

**AN ANALYSIS OF THE TRANSLATION OF LEXICAL
COLLOCATIONS IN THE SUBTITLE OF
SO UNDERCOVER MOVIE**

A THESIS

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**PROGRAM STUDI BAHASA INGGRIS
SEKOLAH TINGGI BAHASA ASING LIA
JAKARTA**

2016

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**Submitted as partial fulfillment of the requirement
for Sarjana Humaniora Degree**

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TITLE : **An Analysis of The Translation of Lexical Collocations
in The Subtitle of *So Undercover* Movie**

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I DEDICATED THIS RESEARCH TO ESPECIALLY MY
MOM AND DAD

I want the truth. No matter how terrifying. I want
the truth. – by Masafumi Kobayashi

DO. OR DO NOT. THERE IS NO TRY – BY YODA

There is no such thing as luck – by Obi-Wan Kenobi

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PREFACE

The researcher would like to express the greatest gratitude to Allah SWT for giving the researcher a chance to complete this research. Also, to people who have an influence behind this work:

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Jakarta, January 27th 2016

Dicky Prabowo

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ABSTRACT

Name : Dicky Prabowo

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Title : AN ANALYSIS OF THE TRANSLATION OF LEXICAL COLLOCATIONS IN THE SUBTITLE OF SO UNDERCOVER MOVIE

This research aims to identify the category of lexical collocation and describe the translation technique applied in the translation of lexical collocation found in the subtitle of *So Undercover* movie. The researcher uses descriptive methodology by obtaining all the lexical collocations, categorizing the lexical collocations based on Benson, Benson, and Ilson lexical collocation theory, and describing the translation technique applied in the translation of the lexical collocations based on Molina and Albir translation technique theory. There are 25 lexical collocations found in the subtitle of *So Undercover* movie. The types of lexical collocations that appear are 5 out of 7 types. They are L1 (8 data), L3 (11 data), L5 (1 datum), L6 (1 datum), and L7 (4 data). The analysis shows that the lexical collocation that mostly appears is L3 type. In addition, the translation technique applied in the data are 7 out of 18 techniques. They are literal translation technique (2 data), established equivalence (9 data), modulation (3 data), transposition (5 data), linguistic amplification (2 data), linguistic compression (3 data), and naturalized borrowing (1 datum). It is found that the translation technique mostly applied is established equivalent. In conclusion, translation technique is applicable to deliver the message in the lexical collocation accurately and applying a precise technique can result in a close and natural translation product to target readers.

Keywords: *translation, translation technique, subtitle, lexical collocation, descriptive methodology*

LIST OF ABBREVIATION

SL	: Source Language
TL	: Target Language
OALD	: Oxford Advance Learner's Dictionary
KBBI	: Kamus Besar Bahasa Indonesia
AVT	: Audio Visual Translation
CA	: Creation/Activation
EN	: Eradication/Nullification

CHAPTER I

INTRODUCTION

1.1 Background of Research

Translation is a way to convey a message from Source Language (SL) into Target Language (TL). However, it does not simply convert an SL into a TL. According to Newmark (1998), a translation is defined as “The accurate and elegant transfer of the meaning of the text of one language to the text of another for a new readership with a different culture” (p.119). Thus, from what he says, an intended meaning conveyed in SL should be accurately transferred into TL by considering some distinctions of both linguistic systems as well.

The distinction between both linguistic systems could be a barrier to comprehend a message in SL and considered to be a matter of communication.

Such distinction between linguistic systems as phonetic and grammatical systems can result in some kinds of misunderstanding, in which an intended meaning in SL is not holistically delivered to audiences. It is because a translator does not even pay attention to a small thing that actually can affect the meaning of a whole context. Such erroneous translation occurs because in translation there is even a probability that a translator does unintentionally a mistranslation.

To minimize a probability of producing mistranslations, a translator should pick a suitable strategy to convert a message in SL into a comprehensible TL. That way will make audiences feel a translation product (TL) as an original product (SL). According to Newmark (1998), it is called procedure in translation. Procedure is a way a translator dealing with sentences and smaller units of language (Newmark, 1988, p. 81). He has split them up into 18 procedures. They are transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through translation, shift/transposition, recognise translation, translation label, compensation, componential analysis, reduction & expansion, paraphrase, other procedures, couplets, and notes, addition, & glosses.

In this modern era, translation has reached screening field also, Audio Visual Translation (AVT) in particular, and so do translation procedures. AVT is commonly divided into three ways. The first is dubbing. It is a replacing of an original voice into a target language voice. The second is voice over. It is a

translation by simultaneously producing both original language voice (SL) and recording target language voice at the same time. The third is subtitling, which is a way of translation by showing a transcription, as it is spoken by a speaker, at the bottom of a screen with a certain time and space (Bartolome and Cabrera, 2005, p. 93—95).

Regarding to this study in subtitle, limitation in space and time demanding a translator to fit in can be a trigger to bring results with mistranslation. In subtitling, there is a limited space for each frame. It is normally two lines only in each frame and each of them do not have definite total characters. Total characters per line usually depend on what an institution demands to a hired subtitler (Cintas and Remael, as cited in Cintas and Anderman, 2009, p. 22). The accurate in and out timing of a subtitle is also crucial if it cannot fit in a certain length of time. Cintas and Anderman (2009) note that:

Accurate in and out timing is very important and the text in the subtitle should always be in balance with the appropriate reading time setting. No matter how perfect a subtitle is in terms of format and content, it will always fail to be successful if viewers do not enough time to read it. (p. 22)

Thus in order to solve the problem, subtitle also has some strategies to convert an intended meaning in SL into understandable TL. Henrik Gottlieb (1992) reveals some strategies in subtitling. He divides them into 10 strategies. They are transfer, imitation, transcription, expansion, paraphrase, dislocation, condensation, deletion, decimation, and resignation (Gottlieb, 1992, p. 161—

170). The strategies are actually a little bit similar to Newmark's procedures; however, there are a few strategies that make them differ from Newmark's procedures. As Gottlieb has condensation for instance, this strategy concerns with a certain material of screening translation such as constraint of time. It is used when a translator is dealing with fast speech on a screen translation. In case that audiences have a limited ability on reading within certain length of time; therefore, condensation is applied to fulfill a need of audiences to receive an intended meaning in SL. By cutting off some unrelated or unclear words, what SL means will be understandable to audiences without any misinterpreting. Such problem that concerns with utterances appearing on a screen could be some types.

Various utterances show in a screen as to whether they are phrase, clause, or sentence in a subtitle. Phrase can be the most dominant on the screen. Todd (2000) defines a phrase as "A group of words which function as a unit" (p. 60). This smaller-unit of a sentence is formed by two words or perhaps more. A phrase should be acceptable to be constructed, as in collocation for instance. According to Larson (1998), collocation is "Concerned with how words go together" (p. 155). An effective collocation should co-occur with a logic meaning. A collocation could also be formed in an unusual combination such as *snake's legs*; except the collocation is in one circumstance like in a fiction genre. A collocation cannot be translated literally because each of word that collocates with another one will redefine the meaning in which they result a new meaning. A translator also has a

responsibility to have a competence in combining words in TL. Larson (1998) says that, “Knowing which words go together is an important part of understanding the meaning of a text and translating it well” (p. 155).

Speaking of translation strategy aforementioned, there is a proposal presenting some thoughts towards a difference between translation strategy and translation technique. Translation strategy is an applicable procedure when a translator deals with a process of rendering a message. Suppose when a translator encounters a difficulty in translating certain linguistic unit, he will consider a strategy before beginning with following step to cope with it. At that moment, translation technique is decided to begin with the translation. Briefly, translation strategy is involved in a process of translation while translation technique entails a result of translation.

The researcher decides to categorize the lexical collocations and analyze the translation of lexical collocations in the subtitle of *So Undercover* movie. This movie is selected because it uses various lexical collocations and various translation techniques are applied as well. In this study, the researcher will categorize the lexical collocations into seven types and then the translation techniques in the translation of lexical collocations will be revealed.

There are two previous researches that could support this research. The first is conducted by Muangkote (2010) from Thailand. In the study, the researcher encounters three types of comedy films, which are action comedy, romantic comedy, and workplace comedy. The researcher aims to investigate

the techniques used in translating subtitles from English to Thai of comedy films and to examine the possible linguistic and cultural features that influence the use of these techniques. A thing that makes this study similar to Muangkote's is both using translation technique theory to analyze the data. Yet to indicate the difference, Muangkote's study uses Newmark's translation technique theory to investigate the technique used in the subtitle and to examine the possible linguistic and cultural features that influence the use of the technique while this study uses the exact theory by Molina and Albir to analyze the translation of lexical collocations.

The second previous research is led by Mahardika (2011) from Indonesia. The researcher focuses on analyzing the translation of English lexical collocation into Indonesian and describing the strategies applied by translator in *The Secret of Shamballa in Search of The Eleventh Insight* novel. The researcher finds 25 English lexical collocations into Indonesian. The lexical collocations are categorized into weak collocations, strong collocations, and unique collocations. The difference is pointed that this study uses Benson, Benson, and Ilson's lexical collocation theory while Mahardika's uses Bahn's collocation theory. However, both studies have the same objective, which is to analyze the type of lexical collocation.

1.2 Statement of Problems

Based on the background above, the problems are:

1.2.1 What are the types of lexical collocations occurring in the subtitle of *So Undercover* movie?

1.2.2 What are the techniques applied in the translation of lexical collocations in the subtitle of *So Undercover* movie?

1.3 Research Objective

Regarding to the problem above, the objectives are:

1.3.1 To categorize the types of lexical collocations occurring in the subtitle of *So Undercover* movie.

1.3.2 To analyze the translation techniques applied in the translation of lexical collocations in the subtitle of *So Undercover* movie.

1.4 Scope and Limitation

This research focuses on categorizing the types of lexical collocation and analyzing the translation techniques applied in the translation of lexical collocations in the subtitle of *So Undercover* movie. The researcher categorizes the type of lexical collocations based on Benson, Benson, and Ilson (2010) and analyzes the techniques by applying translation technique theory by Molina and Albir (2002).

1.5 Research Methodology

1.5.1 Method

The researcher applies descriptive research method to analyze the translation technique applied in lexical collocations in the subtitle of *So Undercover* movie. It is noted by Glass & Hopkins (1984), that “Descriptive research involves gathering data that describe events and then organizes, tabulates, depicts, and describes the data collection.” Descriptive research method is used by the researcher because the procedures done are by obtaining all the data, describing the data, and then classifying the data.

1.5.2 Data Source

The data are taken from the subtitle of *So Undercover* movie directed by Tom Vaughan and written by Allan Loeb and Steven Pearl. This movie was distributed in U.S. by Hope Town Entertainment and premiered in 2012. The researcher gets the data from the subtitle of *So Undercover* movie. The movie is translated into Indonesian by ASIREVI. ASIREVI is obviously coming from an abbreviation of *Asosiasi Industri Rekaman Video Indonesia*. The association manages to run in a field of movie imports. It was established on September 7th 1995 and used to be *Asosiasi Importir Rekaman Video*.

1.5.3 Data Collection

To obtain the data, the researcher has conducted some steps, which are:

1.5.3.1 Choosing *So Undercover* movie.

- 1.5.3.2 Watching *So Undercover* movie and reading each subtitle transcription, both in SL and TL.
- 1.5.3.3 Taking notes for data sample of collocations.
- 1.5.3.4 Finding 50 collocation data.
- 1.5.3.5 Separating the collocation data into grammatical collocation and lexical collocation.
- 1.5.3.6 Obtaining 25 lexical collocations.

1.5.4 Data Analysis

To analyze the data, the researcher has conducted the following steps:

- 1.5.4.1 Categorizing the lexical collocations into seven major types.
- 1.5.4.2 Comparing both lexical collocations of SL and TL to find out the technique applied on lexical collocations.
- 1.5.4.3 Analyzing the translation techniques which the translator applied to render the SL into TL.
- 1.5.4.4 Describing each of the data based on the translation technique theory.

1.6 Organization of Writing

This thesis consists of four chapters. Chapter I is the introduction where the researcher explains background of the research, statement of

problems, the research objectives, scope and limitations, and the methodology used in the research. Chapter II is the theoretical framework, which contains theory of translation, lexical collocation, and translation technique. Chapter III is the data analysis and discussions, where the data are explained. Chapter IV is the conclusion of the research.

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Theory of Translation

To deliver a message from an SL to a TL, a translator must be knowledgeable of both languages in order to avoid a misunderstanding message, because translation is not only transferring a message from SL to TL. The content also must be maintained to make the translation comprehensible to audiences. According to Friel (2004), translation is “To far a greater extent, a play about the source and nature of communication

between cultures and between individuals” (p. 6). By considering the naturalness and the style of SL, the translation product could be comprehensible to audiences.

There are two important elements that a translator has to take a closer look when converting a message from SL to TL. The first is linguistic competence, including both SL and TL sentence order such as words, clauses, and sentences. The second element is non-linguistic competence, which includes translator’s knowledge about SL and TL culture. Shuttleworth and Cowie (as cited in Hatim and Munday, 2004) mention that, “Translation is an incredibly broad notion which can be understood in many different ways” (p. 3). Therefore, it is obvious that some methods can be used to deliver a message in SL, such as by visual (movie subtitle) and by audio (interpreting).

2.2 Lexical Collocation

Collocation has an important part in constructing a combined word that has a precise meaning. Making an acceptable collocation should be formed by a pair of words or more that usually co-occur together. People usually use some regular collocations that are typically bound together in a context. Since collocation has a restricted range, it has to be precisely combined. Collocational range or restricted range is what limits a meaningful usage of a word (Larson, 1998, p. 159). Every word has its own set of collocation depending on its collocational range because each

word does not have the same level of limit. The broader collocational range of a word, the more number of words can collocate with.

There are two points that can be considered in constructing collocation. The first is the level of specificity (Baker, 1992, p. 50). The more specific a word, the narrower its collocational range is. The more general a word, the wider its collocational range is. The verb *commit*, for instance, has a limited collocational range. *Commit* only collocates with some fixed words such as *suicide*, *crime*, or *murder*. Unlike the verb *commit*, the verb *come* can be combined with almost nouns, adverbs, or prepositions. Compared to *commit*, *come* has a lower level of specificity than *commit* does as it can be seen from how many words the verb can collocate with.

The second is the number of sense a word has (Baker, 1992, p. 50). When a word co-occurs with some other sets of collocates, it will result in a different sense of meaning. When the verb *pull* is used as one word, it means “To hold something firmly and use force in order to move it or try to move it” (Oxford Advanced Learner’s Dictionary [OALD], 2010, p. 1067). However, *pull* will have different meaning when it is combined with nouns, adverbs, or prepositions. In the idiom *pull somebody’s leg* for instance; the word *pull* does not relate to an activity of holding and moving a leg. It becomes a part of an idiomatic expression which means “To play a joke on somebody” (OALD, 2010, p. 1068). Other sets of

collocations of *pull* are *pull on*, *pull free*, *pull off*, or *pull along* and each has different sense of meaning.

Collocation is differentiated into two major types: grammatical collocation and lexical collocation (Benson, Benson, & Ilson, 2010, p. XIX). Grammatical collocation is made by compounding a word with a preposition. For instance, when the word *think* collocates with preposition *about*, the meaning is either to express having an idea or opinion about something; or to express when we are considering something or solving problem (OALD, 2010, p. 1404). In contrast to grammatical collocation, lexical collocation typically consists of nouns, adjectives, verbs, and adverbs. According to Benson, Benson, and Ilson (2010), lexical collocation is divided into seven major types that are designated by L1, L2, L3, etc (p. XXXI):

2.2.1 L1

L1 collocations consist of a verb (usually transitive) and a noun/pronoun. Most L1 collocations consist of a verb denoting *creation* and/or *activation* and a noun/pronoun. Such fixed combinations are called CA collocations. There are some examples of collocations with verbs denoting creation: *come to an agreement*, *make an impression*, *compose music*, *set a record*, *reach a verdict*, and *inflict a wound*. There are also some examples of collocations with verbs denoting activation: *set an alarm*, *fly a*

kite, launch a missile, punch a time clock, spin a top, and wind a watch.

In some instances, the same noun collocates with one verb (or verbs) to denote creation and with another verb (or verbs) to denote activation as in *establish a principle* (creation) – *apply a principle* (activation) and *draw up a will* (creation) – *execute a will* (activation).

CA collocations for polysemous nouns are extremely important. For example, the entry for the noun *line* has the following collocations, *draw a line* (on paper), *form a line* (or *line up*), *drop somebody a line* (or *write somebody a letter*). The entry for *operation* has: *perform an operation* (in a hospital), *carry out* (conduct) *an operation* (on the battlefield).

2.2.2 L2

L2 collocations consist of a verb meaning essentially *eradication* and/or *nullification* and a noun. Such fixed lexical combinations are called EN collocations. Typical examples are following: *reject an appeal, lift a blockade, break a code, reverse a decision, dispel fear, demolish a house, withdraw an offer, and ease tension.*

2.2.3 L3

L3 collocations consist of an adjective and a noun. One pair of example is *strong tea* and *weak tea*. In many instances, more than one adjective (or more than one form of the same adjective) can collocate with the same noun: *warm/warmest*, *kind/kindest*, or *best regards*. Other examples of L3 collocations are: *reckless abandon*, *a chronic alcoholic*, *a pitched battle*, *a formidable challenge*, *a crushing defeat*, *a rough estimate*, and *an implacable foe*.

In English, nouns are often used as adjectives. Nouns used attributively may enter into L3 collocations as in *house arrest*, *jet engine*, *land reform*, and *aptitude test*. These collocations are given at the entry for the second noun. However, if in a ‘fused’ compound the second noun does not have the same basic meaning as it has when used alone, the compound is not included as an L3 collocation. Examples of such Multi-Word Lexical Units (MLUS) are *bowling alley*, *sitting duck*, *long shot*, *stuffed shirt*, etc.

2.2.4 L4

L4 collocations consist of a noun and verb. The verb names an action characteristic of the person or thing designated by the noun such as *adjectives modify*, *alarms go off (ring, sound)*, *bees*

buzz (*sting, swarm*), *blizzard rage*, *blood circulates* (*clots, congeals, flows, runs*), and *bombs explode* (*go off*).

2.2.5 L5

L5 collocations indicate the *unit* that is associated with a noun. The structure of L5 collocation is often *noun*₁ of *noun*₂. Such collocations may indicate:

2.2.5.1 The larger unit to which a single member belongs: *a colony (swarm) of bees, a herd of buffalo, a pack of dogs, a bouquet of flowers, a pride of lions, a school of whales*, etc.

2.2.5.2 The specific, concrete, small unit of something larger, more general: *a bit (piece, word) of advice, an article of clothing, an act of violence*, etc.

2.2.6 L6

L6 collocations consist of an adverb and an adjective. Examples are *deeply absorbed, strictly accurate, closely (intimately) acquainted, hopelessly addicted, sound asleep*, and *keenly (very much) aware*.

2.2.7 L7

L7 collocations consist of a verb and an adverb. Examples are *affect deeply*, *amuse thoroughly*, *anchor firmly*, *apologize humbly*, *appreciate sincerely*, and *argue heatedly*.

2.3 Translation Technique

Translation technique is different from translation strategy and translation method. Translation strategy is applied as a procedure during the process of translating. A translator who has an obstacle while translating a text will find a key to deliver a message in SL in an accurate way by using a strategy. Translation method is a particular global option that effects the whole text in translation process. Translation technique is otherwise related to the result of the translation and affects the smaller-unit of the text. According to Molina and Albir (2002), a translator needs to distinguish translation method, translation strategy, and translation technique because there is a confusing notion over the conception (p. 507). Therefore, method, strategy, and technique occupy different places in problem solving. Translation method and strategy are part of the process while technique affects the result. Translation technique are classified into 18 categories:

2.3.1 Adaptation

A technique applied when a translator finds an equivalent of SL cultural element in TL cultural element. A replacement occurs once the translator encounters such cultural element.

2.3.2 Amplification

This technique is applied by introducing details that are not explicitly formulated in SL such as information. It is possible to change it by paraphrasing explicitly.

2.3.3 Borrowing

The translator applies this technique by maintaining a word or an expression in TL directly from SL. This technique is furthermore separated into two kinds: pure borrowing and naturalized borrowing. Pure borrowing is used when the translator deals with an SL expression that has no equivalent in TL unless it is entirely borrowed from the SL expression.

Naturalized borrowing technique is a bit similar to pure. However, this is to maintain an SL expression by adapting it to the phonetic rule in the TL. It is not a wholly borrowed as pure.

2.3.4 Compensation

This technique is to introduce an SL element of information or stylistic effect in another place in the TL. It cannot be reflected in the place as in the SL.

2.3.5 Description

This technique is used by the translator to replace a term or expression with a description of its form or/and function.

2.3.6 Discursive Creation

This technique is used to establish a temporary equivalence that is totally unpredictable out of context. The message is delivered by paraphrasing with unrelated words.

2.3.7 Established Equivalent

This technique is to use a term or expression that is recognized by dictionaries or language in use as an equivalent in the TL.

2.3.8 Generalization

This technique is applied when the translator encounters a specific term in SL. Then the term is translated in a more common or neutral expression in TL.

2.3.9 Linguistic Amplification

This technique is to add some linguistic elements in the TL as the detail information of it. By adding some detail information can make the message clearer to the readers.

2.3.10 Linguistic Compression

In opposition to linguistic amplification, this technique is to synthesize linguistic elements in the TL. There may be some parts of SL text considered to be able to deliver as one unit. Then the message in SL changes with a less number of part in TL yet containing the same sense of meaning as in SL.

2.3.11 Modulation

This technique is to change point of view, focus or cognitive category in relation to the SL; it can be lexical or structural.

2.3.12 Particularization

In opposite to generalization technique, particularization is applied to change a more common or neutral expression into a more specific.

2.3.13 Reduction

This technique is used to reduce some parts in SL into a briefer TL without missing an important message in SL. The message then is implied in a briefer TL text. This technique is in opposition to amplification.

2.3.14 Transposition

This technique is to change a grammatical category.

2.3.15 Literal Translation

This technique is to translate word or an expression word for word. However, it is not a wholly translation of one word for another that may lose its naturalness in TL.

2.3.16 Calque

This technique is similar to literal translation. However, it is related to a foreign word or phrase which is called a third language in a context. Sometimes a third language utterance can be found in a text unpredictably.

2.3.17 Substitution

This technique is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. When a

translator deals with a non-verbal cue in a screen and changes the paralinguistic element into a word or some.

2.3.18 Variation

This technique is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.

CHAPTER III

DATA ANALYSIS

The researcher takes the lexical collocation data from the subtitle of *So Undercover* movie. The Indonesian subtitle of *So Undercover* movie is provided by ASIREVI. Briefly, *So Undercover* tells about a private investigator from Dallas, Molly Morris (Miley Cyrus), who initially had a job of taking a picture of a cheating couple but then took an offer from an F.B.I. agent named Armon Ranford due to a certain circumstance. The deal was about doing an undercover investigation as a transferred student in a sorority dormitory, whose name was Brooke Stonebridge, and she had to keep watching on a student (Alex Patrone) under the same dorm. Alex was presumed by Armon to have her father's accounting ledgers. Therefore, Armon asked Molly to steal the ledgers for him.

Eventually it was revealed that Armon was actually not an F.B.I. agent but the wanted mafia that the F.B.I. fed had been chasing after. Thus, when it came to it, Molly decided to give a hand to the fed to take Armon into custody by deceiving him to a fake ledger.

In this chapter, the researcher analyzes the data. From *So Undercover* movie, he gets 25 data for total number of lexical collocations. However, he has selected 21 out of 25 lexical collocations. The data afterward will be analyzed in this section. They will be analyzed by its type of lexical collocation and by the translation technique applied in the translation of lexical collocation.

Datum 1

HH:MM:SS	SL/TL	Transcription
00:02:54—00:03:02	SL	<p>A woman: hey! What the—</p> <p>Molly: it's a <u>party of three</u>.</p> <p>Molly's dad: what does that mean?</p> <p>Molly: it was a ménage a gross.</p>
00:02:54—00:03:02	TL	<p>A woman: hei! Apa yang...</p> <p>Molly: ini adalah <u>pesta bertiga</u>.</p> <p>Molly's dad: apa maksudnya itu?</p> <p>Molly: itu menjijikan</p>

(Inside Senator's room in penthouse, outside Senator's room) When Molly eventually entered Senator's room, she directly took some shoots with her camera

towards Senator and a woman. While she thought that there was a woman only that Senator brought in the room, there was suddenly another woman catching Molly from behind and shouting. She shouted, “Hey! What the-“ so that Molly was completely caught by Senator and she ran away from that room. She was followed after by Senator. While attempting to escape, she informed “It’s a party of three” to her dad through transmitter. The message of the dialogue is that Molly wanted to inform her dad that the Senator was actually bringing two women into the room. Counting the Senator in, Molly used the lexical collocation *party of three* to inform her dad that there were actually three people.

Party of three is structurally a combination of noun₁ + noun₂ collocation. Since *party* collocates with *three*, it indicates that there are three people in an event doing something. Concerning with *party of three*, *party* denotes a larger unit of a smaller unit which is *three*. Thus, *party of three* is classified as a type of lexical collocation L5.

The translator uses literal translation technique to deliver *party of three* as *pesta bertiga* in TL. The combined word *party of three* describes that there is an occasion at which a group of people are involved. OALD states that *party* is “A social occasion, often in a person’s home, at which people eat, talk, dance, and enjoy themselves” (p. 924). Since *party* is associated with *three*, the combination shows that the party is held by three people. The translator translates it as *pesta bertiga* in TL. The word *pesta* means “Perjamuan makan minum (bersuka ria dan sebagainya); perayaan” (Kamus Besar Bahasa Indonesia [KBBI], 2008, p. 1066).

Both *party* and *pesta* contain a sense of having a celebration over something in each definition, so *pesta* can be the closest equivalence of *party*. Since *pesta* is mixed with *bertiga*, *bertiga* has the same purpose as *three* in *party of three*. Both *three* and *bertiga* show the exact number of person involved at the moment and are in a form of numerical noun. According to OALD, three is a number (p. 1354), and *bertiga* is “Berbilangan tiga; berjumlah tiga sekawan atau sekelompok orang dan sebagainya” (KBBI, 2008, p. 1461). Therefore, the translator uses literal translation technique to deliver *party of three* word by word into *pesta bertiga* in TL.

Based on the analysis, *pesta bertiga* in TL is already an equivalence of *party of three* in SL. *Pesta bertiga* can describe the situation that Senator was actually bringing two women in. The mission here was Molly had to keep her eye on Senator. Thus, by counting Senator in as well, *pesta bertiga* can deliver the meaning of *party of three* in SL by applying literal translation technique to cope with that.

Datum 2

HH:MM:SS	SL/TL	Transcription
00:08:27—00:08:39	SL	<p>Molly: I can't do it. I'm needed here.</p> <p>Armon: fifteen thousand.</p> <p>Molly: I've got a kid.</p> <p>Armon: no, you don't. Your dad got kicked off the <u>police force</u>.</p>

		Molly: same thing.
00:08:27—00:08:39	TL	<p>Molly: aku tak dapat melakukan ini. Aku dibutuhkan di sini.</p> <p>Armon: 15.000.</p> <p>Molly: aku punya seorang anak.</p> <p>Armon: tidak, kau tidak punya. Ayahmu dikeluarkan dari <u>kepolisian</u> karena suka berjudi.</p> <p>Molly: sama saja.</p>

(After Armon attempted to convince Molly in a bar to join FBI, she eventually had no reason to join, refused the offer, and then directly went outside the bar). Armon did not give up so easily on persuading Molly. He kept persuading her even though she turned the offer down and went out of the bar already. He followed her and turned the topic into the payment she would get if she joins the mission. However, Molly kept refusing the offer until Armon spoke his mind about Molly's internal problem with her dad. Yet it did not make Molly accept to join the mission. The message of the dialogue is that Armon was trying to persuade Molly to join the mission, by giving her a reason for instance. The reason that Armon told was intentionally related to her financial problem so that the reward could fix her problem. The problem was that her dad was just gotten kicked by the police force.

The lexical collocation *police force* is structurally a noun + noun. However, the noun *police* actually acts as an adjective that describes the noun

force. Besides, this is a kind of collocation that is considered as one unit which means it is already a unit of fixed combination in the dictionary. According to OALD, *police force* is “the police organization of a country, district, or town” (p. 976). In the type of lexical collocation, it is classified as L3 (adjective + noun).

The translator changes the collocation *police force* into a non-collocation *kepolisian* by applying naturalized borrowing technique. It is basically a translation of pair of words into a single word rather than forming the same number of words in TL as in SL. The way the translator conveys the meaning is by adapting and transferring it into a non-collocation. From the situation, Armon attempted to convince Molly to join FBI in the mission. He persuaded her by giving a reason that can conclude if she needed that job to fix the financial problem. Until he said that Molly’s father just got kicked off the *police force* and that was the reason of the financial problem. *Police force* is “The police organization of a country, district or town” (OALD, 2010, p. 976). *Kepolisian* is actually a linguistic adaptation from *police force*. Yet, in this case, *police* is collocated with *force* and by inserting affixes of *ke-* and *-an* into the word *polisi*, it is already equivalent in TL. By naturalizing *police force* into *kepolisian*, the intended meaning of *police force* in SL can be understood by the audiences.

Datum 3

HH:MM:SS	SL/TL	Transcription
00:03:29—00:03:34	SL	Senator: you get the pictures you need?

		<p>Molly: I'm not the one cheating.</p> <p>Senator: no, you're the one taking the <u>dirty pictures</u> of it.</p>
00:03:29—00:03:34	TL	<p>Senator: kau mendapat gambar yang kau butuhkan?</p> <p>Molly: bukan aku yang selingkuh.</p> <p>Senator: bukan, kau adalah orang yang mengambil <u>gambar kotor</u> ini.</p>

(Rooftop of the penthouse, caught by the Senator and nowhere to escape)

When Molly was eventually on the rooftop of the penthouse and followed by the Senator, she was stuck and found nowhere to go. At that moment, Molly directly dealt with Senator. Before Senator forced Molly to give the evidence of him and his affairs at the penthouse, they were accusing at each other. Once Molly offended him about cheating, it turned out to be Senator straightforwardly accused her of taking the “dirty pictures”, which was the physical evidence of some pictures taken. The message of the dialogue is that Senator was accusing Molly of taking dirty pictures of his scandal. Dirty pictures that she took contain his immoral deeds with a woman in a room.

Dirty pictures is structurally an adjective + a noun. The meaning of adjective *dirty* in *dirty pictures* is not literally about something physically unclean or unhygienic. It is used to utter something that connected with sex in an offensive way. The meaning becomes a unique one once the word *pictures* is combined with *dirty*. *Dirty pictures* has an implicit meaning which is not physically unclean but it

has immoral content. However, this type of lexical collocation belongs to L3 type (adjective + noun).

The translator uses transposition technique to change *dirty pictures* in SL into *gambar kotor* in TL. *Dirty* in the lexical collocation of *dirty pictures* means that the pictures taken were connected to something immoral thing. Concerning with the situation of the scene that the pictures are taken as an evidence of Senator's scandal, the meaning of *dirty pictures* turns out to be something related to sexual things. According to OALD, *dirty* means "Connected with sex in an offensive way" (p. 354) and based on KBBI, *kotor* has a meaning that is "Melanggar kesusilaan; tidak patut" (p. 738). *Kotor* in TL is already the nearest equivalence of *dirty* in SL because both define a sense of something immoral. However, it is structurally changed according to the Indonesian language structure where the adjective *kotor* must precede the noun *gambar*. Based on the analysis, *gambar kotor* is equivalent to *dirty pictures* because it can describe the sense of having immoral things in SL. By translating *dirty pictures* into *gambar kotor* in accordance with Indonesian language structure, what Senator refers to the evidence (*dirty pictures*) can be understandable to the audiences.

Datum 4

HH:MM:SS	SL/TL	Transcription
00:05:48—00:05:54	SL	Armon: excuse me? Can I talk to you for a second? Molly: I'm not really the <u>sugar daddy</u>

		<u>type</u> and I'm kind of busy here.
00:05:48—00:05:54	TL	Armon: permisi? Bisakah aku bicara denganmu sebentar? Molly: aku bukan <u>tipe</u> untuk ayah <u>manis</u> dan aku sedang sibuk di sini.

(In a bar) Molly was doing her job as a private investigator. She was taking several shoots using her camera to a man that was about to have affair with a waiter. When she was busy taking pictures, a man came near her. He asked if she had a second to have a talk with him. Yet, Molly indirectly refused to have a talk with him by uttering that “she was not really into the sugar daddy type” while her focus was completely still on the cheating man. The message of the dialogue is that she did not have time to have a chit-chat with the man (Armon) that she did not even know. Moreover, it took place in a bar that was why she told that she was not interested in a sugar daddy.

Sugar daddy is usually used to refer to “A rich older man who gives presents and money to a much younger woman, usually in return for sex” (OALD, 2010, p. 1301). It is considered as one unit that is already in a fixed combination to express a new message. In addition, *sugar daddy* is combined with *type* which according to OALD is “A kind or sort; a person of a particular character, with particular features, etc” (p. 1403). Once *sugar daddy* is paired with *type*, it identifies that *type* just creates an image of what sort of man he is. However, *sugar daddy type* is considered as structurally noun phrase of *sugar daddy* + noun

type. According to the type of lexical collocation, it belongs to L3 type because the noun phrase *sugar daddy* acts as an adjective while the noun *type* is a noun. Thus, it is an adjective + a noun type.

The translator changes the lexical collocation *sugar daddy type* into *tipe untuk ayah manis* by applying linguistic amplification technique. The addition element in TL occurs when the translator puts the word *untuk* in the TL while there is not such word in SL. Molly used *sugar daddy* to sarcastically refer to a man that came near her in the bar. People use the word *untuk* in Indonesian language to refer to something/somebody addressing to something/somebody. According to the analysis, the addition of *untuk* is equivalent because it explains whom she is not into. Thus, the translation product can be from *I'm not really the sugar daddy type* into *aku bukan tipe untuk ayah manis* by applying linguistic amplification technique. It determines that *sugar daddy* is indeed not her type to have a relationship with.

Datum 5

HH:MM:SS	SL/TL	Transcription
00:06:03—00:06:10	SL	Armon: excuse me? I'm sorry. I'm sorry to bother you. This woman has been following you and taking your picture. I know she doesn't look it, but she's a <u>private investigator</u> .
00:06:03—00:06:10	TL	Armon: permisi? Maaf. Aku mengganggu. Wanita ini telah mengikutimu dan

		mengambil gambarmu. Aku tahu dia tak tampak handal. Tapi dia adalah <u>penyelidik swasta</u> ...
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(In a bar) Molly was taking some evidences on a man that was having affair with a waiter, but another stranger man came near her and asked if she had some minutes to have a talk with him. Yet, Molly sarcastically refused to have a talk with him. After that moment, the man that came near her tried to disclose her undercover investigation to the man that was about to have affair with a waiter. He talked to them (the man and the waiter) then as the SL transcription. The message of the dialogue is that Armon tried to reveal Molly's true identity as a private investigator, which was hired by the cheating man's wife, to the man she had been investigating secretly.

Private investigator is a type of lexical collocation L3. According to its combination order, it is an adjective + a noun. *Private* means "Not public; belonging to or for the use of a particular person or group; not for public use" (OALD, 2010, p. 1006). According to OALD (2010), *investigator* means "A person who examines a situation such as an accident or a crime to find out the truth" (p. 685). Therefore, *private investigator* belongs to the type of lexical collocation L3.

The translator uses transposition technique to deal with *private investigator* in SL and delivers it as *penyelidik swasta* in TL. The situation tells

that Armon tried to expose Molly’s undercover investigation by telling it to the man Molly had been observing. He was telling the truth that Molly was working as a *private investigator* under the man’s wife to investigate him. Since *investigator* is collocated with *private*, *private investigator* defines a person who examines a situation such as an accident or a crime to find out the truth yet she is working for a private use of particular person or group. *Penyelidik swasta* is equivalent to *private investigator* because it defines the sense of a person that is investigating something or someone. According to KBBI, *penyelidik* is “Orang yang menyelidiki sesuatu; pengusut” (p. 1253) and *swasta* is “Bukan milik pemerintah; partikelir” (p. 1366). Since *penyelidik* is collocated with *swasta*, the meaning becomes a person that working or investigating privately under a particular person or group and it is equivalent to deliver the sense as in SL. Thus, *penyelidik swasta* is equivalent by its structure in TL to deliver the sense of *private investigator* in SL by applying transposition technique to deal with that.

Datum 6

HH:MM:SS	SL/TL	Transcription
00:06:57—00:07:04	SL	Molly: what is your point? Armon: my point is Patrone’s daughter goes to college in New Orleans, and we want you to <u>keep an eye</u> on her.
00:06:57—00:07:04	TL	Molly: apa maksudmu? Armon: maksudku adalah anak perempuan Patrone kuliah di New Orleans dan kami ingin kau

		<u>awasi</u> dia.
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(In a bar) After a moment Armon had exposed Molly's identity as a private investigator, she eventually had a will to have a talk with him. He started it with introducing himself as an agent from FBI. After the introduction, he told a sort of background story of the mission that he would offer her to join. Yet, Molly did not get the whole background story as any of it did not concern to her at all. Armon then told her that Patrone's daughter (Alex Patrone) was going to a college in New Orleans and FBI needed her to watch over the daughter. The message in the SL is that Armon wanted Molly to watch over Patrone's daughter in a college in New Orleans.

Keep an eye is a type of CA lexical collocation (L1). According to OALD (2010), *keep an eye on somebody/something* is "To take care of somebody/something and make sure that they are not harmed, damaged, etc" (p. 446). *Keep an eye* is a lexical collocation consisted of transitive verb *keep* + noun *an eye*. It is classified as an activation lexical collocation (L1).

The translator delivers *keep an eye* in SL into *awasi* in TL by applying established equivalence technique. The verb *keep* collocating with the noun *an eye* defines an activity of taking care of somebody/something or making sure they are not harmed (OALD, 2010, p. 446). According to KBBI, *awasi* is from a verb *mengawasi* which means "Melihat dan memperhatikan (tingkah laku orang); mengamati dan menjaga baik-baik; mengontrol" (p. 104). Based on the

message of the dialogue, Armon expected Molly to watch over the daughter during her undercover in a sorority house. It makes the definition of lexical collocation *keep an eye* and its translation *awasi* in TL equivalent. The definition of *awasi* in TL has the sense of making sure or taking care or somebody well which is the same as that of *keep an eye*. Since *awasi* is already recognized in the TL language use, the translator applies established equivalence technique to deliver the meaning of the lexical collocation *keep an eye*.

Datum 7

HH:MM:SS	SL/TL	Transcription
01:20:59—01:21:01	SL	Armon: don't worry about her. She's <u>little sedated</u> . I need you to take me to the chapter room. See what kind of skills you got.
01:20:59—01:21:01	TL	Armon: jangan khawatirkan dia. Dia <u>sedikit terbius</u> . Aku ingin kau bawa aku ke ruang utama. Mari kita lihat kemampuanmu.

(In Armon's car) At the start, Molly had an arranged meeting in a park with Armon to hand over the fake accounting ledgers. It was actually her plan with FBI to trick him in a trap so that he could be caught. Unluckily, he had noticed the plan and had a frequency jammer to make a mess with the frequency of Molly's transmitter and FBI's. When he successfully escaped from the sight of FBI, he and Molly met Cotton. They had a little introduction and Cotton told

Armon that she had located the ledgers Molly has been looking for. After Cotton told Armon that it was located in the chapter room, he quickly dragged Molly to go into his car. Yet, she was surprised when finally found Alex (Patrone's daughter) at the back seat in a little bit subconscious state. Then he forced her to take him to the real ledgers. The message in the SL is that Armon told Molly not to worry about Alex's condition at that moment because she was just a little subconscious.

Little sedated is a lexical collocation consisted of an adverb *little* + an adjective *sedated*. The lexical collocation *little sedated* describes about Alex being drugged in order to make her calm. *Little sedated* is structurally an adverb + an adjective type of lexical collocation, which belongs to type L6.

The translator conveys from the lexical collocation *little sedated* in SL to *sedikit terbius* in TL by using literal translation technique. Since the adjective *sedated* is collocated with the adverb *little*, it describes the situation that Alex is being drugged by Armon but not completely drugged. The adverb *little* describes how much Alex is drugged by Armon. According to OALD, *sedate* is "To give somebody drugs in order to make them calm and or to make them sleep" (p. 1155) and *little* is "Not much; only slightly" (p. 752). The lexical collocation *little sedated* is used in the situation to explain to Molly if Alex is not completely drugged. Thus, *little sedated* is translated into *sedikit terbius*. According to KBBI, *terbius* is "Terkena bius sehingga tidak sadar (terlupa, tertidur)" (p. 200) and *sedikit* is "Tidak banyak; tidak seberapa; agak" (p. 1239). Since *terbius* is

collocated with *sedikit* in the TL, it becomes a unit which means a condition of a person being drugged in a slight amount. The translator applies literal translation technique to the collocation *sedikit terbius* in TL. Based on the analysis, *sedikit terbius* in TL is equivalent to deliver the intended meaning of *little sedated* in SL. It fits because *sedikit terbius* also describes the sense of a person (refers to Alex's condition) being drugged in a slight amount.

Datum 8

HH:MM:SS	SL/TL	Transcription
00:13:02—00:13:14	SL	Armon: this is the Kappa Kappa Zeta <u>pecking order</u> . You're gonna need to know this to fit into the house. At the top, we've got Sasha Stolezinsky. She is ruthless and power hungry and runs the house with an iron fist-ish.
00:13:02—00:13:14	TL	Armon: ini adalah <u>kelompok penguasa</u> Kappa Kappa Zeta. Kau harus tahu ini agar dapat berbaur di asrama. Tingkat atas, ada Sasha Stolezinsky. Dia kejam dan haus kekuasaan dan jalankan asrama dengan tangan besi.

(Outside an old building) After Molly was willing to join the mission to watch over Alex Patrone, she was brought to a place to have a preparation with Armon. There was another agent named Bizzy to help her make a preparation

related to fashion thing. Besides the fashion things, she was also introduced to the chain of command in a sorority house. The message of the dialogue is that Armon wanted Molly to at least understand the people who have authorization (from the most to the less) to run the house so that she would fit in the house easily.

Pecking order is a type of lexical collocation L3. The collocation consists of noun *pecking* and noun *order*. According to the characteristic of lexical collocation type L3, a noun can also act as an adjective when a couple of nouns comes together. According to OALD, *pecking order* is “The order of importance in relation to one another among the members of a group” (p. 933) and it is considered as one unit. Thus, it is structurally a lexical collocation constructed of adjective *pecking* + noun *order*.

The translator delivers *pecking order* in SL into *kelompok penguasa* in TL by using transposition technique. Based on the situation, Armon was giving a preparation of basic knowledge about a chain of command of the house to Molly. Particularly, it was about the main order of the house, which the people manage the house. According to KBBI, *kelompok* is “Kumpulan (tentang orang, binatang, dan lain-lain)” (p. 658) and *penguasa* is “Orang yang menguasai; orang yang berkuasa (untuk menyelenggarakan sesuatu, memerintah, dan sebagainya)” (p. 746). Thus, *pecking order* in SL is translated by the translator into *kelompok penguasa* by changing SL grammatical structure into TL's. *Kelompok penguasa* and it is equivalent to *pecking order* because both have the sense of an authorized unit order of a group that manages the house.

Datum 9

HH:MM:SS	SL/TL	Transcription
00:41:16—00:41:18	SL	<p>Molly: Sasha's not <u>telling the truth</u> about her past either.</p> <p>Armon: how do you know that?</p> <p>Molly: she claims she modeling in Croatia for three years, which is smarter than saying Paris.</p>
00:41:16—00:41:18	TL	<p>Molly: Sasha juga tak <u>berkata jujur</u> tentang masa lalunya.</p> <p>Armon: bagaimana kau tahu itu?</p> <p>Molly: dia bilang dia ikut kelas model di Kroasia selama 3 tahun di mana lebih pintar daripada dia bilang Paris.</p>

(At a church) Molly was updating what she had gotten during her time in the house to Armon. She told all the information about Prof. Nathan Talloway, his relationship with Alex, and it appeared to be a story about Sasha Stolezinsky at the end of information. The message of the dialogue is that Molly was so sure to expect that Sasha was a liar. She could be that sure because there were typical non-verbal cues of women when they were saying a lie. Molly saw those cues that was why she could say so.

Lexical collocation *telling the truth* is structurally a transitive verb *telling* + a noun *truth*. According to OALD, *telling* is basically from a base verb *tell*

which means “To give information to somebody by speaking or writing” (p. 1336) and *truth* means “The true facts about something, rather than the things that have been invented or guessed; a fact that is believed by most people to be true” (p. 1394). Since *telling* collocates with *truth*, the meaning becomes an activity of giving information with a valid and true content. *Telling the truth* is a lexical collocation type L1 (transitive verb + noun).

The translator delivers *telling the truth* in SL into *berkata jujur* in TL by applying established equivalence technique. Based on the situation, Molly was giving updated information about all she has got during her time in the sorority house. One of them was Sasha that told a lie to her. Based on KBBI, *berkata* is “Melahirkan isi hati dengan kata-kata; berbicara” (p. 634) and *jujur* is “Lurus hati; tidak berbohong; tidak curang” (p. 591). Since *berkata* collocates with *jujur*, the meaning becomes an act of saying the fact rather than a lie. Thus, *berkata jujur* can be the nearest equivalence of *telling the truth* in SL. Based on the analysis, *telling the truth* and *berkata jujur* have the same sense of an act of saying the true facts about something by its definition and *berkata jujur* is already recognized in TL dictionary or language use. Therefore, it makes *berkata jujur* equivalent to *telling the truth* by applying established equivalence technique.

Datum 10

HH:MM:SS	SL/TL	Transcription
00:01:46—00:01:50	SL	Molly: would you like your room <u>turn down</u> ? hello?

		<p>Molly's dad: what accent is that?</p> <p>Molly: I don't know, like a Scottish mixed with Salma Hayek.</p>
00:01:46—00:01:50	TL	<p>Molly: apakah Anda ingin kamarnya <u>dibersihkan</u>? Halo?</p> <p>Molly's dad: aksen apa itu?</p> <p>Molly: aku tak tahu, seperti Skotlandia bercampur Salma Hayek.</p>

(Following the Senator, inside the penthouse, in front of room door 2206) Molly was still delving the Senator in a sly from a far distance. When her father was told by Molly that the Senator was heading to a certain direction inside the penthouse, he directly gave a command to Molly to go to room 2206. When Molly arrived right in front of the door of the room, she did not directly enter it. She pretended to be a janitor offering a room service instead, offering with a strange accent from outside the door. The message of the dialogue is Molly offered a room service to room 2206 by pretending as a janitor in order to be able to get in the room.

When *turn* verb collocates with an adverb like *up* or *down*, the meaning becomes “To fold something in a particular way” (OALD, 2010, p. 1453). *Turn down* is structurally a verb *turn* + an adverb *down*. According to the type of lexical collocation, *turn down* is type L7 (verb + adverb).

The translator delivers *turn down* in SL into *dibersihkan* in TL by applying modulation technique. According to OALD, the lexical collocation *turn down* means “To fold something in a particular way” (p. 1453). The definition *to fold something in a particular way* explains the activity of Molly offering the guest to clean the room. The activity includes folding things in the room such as scattered clothes and bedcover. The change of point of view happens when it is delivered that way. The translator changes the form of an active in SL into a passive collocation in TL. It can be seen from a whole of context both in SL and TL. In SL, *turn down* in *would you like your room turn down?* is in active form while in TL it changes into *dibersihkan*. In Indonesian, when a verb is attached with affix such as *di-* and *-kan* or *ter-* suffix, it is said in a passive form. *Dibersihkan* is actually a passive form of verb *membersihkan* which means “Membuat supaya bersih (dengan jalan mencuci, menyapu, menggosok, dan sebagainya)” (p. 181). The definition of *dibersihkan* has the sense of cleaning up neatly including the activity of folding the bedcover as the lexical collocation *turn down* does. Based on the analysis, *dibersihkan* is already equivalent to *turn down* by applying modulation technique because the meaning of *dibersihkan* includes the activity of turning down or folding things.

Datum 11

HH:MM:SS	SL/TL	Transcription
01:16:41—01:16:51	SL	Molly: he brought me here to find out who the FBI mole was to lead him to the ledgers and for me to

		take the fall. He thinks he got two out of three. He thinks he killed Agent Sanderson and I'm gonna <u>take the blame</u> for it
01:16:41—01:16:51	TL	Molly: dia membawaku ke sini untuk mencari tahu siapa informan F.B.I untuk membimbingnya ke buku besar dan menjadikan aku kambing hitam. Dia pikir dia mendapat dua dari tiga. Dia pikir dia membunuh Agen Sanderson dan aku yang akan <u>disalahkan</u> untuk itu

(In sorority house) Molly was brought into a confusing situation by Armon. She was convinced by him that he was one of the FBI agents and she was made to agree to accept the mission. Until she found out that Armon was a wanted person that FBI had been chasing instead, it was clear to her that she was on the wrong side. However, the FBI put her away from the mission after the situation was disclosed. Yet Molly did not just accept that. She was the one who started it and she also wanted to finish it. The message of the dialogue is that Molly was quite mad if she was not allowed by FBI to finish what she had done because it was Armon's plan to make her taking the responsibility of it.

Take the blame is a lexical collocation consisted of transitive verb *take* + noun *blame*. According to OALD, *take* is "To accept or receive something" (p. 1324) and *blame* means "Responsibility for doing something badly or wrongly; saying that somebody is responsible for something" (p. 116). Since *take* collocates

with *blame*, it indicates that someone should take a responsibility of another's fault. *Take the blame* is a lexical collocation type L1 (transitive verb + noun).

The translator delivers *take the blame* in SL to *disalahkan* in TL by applying modulation technique. Based on the situation, Molly was telling what really happened that she was deceived by Armon to join the mission. Yet actually he was the one that FBI had been chasing and Molly already joined to take the mission. She found out the plot that Armon had been setting her up that she would take the responsibility of Armon's wrong doing. *Disalahkan* in TL is actually a passive form of *menyalahkan*. According to KBBI, *menyalahkan* means "Menyatakan (memandang, menganggap) salah" (p. 1207). Since *disalahkan* is a passive form of *menyalahkan*, the meaning is changed into passive which is someone that is declared to be fault. Based on the analysis, the changing of point of view from active *take the blame* into passive *disalahkan* is equivalent. Firstly, each definition of *take the blame* and *disalahkan* has the same sense, which is to make someone taking the responsibility of another's fault. Secondly, by applying modulation technique, it is already equivalent by its structure in TL as long as the intended message is understandable to the audiences.

Datum 12

HH:MM:SS	SL/TL	Transcription
00:07:22—00:07:46	SL	Armon: you're well versed in Jiu Jitsu. I'am an Aikido man myself. Molly: sorry

		<p>Armon: why are you sorry?</p> <p>Molly: Aikido is a fashionable way for fat housewives to lose weight at their local Equinox.</p> <p>Armon: are you calling me a fat housewife?</p> <p>Molly: yeah.</p> <p>Armon: you don't think that Jiu Jitsu is a dated form?</p> <p>Molly: no, it's the most effective <u>defense system</u> when it comes to overcoming size.</p> <p>Armon: please!</p> <p>Molly: I'm serious. With the right amount at leverage and speed I'd drive you through that window.</p>
00:07:22—00:07:46	TL	<p>Armon: kau ahli dalam Jujitsu. Dan aku sendiri adalah petarung Aikido.</p> <p>Molly: maaf.</p> <p>Armon: mengapa kau minta maaf?</p> <p>Molly: Aikido adalah cara keren untuk ibu rumah tangga gemuk untuk mengurangi berat badan pada perut mereka.</p> <p>Armon: apa kau memanggilku ibu rumah tangga gemuk?</p> <p>Molly: ya.</p> <p>Armon: menurutmu Jujitsu bukanlah cara lama?</p> <p>Molly: tidak. Itu <u>sistem pertahanan</u> paling efektif untuk mengatasi</p>

		lawan besar.
		Armon: ayolah!
		Molly: aku serius! Dengan pengaturan kekuatan dan kecepatan yang tepat aku bisa melemparmu keluar dari jendela itu sekarang.

(In a bar) Armon told Molly the reason of choosing her for that mission over the other FBI agents to join. The reason was that he has been collecting Molly's background since she was a little girl until present record. At the end of her background story, she was good at JiuJitsu after all and Armon revealed himself as an Aikido fighter. However, Molly's respond over his revelation was to mock that Aikido was used by housewives just to lose their weight. They ended as arguing over JiuJitsu and Aikido. The message of the dialogue is that Molly gave a good point of learning JiuJitsu which could crash down a bigger opponent by just setting up the leverage and speed.

Defense system is a lexical collocation consisted of noun *defense* acting as an adjective + noun *system*. When the adjective *defense* comes together with the noun *system*, it defines a particular way of doing self-protection. Based on the type of lexical collocation, it belongs to type L3 (adjective + noun).

The translator delivers *defense system* in SL to *sistem pertahanan* in TL by using transposition technique. By translating it into TL sentence order, the head noun of *system* in *defense system* is put before the adjective in TL. As *system*

is put in the initial position in *sistem pertahanan*, it already follows the rules of TL sentence order. Based on OALD, *system* is “An organized set of ideas or theories or a particular way of doing something” (p. 1320) and *defense* is “The act of protecting somebody or something from attack, criticism, etc.” (p. 329). Thus, *defense system* can define an applicable theory to do a self-protection. Based on KBBI, *sistem* is “Perangkat unsur yang secara teratur saling berkaitan sehingga membentuk suatu totalitas” (p. 1320) and *pertahanan* means “Perihal bertahan (mempertahankan)” (p. 1375). When *sistem pertahanan* is collocated, it defines that the system does a successful self-protection. However, *defense system* is conveyed grammatically according to TL language structure into *sistem pertahanan*. Based on the analysis, *sistem pertahanan* is equivalent to *defense system* by its structure and sense of meaning.

Datum 13

HH:MM:SS	SL/TL	Transcription
01:15:47—01:16:01	SL	FBI I: what time did Brook leave the house? Sasha: I do not know. I’m not my sister’s keeper. FBI II: what time do you <u>anticipate her return</u> ? FBI I: Molly Morris? FBI. Sasha: Molly Morris?
01:15:47—01:16:01	TL	FBI I: kapan Brook meninggalkan rumah?

		Sasha: aku tidak tahu. Aku bukan penjaga saudariku.
		FBI II: pukul berapa kau <u>kira dia akan kembali?</u>
		FBI I: Molly Morris? F.B.I.
		Sasha: Molly Morris?

(In the sorority house) Two FBI agents were coming over the house to look for Molly Morris who has been disguising herself as Brook Stonebridge. The agents were asking Sasha if she knew when Brook left the house or when she would be back to the house. Yet, not long after the agents asked Sasha, Molly just came back. At the time the agents called Brook as Molly Morris, Sasha also seemed confused about who was Molly Morris the agents referred to. The message of the dialogue is that the FBI agents asked Sasha if she knew the arrival of Molly in the future time.

Anticipate her return is lexical collocations constructed by transitive verb *anticipate* + noun *return*. The verb *anticipate* can indicate “To expect something” (OALD, 2010, p. 44) and based on the situation, *return* refers to “The action of arriving in or coming back to a place that you were in before” (OALD, 2010, p. 1093). Thus, *anticipate her return* is classified as lexical collocation type L1 (transitive verb + noun).

The translator changes *anticipate her return* in SL into *kira dia akan kembali* in TL by using linguistic amplification technique. The translator adds

adverbial of time *akan* in TL to show that the time Molly came back would be in the future time. In Indonesian language, people use *akan* “Untuk menyatakan sesuatu yang hendak terjadi” (KBBI, 2008, p. 25). According to KBBI, *kira* means “Pendapat yang hanya berdasarkan dugaan atau perasaan; sangka” (p. 701) and *kembali* is “Balik ke tempat atau ke keadaan semula” (p. 661). The situation tells about two FBI agents who were looking for Molly but unfortunately she was not in the house and they met Sasha instead. They asked Sasha if she had a clue when Molly would be back soon and she did not know about the exact time. Based on the analysis, *kira dia akan kembali* has the same sense as *anticipate her return*. It means that Sasha was asked by FBI agents to make a prediction about when Molly would come back in the house. In addition, the insertion of *akan* in *kira dia akan kembali* is equivalent to *anticipate her return* by applying linguistic amplification technique because it shows that Molly’s arrival in the house would be in the future not the present time.

Datum 14

HH:MM:SS	SL/TL	Transcription
00:13:02—00:13:14	SL	Armon: this is the Kappa Kappa Zeta pecking order. You’re gonna need to know this to fit into the house. At the top, we’ve got Sasha Stolezinsky. She is ruthless and power hungry and <u>runs the house</u> with an iron fist-ish.
00:13:02—00:13:14	TL	Armon: ini adalah kelompok penguasa Kappa Kappa Zeta. Kau harus

		<p>tahu ini agar dapat berbaur di asrama. Tingkat atas, ada Sasha Stolezinsky dia kejam dan haus kekuasaan dan <u>jalankan asrama</u> dengan tangan besi.</p>
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(In an old building) Armon was introducing the chain of command in the sorority house Molly would live in. Hopefully, it would be useful for Molly to fit into the house. Thus, she could understand the situation of the house to befriend with sorority sisters. He started with the most authorized in the house, Sasha Stolezinsky. She was the one who most sorority sisters were looking up to. Her characters were revealed by Armon. The message of the dialogue is that Armon was describing Sasha to Molly by her characters and also her power over the house.

Based on the situation, the lexical collocation *runs the house* refers to an activity of managing the house. Since *run* collocates with *the house*, the meaning becomes managing or “To be in charge in a business” (OALD, 2010, p. 1121). Structurally, the lexical collocation consists of transitive verb *runs* + noun *house*. Based on the type, it belongs to L1 type (transitive verb + noun).

The translator changes *runs the house* in SL into *jalankan asrama* in TL by using established equivalence technique. The situation tells about Sasha who was the one running or having an authority to manage the sorority house. According to KBBI, *jalankan* or *menjalankan* is “Membuat (menggerakkan dan

sebagainya) supaya berjalan” (p. 559) and *asrama* means “Bangunan tempat tinggal bagi kelompok orang untuk sementara waktu, terdiri atas sejumlah kamar, dan dipimpin oleh seorang kepala asrama” (p. 95). Thus, *jalankan asrama* means that Sasha had the authority to manage the sorority house in order to keep the house running. Based on the analysis, *jalankan asrama* is equivalent to *runs the house*. The translator applies established equivalence as *jalankan* is a verb that recognized in TL dictionary and TL language use to collocate with *asrama*.

Datum 15

HH:MM:SS	SL/TL	Transcription
00:53:15—00:53:25	SL	Sasha: Brook, hey. I know we've gotten off to a rocky start but I want to <u>smooth things over</u> . Come here.
00:53:15—00:53:25	TL	Sasha: Brook, hei. Aku tahu kita mulai dengan perkenalan kasar tapi aku ingin <u>menjernihkan semua</u> . Kemarilah.

(In the sorority house, Molly's room) Sasha came into Molly's room and wanted to talk privately about what she had done to the house such as helping Taylor when she got water problem, protecting Cotton when her boyfriend became harsh to her, and helping the sorority sisters to sell out the dolls. She just wanted to make things straight so that there was not any misunderstanding. The message of the dialogue is that Sasha wanted to make all the things straight

because she thought that she and Molly did not had a proper introduction yet at the first time they met.

According to OALD, *smooth something over* is a unit of fixed combination that means “To make problems or difficulties seem less important or serious, by talking to people” (p. 1219). When verb *smooth* collocates with adverb *over*, it defines as to fix the problem until it disappears. Structurally, the lexical collocation consists of verb *smooth* + adverb *over*. According to the type of lexical collocation, it belongs to type L7.

The translator delivers *smooth things over* in SL to *menjernihkan semua* in TL by using established equivalence technique. Based on the situation, Sasha wanted to straighten all the things to be very clear to Molly so there would not be any misunderstanding. *Smooth things over* is used to show that Sasha wanted to fix all the things between her and Molly. According to KBBI, *menjernihkan* is “Menjadikan jelas (tentang persoalan, kerumitan, kekacauan, dan sebagainya)” (p. 582). It shows that by its definition, *menjernihkan* has the sense of wanting to make clear of the problems or difficult situation as *smooth things over* does. The translator applies established equivalence as *menjernihkan* and it is already recognized in TL language use and also by dictionary. Based on each definition, *menjernihkan semua* is equivalent to *smooth things over* because both have the sense of wanting to fix the problem or difficult situation to be clear.

Datum 16

HH:MM:SS	SL/TL	Transcription
00:57:44—00:58:00	SL	<p>Nicholas: they don't hate you, Brook. Okay, nobody can hate you.</p> <p>Molly: thanks.</p> <p>Nicholas: I'm really happy you're here.</p> <p>Molly: so am I. You're amazing.</p> <p>Nicholas: well, it's actually my balls are amazing.</p> <p>Molly: that doesn't <u>make sense</u>.</p> <p>Nicholas: you're the one that said it.</p>
00:57:44—00:58:00	TL	<p>Nicholas: mereka tidak membencimu, Brook. Oke, tak ada yang bisa membencimu.</p> <p>Molly: terima kasih.</p> <p>Nicholas: aku sangat senang kau di sini.</p> <p>Molly: aku juga. Kau luar biasa.</p> <p>Nicholas: sebenarnya bolaku yang luar biasa.</p> <p>Molly: itu tidak <u>masuk akal</u>.</p> <p>Nicholas: kau yang mengatakannya.</p>

(At a park, on their way to college) Molly was accused of suffering kleptomania. Thus, all the sorority sisters hated her. She told the entire situation she had been through in the house to her classmate (Nicholas) until she was accused so. She felt grateful and relieved of having someone that could cheer her up and so is he. The message of the dialogue is that Molly could not take the

meaning of *amaze-balls* literally because it was actually kind of slang word to say *amazing*.

Make sense is used to show that something is logically acceptable. OALD says that *make sense* is “To have a meaning that you can easily understand; to be easy to understand or explain” (p. 1164). Structurally, *make sense* is a lexical collocation consisted of transitive verb *make* + noun *sense*. According to the type of lexical collocation, *make sense* belongs to type L1 (transitive verb + noun).

The translator delivers *make sense* in SL to *masuk akal* in TL by using established equivalence technique. Based on the situation, *make sense* was uttered by Molly to tell that it was not possible to say *amaze-balls* literally. According to KBBI, *masuk akal* is “Dapat diterima oleh akal; tidak aneh; tidak mustahil; logis” (p. 885). *Masuk akal* is equivalent to *make sense* in SL. Because by the definition of *masuk akal*, it has the sense of something normal, possible, and understandable as *make sense* does. The translator uses established equivalence technique as *masuk akal* is already recognized by TL dictionary and has the same sense of something possible or understandable as *make sense* does.

Datum 17

HH:MM:SS	SL/TL	Transcription
01:25:28—01:25:43	SL	Armon: I want to go to Candy Mountain, and float on the tears of unicorns. Are those real? I got the <u>kill shot</u> from here, but I don't know if I can

		pay! Cotton: maybe I put too much basidiomycoda fungus in the mace?
01:25:28—01:25:43	TL	Armon: aku ingin pergi ke Gunung Candy dan mengapung di air mata seekor Unicorn. Apa mereka nyata? aku bisa <u>membidik</u> dari sini, tapi aku tak tahu apa aku bisa membayar. Cotton: mungkin aku terlalu banyak memasukkan jamur basidiomycota di semprotannya?

(Outside the chapter room) Armon was chasing after the ledgers by forcing Molly to lead him to the ledgers in the chapter room. When they got to the chapter room, Molly tried the mace that her mate (Cotton) gave to her. He sprayed it directly to Armon's face. At the first time, it did not show any reaction. Yet, after a few minutes Armon felt like a drunken man that had so many fantasies in his head. At that moment, all the sisters (including Cotton) gathered round and saw Armon at that state of mind. The message of the dialogue is that Armon was having a fantasy of shooting a unicorn in his mind.

Kill shot is structurally an adjective + noun collocation. Obviously *kill shot* is a noun + noun. Yet the noun *kill* acts as an adjective to add a description to noun *shot* which comes after. By each definition in OALD, *kill* is "An act of killing, especially when an animal is hunted or killed" (p. 708) and *shot* means

“An attempt; the act of trying to do or achieve something” (p. 1187). According to the type of lexical collocation, *kill shot* is classified as type L3 (adjective + noun).

The translator changes *kill shot* in SL into *membidik* in TL by using established equivalence technique. Based on each definition, *kill shot* define an act of attempting to kill an animal, especially when it is hunted. Based on KBBI, *membidik* is “Mengarahkan (pistol, alat potret) ke sasaran; mengincar” (p. 189). *Membidik* defines the same sense as *kill shot*, which is an act of pointing a weapon to a target in order to kill in the right time. Based on the analysis, *membidik* is equivalent to *kill shot* because both have the sense of attempting to kill a target and *membidik* is also recognized in TL dictionary and language use.

Datum 18

HH:MM:SS	SL/TL	Transcription
00:25:33—00:25:54	SL	<p>Cotton: what’s your name again?</p> <p>Molly: Brook.</p> <p>Hunter: your turn, Brook.</p> <p>Molly: what I want?</p> <p>Cotton: more than anything in the whole world.</p> <p>Molly: more than anything? A Sigarm 1911 pistol with a hand-striped V-notched rear. A GSR <u>stainless steel</u>, but with a black Nitron finish. A `seamless P-226 slide and tritum night-sights.</p> <p>And a pearl white Bentley.</p>

00:25:33—00:25:54	TL	<p>Cotton: siapa namamu lagi?</p> <p>Molly: Brook.</p> <p>Hunter: giliranmu, Brook.</p> <p>Molly: apa yang aku mau?</p> <p>Cotton: lebih dari apapun di seluruh dunia.</p> <p>Molly: lebih dari apapun? Sebuah pistol Sigarm 1911 dengan pegangan bergaris, belakang berlekuk V. Sebuah GSR <u>baja</u>, tapi dengan lapisan Nitron hitam. Sebuah P-226 dan pandangan malam Tritum.</p> <p>Dan Bentley putih mutiara.</p>
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(In sorority house, make-up room) The girls were wearing make-ups while they were sharing of what the most wanted things. It started with a sorority sister named Hunter and the following was Taylor's turn. After that, Molly thought the next turn would not be hers. While she was learning the information of Cotton, Hunter asked her instead to take the turn. When it came to Molly's turn, her wanted things were some boyish things. The thing ended up once Molly said the "tritum night-sights". There was a pause for a while and she added a pearl white Bentley so that any sister would not notice. The message of the dialogue is that Molly picked up *GSR stainless steel* as her most wanted thing. Yet it turned out to be a manly device instead of girls' thing.

Stainless steel is considered as a lexical collocation consisted of adjective *stainless* + noun *steel*. According to OALD, *stainless steel* is a fixed combination which means “A type of steel that does not rust (=change colour)” (p. 1260). Based on the type of lexical collocation, it is classified as type L3.

The translator delivers *stainless steel* in SL to *baja* in TL by using linguistic compression technique. The omission occurs when the translation in TL is only *baja* while the *stainless* part is not translated. Based on KBBI, *baja* is “Logam yang keras” (p. 119) while *steel* means “A strong hard metal that is made of a mixture of iron and carbon” (OALD, 2010, p. 1271). Based on the situation, Molly wanted to have a GSR stainless steel as her most wanted thing. However, the translator delivers it as *baja* in TL. By applying linguistic compression, the intended meaning of a hard metal is still conveyed. Based on the analysis, *baja* is equivalent to *stainless steel* as the prior sense of a hard metal is still conveyed.

Datum 19

HH:MM:SS	SL/TL	Transcription
00:29:21—00:29:38	SL	<p>Molly: watch out! Stay down! Face down!</p> <p>Hunter: it's those godless OAP boys. They're always trying to catch us exercising topless or something.</p> <p>Taylor: they <u>totally caught me</u> once. I was so mad.</p>
00:29:21—00:29:38	TL	Molly: awas! Tetap di bawah!

		<p>Menunduk!</p> <p>Hunter: itu hanya bocah-bocah O.A.P. Mereka selalu berusaha memergoki kita berolahraga tanpa busana.</p> <p>Taylor: mereka <u>memergokiku</u> sekali.</p> <p>Aku sangat marah.</p>
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(In a main room, having annual ceremony) After a summer break, the sorority sisters used to have a ceremony before they started the first day activity in the college. When it came to the chanting part of the ceremony, some boys were sneaking outside the windows and hoping to get a ‘perfect’ picture of the sorority sisters. Yet, before it was too late, Molly noticed it and tried to protect Alex. Hunter warned the sisters that there were some boys called OAP boys who liked to get a ‘looking-good’ picture of the sorority sisters, especially when the sisters did not wear clothes. Taylor afterward at a sudden made a confession that she had even been caught by the boys once and she talked as if she was proud of it. Then she added that she was so mad about it in order to cover her convenient over getting caught. The message of the dialogue is that Taylor told the sisters that she had ever been caught once by the boys.

Since an adverb can precede or come after a verb, *totally caught me* is a lexical collocation consisted of verb phrase *caught me* + adverb *totally*. Based on OALD, *caught* is past tense form of *catch* which means “To find or discover somebody doing something, especially something wrong” (p. 183) and *totally* is

“Completely” (p. 1373). Thus, the meaning becomes, according to the situation, the OAP boys ever got a chance to see Taylor unclothed. Based on the type of lexical collocation, *totally caught me* is classified as L7 type (verb + adverb).

The translator delivers *totally caught me* in SL to *memergokiku* in TL by applying linguistic compression technique. The omission occurs when the *totally* part is not translated in TL. Based on KBBI, *memergoki* is “Mendapati; mengetahui (sedang mencuri dan sebagainya)” (p. 1055). Concerning to the situation, *memergokiku* has the sense of getting a chance to see someone doing something as *totally caught me* does. Like what happened to Taylor in which she was caught by the OAP boys when she was unclothed. Based on the analysis, *memergoki* itself is already equivalent to *totally caught me* because the omission of *totally* part does not change the intended meaning at all.

Datum 20

HH:MM:SS	SL/TL	Transcription
01:27:21—01:27:28	SL	Sasha: I hear some of those Easy Alpha girls have infiltrated the Sorority Council. Alex: how do we know who they are? Molly: we'll <u>go undercover</u> .
01:27:21—01:27:28	TL	Sasha: aku dengar beberapa gadis Easy Alpha menyusup ke Dewan Perkumpulan. Alex: bagaimana kita tahu siapa mereka?

		Molly: kita akan <u>menyamar</u> .
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(Outside the sorority house) After the ledger case cleared and Armon arrested by FBI, Sasha told Molly that there was a spy from the opponent community, Easy Alpha, who infiltrated Kappa Kappa Zeta. They were figuring out how to get the spies yet Molly had something to deal with it. It was doing an undercover investigation as she had done during her college time in Kappa Kappa Zeta. The message of the dialogue is that Molly recommended the sorority sisters to do an undercover investigation in order to know who the spies were.

Go undercover is a lexical collocation consisting of verb *go* + an *adverb* *undercover*. Based on OALD, *go* means “To start an activity” (p. 548) and *undercover* is “Working or done secretly in order to find out information for the police, a government, etc.” (p. 1411). Since verb *go* collocates with adverb *undercover*, it defines that Molly and the sisters were going to do a secret investigation. According to the type of lexical collocation, it belongs to type L7 (verb + adverb).

The translator conveys *go undercover* in SL into *menyamar* in TL by using linguistic compression technique. The omission occurs when the verb *go* part is not delivered in TL. Based on KBBI, *menyamar* means “Menyaru; menyusup; menyelinap” (p. 1213). The situation tells about Molly that had a plan to do an investigation secretly to find out who the spies were. Based on the analysis, by omitting the *go* part and translating *undercover* as *menyamar* in TL, it does not

change the intended meaning at all. As long as *menyamar* can deliver the sense of doing a secret investigation as *go undercover* does, *menyamar* is equivalent to *go undercover* by applying linguistic compression technique.

Datum 21

HH:MM:SS	SL/TL	Transcription
00:11:08—00:11:27	SL	<p>Molly: Armon. What is this place?</p> <p>Armon: you'll see. We've gained you entry to Alex's sorority. You're transferred from University of Hawaii.</p> <p>Molly: <u>obscure school</u>. Far away. Smart. But I need more money?</p>
00:11:08—00:11:27	TL	<p>Molly: Armon. Tempat apa ini?</p> <p>Armon: kau akan tahu. Kami sudah bisa memasukanmu ke asrama Alex. Kau adalah pindahan daru Universitas Hawaii.</p> <p>Molly: <u>sekolah tak jelas</u>. Jauh. Pintar. Tapi aku butuh lebih banya\k uang.</p>

(Outside an old building) Finally Molly came to Armon's place, which was an old building. When she arrived there, she directly asked Armon about the place. Yet, Armon did not tell anything about it but let her know by herself. When she told that she accepted the mission, Armon told her immediately her fake background as a transferred student. Until, she asked for more money to take the

job at the last. The message of the dialogue is that Molly sarcastically praised Armon that his idea of transferring Molly from an unknown school was a ‘bright’ idea.

Obscure school is structurally a lexical collocation constructed of an adjective + a noun. The adjective *obscure* means “Not well-known” (OALD, 2010, p. 874) and the noun *school* is where people attend to be educated (OALD, 2010, p. 1141). When the noun *school* collocates with the adjective *obscure*, it defines that the school is unknown or not familiar. According to the type of lexical collocation, it belongs to L3 type (adjective + noun).

The translator applies modulation technique to change *obscure school* in SL into *sekolah tak jelas* in TL. By changing the form of the message from positive in SL into negative form in TL, the message is still conveyed. Based on KBBI, *sekolah* is “Bangunan atau lembaga untuk belajar dan mengajar serta tempat menerima dan memberi pelajaran (menurut tingkatannya)” (p. 1244), *tak* means “Tidak” (p. 1379), and *jelas* means “Terang; nyata; gamblang” (p. 574). By inserting the adverbial *tak* in *sekolah tak jelas*, the meaning becomes negative. When the noun *sekolah* collocates with the adjective *tak jelas*, it means that the institute is unfamiliar. Based on the analysis, *sekolah tak jelas* is equivalent to *obscure school* by applying modulation technique because they have the same sense of an unknown school.

CHAPTER IV

CONCLUSION

In this chapter, the researcher draws a conclusion from the previous chapter. The previous chapter is conducted by the researcher to answer the statement of problems. To answer the statement of problems, the researcher uses lexical collocation theory by Benson, Benson, and Ilson and translation technique theory by Molina and Albir to analyze the data.

There are basically 7 types of lexical collocation proposed by Benson, Benson, and Ilson. The types are symbolized as L1/CA collocation (transitive verb + noun), L2/EN collocation (verb + noun), L3 (adjective + noun), L4 (noun + verb), L5 (noun₁ of noun₂), L6 (adverb + adjective), and L7 (verb + adverb). Based on the analysis, there are only 5 types of lexical collocations. They are L1

(6 data), L3 (9 data), L5 (1 datum), L6 (1 datum), and L7 (4 data). The lexical collocation that mostly appears is L3 type since the main story of the movie is about an undercover investigation where Molly's job is to watch over the subject and then report it to her father/Armon/FBI. Thus, in order to be more specific, Molly needs to describe them in detail by using adjectives to describe the things. That is the reason why the L3 type of lexical collocation dominates the dialogues in the movie.

There are 18 translation techniques proposed by Molina and Albir. They are adaptation, amplification, borrowing, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, modulation, particularization, reduction, transposition, literal translation, calque, substitution, and variation. However, in the previous chapter, there are only 7 out of 18 techniques applied. The techniques are literal translation technique (2 data), established equivalence (6 data), modulation (3 data), transposition (4 data), linguistic amplification (2 data), linguistic compression (3 data), and naturalized borrowing (1 datum). The data can be summarized as follows in the table below.

No.	Translation Technique	Datum Number	Total
1.	Literal Translation	1,7	2
2.	Established Equivalence	6, 9, 14, 15, 16, 17	6

3.	Modulation	21, 11, 10	3
4.	Transposition	3, 5, 8, 12	4
5.	Linguistic Amplification	4, 13	2
6.	Linguistic Compression	18, 19, 20	3
7.	Naturalized Borrowing	2	1
		Total	21

The table above clearly shows that the technique mostly used is established equivalence technique. This technique is used when the words are already recognized in TL use and dictionary in order to get a natural translation product and a closest equivalence words to the target readers.

In conclusion, based on the analysis, the content of a movie can affect what sort of word combination mostly appears. *So Undercover* contains L3 type because the story is about an undercover investigation. In addition, the analysis shows that translation technique is applicable to deliver the message of lexical collocation as accurate and natural as the intended message in SL.

The benefit of this research to readers is that the readers will be able to make a distinction between translation method, strategy, and technique. It is also to show that translation technique can be used as an analysis tool of this research

to describe the different type of translation solution. As the characteristic of translation technique is to affect the smaller-unit of the text, the readers can also use this study as a previous study for other cases in relation to smaller-units (words, phrases, expressions) besides lexical collocation.

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APPENDIX 1

Type of Lexical Collocation

1. L1

No.	HH:MM:SS	Lexical Collocation
1.	00:06:05—00:06:08	-this woman has been following you and <u>taking your picture</u>
2.	00:07:02—00:07:04	-and we want you to <u>keep an eye</u> on her.
3.	00:13:10—00:13:12	-she is ruthless and power hungry and <u>runs the house</u> with an iron fist-ish.
4.	00:41:16—00:41:18	-Sasha's not <u>telling the truth</u> about her past either.
5.	00:57:59—00:58:00	-that doesn't <u>make sense</u> .
6.	01:16:41—01:16:51	-he brought me here to find out who the FBI mole was to lead him to the ledgers and for me to <u>take the fall</u> .
7.	01:15:52—01:15:54	-what time do you <u>anticipate her return</u> ?
8.	01:16:47—01:16:51	-he thinks he got two out of three. He thinks he killed Agent Sanderson and I'm gonna <u>take the blame</u> for it.

2. L3

No.	HH:MM:SS	Lexical Collocation
1.	00:03:32—00:03:34	-no, you're the one taking the <u>dirty pictures</u> of it.

2.	00:05:51—00:05:54	-I'm not really the <u>sugar daddy type</u> .
3.	00:06:08—00:06:10	-I know she doesn't look it, but she's a <u>private investigator</u> .
4.	00:07:38—00:07:41	-no, it's the most effective <u>defense system</u> when it comes to overcoming size.
5.	00:07:54—00:07:56	-you know what a <u>heart hit</u> is?
6.	00:08:34—00:08:36	-your dad got kicked off the <u>police force</u> .
7.	00:13:02—00:13:05	-this is the Kappa Kappa Zeta <u>pecking order</u> .
8.	00:13:20—00:13:24	-if binging and purging were a crime, she'd be on <u>death row</u> .
9.	00:25:51—00:25:54	-a GSR <u>stainless steel</u> , but with a black Nitron finish.
10.	01:25:35—01:25:39	-I got the <u>kill shot</u> from here, but I don't know if I can pay!
11.	00:11:20—00:11:23	- <u>obscure school</u> . Far away. Smart.

3. L5

No.	HH:MM:SS	Lexical Collocation
1.	00:02:58—00:02:59	-it's a <u>party of three</u> .

4. L6

No.	HH:MM:SS	Lexical Collocation
1.	01:20:59—01:21:01	-don't worry about her. She's <u>little sedated</u> .

5. L7

No.	HH:MM:SS	Lexical Collocation
1.	01:27:27—01:27:28	-we'll <u>go undercover</u> .
2.	00:01:46—00:01:50	-would you like your room <u>turn down</u> ?
3.	00:29:35—00:29:38	-they <u>totally caught</u> me once.
4.	00:53:19—00:53:22	-but I want to <u>smooth things over</u> .

APPENDIX 2

Category of Translation Technique

1. Literal Translation

No.	HH:MM:SS	SL	TL
1.	00:02:54—00:03:02	<p>(Woman) hey! What the—</p> <p>(Molly) it's a <u>party of three</u>.</p> <p>(Molly's dad) what does that mean?</p> <p>(Molly) it was a <u>ménage a gross</u>.</p>	<p>(Woman) hei! Apa yang...</p> <p>(Molly) ini adalah <u>pesta bertiga</u>.</p> <p>(Molly's dad) apa maksudnya itu?</p> <p>(Molly) itu menjijikan.</p>
2.	01:20:59—01:21:01	<p>(Armon) don't worry about her. She's <u>little sedated</u>. I need you to take me to the chapter room. See what kind of skills you got.</p>	<p>(Armon) jangan khawatirkan dia. Dia <u>sedikit terbius</u>. Aku ingin kau bawa aku ke ruang utama. Mari kita lihat kemampuanmu.</p>

2. Established Equivalence

No.	HH:MM:SS	SL	TL
1.	00:06:57—00:07:04	<p>(Molly) what is your point?</p> <p>(Armon) my point is Patrone's daughter goes to college in New Orleans, and we want you to <u>keep an eye</u> on her.</p>	<p>(Molly) apa maksudmu?</p> <p>(Armon) maksudku adalah anak perempuan Patrone kuliah di New Orleans dan kami ingin kau <u>awasi</u> dia.</p>

2.	00:41:16—00:41:18	<p>(Molly) Sasha's not <u>telling the truth</u> about her past either.</p> <p>(Armon) how do you know that?</p> <p>(Molly) she claims she modeling in Croatia for three years, which is smarter than saying Paris.</p>	<p>(Molly) Sasha juga tak <u>berkata jujur</u> tentang masa lalunya.</p> <p>(Armon) bagaimana kau tahu itu?</p> <p>(Molly) dia bilang dia ikut kelas model di Kroasia selama 3 tahun di mana lebih pintar daripada dia bilang Paris.</p>
3.	00:13:02—00:13:14	<p>(Armon) this is the Kappa Kappa Zeta pecking order. You're gonna need to know this to fit into the house. At the top, we've got Sasha Stolezinsky. She is ruthless and power hungry and <u>runs the house</u> with an iron fist-ish.</p>	<p>(Armon) ini adalah kelompok penguasa Kappa Kappa Zeta. Kau harus tahu ini agar dapat berbaur di asrama. Tingkat atas, ada Sasha Stolezinsky dia kejam dan haus kekuasaan dan <u>jalankan asrama</u> dengan tangan besi.</p>
4.	00:53:15—00:53:25	<p>(Sasha) Brook, hey. I know we've gotten off to a rocky start but I want to <u>smooth things over</u>. Come here.</p>	<p>(Sasha) Brook, hei. Aku tahu kita mulai dengan perkenalan kasar tapi aku ingin <u>menjernihkan semua</u>. Kemarilah.</p>
5.	00:57:44—00:58:00	<p>(Nicholas) they don't hate you, Brook. Okay, nobody can hate you.</p> <p>(Molly) thanks.</p> <p>(Nicholas) I'm really happy you're here.</p> <p>(Molly) so am I. You're amazing.</p> <p>(Nicholas) well, it's actually my balls are</p>	<p>(Nicholas) mereka tidak membencimu, Brook. Oke, tak ada yang bisa membencimu.</p> <p>(Molly) terima kasih.</p> <p>(Nicholas) aku sangat senang kau di sini.</p> <p>(Molly) aku juga. Kau luar biasa.</p> <p>(Nicholas) sebenarnya</p>

		<p>amazing.</p> <p>(Molly) that doesn't <u>make sense</u>.</p> <p>(Nicholas) you're the one that said it.</p>	<p>bolaku yang luar biasa.</p> <p>(Molly) itu tidak <u>masuk akal</u>.</p> <p>(Nicholas) kau yang mengatakannya.</p>
6.	01:25:28—01:25:43	<p>(Armon) I want to go to Candy Mountain, and float on the tears of unicorns. Are those real? I got the <u>kill shot</u> from here, but I don't know if I can pay!</p> <p>(Cotton) maybe I put too much basidiomycota fungus in the mace?</p>	<p>(Armon) aku ingin pergi ke Gunung Candy dan mengapung di air mata seekor Unicorn. Apa mereka nyata? aku bisa <u>membidik</u> dari sini, tapi aku tak tahu apa aku bisa membayar.</p> <p>(Cotton) mungkin aku terlalu banyak memasukkan jamur basidiomycota di semprotannya?</p>
7.	00:06:03—00:06:13	<p>(Armon) excuse me? I'm sorry. I'm sorry to bother you. This woman has been following you and <u>taking your picture</u>. I know she doesn't look it, but she's a private investigator that's been hired by your wife to prove you're cheating on the road.</p>	<p>(Armon) permisi? Maaf. Aku mengganggu. Wanita ini telah mengikutimu dan <u>mengambil gambarmu</u>. Aku tahu dia tak tampak handal. Tapi dia adalah penyelidik swasta yang telah disewa istrimu untuk buktikan kau berselingkuh di jalan.</p>
8.	00:13:02—00:13:24	<p>(Armon) this is the Kappa Kappa Zeta pecking order. You're gonna need to know this to fit into the house. At the top, we've got Sasha Stolezinsky. She's ruthless and power hungry and runs</p>	<p>(Armon) ini adalah kelompok penguasa Kappa Kappa Zeta. Kau harus tahu ini agar dapat berbaur di asrama. Tingkat atas, ada Sasha Stolezinsky. Dia kejam dan haus kekuasaan dan jalankan asmara dengan tangan besi. Bila</p>

		the house with an iron fist-ish. If binging and purging were a crime, she'd be on the <u>death row</u> .	makan terus-menerus dan memuntahkannya adalah kejahatan, dia akan masuk <u>hukuman mati</u> .
9.	01:16:41—01:16:51	(Molly) he brought me here to find out who the FBI mole was to lead him to the ledgers and for me to <u>take the fall</u> . He thinks he got two out of three. He thinks he killed Agent Sanderson and I'm gonna take the blame for it.	(Molly) dia membawaku ke sini untuk mencari tahu siapa informan F.B.I untuk membimbingnya ke buku besar dan menjadikan aku <u>kambing hitam</u> . Dia pikir dia mendapat dua dari tiga. Dia pikir dia membunuh Agen Sanderson dan aku yang akan disalahkan untuk itu.

3. Linguistic Amplification

No.	HH:MM:SS	SL	TL
1.	00:05:48—00:05:54	(Armon) excuse me? Can I talk to you for a second? (Molly) I'm not really the <u>sugar daddy type</u> and I'm kind of busy here.	(Armon) permisi? Bisakah aku bicara denganmu sebentar? (Molly) aku bukan <u>tipe untuk ayah manis</u> dan aku sedang sibuk di sini.
2.	01:15:47—01:16:01	(FBI I) what time did Brook leave the house? (Sasha) I do not know. I'm not my sister's keeper. (FBI I) what time do you <u>anticipate her return</u> ? (FBI I) Molly Morris? FBI.	(FBI I) kapan Brook meninggalkan rumah? (Sasha) aku tidak tahu. Aku bukan penjaga saudariku. (FBI II) pukul berapa kau <u>kira dia akan kembali</u> ? (FBI I) Molly Morris? F.B.I. (Sasha) Molly Morris?

		(Sasha) Molly Morris?	
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4. Linguistic Compression

No.	HH:MM:SS	SL	TL
1.	00:25:33—00:25:54	<p>(Cotton) what's your name again?</p> <p>(Molly) Brook.</p> <p>(Hunter) your turn, Brook.</p> <p>(Molly) what I want?</p> <p>(Cotton) more than anything in the whole world.</p> <p>(Molly) more than anything? A Sigarm 1911 pistol with a hand-striped V-notched rear. A GSR <u>stainless steel</u>, but with a black Nitron finish. A seamless P-226 slide and tritum night-sights.</p> <p>And a pearl white Bentley.</p>	<p>(Cotton) siapa namamu lagi?</p> <p>(Molly) Brook.</p> <p>(Hunter) giliranmu, Brook.</p> <p>(Molly) apa yang aku mau?</p> <p>(Cotton) lebih dari apapun di seluruh dunia.</p> <p>(Molly) lebih dari apapun? Sebuah pistol Sigarm 1911 dengan pegangan bergaris, belakang berlekuk V. Sebuah GSR <u>baja</u>, tapi dengan lapisan Nitron hitam. Sebuah P-226 dan pandangan malam Tritum.</p> <p>Dan Bentley putih mutiara.</p>
2.	00:29:21—00:29:38	<p>(Molly) watch out! Stay down! Face down!</p> <p>(Hunter) it's those godless OAP boys. They're always trying to catch us exercising topless or something.</p> <p>(Taylor) they <u>totally caught me</u> once.</p> <p>I was so mad.</p>	<p>(Molly) awas! Tetap di bawah! Menunduk!</p> <p>(Hunter) itu hanya bocah-bocah O.A.P. Mereka selalu berusaha memergoki kita berolahraga tanpa busana.</p> <p>(Taylor) mereka <u>memergokiku</u> sekali.</p> <p>Aku sangat marah.</p>

3.	01:27:21—01:27:28	<p>(Sasha) I hear some of those Easy Alpha girls have infiltrated the Sorority Council.</p> <p>(Alex) how do we know who they are?</p> <p>(Molly) we'll <u>go undercover</u>.</p>	<p>(Sasha) aku dengar beberapa gadis Easy Alpha menyusup ke Dewan Perkumpulan.</p> <p>(Alex) bagaimana kita tahu siapa mereka?</p> <p>(Molly) kita akan <u>menyamar</u>.</p>
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5. Modulation

No.	HH:MM:SS	SL	TL
1.	00:01:46—00:01:50	<p>(Molly) would you like your room <u>turn down</u>? hello?</p> <p>(Molly's dad) what accent is that?</p> <p>(Molly) I don't know, like a Scottish mixed with Salma Hayek.</p>	<p>(Molly) apakah Anda ingin kamarnya <u>dibersihkan</u>? Halo?</p> <p>(Molly's dad) aksen apa itu?</p> <p>(Molly) aku tak tahu, seperti Skotlandia bercampur Salma Hayek.</p>
2.	01:16:41—01:16:51	<p>(Molly) he brought me here to find out who the FBI mole was to lead him to the ledgers and for me to take the fall. He thinks he got two out of three. He thinks he killed Agent Sanderson and I'm gonna <u>take the blame</u> for it.</p>	<p>(Molly) dia membawaku ke sini untuk mencari tahu siapa informan F.B.I untuk membimbingnya ke buku besar dan menjadikan aku kambing hitam. Dia pikir dia mendapat dua dari tiga. Dia pikir dia membunuh Agen Sanderson dan aku yang akan <u>disalahkan</u> untuk itu.</p>
3.	00:11:08—00:11:27	<p>(Molly) Armon. What is this place?</p> <p>(Armon) you'll see. We've gained you entry to Alex's sorority. You're transferred from</p>	<p>(Molly) Armon. Tempat apa ini?</p> <p>(Armon) kau akan tahu. Kami sudah bisa memasukanmu ke asrama Alex. Kau adalah pindahan</p>

		University of Hawaii. (Molly) <u>obscure school</u> . Far away. Smart. But I need more money?	daru Universitas Hawaii. (Molly) <u>sekolah tak jelas</u> . Jauh. Pintar. Tapi aku butuh lebih banyak uang.
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6. Naturalized Borrowing

No.	HH:MM:SS	SL	TL
1.	00:08:27—00:08:39	(Molly) I can't do it. I'm needed here. (Armon) fifteen thousand. (Molly) I've got a kid. (Armon) no, you don't. Your dad got kicked off the <u>police force</u> . (Molly) same thing.	(Molly) aku tak dapat melakukan ini. Aku dibutuhkan di sini. (Armon) 15.000. (Molly) aku punya seorang anak. (Armon) tidak, kau tidak punya. Ayahmu dikeluarkan dari <u>kepolisian</u> karena suka berjudi. (Molly) sama saja.

7. Transposition

No.	HH:MM:SS	SL	TL
1.	00:03:29—00:03:34	(Senator) you get the pictures you need? (Molly) I'm not the one cheating. (Senator) no, you're the one taking the <u>dirty</u> <u>pictures</u> of it.	(Senator) kau mendapat gambar yang kau butuhkan? (Molly) bukan aku yang selingkuh. (Senator) bukan, kau adalah orang yang mengambil <u>gambar kotor</u> ini.
2.	00:06:03—00:06:10	(Armon) excuse me? I'm sorry. I'm sorry to bother you. This	(Armon) permisi? Maaf. Aku mengganggu. Wanita ini telah

		woman has been following you and taking your picture. I know she doesn't look it, but she's a <u>private investigator</u> .	mengikutimu dan mengambil gambarmu. Aku tahu dia tak tampak handal. Tapi dia adalah <u>penyelidik swasta</u> ...
3.	00:13:02—00:13:14	(Armon) this is the Kappa Kappa Zeta <u>pecking order</u> . You're gonna need to know this to fit into the house. At the top, we've got Sasha Stolezinsky. She is ruthless and power hungry and runs the house with an iron fist-ish.	(Armon) ini adalah <u>kelompok penguasa</u> Kappa Kappa Zeta. Kau harus tahu ini agar dapat berbaur di asrama. Tingkat atas, ada Sasha Stolezinsky. Dia kejam dan haus kekuasaan dan jalankan asrama dengan tangan besi.
4.	00:07:36—00:07:46	(Armon) you're well versed in Jiu Jitsu. I'm an Aikido man myself. (Molly) sorry (Armon) why are you sorry? (Molly) Aikido is a fashionable way for fat housewives to lose weight at their local Equinox. (Armon) are you calling me a fat housewife? (Molly) yeah. (Armon) you don't think that Jiu Jitsu is a dated form? (Molly) no, it's the most effective <u>defense system</u> when it comes	(Armon) kau ahli dalam Jujitsu. Dan aku sendiri adalah petarung Aikido. (Molly) maaf. (Armon) mengapa kau minta maaf? (Molly) Aikido adalah cara keren untuk ibu rumah tangga gemuk untuk mengurangi berat badan pada perut mereka. (Armon) apa kau memanggilku ibu rumah tangga gemuk? (Molly) ya. (Armon) menurutmu Jujitsu bukanlah cara lama? (Molly) tidak. Itu <u>sistem pertahanan</u> paling efektif untuk mengatasi lawan

		<p>to overcoming size.</p> <p>(Armon) please!</p> <p>(Molly) I'm serious. With the right amount at leverage and speed I'd drive you through that window.</p>	<p>besar.</p> <p>(Armon) ayolah!</p> <p>(Molly) aku serius! Dengan pengaturan kekuatan dan kecepatan yang tepat aku bisa melemparmu keluar dari jendela itu sekarang.</p>
5.	00:07:54—00:0	<p>(Armon) you know what a <u>heart hit</u> is?</p> <p>(Molly) never heard of it.</p> <p>(Armon) it's an Eastern European enforcement practice. The family will plant someone into the life of a loved one of their enemy. The plant will work their way into the life of the target. Get close to them.</p> <p>(Molly) so the threat of a hit alone prevents testimony.</p>	<p>(Armon) apa kau tahu tentang <u>serangan hati</u>?</p> <p>(Molly) tak pernah mendengarnya.</p> <p>(Armon) ini adalah praktek serangan Eropa Timur. Suatu keluarga akan menyelundupkan seseorang ke dalam kehidupan seseorang yang dicintai oleh musuh mereka. Penyusup itu akan berusaha masuk ke kehidupan targetnya. Mendekati mereka.</p> <p>(Molly) jadi ancaman serangan itu sudah cukup mencegah adanya kesaksian.</p>