00:27:32	246/MU/VI/LC	My ancestors sent a little lizard to help me?	Leluhurku nengirim kadal kecil utk membantuku?	VI	LC
247.	00:27:48	247/MU/VI/LC	your cow here would die of fright.	Sapimu akan mati ketakutan.	VI	LC
248.	00:28:04	248/MU/VI/LC	Dishonor on you, dishonor on your cow, dis-	Mempermalukanmu, sapimu .	VI	LC
249.	00:28:24	249/MU/VI/LC	Let's move it heifer!	Ayo jalan sapi!	VI	LT
250.	00:28:42	250/MU/VI/LC	Beautiful, isn't it?	Indah, kan?	VI	LT
251.	00:29:38	251/MU/HY/AD	Ah, you ain't worth my time. Chicken boy.	Kau tak sepadan dengan waktuku. Pengecut.	HY	AD
252.	00:30:48	252/MU/VI/LC	General! Perhaps a soldier with more experience?	Mungkin seorang prajurit yg lebih berpengalaman?	VI	LC
253.	00:31:39	253/MU/VI/LT	(He is) most impressive.	Mengesankan sekali.	VI	LT
254.	00:33:35	254/MU/VI/LC	Okay, gentlemen, thanks to your new friend Ping, you'll spend tonight picking up every single grain of rice.	Baiklah berkat teman baru kalian Ping semalaman ini kalian harus mengambil setiap butir beras.	VI	LC
255.	00:34:10	255/MU/ID/AD	Rise and shine.	Ayo bangun.	ID	AD
256.	00:34:16	256/MU/CE/LC	Get your clothes on, get ready!	Kenakan pakaianmu.	CE	LC
257.	00:34:26	257/MU/CE/LT	Am I late?	Aku terlambat?	CE	LT
258.	00:34:34	258/MU/ID/AD	then you gotta kick the other kid's butt.	Baru hajar dia.	ID	AD
259.	00:34:36	259/MU/ID/AD	But I dont want to kick the other kid's butt.	Aku tak mau menghajar siapapun.	ID	AD

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

260.	00:35:21	260/MU/VI/LT	Looks like our new friend slept in this morning.	Tampaknya teman baru kita ketiduran pagi ini.	VI	LT
261.	00:35:27	261/MU/ID/LT	Yeah, cause I owe you a knuckle sandwich.	Ya, karena aku hutang roti lapis bogem mentah.	ID	LT
262.	00: 35:47	262/MU/VI/LC	Oh, (he is) tough guy.	Jagoan.	VI	LC
263.	00:37:09	263/MU/VI/LT	Did they send me daughters When I asked for sons?	Apa mereka mengirimkan anak perempuan padaku waktu aku minta anak lelaki?	VI	LC
264.	00:38:11	264/MU/HY/AD	This guy's got 'em scared to death.	Orang ini membuat mereka ketakutan sekali.	HY	AD
265.	00:38:23	265/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT	LT
266.	00:38:28	266/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan api yang membara.	MT	LT
267.	00:39:17	267/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT	LT
268.	00:39:37	268/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT	LT
269.	00:39:42	269/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati dengan kekuatan api yang membara.	MT	LT
270.	00:40:37	270/MU/CE/LA	The quickest way to the emperor is through that pass.	Tidak cara tercepat ke kaisar adalah melewati lembah itu.	CE	LA
271.	00:42:28	271/MU/CE/LC	We could just close our eyes, and ... swim around!	Kita bisa menutup mata dan berenang berkeliling.	CE	LC
272.	00:42:42	272/MU/MT/LT	I want her paler than the moon.	Aku ingin dia lebih putih dari bulan.	MT	LT
273.	00:43:24	273/MU/CE/MO	Those boys are no more	Mereka tidak pantas menjadi	CE	MO

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

			fitto be soldiers than you are to be captain.	prajurit seperti juga kau mjdi kapten.		
274.	00: 44:14	274/MU/CE/LC	That's better, much better!	Itu jauh lebih baik.	CE	LC
275.	00:45:18	275/MU/CE/LT	My father should've been here.	Ayahku seharusnya ada di sini.	CE	LT
276.	00:54:35	276/MU/MT/LT	Treacherous snake!	Ular penghianat!	MT	LT
277.	1:03:00	277/MU/CE/LT	You don't belong here, Mulan.	Kau tak boleh di sini, Mulan.	CE	LT
278.	1:03:35	278/MU/CE/LC	Shang, I saw them in the mountains!	Aku lihat mereka di gunung!	CE	LC
279.	01:07:31	279/MU/MT/LC	(I am) your worst nightmare!	Mimpi burukmu!	MT	LC
280.	01:10:37	280/MU/CE/LC	Look! On the roof!	Di atap lihat!	CE	LC
281.	1:11:05	281/MU/CE/LC	I am ready, baby!	Aku sudah siap!	CE	LC
282.	1:13:29	282/MU/CE/LT	See that this woman is made a member of my council.	Usahakan agar wanita itu dimasukan ke dewan penasehatku.	CE	LT
283.	1:16:41	283/MU/CE/LC	Would you like to stay for dinner?	Kau mau ikut makan malam?	IR	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

APPENDIX 2

1. CONTEXTUAL EXPRESSION

No	No.data	Source Text	Target Text	Figurative language
1.	001/LM/CE/MO	You're very kind.	Terima kasih.	CE
2.	003/LM/CE/LC	It was a magical time.	Itu saat terindah	CE
3.	004/LM/CE/LT	But it's still dark out.	Tapi di luar masih gelap.	CE
4.	007/LM/CE/LT	I think you're lovely.	Aku pikir kau cantik.	CE
5.	012/LM/CE/LT	You're late.	Kau terlambat.	CE
6.	013/LM/CE/LC	Well, I presume you've all been attending to your royal duties this week	Jadi Aku anggap kalian lakukan kewajiban kalian minggu ini.	CE
7.	017/LM/CE/LT	You're late.	Kau terlambat.	CE
8.	018/LM/CE/LC	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif?	CE
9.	019/LM/CE/GN	How did that little invertebrate get to be chief of staff?	Kenapa mahluk kecil itu jadi ketua pegawai?	CE
10.	020/LM/CE/MO	I want that job.	Aku ingin posisi itu.	CE
11.	021/LM/CE/MO	I deserve that job!	Aku berhak posisi itu!	CE
12.	027/LM/CE/LT	Hey, get back here!	Hei, kembali kesini!	CE
13.	028/LM/CE/LC	And my friend here was helping me.	Dan temanku ini membantu aku	CE
14.	029/LM/CE/LC	My brush works better.	Sikatku lebih bagus.	CE
15.	032/LM/CE/LA	Hey! But I got the kelp yesterday.	Hei! Aku sudah beri rumput laut kemarin.	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

16.	033/LM/CE/LT	It's not fair.	Itu tidak adil.	CE
17.	035/LM/CE/EE	Your father is the king!	Ayahmu adalah sang raja.	CE
18.	037/LM/CE/LC	She's rebellious, insubordinate, headstrong.	Dia pemberontak, pembangkang, keras kepala.	CE
19.	039/LM/CE/LT	We woke up at midnight.	Kami bangun tengah malam.	CE
20.	042/LM/CE/LT	He's never here.	Dia tak pernah kesini	CE
21.	043/LM/CE/LC	We'll go tonight.	Kita pergi malam ini.	CE
22.	044/LM/CE/MO	You gonna rock the house tonight?	Kau akan menyanyi malam ini?	CE
23.	045/LM/CE/GN	Well, wouldn't be herejust for the halibut.	Pasti tak disini hanya untuk ikan sebelah.	CE
24.	046/LM/CE/LT	And we're here together!	Dan kita disini bersama-sama!	CE
25.	048/LM/CE/LC	This is the most exciting thing that's ever happened to me!	Ini hal paling hebat yang pernah terjadi!	CE
26.	051/LM/CE/LC	Marina, you will take over Sebastian's duties immediately.	Marina ambil alih tugas sebastian seceoatnya	CE
27.	053/LM/CE/LC	But... we were finally happy.	Tapi kita akhirnya bahagia.	CE
28.	054/LM/CE/LC	Benjamin, tear out those puny windows.	Benjamin buang jendela kecil itu	CE
29.	055/LM/CE/LC	Rip down those narrow walls.	Bongkar dinding sempit itu.	CE
30.	057/LM/CE/LT	She does seem happier.	Dia terlihat lebih bahagia.	CE
31.	058/LM/CE/LC	You think that small, weak, innocent, helpless little girl can do anything by herself?	Kalian pikir gadis kecil, lemah, lugu itu bisa jaga diri sendiri?	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

32.	061/LM/CE/LC	Not like that last guy.	Tidak seperti yang terakhir itu.	CE
33.	062/LM/CE/LC	Here, I'll start.	Baik, aku mulai.	CE
34.	063/LM/CE/LC	I think I was too hard on them.	Aku terlalu keras padanya.	CE
35.	064/LM/CE/MO	Perhaps I went too far.	Mungkin aku keterlaluan.	CE
36.	066/LM/CE/LC	Oh, man. We can't live here!	Kita tak bisa hidup di sini!	CE
37.	068/LM/CE/MO	I'm perfectly calm!	Aku tak marah!	CE
38.	071/LM/CE/LC	In the hope that Red might find the music box.	Dengan harapan si merah temukan kotak musik.	CE
39.	072/LM/CE/LT	To return the music box to the king...	Kembalikan kotak musik ke sang raja...	CE
40.	073/LM/CE/LC	I don't remember this much kelp when we came through here last night.	Aku tak ingat rumput laut sebanyak ini kemarin malam	CE
41.	076/LM/CE/MO	It's a beautiful day.	Hari ini indah	CE
42.	082/BB/CE/CP	Because you say so...yes, that's it!	Karena itu perintahmu, itu dia.	CE
43.	085/BB/CE/LT	I've been reading the most wonderful book.	Aku sedang membaca buku yang bagus sekali.	CE
44.	088/BB/CE/LC	I was just telling Cogsworth about the most wonderful book.	Aku sedang bercerita pada Cogsworth tentang buku yang bagus.	CE
45.	089/BB/CE/LC	A wicked woman who makes her stay inside...	Seorang wanita yang memaksanya tinggal dirumah.	CE
46.	090/BB/CE/LC	But of course! I'm exceptionally intelligent.	Tentu! Aku memang amat pandai.	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

47.	092/BB/CE/MO	That's the cook's job.	Itu tugasnya koki.	CE
48.	093/BB/CE/LA	It's a little warm in here...	Suhu disini agak hangat, itu saja.	CE
49.	094/BB/CE/DC	She casts a spell that solves all the girl's problems.	Ia mengucapkan mantera yg menyelesaikan masalah gadis itu.	CE
50.	095/BB/CE/LC	That's not very congenial.	Itu tidak sopan.	CE
51.	096/BB/CE/LA	Did you see her last night?	Kau lihat sikapnya semalam?	CE
52.	098/BB/CE/MO	There's certainly no point in fretting about it here.	Tak ada alasan untuk meributkannya di sini.	CE
53.	100/BB/CE/LC	I must say, His highness...is most considerate this evening.	Yang mulia amat baik sekali petang ini.	CE
54.	101/BB/CE/LC	Come down here.	Ayo turun.	CE
55.	103/BB/CE/LT	We know you're in here.	Kami tau kalian disini.	CE
56.	104/BB/CE/LT	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	CE
57.	105/BB/CE/LC	There's nothing we can do about it now.	Kita tak bisa berbuat apa-apa.	CE
58.	106/BB/CE/LT	I'll ride after them, Bring them back...	Aku akan mengejar mereka, membawa mereka kembali...	CE
59.	108/BB/CE/LA	And you won't see me around...	Aku tak mau ada di sini jika ia kesini...	CE
60.	109/BB/CE/LT	That was so easy.	Itu mudah sekali.	CE
61.	110/BB/CE/MO	I feel happy now...	Kini aku merasa senang.	CE
62.	112/BB/CE/AD	All you had to do was ask.	Kau hanya tinggal meminta.	CE
63.	113/BB/CE/LC	It's quite a lovely evening.	Petang yang indah.	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

64.	115/BB/CE/LA	It's warm now.	Kini udara sudah hangat.	CE
65.	116/BB/CE/LT	Soon it will be spring.	Sebentar lagi musim semi.	CE
66.	121/BB/CE/LA	I'm carrying the master's tea.	Tapi aku sedng membawa teh Tuan.	CE
67	124/BB/CE/LT	And I don't know what to do to get him back.	Dan aku tak tau cara mendapatkanya kembali.	CE
68.	127/BB/CE/LC	Lean to the left, my love.	Bersandar ke kiri, sayang.	CE
69.	129/BB/CE/LC	Do you suppose things will be all right now?	Jadi semua nya sudah beres?	CE
70.	133/BB/CE/LT	He was up on the castle roof repairing them all last night.	Ia telah naik ke atap istana dan memperbaikiny sepanjang malam.	CE
71.	142/BB/CE/LC	I'm glad to be able to do something to help around here.	Aku senang bisa berbuat sesuatu.	CE
72.	146/BB/CE/TP	Chef Bouche's cake was destroyed by saboteurs!	Kue koki Bounche hancur karena ada yg menyabotase.	CE
73.	147/BB/CE/LT	No cake for mama's party?	Tak ada kue utk pesta mama?	CE
74.	148/BB/CE/MO	The girl will join mefor lunch tomorrow.	Belle akan ikut makan siang denganku besok.	CE
75.	149/BB/CE/LT	But I sent the sewing basket up a week ago.	Tapi aku sudah kirimkan alat jahitnya seminggu lalu.	CE
76.	150/BB/CE/LC	Hello? Are you in there?	Belle kau didalam sana?	CE
77.	151/BB/CE/MO	Or is it really hot in here?	Apa di sini memang panas?	CE
78.	153/BB/CE/DC	Or is it really cold in here?	Apa hanya aku saja yg kedinginan?	CE
79.	154/BB/CE/LC	Now, I suppose you're all	Kalian semua bertanya kenapa	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

		wondering...why you're all here today.	ada di sini hari ini.	
80.	160/CD/CE/MO	And you mustn't eat Mr. Goose's food.	Dan jangan menyantap makanan Tn. Angsa.	CE
81.	161/CD/CE/LC	I think there may be something inside.	Mungkin ada sesuatu di dalamnya.	CE
82.	162/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	CE
83.	163/CD/CE/LT	And so it came to Ella's home.	Demikian duka datang di rumah Ella.	CE
84.	164/CD/CE/LC	Thus ends Mr. Pepys for today.	Demikian “Tn. Pepys” untuk hari ini.	CE
85.	167/CD/CE/MO	Do they keep animals inside?	Ada hewan di dalam?	CE
86.	168/CD/CE/LT	And your mother's here, too.	Ibumu juga disini.	CE
87.	171/CD/CE/AD	He took ill on the road.	Dia sakit dalam perjalanan.	CE
88.	172/CD/CE/LC	It must have been very difficult for you.	Ini pasti sulit bagimu.	CE
89.	173/CD/CE/LT	Ella's stepmotherdismissed the household.	Ibu tiri ella memecat semua pelayan.	CE
90.	174/CD/CE/LT	Her stepmother and stepsisters ever misused her.	Ibu dan kakak tirinya selalu memanfaatkannya.	CE
91.	176/CD/CE/LT	I thought breakfast was ready.	Kukira sarapanny sudah siap.	CE
92.	178/CD/CE/LT	It's not so very bad.	Ini tidak terlalu buruk.	CE
93.	180/CD/CE/LT	We shall be late.	Kita akan terlambat.	CE

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

94.	185/CD/CE/LT	How will she make the kingdom stronger?	Bagaimana dia akan membuat kerajaan ini lebih kuat?	CE
95.	187/CD/CE/LT	Why do you stay there,when they treat you so?	Kenapa kau tetap di sana padahal diperlakukan buruk?	CE
96.	189/CD/CE/LT	You're too ambitious for your own good.	Kau terlalu ambisius untuk kebaikanmu sendiri.	CE
97.	190/CD/CE/LC	Well, if this girl from the forest is as charming as you say.	Jika gadis dari hutan itu memesona seperti katamu.	CE
98.	191/CD/CE/AD	We must compete for the prince's hand.	Kita harus bersaing untuk menikahi pangeran.	CE
99.	192/CD/CE/DC	Nor I of pushing you from a moving carriage on the way there.	Aku juga takkan mendorongmu ke kereta kuda di perjalanan.	CE
100.	197/CD/CE/LT	Let me slip into something more comfortable.	Biar kuganti pakaian yang lebih nyaman.	CE
101.	198/CD/CE/DC	I can't go in this dress.	Aku tak bisa memakai gaun ini.	CE
102.	199/CD/CE/LT	You'll be late!	Kau akan terlambat.	CE
103.	200/CD/CE/LC	And you'll find they're really comfortable.	Kau akan nyaman memakainya.	CE
104.	201/CD/CE/LT	Remember, the magicwill only last so long.	Ingat sihirnya tak bertahan lama.	CE
105.	202/CD/CE/LC	It's that girl in the forest, isn't it?	Gadis dari hutan itu, ya?	CE
106.	203/CD/CE/LC	And you would have memarry someone I met once, tonight.	Ayah minta aku menikahi gadis yang baru kutemui sekali malam ini.	CE

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107.	205/CD/CE/LC	So, you're the prince!	Kau sang pangeran!	CE
108.	206/CD/CE/LC	I thought you might treat me differently if you knew.	Kupikir sikapmu akan berbeda jika tahu.	CE
109.	207/CD/CE/LC	But let's not go back just yet.	Tapi jangan kembali dulu.	CE
110.	208/CD/CE/LC	And I must weigh thatagainst the king's wishes.	Itu bertentangan dengan kehendak raja.	CE
111.	213/CD/CE/LC	Now, here is how you will pay me, if you are to have what you desire.	Beginilah kau harus membayarku jika kau ingin impianmu terwujud	CE
112.	214/CD/CE/AD	If you lay claim to the prince's heart.	Jika kau mengaku pangeran mencintaimu.	CE
113.	215/CD/CE/LT	And I shall manage that boy.	Dan aku akan mengurus anak itu.	CE
114.	221/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	CE
115.	223/CD/CE/LC	This is perhaps the greatest risk that any of us will take.	Mungkin ini risiko terbesar yang pernah kita ambil.	CE
116.	224/MU/CE/LT	Now all of China knows you're here.	Kini seluruh Cina tau kau ada di sini.	CE
117.	225/MU/CE/DC	Deliver conscription notices throughout all the provinces.	Kirimkan surat pemberitahuan ke seluruh negeri.	CE
118.	226/MU/CE/LC	The Matchmaker is not a patient woman.	Mak comblang ini bukan wanita penyabar.	CE
119.	227/MU/CE/LC	Of all the days to be late!	Kenapa harus terlambat hari ini.	CE
120.	230/MU/CE/LC	There, you're ready.	Sudah siap.	CE

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121.	237/MU/CE/AD	I would break my family's heart.	Aku akan menyakiti perasaan keluargaku.	CE
122.	238/MU/CE/LT	You shouldn't have to go!	Ayah harusnya tidak pergi!	CE
123.	240/MU/CE/LT	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali.	CE
124.	241/MU/CE/LC	I'm pretty hot.	Aku hebat.	CE
125.	245/MU/HY/LC	Ah, I'm pretty hot, huh?	Aku cukup hebat kan?	CE
126.	256/MU/CE/LC	Get your clothes on, get ready!	Kenakan pakaianmu.	CE
127.	257/MU/CE/LT	Am I late?	Aku terlambat?	CE
128.	270/MU/CE/LA	The quickest way to the emperor is through that pass.	Tidak cara tercepat ke kaisar adalah melewati lembah itu.	CE
129.	271/MU/CE/LC	We could just close our eyes, and ... swim around!	Kita bisa menutup mata dan berenang berkeliling.	CE
130.	273/MU/CE/MO	Those boys are no more fit to be soldiers than you are to be captain.	Mereka tidak pantas menjadi prajurit seperti juga kau mjdi kapten.	CE
131.	274/MU/CE/LC	That's better, much better!	Itu jauh lebih baik.	CE
132.	275/MU/CE/LT	My father should've been here.	Ayahku seharusnya ada di sini.	CE
133.	277/MU/CE/LT	You don't belong here, Mulan.	Kau tak boleh di sini, Mulan.	CE
134.	278/MU/CE/LC	Shang, I saw them in the mountains!	Aku lihat mereka di gunung!	CE
135.	280/MU/CE/LC	Look! On the roof!	Di atap lihat!	CE
136.	281/MU/CE/LC	I am ready, baby!	Aku sudah siap!	CE

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137.	282/MU/CE/LT	See that this woman is made a member of my council.	Usahakan agar wanita itu dimasukan ke dewan penasehatku.	CE

2. IDIOM

No	No.data	Source Text	Target Text	Figurative language
1.	002a/LM/ID/AD	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil, dan hati yang terbuka.	ID
2.	002b/LM/ID/LT	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil, dan hati yang terbuka.	ID
3.	005/LM/ID/AD	Rise and shine.	Bangun.	ID
4.	006/LM/ID/LA	But I need my beauty sleep.	Tapi aku butuh tidur agar cantik.	ID
5.	008/LM/HY/EE	Give him a break.	Biarkan saja.	ID
6.	023/LM/ID/AD	To stage a little coup,a straw to break the camel's back.	Rencanakan sesuatu untuk jatuhkan dia.	ID
7.	024/LM/ID/AD	A straw to break Sebastian's back.	Jatuhkan Sebastian.	ID
8.	026/LM/ID/AD	A straw to break the camel's back.	Jatuhkan dia.	ID
9.	036/LM/ID/AD	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	ID
10.	041/LM/ID/AD	Simmer down there, sister.	Tenang dulu, kakak.	ID
11.	056/LM/ID/DC/MO	The sweet taste of power.	Indahnya kekuasaan.	ID
12.	059/LM/ID/AD	It will break your father's heart.	Ayahmu akan sangat sedih.	ID
13.	067/LM/ID/AD	Look, I haven't worked my tail off.	Aku tidak bekerja keras.	ID
14.	074/LM/ID/CP	I've tasted power, Sebastian.	Aku yang berkuasa, Sebastian	ID
15.	075/LM/ID/AD	Rise and shine.	Bangunlah	ID
16.	077/LM/ID/AD	And at all times lend a helping	Dan selalu bantu sesama pecinta	ID

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		hand to your fellow music lovers?	musik?	
17.	086/BB/ID/LT	Your presence here this evening...warms my heart.	Kehadiranmu disini malam ini...menghangatkan hatiku.	ID
18.	087/BB/ID/LT	Your presence here...this evening warms my heart.	Kehadiranmu disini...malam ini menghangatkan hatiku.	ID
19.	099/BB/ID/LC	Now they will forgive and forget.	Mereka akan saling memaafkan dan melupakan masalahnya.	ID
20.	102/BB/ID/AD	You're in hot water.	Kalian dalam kesulitan besar.	ID
21.	117/BB/ID/DC	Time is of the essence.	Jangan lama-lama.	ID
22.	120/BB/ID/AD	I am. As we say. In hot water!	Mati aku!	ID
23.	131/BB/ID/AD	I'm afraid these gray skies have got me feeling blue.	Kurasa langit yang mendung membuatku sedih.	ID
24.	134/BB/ID/AD	Didn't catch a wink of sleep.	Ia tidak tidur semalaman.	ID
25.	137/BB/ID/AD	I myself would be out like a light.	Aku juga pasti akan kelelahan.	ID
26.	140/BB/ID/AD	Ah. Mrs. Potts, up and around, are you?	Ny potts kau sudah bangun?	ID
27.	141/BB/ID/AD	She's up and about now.	Dia pasti sudah bangun sekarang.	ID
28.	143/BB/ID/AD	Cross my heart and hope to melt.	Sungguh.	ID
29.	144/BB/ID/AD	Hope springs eternal.	Terus optimis.	ID
30.	156/BB/ID/AD	How time flies.	Waktu memang berjalan tanpa terasa.	ID
31.	157/BB/ID/AD	Let me give you a hand.	Mari aku bantu.	ID
32.	165/CD/ID/LA	In the prime of her life.	Di usianya yang masih cukup muda.	ID
33.	175a/CD/ID/AD	She treated with an open heart, and an open hand.	Dia memperlakukannya dengan senang hati, dan tangan yang terbuka.	ID
34.	175b/CD/ID/LT	She treated with	Dia	ID

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		an open heart, and an open hand.	memperlakukannya dengan senang hati, dan tangan yang terbuka.	
35.	179/CD/ID/AD	Way of all flesh, boy.	Semua orang akan mati, nak.	ID
36.	193/CD/ID/LC	Blood is so much thicker than water.	Darah lebih kental dari air.	ID
37.	218/CD/ID/AD	Do not lose heart, Kit.	Jangan putus asa, Kit.	ID
38.	219/CD/ID/AD	Do not lose heart.	Jangan putus asa.	ID
39.	228/MU/ID/AD	We're going to turn this sow's ear into a silk purse.	Kami akan rubah kau menjadi wanita yang menarik.	ID
40.	231/MU/ID/AD	Keep my father standing tall.	Buat ayahku tetap bangga.	ID
41.	235/MU/ID/DC	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	ID
42.	239/MU/ID/LA	Rise and shine.	Ayo cepat bangun.	ID
43.	243/MU/ID/LC	I will not lose my face.	Aku tak akan kehilangan muka.	ID
44.	255/MU/ID/AD	Rise and shine.	Ayo bangun.	ID
45.	258/MU/ID/AD	Then you gotta kick the other kid's butt.	Baru hajar dia.	ID
46.	259/MU/ID/AD	But I dont want to kick the other kid's butt.	Aku tak mau menghajar siapapun.	ID
47.	261/MU/ID/LT	Yeah, cause I owe you a knuckle sandwich.	Ya, karena aku hutang roti lapis bogem mentah.	ID

3. METAPHOR

No	No.data	Source Text	Target Text	Figurative language
1.	025/LM/MT/AD	I'm the belle of the ball.	Aku adalah orang terpenting.	MT
2.	034/LM/MT/LT	She's a hurricane in all kinds of weather.	Dia angin topan dalam segala cuaca.	MT
3.	038/LM/MT/AD	They're all a handful.	Mereka susah diatur.	MT
4.	078/LM/MT/LT	My love is higher than the sky.	Cintaku lebih tinggi dari langit.	MT
5.	079/LM/MT/LT	Deeper than the ocean.	Lebih dalam dari laut.	MT

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6.	080/LM/MT/LT	Warmer than the sun.	Lebih hangat dari matahari.	MT
7.	118/BB/MT/LT	With Monsieur Lumiere... the light of my life.	Dengan kekasihku, Lumiere, cahaya hidupku.	MT
8.	122/BB/MT/LT	Fifi, your lips are redder...than the red of the reddest red rose.	Fifi, bibirmu lebih merah... dari bunga mawar termerah.	MT
9.	123/BB/MT/LC	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.	MT
10.	128/BB/MT/LC	You are heaven-sent. A beautiful angel...	Kau bidadari cantik datang dari surga	MT
11.	158/CD/MT/LC	To her mother and father, she was a princess.	Dia seorang putri bagi ayah dan ibunya	MT
12.	159/CD/MT/DC	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	MT
13.	166/CD/MT/LT	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	MT
14.	194/CD/MT/LT	Have you, moon-face?	Sudah pernah, muka bulan?	MT
15.	195/CD/CE/LT	All men are fools.	Semua lelaki bodoh.	MT
16.	196/CD/MT/LT	Ella actually felt pityfor these two schemers.	Ella merasa kasihan dengan dua penipu ini.	MT
17.	209/CD/MT/AD	Wake up, lazy bones.	Bangun, pemalas.	MT
18.	210/CD/MT/AD	(a mysterious princess is)A vulgar, young hussy.	Seorang wanita tidak sopan.	MT
19.	211/CD/MT/LA	And he actually danced with the ugly thing.	Dan pangeran berdansa dengan gadis jelek itu.	MT
20.	212/CD/MT/AD	Her husband, her light of her life.	Suaminya, sumber kebahagiannya.	MT
21.	232/MU/MT/LT	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	MT
22.	233/MU/MT/LC	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	MT
23.	234/MU/MT/LC	Each a perfect	Masing-masing	MT

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		porcelain doll.	seperti porselen yang sempurna.	
24.	236/MU/M/LC	You are a DISGRACE!	Kau ini aib!	MT
25.	265/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT
26.	266/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan api yang membara.	MT
27.	267/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT
28.	268/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	MT
29.	269/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati dengan kekuatan api yang membara.	MT
30.	272/MU/MT/LT	I want her paler than the moon.	Aku ingin dia lebih putih dari bulan.	MT
31.	276/MU/MT/LT	Treacherous snake!	Ular penghianat!	MT
32.	279/MU/MT/LC	(I am) your worst nightmare!	Mimpi burukmu!	MT

4. VERBAL IRONY

No	No.data	Source Text	Target Text	Figurative language
1.	009/LM/VI/LT	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	VI
2.	010/LM/VI/LC	No, no, no, I love this job.	Tidak aku suka pekerjaan ini.	VI
3.	011/LM/VI/MO	Looking after you is what I live for.	Aku hidup untuk menjaga kalian.	VI
4.	031/LM/VI/LC	Oh! Ha, ha, very funny.	Oh lucu sekali.	VI
5.	052/LM/VI/LC	Why don't you just lock us in jail?	Kenapa tak penjarakan saja kami?	VI
6.	091/BB/VI/LT	Doesn't take a genius to tell you that!	Tak perlu orang jenius untuk liat hal itu!	VI
7.	097/BB/VI/TP	Lumiere, it was not my intention to outshine you.	Lumiere, aku tak bermaksud menyaingimu.	VI
8.	138/BB/VI/LC	I thought the circus had come	Aku pikir ada sirkus yg datang.	VI

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		to town.		
9.	139/BB/VI/LA	Yes, "welcome to the funeral" that's the statement.	Ya selamat datang ke pemakamam itu yg disampaikan bunga lili.	VI
10.	145/BB/VI/BO	Typical, the left hand has no idea...	Tipikal tangan kiri tak tahu apa yg dilakukan tangan kanan.	VI
11.	152/BB/VI/DC	Where was she raised, in a barn?	Apa dia dilahirkan di istal?	VI
12.	169/CD/VI/LT	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	VI
13.	170/CD/VI/LC	The attic's so nice and airy and you'll be away from all of our fuss and bother.	Lontengnya nyaman dan sejuk dan kau akan jauh dari keributan kami.	VI
14.	177/CD/VI/LC	Wouldn't you prefer to eat when all the work is done, Ella?	Kau lebih suka makan setelah pekerjaanmu selesai Ella?	VI
15.	184/CD/VI/DC	How many divisions will this "good, honest country girl" provide us?	Berapa wilayah yang akan diberikan oleh “gadis desa yg cantik dan jujur”?	VI
16.	242/MU/VI/EE	Yeah, thanks a lot.	Ya terima kasih banyak.	VI
17.	246/MU/VI/LC	My ancestors sent a little lizard to help me?	Leluhurku nengirim kadal kecil utk membantuku?	VI
18.	247/MU/VI/LC	Your cow here would die of fright.	Sapimu akan mati ketakutan.	VI
19.	248/MU/VI/LC	Dishonor on you, dishonor on your cow, dis-	Mempermalukanmu, sapimu.	VI
20.	249/MU/VI/LC	Let's move it heifer!	Ayo jalan sapi!	VI
21.	250/MU/VI/LC	Beautiful, isn't it?	Indah, kan?	VI
22.	252/MU/VI/LC	General! Perhaps a soldier with more experience?	Mungkin seorang prajurit yg lebih berpengalaman?	VI
23.	253/MU/VI/LT	(He is) most impressive.	Mengesankan sekali.	VI
24.	254/MU/VI/LC	Okay,	Baiklah berkat	VI

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		gentlemen, thanks to your new friend Ping, you'll spend tonight picking up every single grain of rice.	teman baru kalian Ping semalaman ini kalian harus mengambil setiap butir beras.	
25.	260/MU/VI/LT	Looks like our new friend slept in this morning.	Tampaknya teman baru kita ketiduran pagi ini.	VI
26.	262/MU/VI/LC	Oh, (he is) tough guy.	Jagoan.	VI
27.	263/MU/VI/LT	Did they send me daughters When I asked for sons?	Apa mereka mengirimkan anak perempuan padaku waktu aku minta anak lelaki?	VI

5. HYPERBOLE

No	No.data	Source Text	Target Text	Figurative language
1.	022/LM/HY/LC	And the girls are miserable.	Dan putri-putri yang menyebalkan.	HY
2.	040/LM/HY/CP	If it's a boy, I'm gonna die.	Bila karena pacar, aku bisa mati.	HY
3.	047/LM/HY/BO	This really is...fantastic	Ini sangat...fantastis.	HY
4.	060/LM/HY/LA	second only to my fabulous day wear and dressy evening separates.	Naluri kedua setelah mode baju dan gaun pesta.	HY
5.	065/LM/HY/PT	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica	HY
6.	069/LM/HY/LC	That's brilliant, Benjamin, brilliant!	Ini hebat, Benjamin, hebat!	HY
7.	070/LM//HY/AD	To the armpit of nowhere, man.	Kedaerah yang tidak dikenal.	HY
8.	081/BB/HY/LT	Won't that be marvelous?	Bagus sekali, kan?	HY
9.	083/BB/HY/LC	A meal exquisite in every detail...	Makanan yang disiapkan dengan baik.	HY
10.	084/BB/HY/LC	It will have a most charming effect.	Akan memberikan dampak bagus.	HY
11.	107/BB/HY/LT	I'd rather freeze to death	Lebih baik aku mati kedinginan	HY

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		in a wolf's stomach.	dalam perut serigala.	
12.	111/BB/HY/LT	For nothing could scare us. Not even vicious wolves.	Karena kami tak takut pada apapun. Serigala kejam sekalipun.	HY
13.	119/BB/HY/DC	He surely has marvellous plans for our evening.	Ia pasti punya rencana yang menarik.	HY
14.	125/BB/HY/LC	On this most perfect of evenings...	Malam yang sempurna ini.	HY
15.	126/BB/HY/LC	This wonderful night with you...	Malam yang indah ini, dengan kau...	HY
16.	130/BB/HY/LC	The weather has been dreadful.	Cuaca yang buruk.	HY
17.	132/BB/HY/LC	Sounds wonderful.	Ide yang bagus!	HY
18.	135/BB/HY/LT	I'd rather wake a bear in hibernation.	Masih lebih baik membangunkan beruang dari tidur musim dinginnya.	HY
19.	181/CD/HY/LC	A splendid canvas, Master Phineus.	Kanvas yang bagus, tuan Phineus.	HY
20.	182/CD/HY/LC	(it's) fascinating	Menarik	HY
21.	188/CD/HY/LC	This is the most hugest news.	Ini berita terbesar.	HY
22.	217/CD/HY/LC	You spared te kingdom a great deal of embarrasment.	Kau menyelamatkan kerajaan dari rasa malu yang besar.	HY
23.	220/CD/HY/AD	We must leave no stone unturned.	Kita harus periksa seluruh pelosok.	HY
24.	229/MU/HY/LT	It's freezing.	Dingin sekali.	HY
25.	244/MU/HY/LC	(You're) tiny!	Kecil!	HY
26.	251/MU/HY/AD	Ah, you ain't worth my time. Chicken boy.	Kau tak sepadan dengan waktuku. Pengecut.	HY
27.	264/MU/HY/AD	This guy's got 'em scared to death.	Orang ini membuat mereka ketakutan sekali.	HY

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6. INDIRECT REQUEST

No	No.data	Source Text	Target Text	Figurative language
1.	014/LM/IR/LC	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	IR
2.	015/LM/IR/LC	I was thinking we could just skip the morning walk.	Kita bisa batalkan jalan pagi	IR
3.	016/LM/IR/LC	Your Majesty, I was thinking about making some changes in the palace staff. Huh?	Yang mulia, aku ingin buat perubahan ttg pegawai istana.	IR
4.	030/LM/IR/LT	Maybe I could have her pillow.	Mungkin aku bisa pakai bantalnya.	IR
5.	049/LM/IR/LC	Would you like to dance?	Kau mau dansa?	IR
6.	050/LM/IR/LC	Would ya like to dance?	Ayo dansa	IR
7.	114/BB/IR/LC	Perhaps you two would like to verture onto the verarda...while the rest of us prepare the hors d'oeuvres?	Mungkin kalian bisa ke beranda sementara kami menyiapkan kudapan?	IR
8.	136/BB/IR/LA	Could you whip upa little something?	Koki bouche dapatkah kau membuatkan kue yg sederhana?	IR
9.	155/BB/CE/LT	Perhaps you'd like to join them?	Mungkin kau mau ikut mereka?	IR
10.	183/CD/IR/LC	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?	IR
11.	186/CD/IR/LC	Could I have a longer brush?	Ambilkan kuas yg lebih panjang.	IR
12.	204/CD/IR/LC	It would give me the greatest pleasure, if you would do me the honor of letting me lead you through this...the first...Dance?	Jika aku boleh tentunya aku akan senang jika kau ijinkan aku memimpinmu utk pertama	IR

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13.	216/CD/IR/LC	May I ask where you got this?	Dapat dari mana?	IR
14.	222/CD/IR/LC	Captain, would you be so kind as to investigate?	Kapten bisa tolong selidiki?	IR
15.	283/MU/CE/LC	Would you like to stay for dinner?	Kau mau ikut makan malam?	IR

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

APPENDIX 3

1. LINGUISTIC COMPRESSION

No	No.data	Source Text	Target Text	Technique
1.	003/LM/CE/LC	It was a magical time.	Itu saat terindah	LC
2.	010/LM/VI/LC	No, no, no, I love this job.	Tidak aku suka pekerjaan ini.	LC
3.	013/LM/CE/LC	Well, I presume you've all been attending to your royal duties this week	Jadi Aku anggap kalian lakukan kewajiban kalian minggu ini.	LC
4.	014/LM/IR/LC	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	LC
5.	015/LM/IR/LC	I was thinking we could just skip the morning walk.	Kita bisa batalkan jalan pagi	LC
6.	016/LM/IR/LC	Your Majesty, I was thinking about making some changes in the palace staff. Huh?	Yang mulia, aku ingin buat perubahan ttg pegawai istana.	LC
7.	018/LM/CE/LC	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif?	LC
8.	022/LM/HY/LC	And the girls are miserable.	Dan putri-putri yang menyebalkan.	LC
9.	028/LM/CE/LC	And my friend here was helping me.	Dan temanku ini membantu aku	LC
10.	029/LM/CE/LC	My brush works better.	Sikatku lebih bagus.	LC
11.	031/LM/VI/LC	Oh! Ha, ha, very funny.	Oh lucu sekali	LC
12.	034/LM/MT/LT	She’s a hurricane in all kinds of weather.	Dia angin topan dalam segala cuaca.	LC
13.	037/LM/CE/LC	She's rebellious, insubordinate, headstrong.	Dia pemberontak, pembangkang, keras kepala.	LC
14.	043/LM/CE/LC	We'll go tonight.	Kita pergi malam ini.	LC
15.	048/LM/CE/LC	This is the most exciting thing that's ever happened to me!	Ini hal paling hebat yang pernah terjadi!	LC
16.	049/LM/IR/LC	Would you like to dance?	Kau mau dansa?	LC
17.	050/LM/IR/LC	Would ya like to	Ayo dansa	LC

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		dance?		
18.	051/LM/CE/LC	Marina, you will take over Sebastian's duties immediately.	Marina ambil alih tugas sebastian seceoatnya	LC
19.	052/LM/VI/LC	Why don't you just lock us in jail?	Kenapa tak penjarakan saja kami?	LC
20.	053/LM/CE/LC	But... we were finally happy.	Tapi kita akhirnya bahagia.	LC
21.	054/LM/CE/LC	Benjamin, tear out those puny windows.	Benjamin buang jendela kecil itu	LC
22.	055/LM/CE/LC	Rip down those narrow walls.	Bongkar dinding sempit itu.	LC
23.	058/LM/CE/LC	You think that small, weak,innocent, helpless little girl can do anything by herself?	Kalian pikir gadis kecil, lemah, lugu itu bisa jaga diri sendiri?	LC
24.	060/LM/HY/LA	Second only to my fabulous day wear and dressy evening separates.	Naluri kedua setelah mode baju dan gaun pesta.	LC
25.	061/LM/CE/LC	Not like that last guy.	Tidak seperti yg terakhir itu.	LC
26.	062/LM/CE/LC	Here, I'll start.	Baik, aku mulai.	LC
27.	063/LM/CE/LC	I think I was too hard on them.	Aku terlalu keras padanya.	LC
28.	066/LM/CE/LC	Oh, man. We can't live here!	Kita tak bisa hidup di sini!	LC
29.	069/LM/HY/LC	That’s brilliant, Benjamin, brilliant!	Ini hebat, Benjamin, hebat!	LC
30.	071/LM/CE/LC	In the hope that Red might find the music box.	Dengan harapan si merah temukan kotak musik.	LC
31.	073/LM/CE/LC	I don't remember this much kelp when we came through here last night.	Aku tak ingat rumput laut sebanyak ini kemarin malam	LC
32.	083/BB/HY/LC	A meal exquisite in every detail...	Makanan yang disiapkan dengan baik.	LC
33.	084/BB/HY/LC	It will have a most charming effect.	Akan memberikan dampak bagus.	LC
34.	088/BB/CE/LC	I was just telling Cogsworth about the most wonderful book.	Aku sedang bercerita pada Cogsworth tentang buku yang bagus.	LC
35.	089/BB/CE/LC	A wicked woman	Seorang wanita yang	LC

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		who makes her stay inside...	memaksanya tinggal dirumah.	
36.	090/BB/CE/LC	But of course! I'm exceptionally intelligent.	Tentu! Aku memang amat pandai.	LC
37.	095/BB/CE/LC	That's not very congenial.	Itu tidak sopan.	LC
38.	099/BB/ID/LC	Now they will forgive and forget.	Mereka akan saling memaafkan dan melupakan masalahnya.	LC
39.	100/BB/CE/LC	I must say, His highness...is most considerate this evening.	Yang mulia amat baik sekali petang ini.	LC
40.	101/BB/CE/LC	Come down here.	Ayo turun.	LC
41.	105/BB/CE/LC	There's nothing we can do about it now.	Kita tak bisa berbuat apa-apa.	LC
42.	113/BB/CE/LC	It's quite a lovely evening.	Petang yang indah.	LC
43.	114/BB/IR/LC	Perhaps you two would like to verture onto the verarda...while the rest of us prepare the hors d'oeuvres?	Mungkin kalian bisa ke beranda sementara kami menyiapkan kudapan?	LC
44.	119/BB/HY/DC	He surely has marvellous plans for our evening.	Ia pasti punya rencana yang menarik.	LC
45.	123/BB/MT/LC	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.	LC
46.	125/BB/HY/LC	On this most perfect of evenings...	Malam yang sempurna ini.	LC
47.	126/BB/HY/LC	This wonderful night with you...	Malam yang indah ini, dengan kau...	LC
48.	127/BB/CE/LC	Lean to the left, my love.	Bersandar ke kiri, sayang.	LC
49.	128/BB/MT/LC	You are heaven-sent. A beautiful angel...	Kau bidadari cantik datang dari surga	LC
50.	129/BB/CE/LC	Do you suppose things will be all right now?	Jadi semua nya sudah beres?	LC
51.	130/BB/HY/LC	The weather has been dreadful.	Cuaca yang buruk.	LC
52.	132/BB/HY/LC	Sounds wonderful.	Ide yang bagus!	LC
53.	138/BB/VI/LC	I thought the circus had come to town.	Aku pikir ada sirkus yg datang.	LC
54.	142/BB/CE/LC	I'm glad to be able	Aku senang bisa	LC

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		to do something to help around here.	berbuat sesuatu.	
55.	150/BB/CE/LC	Hello? Are you in there?	Belle kau didalam sana?	LC
56.	154/BB/CE/LC	Now, I suppose you're all wondering...why you're all here today.	Kalian semua bertanya kenapa ada di sini hari ini.	LC
57.	158/CD/MT/LC	To her mother and father,she was a princess.	Dia seorang putri bagi ayah dan ibunya	LC
58.	164/CD/CE/LC	Thus ends Mr. Pepys for today.	Demikian “Tn. Pepys” untuk hari ini.	LC
59.	166/CD/MT/LC	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	LC
60.	167/CD/CE/LC	Do they keep animals inside?	Ada hewan di dalam?	LC
61.	168/CD/CE/LC	And your mother's here, too.	Ibumu juga disini.	LC
62.	170/CD/VI/LC	The attic's so nice and airy and you'll be away from all of our fuss and bother.	Lontengnya nyaman dan sejuk dan kau akan jauh dari keributan kami.	LC
63.	172/CD/CE/LC	It must have been very difficult for you.	Ini pasti sulit bagimu.	LC
64.	177/CD/VI/LC	Wouldn't you prefer to eat when all the work is done, Ella?	Kau lebih suka makan setelah pekerjaanmu selesai Ella?	LC
65.	181/CD/HY/LC	A splendid canvas, Master Phineus.	Kanvas yang bagus, tuan Phineus.	LC
66.	182/CD/HY/LC	(it’s) fascinating	Menarik	LC
67	183/CD/IR/LC	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?	LC
68.	186/CD/IR/LC	Could I have a longer brush?	Ambilkan kuas yg lebih panjang.	LC
69.	188/CD/HY/LC	This is the most hugest news.	Ini berita terbesar.	LC
70.	190/CD/CE/LC	Well, if this girl from the forest is as charming as you say.	Jika gadis dari hutan itu memesona seperti katamu.	LC
71.	193/CD/ID/LC	Blood is so much thicker than water.	Darah lebih kental dari air.	LC
72.	200/CD/CE/LC	And you'll find they're really	Kau akan nyaman memakainya.	LC

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		comfortable.		
73.	202/CD/CE/LC	It's that girl in the forest, isn't it?	Gadis dari hutan itu, ya?	LC
74.	203/CD/CE/LC	And you would have memarry someone I met once, tonight.	Ayah minta aku menikahi gadis yang baru kutemui sekali malam ini.	LC
75.	204/CD/IR/LC	It would give me the greatest pleasure, if you would do me the honor of letting me lead you through this...the first...Dance?	Jika aku boleh tentunya aku akan senang jika kau ijinkan aku memimpinmu utk pertama	LC
76.	205/CD/CE/LC	So, you're the prince!	Kau sang pangeran!	LC
77.	206/CD/CE/LC	I thought you might treat me differently if you knew.	Kupikir sikapmu akan berbeda jika tahu.	LC
78.	207/CD/CE/LC	But let's not go back just yet.	Tapi jangan kembali dulu.	LC
79.	213/CD/CE/LC	Now, here is how you will pay me, if you are to have what you desire.	Beginilah kau harus membayarku jika kau ingin impianmu terwujud	LC
80.	216/CD/IR/LC	May I ask where you got this?	Dapat dari mana?	LC
81.	217/CD/H/LC	You spared te kingdom a great deal of embarrasment.	Kau menyelamatkan kerajaan dari rasa malu yang besar.	LC
82.	222/CD/IR/LC	Captain, would you be so kind as to investigate?	Kapten bisa tolong selidiki?	LC
83.	223/CD/CE/LC	This is perhaps the greatest risk that any of us will take.	Mungkin ini risiko terbesar yang pernah kita ambil.	LC
84.	226/MU/CE/LC	The Matchmaker is not a patient woman.	Mak comblang ini bukan wanita penyabar.	LC
85.	227/MU/CE/LC	Of all the days to be late!	Kenapa harus terlambat hari ini.	LC
86.	230/MU/CE/LC	There, you're ready.	Sudah siap.	LC
87.	234/MU/ID/LC	Each a perfect porcelain doll.	Masing-masing seperti porselen yang sempurna.	LC
88.	236/MU/MT/LC	You are a DISGRACE!	Kau ini aib!	LC
89.	241/MU/CE/LC	I'm pretty hot.	Aku hebat.	LC

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90.	243/MU/ID/LC	I will not lose my face.	Aku tak akan kehilangan muka.	LC
91.	244/MU/HY/LC	(You're) Tiny!	Kecil!	LC
92.	245/MU/HY/LC	Ah, I'm pretty hot, huh?	Aku cukup hebat kan?	LC
93.	246/MU/VI/LC	My ancestors sent a little lizard to help me?	Leluhurku nengirim kadal kecil utk membantuku?	LC
94.	247/MU/VI/LC	Your cow here would die of fright.	Sapimu akan mati ketakutan.	LC
95.	248/MU/VI/LC	Dishonor on you, dishonor on your cow, dis-	Mempermalukanmu, sapimu.	LC
96.	252/MU/VI/LC	General! Perhaps a soldier with more experience?	Mungkin seorang prajurit yg lebih berpengalaman?	LC
97.	254/MU/VI/LC	Okay, gentlemen, thanks to your new friend Ping, you'll spend tonight picking up every single grain of rice.	Baiklah berkat teman baru kalian Ping semalaman ini kalian harus mengambil setiap butir beras.	LC
98.	256/MU/CE/LC	Get your clothes on, get ready!	Kenakan pakaianmu.	LC
99.	262/MU/VI/LC	Ooh, (he is) tough guy.	Jagoan.	LC
100.	263/MU/VI/LT	Did they send me daughters When I asked for sons?	Apa mereka mengirimkan anak perempuan padaku waktu aku minta anak lelaki?	LC
101.	271/MU/CE/LC	We could just close our eyes, and ... swim around!	Kita bisa menutup mata dan berenang berkeliling.	LC
102.	274/MU/CE/LC	That's better, much better!	Itu jauh lebih baik.	LC
103.	278/MU/CE/LC	Shang, I saw them in the mountains!	Aku lihat mereka di gunung!	LC
104.	279/MU/MT/LC	(I am) your worst nightmare!	Mimpi burukmu!	LC
105.	280/MU/CE/LC	Look! On the roof!	Di atap lihat!	LC
106.	281/MU/CE/LC	I am ready, baby!	Aku sudah siap!	LC
107.	283/MU/CE/LC	Would you like to stay for dinner?	Kau mau ikut makan malam?	LC
108.	161/CD/CE/LC	I think there may be something inside.	Mungkin ada sesuatu di dalamnya.	LC

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

2. LITERAL TRANSLATION

No	No.data	Source Text	Target Text	Technique
1.	002b/LM/ID/LT	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil, dan hati yang terbuka.	LT
2.	004/LM/CE/LT	But it's still dark out.	Tapi di luar masih gelap.	LT
3.	007/LM/CE/LT	I think you're lovely.	Aku pikir kau cantik.	LT
4.	009/LM/VI/LT	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	LT
5.	012/LM/CE/LT	You're late.	Kau terlambat.	LT
6.	017/LM/CE/LT	You're late.	Kau terlambat.	LT
7.	027/LM/CE/LT	Hey, get back here!	Hei, kembali kesini!	LT
8.	030/LM/IR/LT	Maybe I could have her pillow.	Mungkin aku bisa pakai bantalnya.	LT
9.	033/LM/CE/LT	It's not fair.	Itu tidak adil.	LT
10.	039/LM/CE/LT	We woke up at midnight.	Kami bangun tengah malam.	LT
11.	042/LM/CE/LT	He's never here.	Dia tak pernah kesini	LT
12.	046/LM/CE/LT	And we're here together!	Dan kita disini bersama-sama!	LT
13.	057/LM/CE/LT	She does seem happier.	Dia terlihat lebih bahagia.	LT
14.	072/LM/CE/LT	To return the music box to the king...	Kembalikan kotak musik ke sang raja...	LT
15.	078/LM/MT/LT	My love is higher than the sky.	Cintaku lebih tinggi dari langit.	LT
16.	079/LM/MT/LT	Deeper than the ocean.	Lebih dalam dari laut.	LT
17.	080/LM/MT/LT	Warmer than the sun.	Lebih hangat dari matahari.	LT
18.	081/BB/HY/LT	Won't that be marvelous?	Bagus sekali, kan?	LT
19.	085/BB/CE/LT	I've been reading the most wonderful book.	Aku sedang membaca buku yang bagus sekali.	LT
20.	086/BB/ID/LT	Your presence here this evening...warms my heart.	Kehadiranmu disini malam ini...menghangatkan hatiku.	LT
21.	087/BB/ID/LT	Your presence here...this evening warms my heart.	Kehadiranmu disini...malam ini menghangatkan	LT

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			hatiku.	
22.	091/BB/VI/LT	Doesn't take a genius to tell you that!	Tak perlu orang jenius untuk liat hal itu!	LT
23.	098/BB/CE/LT	There's certainly no point in fretting about it here.	Tak ada alasan untuk meributkannya di sini.	LT
24.	103/BB/CE/LT	We know you're in here.	Kami tau kalian disini.	LT
25.	104/BB/CE/LT	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	LT
26.	106/BB/CE/LT	I'll ride after them, Bring them back...	Aku akan mengejar mereka, membawa mereka kembali...	LT
27.	107/BB/HY/LT	I'd rather freeze to deathin a wolf's stomach.	Lebih baik aku mati kedinginan dalam perut serigala.	LT
28.	109/BB/CE/LT	That was so easy.	Itu mudah sekali.	LT
29.	111/BB/HY/LT	For nothing could scare us,not even vicious wolves.	Karena kami tak takut pada apapun. Serigala kejam sekalipun.	LT
30.	116/BB/CE/LT	Soon it will be spring.	Sebentar lagi musim semi.	LT
31.	122/BB/MT/LT	Fifi, your lips are redder...than the red of the reddest red rose.	Fifi, bibirmu lebih merah... dari bunga mawar termerah.	LT
32.	124/BB/CE/LT	And I don't know what to do to get him back.	Dan aku tak tau cara mendapatkanya kembali.	LT
33.	133/BB/CE/LT	He was up on the castle roofrepairing them all last night.	Ia telah naik ke atap istana dan memperbaikiny sepanjang malam.	LT
34.	135/BB/HY/LT	I'd rather wake a bear in hibernation.	Masih lebih baik membangunkan beruang dari tidur musim dinginnya.	LT
35.	147/BB/CE/LT	No cake for mama's party?	Tak ada kue untuk pesta mama?	LT
36.	149/BB/CE/LT	But I sent the sewing basket up a week ago.	Tapi aku sudah kirimkan alat jahitnya seminggu lalu.	LT
37.	155/BB/CE/LT	Perhaps you'd like to	Mungkin kau mau	LT

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		join them?	ikut mereka?	
38.	160/CD/CE/MO	And you mustn't eat Mr. Goose's food.	Dan jangan menyantap makanan Tn. Angsa.	LT
39.	162/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	LT
40.	163/CD/CE/LT	And so it came to Ella's home.	Demikian duka datang di rumah Ella.	LT
41.	169/CD/VI/LT	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	LT
42.	173/CD/CE/LT	Ella's stepmotherdismissed the household.	Ibu tiri ella memecat semua pelayan.	LT
43.	174/CD/CE/LT	Her stepmother and stepsisters ever misused her.	Ibu dan kakak tirinya selalu memanfaatkannya.	LT
44.	175b/CD/ID/LT	She treated with an open heart, and an open hand.	Dia memperlakukannya dengan senang hati, dan tangan yang terbuka.	LT
45.	176/CD/CE/LT	I thought breakfast was ready.	Kukira sarapanny sudah siap.	LT
46.	178/CD/CE/LT	It's not so very bad.	Ini tidak terlalu buruk.	LT
47.	180/CD/CE/LT	We shall be late.	Kita akan terlambat.	LT
48.	185/CD/CE/LT	How will she makethe kingdom stronger?	Bagaimana dia akan membuat kerajaan ini lebih kuat?	LT
49.	187/CD/CE/LT	Why do you stay there, when they treat you so?	Kenapa kau tetap di sana padahal diperlakukan buruk?	LT
50.	189/CD/CE/LT	You're too ambitious for your own good.	Kau terlalu ambisius untuk kebaikanmu sendiri.	LT
51.	194/CD/MT/LT	Have you, moon-face?	Sudah pernah, muka bulan?	LT
52.	195/CD/CE/LT	All men are fools.	Semua lelaki bodoh.	LT
53.	196/CD/MT/LT	Ella actually felt pity for these two schemers.	Ella merasa kasihan dengan dua penipu ini.	LT
54.	197/CD/CE/LT	Let me slip into	Biar kuganti pakaian	LT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

		something more comfortable.	yang lebih nyaman.	
55.	199/CD/CE/LT	You'll be late!	Kau akan terlambat.	LT
56.	201/CD/CE/LT	Remember, the magic will only last so long.	Ingat sihirnya tak bertahan lama.	LT
57.	215/CD/CE/LT	And I shall manage that boy.	Dan aku akan mengurus anak itu.	LT
58.	221/CD/CE/LT	When I am king, you shall be queen.	Ketika aku menjadi raja, kau akan menjadi ratu.	LT
59.	224/MU/CE/LT	Now all of China knows you're here.	Kini seluruh Cina tau kau ada di sini.	LT
60.	229/MU/HY/LT	It's freezing.	Dingin sekali.	LT
61.	232/MU/MT/LT	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	LT
62.	238/MU/CE/LT	You shouldn't have to go!	Ayah harusnya tidak pergi!	LT
63.	240/MU/CE/LT	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali.	LT
64.	249/MU/VI/LC	Let's move it heifer!	Ayo jalan sapi!	LT
65.	250/MU/VI/LC	Beautiful, isn't it?	Indah, kan?	LT
66.	253/MU/VI/LT	(He is) most impressive.	Mengesankan sekali.	LT
67	257/MU/CE/LT	Am I late?	Aku terlambat?	LT
68.	260/MU/VI/LT	Looks like our new friend slept in this morning.	Tampaknya teman baru kita ketiduran pagi ini.	LT
69.	261/MU/ID/LT	Yeah, cause I owe you a knuckle sandwich.	Ya, karena aku hutang roti lapis bogem mentah.	LT
70.	265/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	LT
71.	266/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan api yang membara.	LT
72.	267/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	LT

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73.	268/MU/MT/LT	Be a man with all the force of a great typhoon.	Jadilah lelaki sejati, dengan kekuatan topan yang besar.	LT
74.	269/MU/MT/LT	Be a man with all the strength of a raging fire.	Jadilah lelaki sejati dengan kekuatan api yang membara.	LT
75.	272/MU/MT/LT	I want her paler than the moon.	Aku ingin dia lebih putih dari bulan.	LT
76.	275/MU/CE/LT	My father should've been here.	Ayahku seharusnya ada di sini.	LT
77.	276/MU/MT/LT	Treacherous snake!	Ular penghianat!	LT
78.	277/MU/CE/LT	You don't belong here, Mulan.	Kau tak boleh di sini, Mulan.	LT
79.	282/MU/CE/LT	See that this woman is made a member of my council.	Usahakan agar wanita itu dimasukan ke dewan penasehatku.	LT

3. ADAPTATION

No	No.data	Source Text	Target Text	Technique
1.	002a/LM/ID/A	King Triton ruled the seas with a fair hand, and an open heart.	Raja Triton memimpin kerajaan laut dengan adil, dan hati yang terbuka	AD
2.	005/LM/ID/AD	Rise and shine.	Bangun.	AD
3.	008/LM/ID/EE	Give him a break.	Biarkan saja.	AD
4.	023/LM/ID/AD	To stage a little coup,a straw to break the camel's back.	Rencanakan sesuatu untuk jatuhkan dia.	AD
5.	024/LM/ID/AD	A straw to break Sebastian's back.	Jatuhkan Sebastian.	AD
6.	025/LM/MT/AD	I'm the belle of the ball.	Aku adalah orang terpenting.	AD
7.	026/LM/ID/AD	A straw to break the camel's back.	Jatuhkan dia.	AD
8.	036/LM/ID/AD	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	AD
9.	038/LM/MT/AD	They're all a handful.	Mereka susah diatur.	AD
10.	041/LM/ID/AD	Simmer down there, sister.	Tenang dulu, kakak.	AD
11.	059/LM/ID/AD	It will break your father's heart.	Ayahmu akan sangat sedih.	AD
12.	067/LM/ID/AD	Look, I haven't worked my tail off.	Aku tidak bekerja keras.	AD

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

13.	070/LM//HY/AD	To the armpit of nowhere, man.	Kedaerah yang tidak dikenal.	AD
14.	075/LM/ID/AD	Rise and shine.	Bangunlah	AD
15.	077/LM/ID/AD	And at all times lend a helping hand to your fellow music lovers?	Dan selalu bantu sesama pecinta musik?	AD
16.	102/BB/ID/AD	You're in hot water.	Kalian dalam kesulitan besar.	AD
17.	112/BB/CE/AD	All you had to do was ask.	Kau hanya tinggal meminta.	AD
18.	120/BB/ID/DC	I am. As we say. In hot water!	Mati aku!	AD
19.	131/BB/ID/AD	I'm afraid these gray skies have got me feeling blue.	Kurasa langit yang mendung membuatku sedih.	AD
20.	134/BB/ID/AD	Didn't catch a wink of sleep.	Ia tidak tidur semalaman.	AD
21.	137/BB/I/AD	I myself would be out like a light.	Aku juga pasti akan kelelahan.	AD
22.	140/BB/ID/AD	Ah. Mrs. Potts. Up and around, are you?	Ny potts kau sudah bangun?	AD
23.	141/BB/ID/AD	She's up and about now.	Dia pasti sudah bangun sekarang.	AD
24.	143/BB/ID/AD	Cross my heart and hope to melt.	Sungguh.	AD
25.	144/BB/ID/AD	Hope springs eternal.	Terus optimis.	AD
26.	156/BB/ID/AD	How time flies.	Waktu memang berjalan tanpa terasa.	AD
27.	157/BB/ID/AD	Let me give you a hand.	Mari aku bantu.	AD
28.	171/CD/CE/AD	He took ill on the road.	Dia sakit dalam perjalanan.	AD
29.	175a/CD/ID/AD	She treated with an open heart, and an open hand.	Dia memperlakukannya dengan senang hati, dan tangan yang terbuka.	AD
30.	179/CD/ID/AD	Way of all flesh, boy.	Semua orang akan mati, nak.	AD
31.	191/CD/CE/AD	We must compete for the prince's hand.	Kita harus bersaing untuk menikahi pangeran.	AD
32.	209/CD/MT/AD	Wake up, lazy bones.	Bangun, pemalas.	AD
33.	210/CD/MT/AD	(a mysterious princess is)A vulgar, young hussy.	Seorang wanita tidak sopan.	AD
34.	212/CD/MT/AD	Her husband, her	Suaminya, sumber	AD

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		light of her life.	kebahagiannya.	
35.	214/CD/CE/AD	if you lay claim to the prince's heart.	Jika kau mengaku pangeran mencintaimu.	AD
36.	218/CD/ID/AD	Do not lose heart, Kit.	Jangan putus asa, Kit.	AD
37.	219/CD/ID/AD	Do not lose heart.	Jangan putus asa.	AD
38.	220/CD/HY/AD	We must leave no stone unturned.	Kita harus periksa seluruh pelosok.	AD
39.	228/MU/ID/AD	We're going to turn this sow's ear into a silk purse.	Kami akan rubah kau menjadi wanita yang menarik.	AD
40.	231/MU/ID/AD	Keep my fatherstanding tall.	Buat ayahku tetap bangga.	AD
41.	237/MU/CE/AD	I would break my family's heart.	Aku akan menyakiti perasaan keluargaku.	AD
42.	251/MU/HY/AD	Ah, you ain't worth my time. Chicken boy.	Kau tak sepadan dengan waktuku. Pengecut.	AD
43.	255/MU/ID/AD	Rise and shine.	Ayo bangun.	AD
44.	258/MU/ID/AD	Then you gotta kick the other kid's butt.	Baru hajar dia.	AD
45.	259/MU/ID/AD	But I dont want to kick the other kid's butt.	Aku tak mau menghajar siapapun.	AD
46.	264/MU/HY/AD	This guy's got 'em scared to death.	Orang ini membuat mereka ketakutan sekali.	AD

4. MODULATION

No	No.data	Source Text	Target Text	Technique
1.	011/LM/VI/MO	Looking after you is what I live for.	Aku hidup untuk menjaga kalian.	MO
2.	020/LM/CE/MO	I want that job.	Aku ingin posisi itu.	MO
3.	021/LM/CE/MO	I deserve that job!	Aku berhak posisi itu!	MO
4.	044/LM/CE/MO	You gonna rock the house tonight?	Kau akan menyanyi malam ini?	MO
5.	056/LM/ID/M	The sweet taste of power.	Indahnya kekuasaan.	MO
6.	064/LM/CE/MO	Perhaps I went too far.	Mungkin aku keterlaluan.	MO
7.	068/LM/CE/MO	I'm perfectly calm!	Aku tak marah!	MO
8.	076/LM/CE/MO	It's a beautiful day.	Hari ini indah	MO
9.	092/BB/CE/MO	That's the cook's job.	Itu tugasnya koki.	MO
10.	110/BB/CE/MO	I feel happy now...	Kini aku merasa	MO

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			senang.	
11.	148/BB/CE/MO	The girl will join mefor lunch tomorrow.	Belle akan ikut makan siang denganku besok.	MO
12.	151/BB/CE/MO	Or is it really hot in here?	Apa di sini memang panas?	MO
13.	208/CD/CE/LC	And I must weigh thatagainst the king's wishes.	Itu bertentangan dengan kehendak raja.	MO
14.	273/MU/CE/MO	Those boys are no more fit to be soldiers than you are to be captain.	Mereka tidak pantas menjadi prajurit seperti juga kau mjdi kapten.	MO

5. DISCURSIVE CREATION

No	No.data	Source Text	Target Text	Technique
1.	152/BB/VI/DC	Where was she raised, in a barn?	Apa dia dilahirkan di istal?	DC
2.	001/LM/CE/M	You’re very kind.	Terima kasih.	DC
3.	040/LM/HY/DC	If it's a boy, I'm gonna die.	Bila karena pacar, aku bisa mati.	DC
4.	094/BB/CE/DC	She casts a spell that solves all the girl's problems.	Ia mengucapkan mantera yg menyelesaikan masalah gadis itu.	DC
5.	117/BB/ID/DC	Time is of the essence.	Jangan lama-lama.	DC
6.	118/BB/MT/LT	With Monsieur Lumiere... the light of my life.	Dengan kekasihku, Lumiere, cahaya hidupku.	DC
7.	153/BB/CE/DC	Or is it really cold in here?	Apa hanya aku saja yg kedinginan?	DC
8.	159/CD/MT/DC	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	DC
9.	184/CD/VI/DC	How many divisions will this "good, honest country girl" provide us?	Berapa wilayah yang akan diberikan oleh “gadis desa yg cantik dan	DC

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			jujur"?	
10.	192/CD/CE/DC	Nor I of pushing you from a moving carriage on the way there.	Aku juga takkan mendorongmu ke kereta kuda di perjalanan.	DC
11.	225/MU/CE/DC	Deliver conscription notices throughout all the provinces.	Kirimkan surat pemberitahuan ke seluruh negeri.	DC
12.	233/MU/MT/LC	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	DC
13.	235/MU/ID/DC	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	DC
14.	198/CD/CE/CP	I can't go in this dress.	Aku tak bisa memakai gaun ini.	DC

6. LINGUISTIC AMPLIFICATION

No	No.data	Source Text	Target Text	Technique
1.	006/LM/ID/LA	But I need my beauty sleep.	Tapi aku butuh tidur agar cantik.	LA
2.	032/LM/CE/LA	Hey! But I got the kelp yesterday.	Hei! Aku sudah beri rumput laut kemarin.	LA
3.	093/BB/CE/LA	It's a little warm in here...	Suhu disini agak hangat, itu saja.	LA
4.	096/BB/CE/LA	Did you see her last night?	Kau lihat sikapnya semalam?	LA
5.	108/BB/CE/LA	And you won't see me around...	Aku tak mau ada di sini jika ia kesini...	LA
6.	115/BB/CE/LA	It's warm now.	Kini udara sudah hangat.	LA
7.	121/BB/CE/LA	I'm carrying the master's tea.	Tapi aku sedng membawa teh Tuan.	LA
8.	136/BB/IR/LA	Could you whip upa little something?	Koki bouche dapatkah kau membuatkan kue yg sederhana?	LA
9.	139/BB/VI/LA	Yes, "welcome to	Ya selamat	LA

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		the funeral" that's the statement.	datang ke pemakamam itu yg disampaikan bunga lili.	
10.	165/CD/ID/LA	In the prime of her life.	Di usianya yang masih cukup muda.	LA
11.	211/CD/MT/LA	And he actually danced with the ugly thing.	Dan pangeran berdansa dengan gadis jelek itu.	LA
12.	239/MU/ID/LA	Rise and shine.	Ayo cepat bangun.	LA
13.	270/MU/CE/LA	The quickest way to the emperor is through that pass.	Tidak cara tercepat ke kaisar adalah melewati lembah itu.	LA

7. COMPENSATION

No	No.data	Source Text	Target Text	Technique
1.	074/LM/ID/CP	I've tasted power, Sebastian.	Aku yang berkuasa, Sebastian	CP
2.	082/BB/CE/CP	Because you say so...yes, that's it!	Karena itu perintahmu, itu dia.	CP

8. TRANSPOSITION

No	No.data	Source Text	Target Text	Technique
1.	097/BB/VI/TP	Lumiere, it was not my intention to outshine you.	Lumiere, aku tak bermaksud menyaingimu.	TP
2.	146/BB/CE/TP	Chef Bouche's cake was destroyed by saboteurs!	Kue koki Bounche hancur karena ada yg menyabotase.	TP

9. ESTABLISHED EQUIVALENT

No	No.data	Source Text	Target Text	Technique
1.	035/LM/CE/EE	Your father is the king!	Ayahmu adalah sang raja.	EE
2.	242/MU/VI/EE	Yeah, thanks a lot.	Ya terima kasih banyak.	EE

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10. BORROWING

No	No.data	Source Text	Target Text	Technique
1.	047/LM/HY/BO	This really is...fantastic.	Ini sangat...fantastis.	BO
2.	145/BB/VI/BO	Typical, the left hand has no idea...	Tipikal tangan kiri tak tahu apa yg dilakukan tangan kanan.	BO

11. GENERALIZATION

No	No.data	Source Text	Target Text	Technique
1.	019/LM/CE/GN	How did that little invertebrate get to be chief of staff?	Kenapa mahluk kecil itu jadi ketua pegawai?	GN
2.	045/LM/CE/GN	Well, wouldn't be here just for the halibut.	Pasti tak disini hanya untuk ikan sebelah.	GN

12. PARTICULARIZATION

No	No.data	Source Text	Target Text	Technique
1.	065/LM/HY/PT	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica	PT

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

APPENDIX 4

TRANSLATION QUALITY ASSESSMENT

No	Source Text	Target Text	Accuracy	Acceptability	Readability
1.	King Triton ruled the seas with a fair hand.	Raja Triton memimpin kerajaan laut dengan adil			
2.	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif			
3.	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.			
4.	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?			
5.	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica			
6.	I'm the belle of the ball.	aku adalah orang terpenting.			
7.	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?			
8.	And we're here together!	dan kita disini bersama-sama!			
9.	You're in hot water.	Kalian dalam kesulitan besar.			
10.	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.			
11.	I thought the circushad come to town.	aku pikir ada sirkus yg datang.			
12.	I'd rather freeze to death in a wolf's stomach.	Lebih baik aku mati kedinginan dalam perut serigala.			
13.	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.			
14.	To her mother and father, she was a princess.	Dia seorang putri bagi ayah dan ibunya			

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15.	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.			
16.	Do they keep animals inside?	Ada hewan di dalam?			
17.	In the prime of her life.	Di usianya yang masih cukup muda.			
18.	Such dear, affectionate girls.	Anak-anak yang penuh cinta.			
19.	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.			
20.	Did they send me daughters when I asked for sons?	Apa mereka mengirimkan anak perempuanpadaku waktu aku minta anak lelaki?			
21.	It's freezing.	Dingin sekali.			
22.	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini			
23.	Keep my father standing tall.	Buat ayahku tetap bangga.			
24.	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.			
25.	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?			
26.	It must have been very difficult for you.	Ini pasti sulit bagimu.			
27.	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?			
28.	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali.			
29	Would you like to stay for dinner?	kau mau ikut makan malam?			
30.	You don't belong here, Mulan.	kau tak boleh di sini,Mulan.			

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

APPENDIX 5

1. ACCURACY

No	Source Text	Target text	Techniques	Accuracy					
				R1	R2	R3	Total	Mean	Category
1.	King Triton ruled the seas with a fair hand.	Raja Triton memimpin kerajaan laut dengan adil	AD	2	3	3	8	2.67	Less accurate
2.	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif	LC	2	3	3	8	2.67	Less accurate
3.	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	LT	3	3	2	8	2.67	Less accurate
4.	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	LC	1	2	3	6	2	Less accurate
5.	Search every inch of Atlantica!	Geledah tiap sentimeter Atlantica	PT	2	2	3	7	2.33	Less accurate
6.	I'm the belle of the ball.	aku adalah orang terpenting.	AD	1	3	1	5	1.67	Not accurate
7.	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	AD	2	3	3	8	2.67	Less accurate
8.	And we're here together!	dan kita disini bersama-sama!	LT	3	3	3	9	3	Accurate
9.	You're in hot water.	Kalian dalam kesulitan besar.	AD	3	2	3	8	2.67	Less accurate

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10.	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	LT	3	3	3	9	3	Accurate
11.	I thought the circushad come to town.	aku pikir ada sirkus yg datang.	LC	2	3	3	8	2.67	Less accurate
12.	I'd rather freeze to death in a wolf's stomach.	Lebih baik aku mati kedinginan dalam perut serigala.	LT	3	3	3	9	3	Accurate
13.	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.	LC	2	3	3	8	2.67	Less accurate
14.	To her mother and father,she was a princess.	Dia seorang putri bagi ayah dan ibunya	LC	2	3	3	8	2.67	Less accurate
15.	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	DC	2	3	2	7	2.33	Less accurate
16.	Do they keep animals inside?	Ada hewan di dalam?	LC	1	2	2	5	1.67	Not accurate
17.	In the prime of her life.	Di usianya yang masih cukup muda.	AD	2	2	3	7	2.33	Less accurate
18.	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	LT	1	3	3	7	2.33	Less accurate
19.	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	LT	2	3	3	8	2.67	Less accurate
20.	Did they send me daughters when I asked for sons?	Apa mereka mengirimkan anak perempuanpadaku waktu aku minta anak lelaki?	LT	3	2	3	8	2.67	Less accurate
21.	It’s freezing.	Dingin sekali.	LT	3	3	3	9	3	Accurate
22.	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	DC	1	2	2	5	1.67	Not accurate
23.	Keep my father standing tall.	Buat ayahku tetap bangga.	AD	2	2	3	7	2.33	Less accurate

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

24.	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	LT	2	3	3	8	2.67	Less accurate
25.	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	AD	3	2	3	8	2.67	Less accurate
26.	It must have been very difficult for you.	Ini pasti sulit bagimu.	LC	2	3	3	8	2.67	Less accurate
27.	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?	LC	2	2	2	6	2	Less accurate
28.	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali.	LT	2	3	3	8	2.67	Less accurate
29.	Would you like to stay for dinner?	Kau mau ikut makan malam?	LC	3	3	3	9	3	Accurate
30.	You don't belong here, Mulan.	Kau tak boleh di sini,Mulan.	LT	1	2	3	6	2	Less accurate
MEAN								**2.50**	**Less accurate**

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

2. ACCEPTABILITY

No	Source Text	Target text	Technique	Acceptability					
				R1	R2	R3	Total	Mean	Category
1.	King Triton ruled the seas with a fair hand.	Raja Triton memimpin kerajaan laut dengan adil	AD	3	3	3	9	3	Acceptable
2.	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif	LC	3	3	2	8	2.67	Less acceptable
3.	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	LT	3	3	2	8	2.67	Less acceptable
4.	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	LC	2	3	3	8	2.67	Less acceptable
5.	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica	PT	2	3	3	8	2.67	Less acceptable
6.	I'm the belle of the ball.	Aku adalah orang terpenting.	AD	2	2	2	6	2	Less acceptable
7.	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	AD	2	3	3	8	2.67	Less acceptable
8.	And we're here together!	Dan kita disini bersama-sama!	LT	3	3	3	9	3	Acceptable
9.	You're in hot water.	Kalian dalam kesulitan besar.	AD	3	2	3	8	2.67	Less acceptable
10.	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	LT	3	3	3	9	3	Acceptable
11.	I thought the circushad come to town.	aku pikir ada sirkus yg datang.	LC	2	3	2	8	2.67	Less acceptable
12.	I'd rather freeze to death in a wolf's stomach.	Lebih baik aku mati kedinginan dalam perut serigala.	LT	3	3	3	9	3	Acceptable
13.	You are heaven-sent,	Kau seorang bidadari cantik dari	LC	2	3	3	8	2.67	Less

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

	abeautiful angel from above.	surga.							acceptable
14.	To her mother and father,she was a princess.	Dia seorang putri bagi ayah dan ibunya	LC	2	3	3	8	2.67	Less acceptable
15.	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	DC	2	3	2	7	2.33	Less acceptable
16.	Do they keep animals inside?	Ada hewan di dalam?	LC	2	1	3	6	2	Less acceptable
17.	In the prime of her life.	Di usianya yang masih cukup muda.	AD	3	2	3	8	2.67	Less acceptable
18.	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	LT	2	3	3	8	2.67	Less acceptable
19.	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	LC	1	3	3	7	2.33	Less acceptable
20.	Did they send me daughters when I asked for sons?	Apa mereka mengirimkan anak perempuanpadaku waktu aku minta anak lelaki?	LC	3	2	3	8	2.67	Less acceptable
21.	It’s freezing.	Dingin sekali.	LT	3	3	3	9	3	Acceptable
22.	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	DC	3	2	3	8	2.67	Less acceptable
23.	Keep my father standing tall.	Buat ayahku tetap bangga.	AD	2	3	3	8	2.67	Less acceptable
24.	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	LT	2	3	3	8	2.67	Less acceptable
25.	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	DC	2	3	3	8	2.67	Less acceptable
26.	It must have been very difficult for you.	Ini pasti sulit bagimu.	LC	3	3	3	9	3	Acceptable
27.	If I must marry, could I not	Jika harus menikah boleh aku	LC	2	3	2	8	2.67	Less

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	wed, say, a good, honest country girl?	memilih gadis desa yg baik dan jujur?							acceptable
28.	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali!	LT	3	3	3	9	3	Acceptable
29.	Would you like to stay for dinner?	Kau mau ikut makan malam?	LC	3	3	3	9	3	Acceptable
30.	You don't belong here, Mulan.	Kau tak boleh di sini,Mulan.	LT	3	2	3	8	2.67	Less acceptable
MEAN								**2.70**	**Less acceptable**

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

3. READABILITY

No	Source Text	Target text	Technique	Readability					
				R1	R2	R3	Total	Mean	Category
1.	King Triton ruled the seas with a fair hand.	Raja Triton memimpin kerajaan laut dengan adil	AD	3	2	3	8	2.67	Less readable
2.	Maybe I'm just too sensitive?	Mungkin Aku terlalu sensitif	LC	3	3	3	9	3	Readable
3.	Not that I want a promotion.	Bukan berarti aku ingin naik pangkat.	LT	3	3	3	9	3	Readable
4.	So I thought maybe we could go for a swim on the reef?	Boleh kami berenang di batu karang?	LC	3	3	3	9	3	Readable
5.	Search every inch of Atlanta!	Geledah tiap sentimeter Atlantica	PT	3	1	2	6	2	Less readable
6.	I'm the belle of the ball.	Aku adalah orang terpenting.	AD	3	1	3	7	2.33	Less readable
7.	And lend a helping hand to your fellow music lovers?	Dan bantu sesama pencinta musik?	AD	3	3	3	9	3	Readable
8.	And we're here together!	Dan kita disini bersama-sama!	LT	3	2	3	8	2.67	Less readable
9.	You're in hot water.	Kalian dalam kesulitan besar.	AD	3	3	3	9	3	Readable
10.	They can't survive out there.	Mereka takkan bisa bertahan diluar sana.	LT	3	3	3	9	3	Readable
11.	I thought the circushad come to town.	aku pikir ada sirkus yg datang.	LC	3	3	3	9	3	Readable
12.	I'd rather freeze to death in	Lebih baik aku mati kedinginan	LT	3	2	2	7	2.33	Less

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	a wolf's stomach.	dalam perut serigala.							readable
13.	You are heaven-sent, a beautiful angel from above.	Kau seorang bidadari cantik dari surga.	LC	3	2	3	8	2.67	Less readable
14.	To her mother and father,she was a princess.	Dia seorang putri bagi ayah dan ibunya	LC	3	3	3	9	3	Readable
15.	But she was the ruler of her own kingdom.	Tapi dia penguasa di kerajaan kecilnya.	DC	3	3	3	9	3	Readable
16.	Do they keep animals inside?	Ada hewan di dalam?	LC	3	2	3	8	2.67	Less readable
17.	In the prime of her life.	Di usianya yang masih cukup muda.	AD	3	2	3	8	2.67	Less readable
18.	Such dear, affectionate girls.	Anak-anak yang penuh cinta.	LT	3	2	3	8	2.67	Less readable
19.	She wants to show us around her farmhouse.	Dia mau perlihatkan rumah pertaniannya.	LC	3	3	2	8	2.67	Less readable
20.	Did they send me daughters when I asked for sons?	Apa mereka mengirimkan anak perempuanpadaku waktu aku minta anak lelaki?	LC	3	3	3	9	3	Readable
21.	It’s freezing.	Dingin sekali.	LT	3	3	3	9	3	Readable
22.	Please look kindly on these cultured pearls.	Tolong jaga mutiara-mutiara ini	DC	3	3	3	9	3	Readable
23.	Keep my father standing tall.	Buat ayahku tetap bangga.	AD	3	1	3	7	2.33	Less readable
24.	Scarier than undertaker, we are going to meet our matchmaker.	Lebih menakutkan dari tukang kubur, kami akan bertemu mak comblang kami.	LT	3	1	2	6	2	Less readable
25.	Who spit in her bean curd?	Kenapa dia begitu menyebalkan?	DC	3	1	3	7	2.33	Less readable
26.	It must have been very	Ini pasti sulit bagimu.	LC	3	3	3	9	3	Readable

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	difficult for you.								
27.	If I must marry, could I not wed, say, a good, honest country girl?	Jika harus menikah boleh aku memilih gadis desa yg baik dan jujur?	LC	3	2	3	8	2.67	Less readable
28.	Let a guardian bring her back!	Biarkan seorang pelindung membawanya kembali!	LT	3	3	2	8	2.67	Less readable
29.	Would you like to stay for dinner?	Kau mau ikut makan malam?	LC	3	3	3	9	3	Readable
30.	You don't belong here, Mulan.	Kau tak boleh di sini,Mulan.	LT	3	3	3	9	3	Readable
MEAN								**2.75**	**Less readable**