**AN ANALYSIS OF GRAMMATICAL EQUIVALENCE IN THE SUBTITLE OF *INSIDE OUT* MOVIE**

**SKRIPSI**

*Submitted in Partial Fulfillment of the Requirements*
*For Degree of Sarjana Pendidikan (S.Pd)*
*English Education Program*

**<u>ARJANI NAPALIKA</u>**
**1402050228**



**FACULTY TEACHER TRAINING AND EDUCATION**

**UNIVERSITY MUHAMMADIYAH SUMATERA UTARA**

**MEDAN**

**2018**

## LEMBAR PENGESAHAN SKRIPSI

بسم الله الرحمن الرحيم
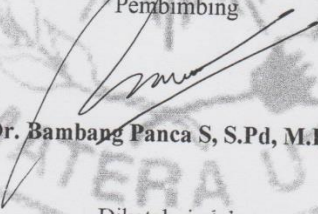
Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap      : Arjani Napalika

N.P.M              : 1402050228

Program Studi      : Pendidikan Bahasa Inggris

Judul Skripsi      : An Analysis of Grammatical Equivalebce in the Subtitle of *Inside Out* Movie

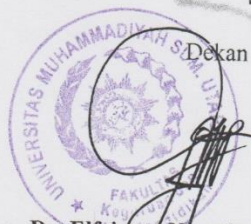sudah layak disidangkan.

Medan,   Maret 2018
Disetujui oleh:
Pembimbing

Dr. Bambang Panca S, S.Pd, M.Hum

Diketahui oleh:

Dekan

Dr. Elfrianto Nasution, S.Pd., M.Pd.
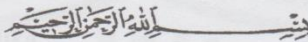
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum.

## BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Kamis, Tanggal 29 Maret 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama Lengkap    : Arjani Napalika
N.P.M           : 1402050228
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).
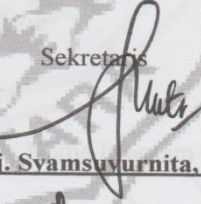
Ditetapkan    : ( A ) Lulus Yudisium
                ( ) Lulus Bersyarat
                ( ) Memperbaiki Skripsi
                ( ) Tidak Lulus

PANITIA PELAKSANA

Ketua                                    Sekretaris
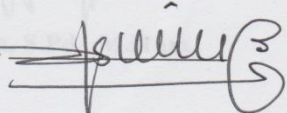
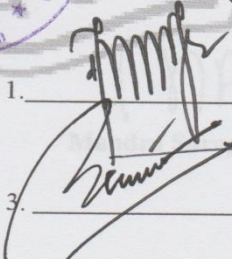**Dr. Elfrianto Nasution, S.Pd, M.Pd**    **Dra. Hj. Syamsuyurnita, M.Pd**

ANGGOTA PENGUJI:

1. Dr. Hj. Dewi Kesuma Nst, SS, M.Hum      1.

2. Fatimah Sari Siregar, S.Pd, M.Hum

3. Dr. Bambang Panca S, S.Pd, M.Hum        3.                    2.

ii

# ABSTRACT

**Napalika. Arjani. Grammatical Equivalence in the subtitle of *Inside Out* Movie. Skripsi. English Department, Faculty of Teachers' Training and Education, University of Muhammadiyah Sumatera Utara, Medan. 2018.**

This research dealt with grammatical equivalence in Indonesia subtitle of *Inside Out* movie. The objectives of research were to find out the types, describe the realization and explain the reason use grammatical equivalence. Qualitative design method was applied in this research. The data of this study was taken from the script and Indonesia subtitle of the movie. As result, there were five types of grammatical equivalence namely number, gender, person, tense and aspect, and voice with percentages: 107 (18.7%) for number, 42 (7.4%) for gender, 281 (49.2%) for person, 74 (13.0%) for tense and aspect, and the last 67 (11.7%) for voice and the most dominant type was person with amount 281 (49.2%). Every types were realized in some ways like number was realized into SL singular translated into TL singular, and SL plural translated into TL singular or plural. Gender was realized into SL masculine translated into TL masculine, and SL feminine translated into TL feminine. Person was realized into personal, possessive and indefinite pronoun. Tense was realized into SL past translated into present or TL past, and from SL non past translated into TL non past. Voice was realized into SL active translated into TL active, and SL passive translated into TL active or passive.The grammatical equivalence was used in Indonesia subtitle of movie to expected that the equivalence of source language could approach the equivalence of target language to find out the closest meaning from the source language to target language so it enable the audience with better understanding to enjoy the movie.

Keyword: Grammatical Equivalence, Translation, Descriptive Qualitative Design.

# ACKNOWLEDGEMENTS

بسم الله الرحمن الرحيم
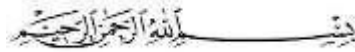
Assalammu'alaikum Wr.Wb.

First of all, the researcher would like to express her greatest gratefulness to Allah SWT and Muhammad SAW for the blessing and the chances for her in completing the skripsi.

Special appreciation goes to her beloved father Surbaktiono and her mother Wijiatik for their prayers, supports, loves, and cares in her life. Special appreciation also goes to her brother Ari Uganda and her sister Ariska Triandari and also all of her big family.

In writing this research, the researcher faced a lot of difficulties and problems that without much helps from the following people, it was impossible for her to finish this research. Therefore, the researcher would like to express her gratitude:

1. Dr. Agussani, M.AP as a Rector of University of Muhammadiyah Sumatera Utara

2. Dr. Elfrianto Nasution, S.Pd, M.Pd as the dean of faculty of teachers' Training and Education University of Muhammadiyah Sumatera Utara.

3. Mandra Saragih, S.Pd, M.Hum and Pirman Ginting S.Pd, M.Hum as the head and Secretary of English Education Program in Faculty of Teachers' Training and Education University of Muhammadiyah Sumatera Utara.

4. Dr. Bambang Panca.S,S.Pd,M.Hum as her Supervisor for his valuable knowledge, supports, corrections, and advices to make this study better.

5. Fatimah Sari Siregar S.Pd, M.Hum as the reviewer who has given her suggestion, comment, correction, and guidance in writing this skripsi.

6. The lecturers of English Education Program for their knowledge during her academic years.

7. The staffs of faculty of Teachers' Training and Education University of Muhammadiyah Sumatera Utara for their information during academic years.

8. Her beloved friends of English Education Program, especially Desi Puspita, Yuni Syafria Hsb, Siti Fatma Sari and Intan Agustin Siregar, and for VIII-C Morning who always giving care and spirit to her in sadness and happiness.

9. All the librarians of University of Muhammadiyah Sumatera Utara, who have shared their good services for her.

10. All people who loved and helped her but cannot be mentioned here. May Allah bless them all, amin.

*Wassalammu'alaikum Wr.Wb.*

Medan, Maret 2018

The Researcher

Arjani Napalika

NPM.1402050228

# TABLE OF CONTENTS

**REFERENCES**

**APPENDIX**

# LIST OF TABLES

# LIST OF APPENDIXES

**CHAPTER I**

**INTRODUCTION**

### A. Background of Study

In daily life, there are some processes of translation, such as translation which is happened in the movie, books, and novels. Translation itself is the process of transferring information from the source language into the target language. People may understand clearly and deeply about what and how translation is by learning the theory of translation. Translation is a process of replacement of messages in source language (SL) by its equivalent in target language (TL). Meaning that the most important thing in translation is that the TL has the closest natural equivalence with SL. Nida and Taber also said that translating consists in reproducing in the receptor language the closest natural equivalent of the sources language message, first in term of meaning and secondly in term of style (1969:12). Baker (1992) had defined five types of equivalence namely equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. Baker stated that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. Different grammatical structures in the SL and TL may cause remarkable changes in the way information or message is carried across. Grammatical rules of Bahasa Indonesia and English are quite different. The grammatical rules of English is probably more complicated than Bahasa Indonesia. Equivalence of grammatical between the two

languages is very important. Without this, distortion in message and meaning would arise and cause misunderstanding to the translation readers. Translation helps people who cannot speak language can understand the message or the meaning of the language because the function of translation is to change something writter or spoken of the source language into the target language.

As quotation from Ika Cahyaningtyas(2013), in the area of translation there are interpreting, dubbing and subtitling. Interpreting and dubbing are a process of translation from spoken language into another spoken, while the process of subtitling is from spoken language into written language. A work which usually uses subtitling is a movie. Because of the differences cultures and language among one country from another countries, for example English and Indonesia, subtitling is important to understand the meaning of movie so the movie viewer can understand the story. In subtitling, there are at least two different types of language, there are the source language and the target language e.g English language and Indonesian. Translating the subtitle of movie does not only concern in the grammatical sentence but also in the utterances as close as possible with the source language in order to make a good and readable subtitle. Watching movie is mostly everyone's favorite. It is always enjoyable and fun for watching movies that often bring us in a unique imagination about the movies. Some scenes show unimpossible thing to be real. In movies, audiences do not only watch the movie but also become part of the story. Almost all of Hollywood movies/films are produced in English, which are difficult to understand by mostly Indonesian, because the difference of language used. The purpose of translation

was to make the quality of translation readable and accepted to everyone who watch the film. The low quality of subtitle would make the audience cannot enjoy the movie.

There are many movies which include subtitles from other countries can be watched by the people in Indonesia. One of them is the movie entitled ‒Inside Out‖. The movie was directed by Pete Docter and produced by Jonas Rivera. Starring by Amy Poehler, Phyllis Smith, Bill Hader, Lewis Black, and Mindy Kaling. This movie released on June 19, 2015 in United States. This movie is chosen because the movie is one of popular movies. It is popular movie because it is watched by billion people around the world. This movie won AFI Awards 2016 as Movie of the Year, Academy Award 2016 as Best Animated Feature Film of the Year, and also won Golden Globes 2016 as Best Motion Picture. Besides that, ‒Inside Out‖ nominated in the BAFTA Awards 2016 for Best Original Screenplay. The story of *Inside Out* centers on an 11-years-old girl name Riley Andersen moving to San Fransisco and her five emotions: Joy, Sadness, Fear, Disgust, and Anger trying to help her cope with her new life. The five emotions live in headquarters and control how Riley feels. When Joy and Sadness are accidentally kicked out of headquarters, they go on a wild journey to get back. This study attempted to classify the grammatical equivalence used in transfering the meaning from English into Indonesian subtitle of *Inside Out* movie. Thus, if the translator of *Inside Out* movie subtitle could not translate and transfer the subtitle and the main idea of that movie well, misunderstanding, and misinterpretation were potential to happened.

**B.  The identification of the Problem**

The problem of this research could be identified as follow :

1.  The audience was difficult to understand due to the difference of language use.

2.  The low quality of subtitle would make the audience cannot enjoy the movie.

3.  The audience misunderstanded the translation because grammatical rules of Bahasa Indonesia and English were quite different.

**C.  The Scope and Limitation**

The scope of the study was focussed on translation equivalence in the subtitle of *Inside Out* movie that was limitated on grammatical equivalence in Joy's utterances.

**D.  Formulation of the Problem**

The problems of this research are formulate as follows :

1.  What types of grammatical equivalences are found in Indonesia subtitle in the movie?

2.  How is grammatical equivalence realized in Indonesia subtitle in the movie?

3.  Why are grammatical equivalences used in the Indonesia subtitle of *Inside Out* movie?

**E. The Objectives of the Study**

1. To classify the types of grammatical equivalence in Indonesia subtitle in the *Inside Out* movie.

2. To describe how grammatical equivalence realized in Indonesia subtitle the *Inside Out* movie.

3. To explain the reason for the use of grammatical equivalence in subtitle in the *Inside Out* movie.

**F. The Significance of the Study**

Theoretically :

1. This research finding hopefully can give the contribution for those learn English as means of translation study especially in the grammatical equivalence in translation.

2. This research finding is also expected to enrich the theories of subtitling in a film or movie.

Practically :

1. For students

   The result of this study may help the students to get more information about subtitling especially in the grammatical equivalence in translation.

2. For lecturer

   Every lecturers may use it as a material in supporting the teaching and learning process.

3. For the researcher

The result of this research can be useful to other researchers to improve their research quality, especially when they wants to carry out similar or further research about translation strategies and translation readability.

**CHAPTER II**

**REVIEW OF LITERATURE**

A.  **Theoretical Framework**

1.  **The Description of Translation**

There are many definitions about translation. Baker stated that for some professional translators, translation is an art, which requires aptitude practice and general knowledge – nothing more. But basically, translation is an act of transforming from one form into another. Larson (1984:3) said translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes. Catford (1965:20) said that translation is defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning of translation product. Another definition is explained by Newmark (1988:5), he says that ‒Translation is rendering the meaning of a text into another language in the way the author intended the text‖. Newmark said translation is the way to find the equivalence meaning from source text into target text. These definition of translation explain that translation is a kind of process of transferring meaning from one language into another without changing the message of the source text.

Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. From here it can be concluded that in reproducing or transferring the message, there is an equivalent relationship between SL and TL. Nida also stated about style. It refers to the stylistic of linguistic aspect. The translator needs to pay attention to the style of source language in order to maintain the naturalness the target language in the target text. So the target readers could easily understand the content of the text. Translation does not only change the form but translation is a process of transferring the meaning from source language (SL) to target language (TL). The important thing in translation is the way to find the equivalent in source language (TL) to target language (TL).

### 2. Process of Translation

Translation process is a series of activities in which a translator uses knowledge, skill and ability to transfer messages from SL into TL. According to Newmark (1988:19), the process of translating begins with choosing a method of approach. Then translation with four levels more or less consciously in mind :

1) The SL text level
2) The referential level
3) The cohesive level
4) The naturalness level

Finally there is the revision procedure, which may be concentrated or staggered according to the situation. This procedure constitutes at least half of the complete

process. While Nida and Taber (1969:33) divide the process of translation into three phases :

1) Analysis of message in the SL

2) Transfer

3) Reconstruction of the transferred message in the TL.

The analysis phase is the process in which grammatical relationship and the meaning of the word or word combination are analyzed. In the transfer phase, the already analyzed materials in first phase are transferred in the translator's mind from SL to TL. The reconstruction phase is the phase where the translator rewrites or re-expresses the materials in such away that the translation product is readable and acceptable in terms of rules and styles in the TL. It may conclude that the translator must master the aspect both the source language and the receptor language. Because the final goal of the translation process is to find the equivalent meaning of the receptor language so the translation itself has to be understandable for the target reader.

The translation process is very complicated, as expressed by the Bell (1991:59), the first thing, translator did a syntactic analysis to identify the parts that form of clause. Syntactic analysis phase is then continued with the semantic analysis, in order to determine the meaning contained in the parts that make up the clause. The determination of the meaning must be associated with the context. Next, translators doing pragmatics analysis to find out;

1) The purpose of the source language text,

2) The thematic structure of the source language text, and

3) The style of the text of the source language.

In doing syntax, semantics, and pragmatics of language source texts analysis, translators also do synthesis of syntax, semantics, and pragmatics in the target language. If the translator received no constraint in synthesize, the translator can produce translations. If the translator has not managed to translate its meaning or message properly, the translator returns to the initial phase. Thus it can be said that the translation process is a cycle, which can be repeated until the translator is convinced that has managed to find a match for the text of the source language into the target language (Bell,1991:45).

### 3. Translation Methods

In order to produce such good translation product, it is important for a translator to enrich their knowledge, especially the general knowledge of world and its symptoms. A translator who wants to translate a material related to life, custom, and culture of others society must know the non-verbal language used in that society in order to be able to find the exact equivalent words in the target language in order to make a good translation product. Larson (1984:6) said that a good translation product could be seen from:

1) Using of natural form of the target language.

2) Having fluency in communicating the message of the source language as much as possible exactly as the writer wants to convey to the receptor's language.

3) Having equivalent effects and responses to the reader and listener of the translation product from both of the source and receptor language.

A good understanding might help translators overcoming the problems occur in their work. But most of all, experience is the most valuable tool than formal knowledge. Experienced translators will increase their understanding quality and their responsibility for their job, so that they can become more selective in choosing the translation methods. In order to produce a good translation product, methods are needed to be applied. Methods help translators in doing the translation orderly. Machali (2000:48) stated that method is a way of doing something, especially in accordance with a definite plan. Based on the definition, the researcher concludes that there are two important items can be drawn from it:

1) A method is a way of doing something, which refers to the way of doing translation.

2) A method is always deal with a definite plan, which refers to the plans in doing translation processes.

According to Larson (1984:15) translation is classified into two main types, namely form-based translation and meaning-based translation. Forms-based translation attempts to follow the form of the source language (SL) and it is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation. A literal translation sounds like nonsense and has little communication value. The literal translation

can be understood if the general grammatical form of the two languages is similar. Larson then adds that in applying the literal translation, there is rarely a true literal translation. The methods spread in the continuum from very literal, to literal, to modified literal, to near idiomatic, idiomatic, and unduly free. According to Newmark (1988:45) there are eight translation methods. They are word-for-word, literal, faithful, semantic, communicative, idiomatic, free, and adaptation. Then, Newmark has grouped them in two big categories. The first one is purpose on source language (SL) they are word-for-word translation, literal translation, faithful translation, and semantic translation. The second one is purpose on target language (TL) those are adaptation, free translation, idiomatic translation, and communicative translation.

### 4. Translation Equivalence

Catford (1965:21) notes that ‒the central problem of translation practice is that finding TL translation equivalence. A central task of translation theory is that of defining the nature and conditions of translation equivalence‖. Equivalence is the most appropriate meaning or source language in the target language. Bell (1991:70) defined the term equivalence as the replacement of a stretch of a source language (particularly idioms, clichés, proverbs, greeting, etc) and the like by it functional equivalent.

The equivalence can usually be obtained to some extent, but is influenced by variety of linguistic and cultural factors and is therefore always relative. She outlines five types of translation equivalence; they are equivalence at word level,

Equivalence above word level, grammatical equivalence, textual equivalence and pragmatic equivalence. Baker's concept of translation equivalence is discussed more elaborately in this final project which is focused on the strategies used by the translator based on the classification word, above word and grammatical level equivalence.

a. Equivalence at word level

Adopting the building-blocks approach, in translating the first consideration if the equivalence at word level because a translator starts analyzing and exploring the meaning of words as single units in the source languages. Bollinger and Sears as quoted by Baker defined word as the smallest unit of language that can be used by itself. One word may contain several elements of meaning in it. For example a word such as rewrite; there are two distinct elements of meaning in it: re and write, i.e. _to write again'. There is no one-to-one correspondence between orthographic words elements of meaning within or across languages. For instance, bawang putih in Indonesia is written in one word garlic in English; and semangka in Indonesia is written in two words water melon in English. To differentiate the elements of meaning in words, the term morpheme is introduced to describe the minimal formal element of meaning in language. A word such as _unbelievable' consists of three morphemes: un, meaning _not', believe meaning _trust in something', and able meaning _able to be'. Then it can be paraphrased as _cannot be believed'.

Word also has a lexical meaning, Baker said that the lexical meaning of a word or lexical unit may be thought of as the specific value it has in a particular linguistic system and the personality it acquires through usage within that system. The following are some common types of non-equivalence at word level :

1). Culture-specific concepts

2). The source language concepts is not lexicalized in the target language.

3). The source language word is semantically complex.

4). The source and target languages make different distinctions in meaning.

5). The target language lacks a super ordinate.

6). The target language lacks a specific term (hyponym)

7). Differences in physical or interpersonal perspective

8). Differences in expressive meaning.

9). Differences in form.

10). Differences in frequency and purpose of specific forms.

11). The use of loan words in the source text

b. Equivalence above word level

Besides having individual meaning, words, almost always occur in the company of others words to construct meaning. Because of the differences lexical patterning or source language and target language, translator usually find difficulties in translating. Lexical patterning deals with collocation and idiom and fix expression.

a). Collocation

Baker (1992:14) defines collocation as semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word. Then Baker added that collocation is the tendency of certain words to co-occur regularly in a given language. In English, people typically pay a visit, less typically make a visit, and are likely to perform a visit. Sometime people might think that words as synonyms or near-synonyms will often have quite different sets of collocate. English speakers say break the rule but not break the regulations, they talk of wasting time but not squandering time.

b). Idiom

As Baker said, Translation is an exacting art. Idiom more than any other feature of language demands that translator be not only accurate but highly sensitive to the rhetorical nuances of the language (1992:71). Unlike collocation which are allow several variations in forms, idioms and fix expressions allow no variation under normal circumstances. For example, fix expression such as al the best, as a matter of fact, and Ladies and Gentlemen, allow little or no variation in form.

c. Grammatical Equivalence

Baker defines grammar as the set of rules which determines the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in the utterance (1992:83). Grammatical structures are different across languages. It is why the

translator encounters difficulties in finding the direct equivalent in target language. This lacks of grammatical categories of ten result in some change in the information in the target language, adding or omitting information. Baker focuses on five grammatical categories in which the translators often encounters problems, they are number, gender, person, tense and aspect, and voice.

    d. Textual Equivalence

Baker writes that ‒this type of equivalence refers to the equivalence between a SL text and a TL text in the term of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the source text, which can help the translator in his or her attempt to produce a cohesive and coherent text for the target language audience in a specific context‖. Text is defined as the verbal record of a communicative event. It is an instance of language in use rather than languages an abstract system of meanings and relations'. Text is main body of books as distinct from notes. The translator focuses on analyzing and exploring a source text in a purpose of concerning to reveal a target text, which equal in value. Textual equivalence refers to the equivalence between the source text and the target text emphasizing the information and cohesion.

    e. Pragmatic Equivalence

It deals with coherence and implicature. Baker (1992:5) writes that ‒pragmatic equivalence looks at how texts are used in communicative situations

that involves variables, such as writers, readers and cultural context. In other words, pragmatic equivalence focuses on implied meaning‖. Pragmatic equivalence looks at how texts are used in communicating situations that involve variables such as writers, reader, and cultural context. Pragmatics is the study of language in use. It is a study dealing with matters from a practical point of view. It is the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation.

### 5. Grammatical Equivalence

Baker (1992:109) writes that ‒there are some other grammatical categories, such as mood, direct and indirect speech, causative, etc‖. However, in this study there will be only five grammatical categories analyzed based on Baker's focus.

a. Number

English recognizes a distinction between one (singular) or more than one (plural). According to Betty Azar (1989:204), some rules are made to make a distinction of singular nouns, as follows:

1). May be preceded by a / an for countable nouns, for example: a book and an apple

2). Non-countable nouns are not immediately preceded by a / an, for example: a spoon of sugar, a cup of coffee.

Nouns are regularly made plural by the addition of –s or -es. A number of nouns have other plural forms. For example: classes, ladies, werewolves and volcanoes. There are some English plural nouns which have other types of plural form, for example: children from singular noun child, criteria from singular form criterion, etc. In English, singular and plural nouns require different verb forms. The verb must agree with the subject in number, for example: A new Kaligung express has been used for about a month; Two kinds of Kaligung express have been used for many years ago. English does not have any classifier of nouns followed the nouns like Bahasa Indonesia, for example: dua orang kakak in Bahasa Indonesia, meanwhile in English is only two brothers. It does not matter because the classifiers of noun do not influence the meaning.

    b.   Gender

‒English does not have a grammatical category of gender as such: English nouns are not regularly inflected to distinguish between feminine and masculine‖ (Baker 1992:90). The gender category in English as follows:

1). The gender distinction nevertheless exists in some semantic areas and in the person system.

2). Different nouns are sometimes used to refer to female and male members of the same species: cow/bull; doe/stag; etc.

3). A small number of nouns, which refer to professions, have masculine and feminine forms with the suffix –ess indicating feminine gender, for example: actor/actress, host/hostess, and steward/stewardess, etc.

4). English also has a category of person which distinguishes in the third person singular between masculine, feminine, and inanimate (he/she/it).

c. Person

Baker (1992:96) states that a large number of modern European languages, not including English, have a formality / politeness dimension in their person system term. She adds that all languages have modes of address which can be used to express familiarity or deference in a similar way. English has person category which the most common distinction is that between first, second, and third person. The person category is usually called pronouns. English pronouns have different forms of each pronoun when they put in different position or function in a sentence. The functions are as subject, object, possessive adjective, possessive pronouns and reflexive. Here are the examples of how pronouns used in English: I do not like them, They always make me sad, My life is mess because of their behavior, They think that mine is always better, I myself never understand that. From the example above, that pronoun I as subject has different forms when it uses in different functions. Baker (1992: 96) adds that in translating pronouns from English to Bahasa Indonesia, decisions may have to be made along such dimensions as gender, degree of intimacy between participants, or whether reference includes or excludes the addressee. There is no parameter used as measurement to use the categories above in English, for example: I do not have it, sir; I do not have it, Mirna. It does not matter of whoever the addressee whether

s/he someone should be respected or not, pronoun I is used. It is very different in Bahasa Indonesia.

    d.  Tense and Aspect

English has two kinds of tense, they are past and present and two kinds of aspect; perfect and progressive. English involves some agreement of verb related to the time relations and aspectual differences. Tenses in English can be extended into some tenses that bring concept based on time of when an activity or situation begins or ends. In this study, it can be grouped the types of tense and aspect into two; past and non past. Past indicates that an activity or situation began and ended at a particular time in the past. Past marked by the use of second form of verb or usually called –ed form. Non past refers to not only present but also future which is usually included in present form. Present expresses events or situations that exist always, usually, habitually; they exist now, have existed in the past, and probably will exist in the future. Verbs that used in present form are the first form of verbs.

    e.  Voice

There are two kinds of voice in language; that are active and passive. A passive is translated with a passive, an active with an active even when this is unnatural in the RL (receptor language) or results in wrong sense. When faced with a choice of categories in the RL, say active and passive, the literal approach to translation leads the translator to choose the form which corresponds to that

used in the original, whereas the use of that category in the RL may be quite different from its use in the original. Active voice is generally preferable to make a direct statement of an action. Voice of active divided into two groups, as follows: transitive and intransitive. Transitive is active voice which uses transitive verbs that are verbs followed by an object, such as: Joanna bought a book. Active intransitive is active voice which uses intransitive verbs that are verbs are not followed by an object, for example: She is coming tomorrow.

Baker (1992:102) views that in passive clauses, the subject is the affected entity, and the agent may or may not be specified, depending on the structures available in each language. It relates to principles used to make a passive sentence from an active sentence in English as follows: (1) exchange S with O, (2) change the predicate form of V with be + V3, (3) add the word by in front of the former S. The example is John was helped by Mary, from an active sentence Mary helped John. Based on the example, only transitive verbs (verbs that followed by an object) are used in the passive form. Some languages use the passive more frequently than English in everyday contexts. The main function of the passive in English and in a number of other languages is, as already mentioned, to avoid specifying the agent and to give an impression of objectivity (Baker 1992: 106).

### 6. The Description of Movie

Movie (also known as film) is a type of visual communication which use moving pictures and sound to tell stories or inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have

fun.For some people,fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid.Most movies are made so that they can be shown on big screens at movie screen for a period of time (ranging from a few weeks to several months),movies are shown on pay television or cable television,and sold or rented on DVD disks or videocassette tapes,so that people can watch the movies at home.

A movie camera or video camera takes pictures very quickly, usually at 25 pictures (frames) every second. When a movie projector,a computer,or a television shows the pictures at that rate,it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time,or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue),music (which is called the soundtrack),and sound effects,the sounds of activities that are happening in the movie (such as doors opening or guns being fired). In the 20th century the camera used photographic film. The product is still often called a ―film‖ even though there usually is no film.

### 7. Subtitle

In terms of Audio Visual Translation (AVT), the method used are subtitling and dubbing. These methods are the types of audio-visual communication media such as television and film. In dubbing, the translated text is spoken by the target country's voice talents. It is hard for the translator to translate the original text into the target language while matching the lip movements. It is better for the translators to do acting, they attempt to lip-synch

the text in order to get fairly similar lip movements. Pronunciation also matters, for the text spoken by the voice talent is allowed to be neither longer, nor shorter than that of the original actor.

According to those factors, dubbing is more difficult to do than subtitling. Regarding to this research, the writer only focuses on subtitling in the movie. The activity of subtitling is the process of translation where one language as source language is transferred into other languages as the target language. Subtitling is defined as translation of the spoken (written) source text of an AV product into a written target text which is added on to the images of the original product at the bottom of the screen. There are two general categories for subtitling namely intralingual and interlingual subtitling. Intralingual subtitling deals with the production of subtitles that remain in the same language as the original and are used for the deaf or hard of hearing, or for language learners. Interlingual subtitling is the type of language transfer that (1) simultaneously presents the translated and the original verbal elements and, at the same time, (2) transforms speech into writing. So subtitle can be defined as transcription of film or TV dialogue that is used to help the target audience in understanding a movie which appears continuously in the bottom of the screen.

8. **The Description of *Inside Out* Movie**

Inside Out is Pixar's fifteenth feature film. It is directed by Pete Docter and co-directed by Ronnie del Carmen, with Jonas Rivera as producer. It was released in theatres on June 19, 2015 in the US, and July 24, 2015 in the UK. When first

announced at the 2011 D23 Expo, the film was presented under the working title of "The Untitled Pixar Movie That Takes You Inside The Mind". In December 2012, Bleeding Cool published an article stating the name of Pete Docter's next film would be The Inside Out. On February 8, 2013, ComingSoon.net reported that the film's title would be Inside Out. Disney/Pixar officially announced the title on Twitter on April 17, 2013 during Cinema Con.

## B. Relevant Study

In this research, the researcher summarizes the relevant previous researches to prove the originality of the research. The first research by Indri Pratiwi Putri (2016) that states the types of errors who made by students when they translate English noun phrase into Indonesia. Her research is as guide for researcher make this proposal about translation. The second is Bunayya Dzikrullah (2009). In her research, she describes the grammatical equivalence that relevance with the researcher's research. There is the difference between her research and researcher's. The difference is the object of research. Researcher analyzes *Inside Out* movie and she analyzes *Troy* movie. In her research, she does not focuss on grammatical equivalence but she analyzes the word and above word too.

The third is Rusmiati (2010). In her research, there is similiarity and difference whit this research. The similarity is using the same theory that is Mona Baker. The differences are the object and display the data. She analyzed the novel that is the written language and in this research analyzed the movie especially the

utterances that is the spoken language. In Rusmiati's researcher, there is no display data in chapter IV. She just explained the process using grammatical equivalence and the problem in translation but in this research, analyzed all the data to find out the dominant grammatical equivalence and the used grammatical equivalence in the movie.

Anselmus Sudirman (2014) is the fourth researcher. He analyzes the types of equivalence in the English-Indonesia translation involving lexical, grammatical, and semantic elements. He states that accuracy and clarity of translation equivalences become a central issue to convey the messages from the source text to the target text more effectively. The lexical equivalences has something to do with equivalent replacements of lexicons in question. The emphasis of grammatical equivalence is on grammatical categories comprising number, person, tense, and aspect. The semantic equivalence is content-based ina sense that the source text is translated based on the intra-linguistic, criteria (grammatical and semantic features) and extra-linguistic ones (situasion, subject field and culture).

### C. Conceptual Framework

Translation deals with changing the form of source language (SL) into target language (TL) which involves a process. The process of translation can be done by going from the form of the first language to the form of a second language by way of semantic structure. Translating is important part in communication. Translation makes people can understand the source language

and make people enjoy the movie. This research describes the problem of grammatical equivalence in the subtitle of *Inside Out* movie. So descriptive qualitative method is applied in this research.

# CHAPTER III

# METHOD OF RESEARCH

## A. Research Design

This research used descriptive qualitative method. Descriptive qualitative developed concepts based on the available data and followed the flexible research design that was suitable to the context. Qualitative methodology more focused on data of understanding efforts or description. This data were analyzed so the researcher could draw conclusion. This method described the fact and tried to analyze to give the truth based on data. The analysis told about how the grammatical categories in the original text (spoken language) translated into Indonesian and what the reason by using the grammatical equivalence was.

## B. Source of Data

The data in this research would be obtained from the movie and the transcript of the *Inside Out* movie that would be downloaded from youtube and the other website. There were 668 utterances in the movie's script. The research would be taken on Joy's utterances.

## C. Technique of Collecting Data

In the process of collecting the data, the researcher will use some methods like obsevation and note taking method. The researcher will use some steps:

1) Watching the movie.

2) Reading the original script and the subtitling in the movie.

3) Underlining the dialogues in the movie to find out grammatical

equivalence in the movie.

## D.  Technique of Analyzing Data

The systemic procedures in conducting the analysis are as follows:

1. Finding the grammatical equivalence in the subtitle of  movie.

2. Classifying the grammatical equivalence in the subtitle of movie.

3. Describing how the grammatical equivalence realized in the subtitle of

movie.

4. Explaining the reason why grammatical equivalence used in the subtitle of

movie.

**CHAPTER IV**

**DATA AND DATA ANALYSIS**

### A. Data Collection

In this chapter, the data were collected from the script of *Inside Out* movie. There were 668 utterances in the script of *Inside Out* movie. The data were collected from Joy's utterances. The subtitle was subtitled by www.jagocinema.com. There were five types of grammatical equivalence namely number, gender, person, tense and aspect, and voice. In this research, the researcher tried to describe some point that included the data were analyzed to find out grammatical equivalence in the subtitle of *Inside Out* movie by identifying the types of grammatical equivalence in the movie, and classifying the data based on the type of grammatical equivalence.

### B. Data Analysis

After collecting data, the data were analyzed by following the steps : 1) Finding the grammatical equivalence in the movie, 2) Classifying the grammatical equivalence in the movie, 3) Describing how the grammatical equivalence realized in the subtitle of movie, 4) .Explaining the reason why grammatical equivalence used in the subtitle of movie., and 5) drawing conclusion. The analyzing of this research can be seen as follow :

### 1. Types of grammatical Equivalence used in the movie

According to Baker (1992:83), there were five grammatical equivalences namely number, gender, tense and aspect, and voice. In this Indonesia subtitle of

movie, that were found five grammatical equivaleces namely number, gender, tense and aspect, and voice that shown from the table in the second appendix. The researcher calculated the persentage each type of grammatical equivalence to find out the most dominant grammatical eqivalence as follow :

**Table 4.1**

**The Percentage of Grammatical Equivalence in *Inside Out* Movie**

| Type of Grammatical Equivalence | Number of Utterances | Percentages |
|---|---|---|
| Number | 107 | 18.7 % |
| Gender | 42 | 7.4 % |
| Person | 281 | 49.2 % |
| Tense | 74 | 13.0 % |
| Voice | 67 | 11.7 % |
| **TOTAL** | **571** | **100%** |

As seen from the result, the percentages of types of grammatical equivalence for each classifications were as follows; there were 107 (18.7 %) for number, 42 (7.4 %) for gender, 281 (49.2 %) for person, 74 (13.0 %) for tense and aspect, and the last 67 (11.7 %) for voice. This result could be drawn in diagram as follow :
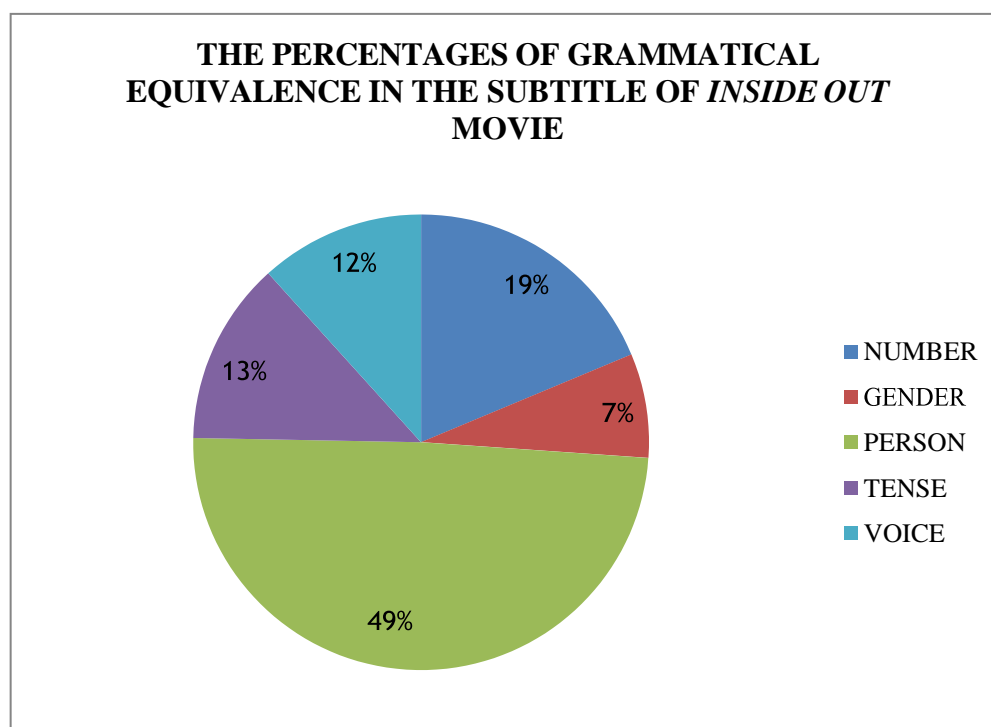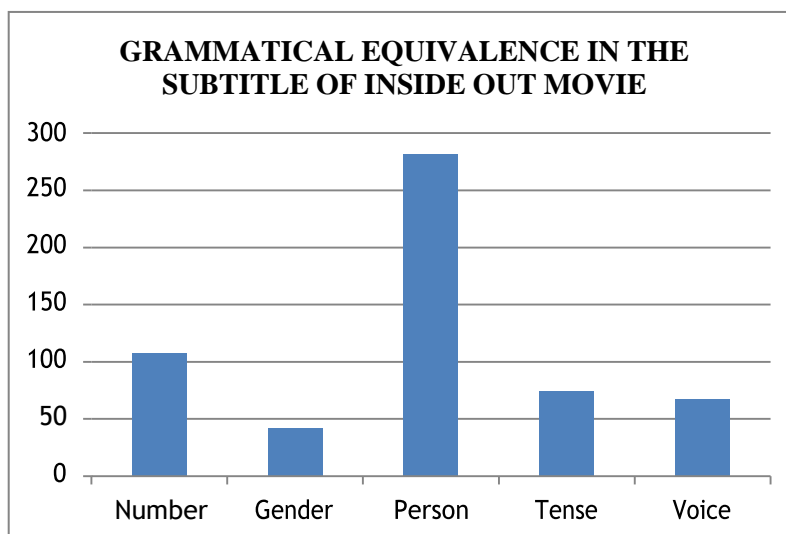
**GRAMMATICAL EQUIVALENCE IN THE SUBTITLE OF INSIDE OUT MOVIE**



**THE PERCENTAGES OF GRAMMATICAL EQUIVALENCE IN THE SUBTITLE OF *INSIDE OUT* MOVIE**



The percentage of each type of grammatical equivalence could be taking by using

the formula:

‒ (Research Methodology)

Based on the data percentage above, the most dominant grammatical equivalence

was person. There were 281 or 49.2 %.

2.  **The realization of grammatical equivalence in Indonesia subtitle in the movie.**

**Table 4.2**

**The Realization of Grammatical Equivalence in *Inside Out* Movie**

| NUMBER | |
|---|---|
| SL Singular – TL Singular | **71** |
| SL Plural – TL Singular | **26** |
| SL Plural – TL Plural | **10** |
| **GENDER** | |
| SL Masculine – TL Masculine | **9** |
| SL Feminine – TL Feminine | **33** |
| **PERSON** | |
| Personal Pronoun | **245** |
| Possessive Pronoun | **31** |
| Indefinite Pronoun | **5** |
| **TENSE** | |
| Past | **21** |
| Non Past | **53** |
| **VOICE** | |
| SL Active – TL Active | **63** |
| SL Passive – TL Active | **3** |
| SL Passive – TL Passive | **1** |

The following discussion was about the five types of grammatical equivalence namely number, gender, person, tense and aspect, and voice that realized in Indonesia subtitle of *Inside Out* movie could be made with some ways.

### 1.1. Number

The form of number that were found were singular and plural form. Singular nouns of English were translated into singular noun in Indonesia and plural nouns of English were translated into both singular and plural noun in Bahasa Indonesia.

### a). SL Singular – TL Singular

English singular nouns were preceded by a / an for countable nouns and the use of adverb of measure set to non-countable nouns. In Bahasa Indonesia, singular was marked with the using of words: satu, suatu, or esa and non-countable nouns were marked by adverb of measure set that should be placed in the front of the nouns in order to be able to count, which including words expressed the name of nouns' places. English singular form of nouns translated into Indonesian singular form of nouns shown that equivalence in this level was achieved. There were examples of the use singular nouns as follow :

1). SL : I read somewhere that <u>an empty room</u> is an opportunity.

TL : *Kubaca, <u>kamar kosong ini</u> kesempatan bagi kita.*

―Empty room‖ was countable nouns. Because the adjectives proceed the nouns, started with vocal, ―an‖ was used to indicate that it was singular. Sometimes a

singular noun was not followed by any adverb such as ‒sebuah‖ to indicate that it was a singular noun.

    2). SL : Sadness! You nearly touched <u>a core memory</u>.

        TL : *Sedih! kau hampir menyentuh <u>"Ingatan Intinya"</u>*.

‒Core memory‖ was countable nouns. Because the adjective proceed the nouns, started with vocal, ‒a‖ was used to indicate that they were singular. A singular noun was not followed by any adverb such as ‒sebuah‖ to indicate that it was a singular noun.

    3). SL : Well have you read <u>this one?</u>

        TL : *Sudahkah kau baca <u>yang ini?</u>*

    4). SL : You are ruining <u>this dream!</u>

        TL : *Kau mengacaukan <u>mimpinya.</u>*

    5). SL : What is <u>this place?</u>

        TL : *<u>Tempat apa ini?</u>*

‒This one‖ was countable noun because it refers to ‒one thing‖ even in Bahasa Indonesia did not mention ‒satu‖ and tranlate into ‒yang ini‖ to indicate that it was singular noun. ‒This‖ was expression of quantity used to indicate specific nouns. They usually followed by singular nouns. ―This‖ meant ―ini‖ in Indonesia.

    6). SL :This isn't <u>another one of your short cuts</u>, is it?

        TL : *Ini bukan <u>salah satu jalan pintasmukan</u>?*

    7). SL : But that's <u>our only way back!</u>

        TL : *Tapi ini <u>satu-satunya jalan pulang kita!</u>*

Both of the examples shown the singular noun because it mentioned ‒one‖ and ‒only‖ that meant ‒satu‖ in Bahasa Indonesia.

**b). SL Plural- TL Singular**

Some Indonesian words were in singular forms when used to indicate general or refer to unspecific thing or person of the group. As examples :

8). SL : <u>These</u> are <u>Riley's memories</u>—

TL : *<u>Ini</u> adalah <u>ingatan Riley.</u>*

9). SL : <u>Those</u> are <u>perfectly good memories.</u>

TL : *<u>Itu</u> <u>ingatan sempurna.</u>*

‒These‖ and ‒those‖ were expressions of quantity used to indicate specific nns.They usually followed by plural nouns. ‒Those‖ meant ‒ini‖ and ‒that‖ meant ‒itu‖ in Indonesia. The word ‒memory‖ with ending –ies indicated plurality. In the sentence above that they were translated in Bahasa Indonesia in singular forms, ‒ingatan‖ that preceded by another adjectives. Although, the forms were different, it could be accepted because they kept pointing to plurality.

10). SL : There's <u>cool umbrellas, lightning storms...</u>

TL : *Dengan <u>payung keren dan kilatan petir.</u>*

11). SL : Just follow <u>my footsteps.</u>

TL : *Ikuti saja <u>langkahku.</u>*

12). SL : You read <u>the manuals!</u>

TL : *Kau membaca <u>buku manual.</u>*

The word ‒umbrella and storm‖, ‒footstep‖ and ‒ manual‖ with ending ‒s indicated plurality. In the sentence above that they were translated in Bahasa Indonesia in singular forms because there were no another explaination that shown the nouns were plural in Bahasa Indonesia.

### c). SL Plural – TL Plural

In English, the addition of –s or –es was used to change singular nouns into plural. A number of nouns had other plural forms. Bahasa Indonesia had plural concept which was commonly marked by repeating the noun, reduplicating it when the word related to singular concept was looked into a group, such as ‒batu-batuan‖ or limited by para, kaum and banyak before the noun. Although the constructions of plural form of English and Bahasa Indonesia were different but these constructions gave the same meaning that was plural form. In other words, equivalence was achieved here. These were the examples:

13). SL : <u>Each one</u> came from a super- important time in Riley's life.

TL : *<u>Masing-masing</u> merupakan saat super penting dalam kehidupan Riley.*

14). SL : And <u>each core memory powers</u> a different aspect of Riley's personality. Like Hockey Island!

TL : *Dan <u>masing-masing "Ingatan Inti"</u> memberi dampak akan kepribadian Riley, seperti Pulau Hoki.*

The use of ‒each‖ in the sentences mean that the thing or noun about two or more. So the word ‒each‖ shown the plurality and they were translated ‒masing-masing‖ in Bahasa Indonesia that meant plural.

15). SL : Because that gave us <u>plenty of time</u> to think about what our new house is going to look like!

TL : *Itu memberi kita <u>banyak waktu</u> memikirkan rupa rumah baru kita.*

16). SL : Let's review the top <u>five daydreams.</u>

TL : *Mari ulas <u>lima lamunan</u> teratas.*

English had some expressions of quantity like ‒plenty‖ and ‒five‖. The translation of ‒plenty‖ in bahasa Indonesia was ‒banyak‖ and ‒five‖ in bahasa Indonsia was ‒lima‖ that meant the things were more than one.

17). SL : If you get in here, <u>these core memories</u> will get sad!

TL : *Jika kau ikut masuk, <u>semua ingatan ini</u> akan jadih sedih.*

‒Memories‖ was plural count nouns with ending –ies. The expressions of quantity ‒these‖ always followed by plural form of nouns. Repeating the nouns, such as ‒semua ingatan ini‖ used to indicate the plurality in bahasa Indonesia.

**1.2. Gender**

Gender classified a noun or pronoun as either masculine or feminine. The distinction was more relevant in translation when the referent of the noun or pronoun was human. Since English nouns were not regularly inflected to distinguish between feminine and masculine, the gender distinction nevertheless existed in some semantic areas and in the person system. In Bahasa Indonesia, the

gender dimension did not exist. However, there were some deflations of nouns, which pointed to feminine and masculine. Here were the examples of the distinction between masculine and feminine:

**a). SL Masculine – TL Masculine**

The following sentences shown how masculine reference was translated into the equivalence of masculine in Bahasa Indonesia that shown equivalences.

18). SL : Hey, hey, hey, all through the drive <u>Dad</u> talked about how cool our new room is.

TL : *Hei selama berkendara, <u>Ayah</u> mengatakan betapa kerennya kamar kita.*

‒Dad‖ indicated masculine person. In bahasa Indonesia, it could be translated into ‒Ayah‖. The meanings were the same that was adult male who had child or masculine human.

19). SL : <u>He's</u> part dolphin.

TL : *<u>Dia</u> separuh lumba-lumba.*

‒He‖ pointed to masculine third singular person in English. It was translated into ―dia‖ in bahasa Indonesia.

**b). SL Feminine – TL Feminine**

Equivalence could be achieved through closest meaning. And to get the closest meaning, feminine should be translated into feminine, as follows:

20). SL : No, no, Sadness, don't bother <u>Miss Unicorn</u>, okay?

TL : *Tidak, tidak, Sedih, jangan anggap itu <u>Nn. Unicorn.</u>*

The word ‒Miss‖ meant a female that points to feminine reference. The word ‒Nn.‖ that was acronym of ‒Nona‖ was used to translate ‒Miss‖ which had the same meaning. The translation showed the same concept both in English and Bahasa Indonesia because they provided specific information of feminine reference.

21). SL : <u>Atta girl</u>. Alright everyone, fresh start!

TL : *<u>Gadis pintar</u>. Baik semuanya*

The word ‒girl‖ meant a teenager female that points to feminine reference. The word ‒gadis‖ was used to translate ‒girl‖ which had the same meaning that shown the feminime reference.

22). SL : The hockey team showed up and <u>Mom</u> and Dad were there cheering.

TL : *Tim hoki datang, Ayah dan Ibu ada disana menyemangatinya.*

‒Mom‖ indicated feminine person. In bahasa Indonesia, it could be translated into ‒Ibu‖. The meanings were the same that was adult female who had child or feminine human.

23). SL : We love <u>our girl.</u>

TL : *Kami sayang <u>anak ini.</u>*

In sentence, the word ‒girl‖ refers to female little kid. It pointed to feminine reference. The word ‒anak ini‖ used to translate it which represented the concept

‒girl‖ in Bahasa Indonesia. Although it did not explain the gender distinction as in ‒girl‖, the word ‒anak ini‖ could reflect equivalence because it pointed to definite noun, Riley.

24). SL : <u>She</u> basically keeps Riley from being poisoned, physically and socially.

TL : <u>*Dia*</u> *menjauhkan Riley dari keracunan secara fisik dan sosial.*

The word ―she‖ belongs to feminine singular third person. It had possessive form ‒her‖ which followed by nouns, such as in ‒her sister‖ and ‒her dark hair‖. Bahasa Indonesia did not differentiate between feminine and masculine references of singular third person. Both of them use ―dia‖ and the possessive form ‒nya that preceded by noun, such as in ‒adiknya‖ and ‒rambutnya‖.

### 1.3. Person

There were three distinctions of person, they are first, second, and third person. Both English and Bahasa Indonesia had these distinctions. Bahasa Indonesia had a formality / politeness dimension in the person system term based on three parameters, namely age, social status and intimacy which did not exist in English. English had classified pronouns system into some groups, namely personal pronouns, possessive adjectives, indefinite pronouns, and reflexive pronouns.

### a). Personal Pronouns

There were seven personal pronouns in English that were put into two groups, singular and plural. Singular pronoun were I, you, she, he, it, and pluralare they and we. Different forms should be used when they were put in different positions and functions. Here were the discussions about them:

25). SL : <u>I</u> know Riley's head.

TL : *Aku tahu isi kepala Riley.*

―I‖ was English first singular person. The word ―aku‖ was used to translate ―I‖;
it showed that this situation happened when Joy told the audiences that she known
Riley‗s head.

26). SL : <u>It</u> was amazing.

TL : *<u>Itu</u> mengagumkan.*

―It‖ was third person in English. The word ―itu‖ used to translate ―it‖
indicated that the things which made Joy amazed.

27). SL : <u>We</u> just have to get back to Headquarters

TL : *<u>Kita</u> harus kembali ke pusat.*

―We‖ was first plural person in English. The relationships between the
participants were the speaker was Joy, and the addressee was Sadness. The word
―we‖ was translated into ―kita‖.

### b). Possessive Adjectives

In indicating possessives, English had possessive adjectives which translated into
Bahasa Indonesia in the same form of personal pronouns or by using enclitic, such
as –ku, -mu, and –nya. The following were the examples of how they used:

28). SL : Here it is, here‗s <u>our new house</u>... and...

TL : *Ini dia, inilah <u>rumah baru kita</u>, dan...*

The word ―our‖ was possessive form of plural first person ―we‖. It was translated
into ―kita‖.

29). SL : That‗s right, <u>your theme song!</u>

TL : *Itu benar, <u>lagu temamu!</u>*

The enclitic –mu was used to translate the word ‒your‖ which indicates

possesive adjective.

### c). Indefinite Pronouns

Indefinite pronouns exist in English and Bahasa Indonesia. They indicated

persons or things. The following sentences were the example:

30). SL : Do you ever look at <u>someone</u> and wonder,

TL : *Pernahkah kau melihat <u>seseorang</u> dan ingin tahu,*

31). SL : Nice job <u>everybody!</u>

TL : *Bagus sekali <u>semuanya</u>!*

32). SL : <u>Nobody</u> is dying—

TL : *<u>Tak ada </u>yang mati.*

33). SL : <u>Somebody</u> help me.

TL : *<u>Seseorang</u> bantu aku melepasnya,*

‒Someone‖ was translated ‒seseorang‖, ‒everybody‖ was translated ‒semuanya‖,

‒nobody‖ was translated ‒tak ada‖, and ‒somebody‖ was trasnlated ‒seseorang‖ in

Bahasa Indonesia. They were indicating to person.

### 1.4. Tense and Aspect

These categories exist in a large number of languages. They indicated two main

types of information; they were time relations and aspectual differences. Both

tense and aspect had many variations related to time of event. In this discussion, tense and aspect would be divided into two groups, past and non past.

### a). Past

Past tenses indicated that an activity or situation began and ended at a particular time in the past. English past was marked by the use of past verbs or second form of verbs and adverbs of past time. Meanwhile past tenses in Bahasa Indonesia were only marked by the use of adverbs of past time. Sometimes, past sentences of English were translated into Bahasa Indonesia without any adverbs of past time follow them. However it kept showing equivalence that was equivalence in higher level. Below were the examples:

34). SL : I <u>was</u> up late last night figuring out a new plan.

TL : *Aku <u>begadang</u> semalam memikirkan rencana baru.*

The word ‒was‖ was past or second form of the word ‒am‖ that was completed ‒up late‖ so it was translated ‒begadang‖ in Bahasa Indonesia. Besides the use of past verb, adverb of past time ‒last night‖, was also used to indicate past tense. The translation showed the equivalence because it was written in past by using Indonesian adverb of past time, ‒semalam‖.

### b). Non Past

Non past consists of present and future activities. Present tenses expressed event or situations that exist always. They used first form of verbs that when they followed singular subject, suffix –s / -es would be added.

35). SL : Disgust! Make sure Riley <u>stands</u> out today...

    TL : *Jijik! Pastikan Riley <u>tampak</u> keren hari ini ...*

Because it followed singular subject, Riley, the verb ―stand‖ was written in ‒stands‖ to indicate that it was present. The word ‒tampak‖ was used to translate it. Besides the use of present verb, adverb of present time ‒today‖, was also used to indicate present tense. The translation shown the equivalence because it was written in present by using Indonesian adverb of present time, ‒hari ini‖.

36). SL : I <u>don't want</u> to get too technical

    TL : *Aku <u>tak mau</u> menjelaskan semuanya*

‒Do‖ was an English auxiliary verb. When it was followed by the word ‒not‖ and first form of verb, such as in ―don't want‖, it showed negative verb. The translation was ―tak mau‖ with ―tak‖ as the equivalence of ―no‖ or ―not‖.

37). SL : And Riley <u>will</u> be back to normal.

    TL : *Dan Riley <u>akan</u> kembali normal.*

Verb phrase ‒will be back‖ in English sentence above indicates future time. It given the idea that an activity would be completed or done in the future. The use of temporal determiner ‒akan‖ as future showed that the Indonesian sentence gives the same and complete message.

## 1.5. Voice

The main pointed in voice was about the relationship between verb and its subject. Voice had two kinds that usually called active and passive.

### a). SL Active – TL Active

English active sentences marked by verbs which were not preceded by ‗be'. Indonesian active, especially active transitive could be marked by transitive verbs use prefix me- or me-kan. For examples:

38). SL : Riley <u>needs</u> you.

TL : *Riley <u>membutuhkanmu.</u>*

The sentence above was active transitive. It was marked by an object follows the verbs. The word ‒needs‖ was active verb translated into ‒membutuhkan‖. The word ‒membutuhkan‖ itself was an active verb uses prefix ‒mem-kan‖.

### b). SL Passive – TL Active

Sometimes, translators had to translate English passive sentences into Indonesian active sentences in order to make them sound natural in the target language, i.e. Bahasa Indonesia. It did not create equivalence structurally but it gave equivalence in higher level.

39). SL : But <u>we've been through</u> worse!

TL : *Tapi kita <u>pernah melalui</u> hal buruk.*

The English sentence shown passive voice with passive formula of perfect tense which is ‒have been‖ followed by past participle (seated). The Indonesian sentence was acceptable because it sounds natural and did not change the meaning.

**c)**. **SL Passive – TL Passive**

In passive clauses, the subject was the affected entity, and the agent may or may not be specified, depending on the structures available in each language. These sentences shown how English passive was still translated into Indonesian passive.

40). SL : <u>It's not made</u> out of solid gold like we thought,

TL : *Jembatannya <u>tak terbuat</u> dari emas seperti yang kita kira.*

The use of –is not‖ shown negative verb that translated –tak‖ in Bahasa Indonesia. and past participle (made) shown that it was passive sentence. –It‖ refers to The Golden Gate Bridge as the subject or the affected entity. Prefix ter- is used to indicate passive in Bahasa Indonesia.

3. **The reason of grammatical equivalences are used in the Indonesia subtitle of *Inside Out* movie**

Equivalence was very important because its presence was as a guide to make easy the translator when got the difficulties to find out the meaning as intended in the source language. Equivalence affected to the result of translation that made communicative for audience. Translator often find no words in the target language to express the same meaning as words in source language. It happened because the structure of Indonesia was difference with English. To overcome this problem, the grammatical equivalence was used. According to Baker (1992:83) grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, Baker claim that different grammatical structures in the SL and TL may cause

remarkable changes in the way the information or message is carried across. These changed may induce the translator either to add or to omit information in the TL because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation Baker focused on number, tense and aspects, voice, person and gender. By applying the grammatical equivalence in the process of translation, it was expected that the equivalence of source language could approach the equivalence of target language. It meant that grammatical equivalence was used to find out the closest meaning from the source language to target language so it enable the audience with better understanding to mean the meaning from the movie. Grammatical Equivalence should be taken in order to the attain faithfulness and readibility.

Example :

a. <u>These</u> are <u>Riley's memories—</u>

b. *<u>Ini</u> adalah <u>ingatan Riley.</u>*

Based on the data above, English plural word ‒These are Riley's memories‖ was translated into Indonesia singular, ‒Ini adalah ingatan Riley*".*

**Discussion**

Every movies from another country that having different language had subtitle to make the audiences understand and enjoy the movies. The translator should translate from the spoken language in the movie into written translation. A translator who wants to translate a material related to life, custom, and culture of

others society must know the non-verbal language used in that society in order to be able to find the exact equivalent words in the target language in order to make a good translation product. One of the way to translate it by using grammatical equivalence. Baker defines grammar as the set of rules which determines the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit in the utterance (1992:83). Grammatical structures are different across languages. It was why the translator encounters difficulties in finding the direct equivalent in target language. This lacks of grammatical categories of result in some change in the information in the target language, adding or omitting information. Baker focused on five grammatical categories in which the translators often encounters problems, they are number, gender, person, tense and aspect, and voice.

After analyzing the data, there were some points that were considered as the important ones to be discussed. First, there were five types of grammatical equivalences found in the subtitle of *Inside Out* movie namely number, gender, person, tense, and voive. Every types were found the percentages of grammatical equivalence as follow 107 (18.7 %) for number, 42 (7.4 %) for gender, 281 (49.2 %) for person, 74 (13.0 %) for tense and aspect, and the last 67 (11.7 %) for voice. The percentage of each type of grammatical equivalence could be taking  by using the formula:     ─            It was found that the most grammatical equivalence was used in this movie was person with amount 281 or 49.2 %. This research was analyzed  based  on phrase  and  clause.  Almost  all  phrases  or clauses there were

mention of person that include personal pronoun, possessive pronoun or indifinite pronoun.

Second, the realization of grammatical equivalence in Indonesia subtitle of the movie. From the five types of grammatical equivalence, there were fifteen subtype to realize the grammatical equivalence. They were SL singular translated into TL singular, and SL plural translated into TL singular or plural for number, SL masculine translated into TL masculine, and SL feminine translated into TL feminine for gender, personal pronouns (first person, second person and third person) possessive pronouns and indefinite pronoun for person, SL past translated into present or TL past by giving temporal determiners and adverbs of time, and from SL non past translated into TL non past for tense, and SL active translated into TL active, and SL passive translated into TL active or passive for voice. These subtypes shown the differences structure in Indonesia and English but make the closest meaning.

Third, the data analyzing in this study indicated that grammatical equivalence affected to the result of translation that made communicative for audience. The low quality of subtitle will make the audience cannot enjoy the movie. The function of grammatical equivalences used in the subtitle was expected that the equivalence of source language could approach the equivalence of target language. It meant that grammatical equivalence was used to find out the closest meaning from the source language to target language so it enable the audience with better understanding to mean the meaning from the movie.

### C. Research Finding

After analyzing all data, the finding of the research from analysis of grammatical equivalence used in the subtitle of *Inside Out* movie could be presented as follows: There were five types of grammatical equivalence used in *Inside Out* movie, they are Number, Gender, Person, Tense and Aspect, and Voice. The percentages of each type of grammatical were 107 (18.7 %) for number, 42 (7.4 %) for gender, 281 (49.2 %) for person, 74 (13.0 %) for tense and aspect, and the last 67 (11.7 %) for voice. Person was the most dominant used in subtitle of *Inside Out* movie, the total number was 281 or 49.2 %.

Every types were realized in some ways like number were realized into SL singular translated into TL singular, and SL plural translated into TL singular or plural. Gender were realized into SL masculine translated into TL masculine, and SL feminine translated into TL feminine. Person were realized into personal pronouns (first person, second person and third person) possessive pronouns and indefinite pronoun. Tense and aspect were realized into SL past translated into present or TL past by giving temporal determiners and adverbs of time, and from SL non past translated into TL non past. Voice were realized into SL active translated into TL active, and SL passive translated into TL active or passive. The reason of grammatical equivalence used in the subtitle of *Inside Out* movie was expected that the equivalence of source language could approach the equivalence of target language. It meant that grammatical equivalence was used to find out the closest meaning from the source language to target language so it enable the audience with better understanding to enjoy the movie.

# CHAPTER V

# CONCLUSION AND SUGGESTION

## A. CONCLUSION

Having analyzed the data, conclusion are stated as the following:

1. Grammatical equivalence process could happen in the subtitle. In this movie, there were five types of grammatical equivalence namely number, gender, person, tense, and aspect. The percentages of each types of grammatical were 107 (18.7 %) for number, 42 (7.4 %) for gender, 281 (49.2 %) for person, 74 (13.0 %) for tense and aspect, and the last 67 (11.7 %) for voice. Person was the most dominant used in subtitle of *Inside Out* movie, the total number was 281 or 49.2 %.

2. Every types were realized in some ways like number were realized into SL singular translated into TL singular, and SL plural translated into TL singular or plural. Gender were realized into SL masculine translated into TL masculine, and SL feminine translated into TL feminine. Person were realized into personal pronouns (first person, second person and third person) possessive pronouns and indefinite pronoun. Tense and aspect were realized into SL past translated into present or TL past by giving temporal determiners and adverbs of time, and from SL non past translated into TL non past. Voice were realized into SL active translated into TL active, and SL passive translated into TL active or passive.

3. The reason of grammatical equivalence were used in the Indonesia subtitle of *Inside Out* movie was expected that the equivalence of source language

could approach the equivalence of target language. It meant that grammatical equivalence was used to find out the closest meaning from the source language to target language so it enable the audience with better understanding to enjoy the movie.

## B. SUGGESTION

Based on the conclusions above, it is suggested that:

1. A translator should have capability in translating grammatical categories as number, gender, person, tense and aspect, and voice in English and Bahasa Indonesia. It will make translator can find the closest equivalence so that the translation is natural and acceptable by the readers of the target language (TL).

2. For students as beginner in translation, translating grammatical categories in English into Bahasa Indonesia will give some advantages. Translating process involves reading activity of the two languages; it will enrich the vocabulary and give understanding more about language styles in English and Bahasa Indonesia. English movies for English Education students are not only as an entertainment, but also as a media in studying and learning English and its culture. The students can find out how people from different languages and cultures arrange words to convey their message in acceptable way by its culture.

3. The readers especially the students of English department also have to understand the grammatical equivalence that is used in subtitle movie as a

complement to decorate a new meaning (words) and to produce certain words.

4. The English teacher are strongly encouraged to help their student understand grammatical equivalence more, since it is commanly used either in English writing or in structure.

# REFERENCES

Azar, B.S. 1989. *Understanding and Using English Grammar Second Edition.* New Jersey: Prentice Hall.

Baker, M. 1992. *In Other Words; A Course Book of Translation.* London and New York: Routledge.

Bell, Roger.T. 1991. *Translation and Translating Theory and Practice.* London and New York : Longman.

Cahyaningtyas, Ika. 2013. *Strategies Used by Subtitler in Dark Shadows Movie.* Journal of English Studies Muhammadiyah University of Surakarta, School of Teacher Training and Education.

Catford, J.C. 1965. *A Linguistic Theory of Translation.* London: Oxford University Press.

Dzikrullah, Bunayya. 2009. *Word, Above Word, and Grammatical Equivalence in the Subtitle of Troy.* Thesis of State University Of Semarang, English Department Language and Art Faculty.

Ghaemi, F. and Benyamin, J. 2010. *Strategies Used in the Translation of Interlingual Subtitling.* Journal of English Studies Islamic Azad University, Science & Research Branch, 1(1), 39-49.

Larson M.L. 1984. *Meaning – Based Translation : a guide to cross-cultural equivalence.* London : University Press of America.

Machali, R. 2000. *Pedoman Bagi Penerjemah.* Jakarta: PT. Grasindo.

Newmark, Peter. 1988. *A Textbook of Translation.* London : Prentice Hall International (UK) Ltd.

Nida, E.A and C.R. Taber. 1969. *The Theory and Practices of Translation.* Leiden : E. J Brill.

Putri, Indri P. 2016. *An Error Analysis on the Translation of English Noun Phrases into Indonesia Language at the Eleventh Grade Students of SMA HARAPAN MANDIRI MEDAN.* Proposal of University of Muhammadiyah Sumatera Utara, Faculty of Teacher Training and Education.

Rusmiati. 2010. *Grammatical Equivalence in the Indonesian Translation of J.K Rowling's Novel:"Harry Potter and the Deathly Hallows".* Thesis of Semarang State University, English Department Faculty of Languages and Arts.

Sudirman, Anselmus. 2014. *Current Issues in English-Indonesian Translation Equivalences.* Journal of Universitas Sarjanawiyata Tamansiswa Yogyakarta, Science and Research Branch.

Sugiyono. 2016. *Metode Penelitian Pendidikan.* Bandung: Alfabeta.

http://pixar.wikia.com/wiki/Inside_Out[Accessed on 6 th of December 2017 at 8.14 pm]

http://www.imdb.com/title/tt2096673/awards[Accessed on 6 th of December 2017 at 8.14 pm]

**APPENDIX 1**

**JOY'S UTTERANCES**

JOY     : Do **you** ever look at **someone** and wonder, ‒What is going on inside **their head**?‖ Well, **I** know. **I** know **Riley's head**.

*Pernahkah **kau** melihat **seseoran**g dan ingin tahu, "Apa yang terjadi dalam kepala mereka?" Ya, **aku** tahu. **Aku** tahu isi **kepala Riley**.*

JOY     : Hmm?

JOY     : And there **she** was...

*Dan itulah **dia**...*

JOY     : Whoa.

JOY     : **It** was amazing. Just Riley and **me**, forever...

***Itu** mengagumkan. Hanya ada Riley dan **diriku**, selamanya...*

JOY     : ...for 33 seconds.

*....atau selama 33 detik.*

JOY     : Oh, hello. **I**'m Joy.

*Oh halo. **Aku** Riang.*

JOY     : Can **I** just... if **you** could... I just want to fix that. Thanks.

*Bisakah aku... Tak bisakah kau... Biar ku perbaiki. Terima kasih.*

JOY     : **And that was just the beginning**. Headquarters only got more crowded from there.

***Dan itu barulah awalnya**. Pusat ini semakin penuh sejak saat itu.*

JOY     : That's Fear. **He**'s really good at keeping Riley safe.

*Itu Takut. **Dia** ahli membuat Riley nyaman.*

JOY    : Whew!

JOY    : And **we**'re back!

*Dan **kita** kembali.*

JOY    : Hmm. This looks new.

*Ini makanan baru.*

JOY    : This is Disgust. **She** basically keeps Riley from being poisoned,

       physically and socially.

*Dia Jijik. **Dia** menjauhkan Riley dari keracunan secara fisik dan sosial.*

JOY    : That's Anger. **He** cares very deeply about things being fair.

*Dia Amarah. **Dia** begitu peduli akan kesetaraan.*

JOY    : Ahh!

JOY    : And **you've met** Sadness. **She**... well, **she**...

*Dan **kalian sudah bertemu** Sedih. **Dia**... ya, **dia**...*

JOY    : **I**'m not actually sure what **she** does. And I've checked, there's no **place**

       for **her** to go, so **she**'s good, **we**'re good. It's all great!

*Aku tak yakin apa yang **dia** lakukan. **Setelah kuperiksa**, tak ada **tempat***

*untuk**nya**, jadi **dia** bagus, **kami** bagus, semuanya hebat.*

JOY    : Anyway! **These** are **Riley's memories**-- and they're mostly happy,

       you'll notice, not to brag.

*Ngomong-ngomong! **Ini** adalah **ingatan Riley**. Kebanyakan merupakan ingatan*

*bahagia, bukannya menyombongkan diri.*

JOY    : But the REALLY important ones are over here. **I don't want** to get too

       technical, but **these** are called **CORE MEMORIES**.

*Tapi disebelah sini ada ingatan paling penting. **Aku tak mau** menjelaskan*

*semuanya tapi **ini** disebut **"Ingatan Inti".***

JOY  : **Each one** came from a super- important time in Riley's life. Like **when**

    **she first scored a goal**? That was so amazing!

***Masing-masing** merupakan saat super penting dalam kehidupan Riley, **saat dia***

***pertama kali mencetak angka**. Itu sangat luar biasa.*

JOY  : And **each core memory** powers a different aspect of Riley's

    personality. Like Hockey Island!

*Dan **masing-masing "Ingatan Inti"** memberi dampak akan kepribadian Riley,*

*seperti Pulau Hoki.*

JOY  : Goofball Island is **my** personal favorite.

*Pulau gembira merupakan kesukaan**ku**.*

JOY  : Yup, Goofball is the best! Friendship Island is pretty good too.

*Pulau gembira yang terbaik. Pulau persahabatan juga bagus.*

JOY  : Oh, **I love Honesty Island**! And that's the truth!

*Oh **aku suka pulau kejujuran**! Dan itu kebenarannya.*

JOY  : And, of course, Family Island is amazing.

*Dan tentu saja, pulau keluarga sangat mengagumkan.*

JOY  : The point is, the Islands of Personality are what make Riley... Riley!

*Intinya pulau ini merupakan kepribadian yang membuat Riley menjadi... Riley!*

JOY  : Yaaay!

JOY  : And... **we**'re out. That's what I'm talking about: another perfect day!

    Nice job **everybody**! Let's get **those memories** down to **Long Term**.

*Dan... **kita** selesai. Itu yang kuinginkan. Satu lagi hari sempurna. Bagus sekali*

*semuanya! mari simpan **ingatan ini** ke **"Ingatan Jangka Panjang"**.*

JOY : And that's **it**! **We love our girl**. **She**'s got **great friends and a great**

         **house.** Things couldn't be better. After all, Riley's 11 now. What could

         happen?

*Dan itu **dia**. **Kami sayang anak ini**. **Dia** punya **sahabat baik dan rumah nyaman**.*

*Tak ada yang lebih baik dari ini. Lagipula, sekarang Riley berusia 11 tahun. Apa*

*yang bisa terjadi?*

JOY      : Wha...?

*Apa...?*

JOY : Huh?

JOY : OK, not what I had in mind.

*Baiklah, aku tak mengiranya.*

JOY     : Hey look! The Golden Gate Bridge! Isn't that great?! **It's not made out**

         **of solid gold like we thought,** which is kind of a disappointment, but

         still!

*Hei lihat jembatan Golden Gate (Gerbang Emas)! Hebat sekali kan?*

***Jembatannya tak terbuat dari emas seperti yang kita kira.** Ini mengecewakan,*

*tapi...*

JOY : Uh... yeah.

*Ya.*

JOY    : Which, actually, was really lucky, because that gave **us plenty of time** to think about what **our new house** is going to look like! Let's review the **top five daydreams.**

*Dan itu keuntungan bagi kita. Itu memberi **kita banyak waktu** memikirkan rupa **rumah baru kita**. Apa! Mari ulas **lima lamunan teratas.***

JOY    : Ohh, this is will be great for Riley! Oh, no, no, no, THIS one.

*Oh ini menyenangkan bagi Riley. Oh tidak, tidak, tidak...*

JOY    : Now **we**'re getting close, **I can feel it**. Here **it** is, here's **our new house**... and...

*Kita semakin dekat, **aku bisa merasakannya**. Ini **dia**, inilah **rumah baru kita**, dan...*

JOY    : Maybe it's nice on the inside.

*Mungkin dalamnya lebih bagus.*

JOY    : Guys, **you**'re overreacting. **Nobody** is dying—

*Sudahlah, **kalian** berlebihan! **Tak ada** yang mati.*

JOY    : Hey, hey, hey, all through the drive **Dad** talked about how cool **our** new room is. Let's go check it out!

*Hei selama berkendara, **Ayah** mengatakan betapa kerennya kamar **kita.** Mari kita lihat.*

JOY    : Hey, it's nothing our butterfly curtains couldn't fix. **I read** somewhere that **an empty room** is an opportunity.

*Hei kita bisa mengatasi keadaan ini. **Kubaca, kamar kosong** ini kesempatan bagi kita.*

JOY : **It** doesn't matter. **I read it** and it's great. **We**'ll put **the bed** there. And

the desk over there...

*Itu* tak masalah. *Aku membacanya* dan menyukainya! *Kita* taruh *ranjangnya*

disana dan *mejanya* disebelah sana.

JOY : Now we're talking! Let's go get **our stuff** from the moving van!

*Ini rencana bagus! Mari ambil **barang kita** dari mobil pindahan.*

JOY : **I**'ve got **a great idea**!

*Aku* punya *ide bagus*.

JOY : Uh-oh, **she put her hair up**, we're in for it!

*Dia mengikat rambutnya. Bersiaplah!*

JOY : Wait. Wha--?

*Tunggu. Apa?*

JOY      : Uh, just uh, gimme one second... **You know** what **I**'ve realized? **Riley**

**hasn't had lunch**. Remember?

*Beri aku waktu. **Kau tahu**, **aku** sadar **Riley belum makan siang**. Ingat?*

JOY : Who puts broccoli on pizza?

*Siapa yang menaruh brokoli di pizza?*

JOY : Oh good. Family is running.

*Bagus. Pulau keluarga berfungsi.*

JOY : What about the time with **the dinosaur**.

*Oh bagaimana dengan patung **dinosaurus itu**?*

JOY : Wait. What? What happened?

*Tunggu. Apa? Apa yg terjadi?*

JOY     : **What did you do**?

*Apa yang kau lakukan?*

JOY     : **That shouldn't** make it change.

*Itu tak seharusnya berubah.*

JOY     : I'm trying.

*Sedang kucoba.*

JOY     : No, I guess I can't!

*Tidak, kurasa tak bisa.*

JOY     : Just don't touch **any other memories** until **we** figure out what's going

       on.

*Jangan sentuh **ingatan lain** sampai **kami** tahu apa yang terjadi.*

JOY     : Alright. Get ready, this is a monster railing, and **we** are riding it all the

       way down!

*Ini dia. Bersiaplah, ini balap cepat dan **kita** bersiap menuruninya.*

JOY     : Wait, what? What happened?

*Tunggu. Apa? Apa yang terjadi?*

JOY     : Oh no!

*Oh tidak.*

JOY     : Sadness! What are **you** doing?

*Sedih apa yang **kau** lakukan?*

JOY     : Whoa, whoa, whoa!

JOY     : Sadness! **You nearly touched a core memory.** And when **you** touch

       them**, we can't change them back**!

*Sedih **kau hampir menyentuh "Ingatan Intinya".** Saat **kau** menyentuhnya, **kami***

***tak bisa mengembalikannya.***

JOY      : **You** are not having a breakdown. It's stress.

***Kau** tak mengalami kerusakan. Kau tegang.*

JOY      : Nooo, **you**'re not.

*Tidak, **kau** tak begitu.*

JOY      : Well... uh... **You** know what? **You** can't focus on what's going wrong.

                There's always **a way** to turn things around, to find the fun!

***Kau** tahu. **Kau** tak bisa terus memikirkan apa yang tak beres selalu ada **cara***

*merubah keadaan dan menemukan kesenangan.*

JOY      : Okay. Well, try think of something funny!

*Baiklah pikirkan hal lucu.*

JOY      : Yeah, that's not... What about that time with Meg, **when Riley laughed**

                so hard milk came out of **her nose**? I mean come on...

*Oh ya. Itu bukanlah itu. Bagaimana saat bersama Meg, **saat Riley tertawa** keras*

*dan susunya keluar dari **hidungnya**.*

JOY      : Okay, okay, don't think of that. Let's try something else. What are your

                favorite things to do?

*Baik, jangan pikirkan itu, mari coba lainnya. Apa yang paling kau suka?*

JOY      : That's good! Like there's the beach and sunshine... Oh!

*Bagus! Seperti pergi ke pantai dan berjemur.*

JOY      : Like that time **we buried Dad** in the sand up to **his neck**.

*Saat **kita mengubur Ayah** dipasir **kelehernya.***

JOY       : Rain? Rain... is **my favorite** too! **We can stomp** around in puddles...

*Hujan! Hujan juga **kesukaanku**! **Kita bisa menginjak** genangan air.*

JOY       : There's **cool umbrellas, lightning storms**...

*Dengan **payung keren dan kilatan petir**.*

JOY       : Oh, hey, hey... easy. Why are **you** crying? That's really the opposite of what **we**'re going for here.

*Oh hei hei hei tenanglah. Mengapa **kau** menangis? Itu karena kebalikan apa yang **kita** lakukan disini.*

JOY       : Ugh, **you** know what? Let's think about something else. How about we read **some mind manuals**, huh? Sounds fun!

***Kau** tahu. Mari kita pikirkan hal lain. Bagaimana jika kita baca **buku pikiran manualnya**. Sepertinya menyenangkan.*

JOY       : **Well have you read this one?** This seems interesting: ‒Long-Term Memory Retrieval, Volume 47?‖

***Sudahkah kau baca yang ini?** Sepertinya menarik. Pemulihan ingatan jangka panjang jilid 47.*

JOY       : Ohhh! A real page turner!

*Saatnya kau baca.*

JOY       : See? Fun already! **You** lucky dog, you're reading these cool things and **I** gotta go work. Life is so unfair.

*Lihat? Begitu menyenangkan. Oh **kau** begitu beruntung. Bacalah buku keren ini, **aku** harus bertugas hidup memang tak adil.*

JOY : Look, **I** get it. **You** guys have concerns. **But we've been through worse**! Tell you what: let's make a list of all the things Riley should be HAPPY about!

*Dengar, **aku** paham. **Kalian** begitu peduli. **Tapi kita pernah melalui hal buruk**.*

*Begini, buat semua daftar yang bisa membuat Riley bahagia.*

JOY : Oh c'mon, **it** could be worse...

*Oh ayolah, **ini** jauh lebih buruk.*

JOY : Okay, **I** admit it, we had a rough start. But think of all **the good things** that—

*Baik, **ku**akui awal kita buruk. Tapi pikirkan **hal baik** yang ...*

JOY : Now hold on! Look, **we** all have our off days. **You** know, I—

*Tidak tunggu. Dengar **kita** semua lelah, **kau** tahu ...*

JOY : Whoa! Well.

*Baiklah.*

JOY : Looks like **we**'re going into REM. **I got Dream Duty**, so **I**'ll take care of sending **these** to **Long Term**. Great day today, guys! Sleep well TEAM HAPPY!

*Sepertinya **kita** akan bermimpi. **Aku punya tugas mimpi**, akan **ku**kirim **ini semua** ke **"Ingatan Jangka Panjang"**. Hari menynangkan, semuanya. Tidurlah nyenyak, tim bahagia.*

JOY : Alright, what's on tonight, Dream Production?

*Baik, apa tayangan malam ini, Produksi Mimpi?*

JOY : Ah, NO, who is in charge of programming down there?! I know **I'm not supposed** to do this, but...

*Tidak siapa yang bertugas membuat mimpi ini? **Aku tak seharusnya** melakukan ini, tapi...*

JOY : We are not going to end the day like this.

*Tak akan kubiarkan hari ini berakhir seperti ini.*

JOY : Don't you worry. **I**'m gonna make sure that tomorrow is another great day. **I promise**.

*Jangan khawatir. **Ku**pastikan besok akan jadi hari hebat. **Aku janji**.*

JOY : Hello! **Did I wake you?**

*Halo. **Apa aku membangunkanmu?***

JOY : Well, **I have to practice**. And **I** don't think of it as playing so much as hugging.

*Ya, **aku harus berlatih**. **Ku**rasa musik ini jauh lebih daripada saling memeluk.*

JOY : Okay, first day of school! Very, very exciting! **I was up late last night** figuring out **a new plan**. Here **it** is. Fear! **I need** a list of all the possible negative outcomes on the first day at a new school.

*Baik, hari pertama sekolah! Sanagt, sangat mendebarkan. **Aku begadang semalam** memikirkan **rencana baru**. Ini **dia**. Takut! **Aku perlu** daftar kejadian negatif yang bisa terjadi dihari pertama sekolah.*

JOY : Disgust! Make sure Riley stands out today... but also blends in.

*Jijik! Pastikan Riley tampak keren hari ini ... juga mudah berbaur.*

JOY    : Joy! Yes Joy? **You**'ll be in charge of the console, keeping Riley happy

all day long. And may I add **I love your dress**, it's adorable. Oh, This ol'

thing? Thank you so much, I love the way it twirls...

*Riang! Ya Riang? **Kau** bertugas mengatur segalanya. Buat Riley bahagia*

*sepanjang waktu. Dan juga, **aku suka bajumu**, sangat menawan. Oh baju ini?*

*Terima kasih banyak. Aku sangat menyukainya.*

JOY    : Train of Thought! Right on schedule.

*Kereta Pikiran! Tiba tepat jadwal.*

JOY    : Anger! Unload the daydreams**. I ordered extra** in case things get slow

in class.

*Amarah! Bongkar lamunannya. **Aku memesan tambahan**. Jika keadaan dikelas*

*membosankan.*

JOY    : Oh - Sadness**! I have a super important job** just for **you**.

*Oh Sedih! **Aku punya tugas sangat** penting untuk**mu**.*

JOY    : Mmm-hmmm. Follow **me.**

*Ikuti **aku.***

JOY    : And... there. Perfect. This is the circle of Sadness. **Your job** is to make

sure that all the Sadness stays inside of it.

*Sudah! Sempurna! Ini lingkaran kesedihan. Tugasmu memastikan semua*

*kesedihan berada didalam sini.*

JOY    : Hey, **it**'s not **MY place** to tell **you** how to do your job. Just make sure--

--ALL the Sadness stays in the circle.

*Hei, **ini** bukan **wewenangku** menyuruh**mu** melakukan ini. Hanya memastikan*

*semua kesedihan tetap dalam lingkaran.*

JOY      : See? **You**'re a pro at this! Isn't this fun?!

*Lihat? **Kau** ahli dalam hal ini. Bukannkah ini menyenangkan?*

JOY     : **Atta girl**. Alright everyone, fresh start! **We** are gonna to have a good

day, which will turn into a good week, which will turn into a good year,

which turns into a good LIFE!

***Gadis pintar.** Baik semuanya, awal baru **kita** akan punya hari menyenangkan lalu*

*jadi minngu menyenangkan, lalu jadi tahun menyenangkan dan jadi kehidupan*

*menyenangkan!*

JOY      : **I**'m on it.

***Aku** bisa sendiri.*

JOY      : In we go!

*Saatnya masuk.*

JOY      : **How do you know?**

***Bagaimana kau tahu?***

JOY      : Whoa. Is **she** wearing eye shadow?

*Apa **dia** memakai hiasan mata?*

JOY      : Let's go talk to _em!

*Mari bicara dengan mereka.*

JOY      : Oh! Wait, what?

*Oh ya. Tunggu, apa?*

JOY      : Don't worry. I got this.

*Jangan khawatir. Biar kuatasi.*

JOY      : **She**'s hilarious!

***Dia*** *sangat lucu.*

JOY      : Hey—

*Hei!*

JOY      : Sadness! **You touched a memory**?! **We** talked about this.

*Sedih!* ***Kau menyentuh ingatannya****? **Kita** sudah membicarakannya.*

JOY      : Get back in **your circle**. Gnnh! What's going on? Why won't it eject?!!

*Kembalilah ke **lingkaranmu**. Apa yang terjadi? Mengapa tak lepas?*

JOY      : Oh no.

*Oh tidak.*

JOY : **Somebody help me**. Grab that... everybody...

***Seseorang bantu aku*** *melepasnya, semuanya tariklah..*

JOY : What? No! Sadness, what are **you** doing?

*Apa? Sedih, apa yang **kau** lakukan?*

JOY      : Huh?

JOY      : No wait... stop it! No! Ahh!

*Tidak tunggu! Hentikan! Tidak! Tidak!*

JOY      : Hey! Stop it. Let go.

*Hentikan lepaskan.*

JOY      : Ahh!

JOY      : No, no, no, no!

*Tidak, tidak, tidak.*

JOY : Oh no... One, two, three... okay, got 'em. Wha-- where are **we**?

*Oh tidak... satu, dua, tiga... baiklah, aku mendapatkannya. Dimana **kita**?*

JOY : **Long-Term Memory**...!

***Ingatan Jangka Panjang****....*

JOY : Goofball Island.

*Pulau gembira.*

JOY : We-- **we can fix this**. **We** just have to get back to Headquarters, plug

    **the core memories** in, and **Riley will be back to normal**.

*Kita... **kita bisa memperbaikinya**! **Kita** harus kembali ke pusat. Masukkan*

*kembali **Ingatan Intinya** dan **Riley akan kembali normal.***

JOY : Wha-- What is it?

*Apa? Ada apa?*

JOY : **I**'m coming, Riley.

***Aku** datang, Riley.*

JOY : It's **the quickest way** back.

***Ini jalan tercepat.***

JOY : **We have to do this**. For Riley. Just follow **my footsteps**.

***Kita harus melakukannya**. Ini demi Riley. Ikuti saja **langkahku**.*

JOY : **It**'s not that high. **It**'s totally fiii... Whoa...

***Ini** tak tinggi. **Ini** baik saja.*

JOY : Ahhh! Go back! RUN! RUN! RUN!

*Sedih cepat kembali! Lari. Lari. Lari!*

JOY : What-- ?

*Apa yamg..?*

JOY  : **I... I don't know.** But **we** have to try. C'mon.

*Aku.. aku tak tahu. Tapi harus **kita** coba. Ayolah.*

JOY : Riley's gone to sleep....which is **a good thing**, when **you** think about it, because nothing else bad can happen while **she**'s asleep! **We'll be back to Headquarters** before **she** wakes up. **We**'ll just go across Friendship Island.

*Riley tertidur. Itu **hal bagus**, jika **kau** pikirkan lagi, hal buruk tak akan terjadi saat **dia** tidur. **Kita akan kembali ke pusat** saat **dia** bangun. **Kita** harus pergi mennyeberangi pulau persahabatn.*

JOY  : No, no, no, don't obsess over the weight of life's problems, remember **the funny movie** where **the dog** dies?!

*Tidak, tidak, tidak. Jangan marah akan problematika hidup ini. Kau ingat **film lucu** saat ada **anjing** yang mati?*

JOY  : Uhhh, Sadness, **we don't have** time for this.

*Oh Sedih, **kita tak punya** waktu untuk itu.*

JOY  : **We**'ll just have to go around! Take the scenic route.

***Kita** harus memutarinya. Kita lewat jalur ini.*

JOY  : Think positive!

*Berpikirlah positif.*

JOY  : **The manuals? The manuals! You read the manuals!**

***Buku manual? Buku manual! Kau membaca buku manual.***

JOY  : So **you know the way** back to headquarters!

*Jadi **kau tahu jalan** kembali ke pusat?*

JOY : **You** are **my map**! Let's go! Lead on, Mind Map! Show me where we're

　　　going!

***Kau**lah **petaku**. Ayo berangkat. Pimpin jalannya, petaku. Tunjukan jalan yang*

*benar.*

JOY : Which way? Left?

*Sebelah mana? Kiri?*

JOY : Okay.

*Oke.*

JOY : Okay! Here we go. **We**'ll be back to Headquarters before morning. **We**

　　　can do it. This'll be easy. This is working!

*Baik! Ini dia. Kita kembali ke pusat sebelum pagi. **Kita** bisa. Ini mudah. Ini*

*berhasil.*

JOY : This is not working. Are **we** getting close?

*Ini tak berhasil. Apa **kita** sudah dekat?*

JOY : Are **you** sure you know where we're going? Because **we** seem to be

　　　walking AWAY from Headquarters—

***Kau** yakin tahu tujuan kita? Karena **kita** semakin menjauh dari pusat.*

JOY : **Riley's awake.**

***Riley terbangun.***

JOY : Ah ah ah, don't touch, remember? If **you** touch them, they stay sad!

*Jangan kau sentuh, ingat? Jika **kau** sentuh, ingatannya terus sedih.*

JOY : **I** can't take much more of this.

*Aku tak tahan seperti ini.*

JOY　　　: **Mind Workers**.

*Pekerja ingatan*.

JOY　　　: Excuse me. Hi. **I** need to find Friendship Island...

*Permisi, hai. Aku harus ke pulau persahabatan.*

JOY　　　: Are you—

*Apa kau...*

JOY　　　: Hey! **You can't throw those** away! **Those** are **perfectly good**

　　　　　**memories.**

*Hei! Kau tak bisa membuangnya! Itu ingatan sempurna.*

JOY　　　: Yes! That is **critical information**! Glitterstorm, Honeypants, Officer

　　　　　Justice...

*Ya! Itu informasi penting! Glitterstorm, Honeypants, Officer Justice...*

JOY　　　: Hey! Bring **those** back.

*Hei kembalikan itu.*

JOY　　　: Fades?

*Memudar?*

JOY　　　: The song from the gum commercial?

*Lagu iklan permen.*

JOY　　　: **We** all know **the song**. Okay. Yup. Real catchy.

*Kita semua tahu lagu itu. Lagunya enak didengar.*

JOY　　　: Wait! Do **you** know how to get to Friendship Island?!

*Tunggu! Kalian tahu jalan ke pulau persahabatan?*

JOY      : What...?

*Apa?*

JOY      : Friendship Island?

*Pulau persahabatan?*

JOY      : Wh-- ?

*Apa?*

JOY      : Ohh, not Friendship.

*Jangan persahabatan.*

JOY      : We'll just have to go the long way.

*Perjalanan kita masih jauh.*

JOY      : Ah, yes. There's gotta be **a better way.**

*Pasti ada **jalan lebih baik.***

JOY      : Huh?

JOY      : Hello!

*Halo!*

JOY      : Wait! Hey, wait! Stop!

*Tunggu, hei, tunggu! Tunggu berhenti.*

JOY      : Excuse me...?

*Permisi...*

JOY      : Wait. **I know you.**

*Tunggu. **Aku mengenalmu.***

JOY      : No, **I** do! Bing Bong! **Riley's Imaginary Friend!**

*Tidak, **aku** memang mengenalmu! Bing Bong! **Teman imajinasi Riley.***

JOY : Well of course! **Riley loved playing** with **you**, **you two** were best friends! Oh! **You** would know. **We**'re trying to get back to Headquarters... BING BONG Headquarters? You guys are from Headquarters?

*Tentu saja. **Riley senang bermain** dengan **mu**. **Kalian berdua** bersahabat baik.*

***Kau** tak akan menduganya. **Kami** berusaha kembali ke pusat.*

JOY    : Well, yeah. **I**'m Joy. This is Sadness.

*Ya. **Aku** Riang. Dia Sedih.*

JOY    : Mm-hmm.

JOY    : That's **a good question**! **You want to answer that**, Sadness?

***Pertanyaan bagus**. **Kau mau menjawabnya**, Sedih?*

JOY    : Oh, thank you!

*Terima kasih.*

JOY    : It is so great to see **you** again. I gotta tell you, **I** am such a huge fan of **your work**. Do **you** remember when **you** and Riley were in a band?

*Senang bertemu dengan**mu** lagi. Harus ku katakan, **aku** penggemar berat **karya***

***mu**. **Kau** ingat saat **kau** dan Riley bermain band?*

JOY    : **I** went to all of **your concerts.**

***Aku** datang disetiap **konser kalian.***

JOY    : Watching **you** play tag was such a treat.

*Melihat **kalian** bermain kejar-kejaran.*

JOY    : Oh, and remember **your rocket**?!

*Dan juga **roketmu**.*

JOY      : That's right, **your theme song**! Who's your friend who likes to play?

*Itu benar, **lagu temamu**! Siapa teman yang ingin kau ajak bermain?*

JOY      : **His rocket makes you** yell –Hooray!|

***Roketnya membuatmu** berteriak "Horee"*

JOY      : Dolphin?

*Lumba-lumba?*

JOY      : Yeah, I guess that's true. What are **you** doing out here?

*Ya ya, kurasa itu benar. Apa yang **kau** lakukan disini?*

JOY      : Hey, hey, don't be sad. Tell you what, when **I** get back up to

            Headquarters, I'll make sure **Riley remembers you**.

*Hei hei, jangan sedih. Begini setelah **aku** kembali ke pusat, akan ku pastikan*

***Riley mengingatmu.***

JOY      : Of course, **she**'d love that!

*Tentu, **dia** menyukaimu.*

JOY      : Are **you** okay?

***Kau** baik saja?*

JOY      : Ooo. Woah!

JOY      : Thanks!

*Terima kasih.*

JOY      : Thanks! This'll make it a lot easier to walk back to Headquarters.

*Terima kasih! Sekarang jauh lebih mudah dibuat jalan ke pusat.*

JOY      : **The train**, of course! That is so much faster! **But how do we catch it?**

***Kereta**, tentu saja keretanya lebih cepat, **tapi bagaimana kita mengejarnya?***

JOY      : **I**'m so glad we ran into **you!**

*Aku* senang bisa bertemu dengan*mu.*

JOY      : What?

*Apa?*

JOY      : Bing Bong says **it**'s the quickest way to Headquarters.

*Bing Bong bilang **ini** jalan pintas ke pusat.*

JOY   :   If  **you**   want to walk the long way, go   for it. But Riley needs to be

happy. **I**_m not missing **that train**. **Bing Bong knows** what **he**'s doing.

**He**'s part **dolphin**. **They**'re very smart.

*Jika **kau** pilih jalan memutar, pergilah sendiri.. tapi Riley harus bahagia. **Aku** tak*

*boleh ketinggalan **keretanya**. **Bing Bong tahu** yang **dia** lakukan. **Dia** separuh*

*lumba-lumba**. **Mereka** sangat pintar.*

JOY      : Whoa! What's happening?!

*Apa yang terjadi?*

JOY      : What is going on?

*Apa yang terjadi?*

JOY      : Ah!

JOY      : Come here, **me**!

*Kemarilah **diriku**.*

JOY       : ―Stuck?!‖ **Why did we come** in here?!

*Terjebak? **Mengapa kita masuk** kemari?*

JOY      : **The train**!

***Keretanya***!

JOY      : **We**'re getting nowhere!

*Kita* tak akan berhasil.

JOY      : Come on!

*Ayolah.*

JOY      : AUGH! **We** can't fit!

*Kita* tak muat.

JOY      : Oh!

JOY      : Wait! Stop! Stop! STOP!

*Berhenti! Berhenti!*

JOY      : I thought **you** said that was a shortcut.

*Kau* bilang itu jalan pintas.

JOY      : How long till **the next train**?

*Kapan* **kereta selanjutnya**?

JOY      : This isn't **another one of your short cuts**, is it?

*Ini bukan* **salah satu jalan pintasmukan**?

JOY : Is there really **another station**?

*Apa ada* **stasiun lainnya?**

JOY      : Imaginationland?

*Tanah imajinasi?*

JOY      : No way!

*Tak mungkin!*

JOY      : **Me** too!

*Aku* juga!

JOY     : Wait, is that-- Sadness, look, **it**'s Cloud Town! That is **my** favorite!

*Tunggu, benarkah itu? Sedih lihat, **ini** kota awan! Ini tempat kesukaan**ku**.*

JOY     : **It**'s so soft!

***Ini** begitu lembut.*

JOY     : Oh no, lava! Whooo!

*Oh tidak, lava!*

JOY     : **Your rocket**!

***Roketmu!***

JOY     : **I love Imaginationland!**

***Aku suka tanah imajinasi!***

JOY     : Riley, here **we** come!

*Riley **kami** datang!*

JOY     : Hockey? Oh no... no, **she** loves **hockey**. **She** can't give up **hockey**.

*Pulau Hoki? Oh tidak, tidak. Dia sangat menyukai **hoki**. Dia tak boleh merelakan*

***hoki.***

JOY     : Bing Bong, **we** have to get to **that station**.

*Bing Bong, **kita** harus cepat ke **stasiun.***

JOY     : Yeah, yeah, **I** dunno, **we**'ll have to come back—

*Ya, ya. **Aku** tak tahu **kita** harus kembali.*

JOY     : Hey, it's going to be okay. **We** can fix this! **We** just need to get back to

        Headquarters. Which way to **the train station**?

*Hei, segalanya akan baik saja. **Kita** perbaiki ini. **Kita** harus kembali ke pusat.*

*Arah mana stasiun **keretanya?***

JOY : Hey, who's ticklish, huh? Here comes the tickle monster...

*Hei, siapa yang menggelitik? Monster penggelitik sudah datang...*

JOY : Hey! Bing Bong, look at this! Dohoioih!

*Hei Bing Bong, lihat ini!*

JOY : Oh, here's a fun game! You point to **the train station** and **we** all go there! Won't that be fun? Come on, let's go to **the train station**!

*Oh mari kita bermain. Tunjukkan jalan ke **stasiun kereta**, lalu kita semua pergi kesana. Bukankah ini menyenangkan? Ayo, mari pergi ke **stasiun kereta!***

JOY : Sadness, don't make him feel worse.

*Sedih jangan persulit keadaannya.*

JOY : How did you do that?

*Bagaimana caramu melakukannya?*

JOY : **We** made it! **We**'re finally going to get home!

*Oh **kita** berhasil. Akhirnya **kita** bisa pulang!*

JOY : Oh no! **These Facts and Opinions** look so similar!

*Oh tidak! **Fakta dan opini ini** tidak nampak mirip.*

JOY : Huh?

JOY : Hey hey! Why aren't **we** moving?

*Hei mengapa **kita** tidak bergerak?*

JOY : Oh, **we can't wait** that long!

***Kita tak bisa menunggu** selama ini!*

JOY : Sadness, that's ridiculous. How could **we** possibly...

*Sedih, itu konyol. Bagaimana **kita** bisa.... oh.*

JOY      : How about **we** wake **her** up!?

*Bagaimana jika **kita** bangunkan **ia***?

JOY      : Thanks. Come on!

*Terima kasih. Ayo!*

JOY      : Whoa! **This place** is huge.

***Tempat ini** besar.*

JOY      : Rainbow Unicorn! **She**'s RIGHT THERE!

*Unicorn pelangi! **Dia** ada disana.*

JOY      : No, no, Sadness, don't bother **Miss Unicorn**, okay? Sorry, **she**'s from

outta town. So embarrassing, right?

*Tidak, tidak, Sedih, jangan anggap itu **Nn. Unicorn**. Maaf **dia** dari luar kota, ini*

*sangat memalukan.*

JOY      : **I loved you** in Fairy Dream Adventure Part 7. Okay, bye. **I love you.**

***Aku suka kau** dalam mimpi petualangan peri bagian 7. Baik, dah. **Aku***

***menyukaimu.***

JOY      : Okay, how are we gonna wake **her** up?

*Baik, bagaimana cara kita membangunkan**nya**?*

JOY      : Scare **her**? No no, she's been through enough already.

*Menakuti**nya**? Tidak, hari ini sudah berat baginya.*

JOY : Sadness **you may know** your way around down here, **but I know**
**Riley**! **We**'re gonna make **her** so happy **she'll wake up with**
**exhilaration**! **We**'ll excite **her** awake!

*Sedih **kau mungkin tahu jalan** dibawah sini. **Tapi aku mengenal Riley**. **Kita** buat **dia** bahagia. **Dia akan bangun dengan gembira. Kita** buat **dia** gembira sampai bangun!*

JOY : Ooh, **Riley loves dogs**. Put this on!

***Riley suka anjing***. *Pakai ini!*

JOY : Bing Bong.

*Bing Bong.*

JOY : Don't let anything happen to these.

*Jangan biarkan apapun terjadi hari ini.*

JOY : Ready?

*Siap?*

JOY : Just follow my lead. Here we go!

*Ikuti saja aku. Ini dia!*

JOY : Psst. You're on! Go!

*Giliranmu. Lakukan!*

JOY : Woo! Let's party! Let's dance. Woo!

*Mari berpesta! Mari berdansa.*

JOY : Huh? Sadness, what are **you** doing?! Come back here!

*Sedih, apa yang **kau** lakukan? Kembalilah kemari!*

JOY : Sadness! **You** are ruining **this dream**! You're scaring her!

*Sedih! **Kau** mengacaukan **mimpinya**.*

JOY : Whoa!

JOY : No, no no no, there go **the core memories**...!

*Tidak, tidak, tidak, mereka juga membawa **ingatan inti**.*

JOY     : **What is this place?**

***Tempat apa ini?***

JOY     : **It**'s broccoli!

***Itu** brokoli!*

JOY     : **Grandma's vacuum cleaner!**

***Penyedot debu nenek!***

JOY     : Okay, come on.

*Baik, ayolah.*

JOY     : Would **you** walk quieter?

*Bisakah **kau** jalan tanpa suara?*

JOY     : What is going-- **Candy wrappers.**

*Apa yang terjadi.. **bungkus permen.***

JOY     : Bing Bong!

*Bing Bong!*

JOY     : There **you** are.

*Disana **kau**.*

JOY     : **It**'s Jangles.

***Itu** Jangles.*

JOY     : Do **you** have **the core memories**?

***Kau** bawa **Ingatan Intinya?***

JOY     : Wait. **The train**'s not running. **We** still have to wake up Riley.

*Tunggu. **Keretanya** tak jalan. **Kita** harus membangunkan Riley.*

JOY      : H-hhey Sadness, did **you** hear about the p-pahh-party that we're

having?

*Hei Sedih, **kau** dengar kalau mereka mengadakan pesta?*

JOY      : And there's going to be cake, and presents and—

*Dan ada kue juga hadiah..*

JOY      : Okay. Follow **us!**

*Baik. Ikuti **kami!***

JOY      : Nothing like a good scare to wake **you** up, right?

*Hanya ketakutan terbesar yang bisa membangunkan**mu**, benarkan?*

JOY      : Ha ha! **We** made it!

*Ha ha. **Kita** berhasil!*

JOY      : Guess who's on their way to Headquarters?!

*Tebak siapa yang menuju ke pusat?*

JOY      : Hey, that was **a good idea**. About scaring Riley awake. **You**'re not so

bad.

*Hei, itu **ide bagus**. Mengenai membuat Riley takut sampai bangun. **Kau** tak*

*seburuk itu.*

JOY      : Nice work.

*Kerja bagus.*

JOY      : **I** can't wait to get the old Riley back. As soon as **we** get there I'm going

to fix this whole mess.

***Aku** tak sabar membuat Riley yang lama kembali. Setelah **kita** sampai pusat, akan*

*kuperbaiki semua kekacauan ini.*

JOY : Oh, **it**'s that time in the twisty tree, remember? The hockey team showed up and **Mom and Dad** were there cheering. Look at **her**, having fun and laughing. **I love this one**.

*Oh, **ini** saat kejutan di pohon, kau ingat? Tim hoki datang, **Ayah dan Ibu** ada disana menyemangatinya. Lihatlah **dia**, gembira dan tertawa. **Aku suka yang ini.***

JOY     : **Atta girl**! Now **you**'re getting it!

***Gadis piintar!*** *Sekarang **kau** memahaminya.*

JOY     : I'll tell ya what. **We**'ll keep working on that when **we** get back. Okay?

*Kuberitahu kau. **Kita** bisa memperbaikinya setelah **kita** kembali. Paham?*

JOY     : That was **our way** home! **We lost another island**... what is happening?

*Itu **jalan kita** pulang. **Kita kehilangan pulau lagi**. Apa yang terjadi?*

JOY     : What?!

*Apa?*

JOY     : Family Island. Let's go!

*Pulau keluarga. Ayo!*

JOY : But that's **our only way** back!

*Tapi ini **satu-satunya jalan pulang kita**!*

JOY : A recall tube!

*Tabung Ingatan Ulang!*

JOY     : Go! Run! RUN!

*Cepatlah! Lari! Lari!*

JOY     : Woah woah! Sadness! Sadness, stop! **You**'re hurting Riley!

*Sedih, Sedih. Hentikan! **Kau** melukai Riley!*

JOY     : If **you** get in here, **these core memories** will get sad!

*Jika **kau** ikut masuk, **semua ingatan ini** akan jadi sedih.*

JOY     : I'm sorry. Riley needs to be happy.

*Maafkan aku. Riley harus bahagia.*

JOY     : Do **you** remember how **she** used to stick her tongue out when she was coloring?

***Kau** ingat saat **dia** mengoceh saat mewarnai?*

JOY     : **I could listen to her stories** all day.

***Aku bisa mendengarkan kisahnya** sepanjang hari.*

JOY     : **I just wanted Riley to be happy**. And now...

***Aku hanya ingin Riley bahagia.***

JOY     : Sadness. **Mom and Dad**, the team... **they came** to help because of Sadness.

*Sedih. **Ayah dan Ibu**, anggota tim... **mereka datang** membantu karena Sedih.*

JOY     : **We** have to get back up there!

***Kita** harus kembali ke atas!*

JOY     : **Another planet**. Who's your friend who likes to play?

***Planet lain**. Siapa teman yang ingin kau ajak bermain?*

JOY     : Who's your friend who likes to play?

*Siapa teman yang ingin kau ajak bermain?*

JOY     : Hop in!

*Naiklah!*

JOY     : C'mon!

*Ayo1*

JOY : **We**'re gonna make it!

***Kita*** *akan berhasil.*

JOY : Woohoo! Bing Bong, **we** did it! We—

*Bing Bong!* ***Kita*** *berhasil...*

JOY : Bing Bong? Bing Bong!

*Bing Bong? Bing Bong!*

JOY : I'll try, Bing Bong. **I promise.**

*Akan ku coba, Bing Bong.* ***Aku berjanji!***

JOY : Sadness!

*Sedih!*

JOY : Sadness? Sadness? C'mon Sadness, where are **you**? Okay. **If I were**

   **Sadness,** where would I be?

*Sedih? Sedih. Ayolah Sedih, dimana **kau**? Baik, **jika aku jadi Sedih**, dimana aku?*

JOY : Ohhh... **everything** is awful and **my legs** don't work and **you have to**

   **drag me around while I touch all the—**

*Oh **segalanya** terlihat buruk dan **kakiku** lemas. **Kau harus menyeretku saat aku***

***menyentuh semu....***

JOY : Sadness!

*Sedih!*

JOY : Sadness!

*Sedih!*

JOY : Wait, Sadness!

*Tunggu, Sedih!*

JOY     : Come back!

*Kembalilah!*

JOY     : What? Sadness!

*Apa? Sedih!*

JOY     : Wait-- Sadness! **We**'ve gotta get you back to... Ugh.

*Tunggu! Sedih! **Kita** harus kembali ke...*

JOY     : Hey! Hey, look at **me**. Did **you** mean what you said before?

*Hei, hei, lihatlah **aku**! **Kau** sungguh mau melakukan ucapanmu?*

JOY     : Yeah, yeah, okay, Haircut. Time to prove **it**.

*Ya, baiklah. Tampan. Saatnya membuktikan**nya**.*

JOY     : This is crazy, this is crazy... No, no, no! Joy! Be positive. **I** am

          POSITIVE this is crazy!

*Ini gila. Ini gila. Tidak, tidak! Riang. Berpikirlah positif. **Aku** positif ini gila.*

JOY     : NOW!

*Sekarang!*

JOY     : Gotcha!

JOY     : Hang on!

*Bertahanlah!*

JOY     : Sadness, **it**'s up to **you.**

*Sedih, **ini** tergantung pada**mu.***

JOY     : Yes **you** can. **Riley needs you.**

*Ya **kau** bisa. **Riley membutuhkanmu**.*

JOY : Say what you want, I think **it**'s all beautiful.

*Katakan sesuka kalian, tapi **ini** sangat mengagumkan.*

JOY : Whoa!

JOY : Ooohh.

JOY : I don't know. It's probably not important.

*Entahlah. Mungkin bukan hal penting.*

JOY : Awww...

JOY : **You** ready?

***Kau** siap?*

JOY : Alright. Let's play some hockey!

*Baik. Mari bertanding hoki!*

JOY : All right Anger, take it!

*Baik, Amarah ambil alih!*

JOY : **We've been through a lot** lately, that's for sure. But **we still love** our girl. **She has great new friends, a great new house...** things couldn't be better! After all, Riley's 12 now. What could happen?

***Kami mengalami banyak** sekali jadian tapi **kami masih menyayangi** Riley. **Dia punya sahabat baik, rumah menawan**. Keadaan tak akan pernah sebaik ini. Lagipula, Riley sekarang berusia 12 tahun. Apa yang bisa terjadi?*

END

APPENDIX 2

**Table Analysis**

**Grammatical Equivalence in the subtitle *Inside Out* Movie**

| NO. | UTTERANCES | NUMBER | | | GENDER | | PERSON | | | TENSE | | VOICE | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | S-S | P-S | P-P | M-M | F-F | PE | PO | IN | P | NP | A-A | P-A | P-P |
| 1. | Do **you** ever look at **someone** and wonder, ‑What is going on inside **their head**?‖ Well, **I** know. **I** know **Riley's head**. | 2 | | | | | 3 | 1 | 1 | | | | | |
| 2. | And there **she** was... | | | | | 1 | 1 | | | | | | | |
| 3. | **It** was amazing. Just Riley and **me**, forever... | | | | | | 2 | | | | | | | |
| 4. | Oh, hello. **I**'m Joy. | | | | | | 1 | | | | | | | |
| 5. | Can **I** just... if **you** could... I just want to fix that. Thanks. | | | | | | 2 | | | | | | | |
| 6. | **And that was just the beginning**. Headquarters only got more crowded from there. | | | | | | | | | 1 | | | | |
| 7. | That's Fear. **He**'s really good at keeping Riley safe. | | | | 1 | | 1 | | | | | | | |
| 8. | And **we**'re back! | | | | | | 1 | | | | | | | |
| 9. | This is Disgust. **She** basically keeps Riley from being poisoned, physically and socially. | | | | | 1 | 1 | | | | | | | |
| 10. | That's Anger. **He** cares very deeply about things being fair. | | | | 1 | | 1 | | | | | | | |
| 11. | And **you've met** | | | | | 2 | 3 | | | | 1 | 1 | | |

| # | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | **She**... well, **she**... | | | | | | | | | | |
| 12. | **I**'m not actually sure what **she** does. And I've checked, there's no **place** for **her** to go, so **she**'s good, **we**'re good. It's all great! | 1 | | | | | 5 | | | | |
| 13. | Anyway! **These** are **Riley's memories**-- and they're mostly happy, you'll notice, not to brag. | | 2 | | | | | | | | |
| 14. | But the REALLY important ones are over here. **I don't want** to get too technical, but **these** are called **CORE MEMORIES**. | | 2 | | | | 1 | | | 1 | 1 |
| 15. | **Each one** came from a super-important time in Riley's life. Like **when she first scored a goal**? That was so amazing! | 1 | | 1 | | 1 | 1 | | 1 | | 1 |
| 16. | And **each core memory** powers a different aspect of Riley's personality. Like Hockey Island! | | | 1 | | | | | | | |
| 17. | Goofball Island is **my** personal favorite. | | | | | | | 1 | | | |
| 18. | Oh, **I love Honesty Island**! And that's the truth! | 1 | | | | | 1 | | | 1 | 1 |
| 19. | And... **we**'re out. That's what I'm talking about: another perfect day! | 1 | 1 | | | | 1 | | 1 | | |

| # | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Nice job **everybody**! Let's get **those memories** down to **Long Term**. | | | | | | | | | | | | |
| 20. | And that's **it**! **We love our girl**. **She**'s got **great friends and a great house.** Things couldn't be better. After all, Riley's 11 now. What could happen? | 1 | 1 | | | 2 | 3 | 1 | | 1 | 1 | | |
| 21. | Hey look! The Golden Gate Bridge! Isn't that great?! **It's not made out of solid gold like we thought,** which is kind of a disappointment, but still! | | | | | | 2 | | | 1 | | | 1 |
| 22. | Which, actually, was really lucky, because that gave **us plenty of time** to think about what **our new house** is going to look like! Let's review the **top five daydreams.** | 1 | | 2 | | | 1 | 1 | | | | | |
| 23. | Now **we**'re getting close, **I can feel it**. Here **it** is, here's **our new house**... and... | 1 | | | | | 4 | 1 | | 1 | 1 | | |
| 24. | Guys, **you**'re overreacting. **Nobody** is dying— | | | | | | 1 | | 1 | | | | |
| 25. | Hey, hey, hey, all through the drive **Dad** talked about how cool **our** new | | | | 1 | | | 1 | | | | | |

| No. | Text | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | room is. Let's go check it out! | | | | | | | | | | | | |
| 26. | Hey, it's nothing our butterfly curtains couldn't fix. **I read** somewhere that **an empty room** is an opportunity. | 1 | | | | 1 | | | | 1 | 1 | | |
| 27. | **It** doesn't matter. **I read it** and it's great. **We**'ll put **the bed** there. And **the desk** over there... | 2 | | | | 4 | | | | 1 | 1 | | |
| 28. | Now we're talking! Let's go get **our stuff** from the moving van! | 1 | | | | | 1 | | | | | | |
| 29. | **I**'ve got **a great idea**! | 1 | | | | 1 | | | | | | | |
| 30. | Uh-oh, **she put her hair up**, we're in for it! | | | | 2 | 1 | 1 | | | 1 | 1 | | |
| 31. | Uh, just uh, gimme one second... **You know** what **I**'ve realized? **Riley hasn't had lunch**. Remember? | | | | | 2 | | | | 2 | 2 | | |
| 32. | What about the time with **the dinosaur**. | 1 | | | | | | | | | | | |
| 33. | **What did you do**? | | | | | 1 | | 1 | | | | | |
| 34. | **That shouldn't** make it change. | | | | | | | 1 | | | 1 | | |
| 35. | Just don't touch **any other memories** until **we** figure out what's going on. | | 1 | | | 1 | | | | | | | |
| 36. | Alright. Get ready, this is a monster railing, and **we** are | | | | | 1 | | | | | | | |

| No. | Text | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  | riding it all the way down! | | | | | | | | | | | | |
| 37. | Sadness! What are **you** doing? | | | | | 1 | | | | | | | |
| 38. | Sadness! **You nearly touched a core memory.** And when **you** touch them**, we can't change them back**! | 1 | | | | 3 | | | 1 | 1 | 2 | | | |
| 39. | **You** are not having a breakdown. It's stress. | | | | | 1 | | | | | | | | |
| 40. | Nooo, **you**'re not. | | | | | 1 | | | | | | | | |
| 41. | Well... uh... **You** know what? **You** can't focus on what's going wrong. There's always **a way** to turn things around, to find the fun! | 1 | | | | 2 | | | | | | | | |
| 42. | Yeah, that's not... What about that time with Meg, **when Riley laughed** so hard milk came out of **her nose**? I mean come on... | 1 | | | 1 | | 1 | | 1 | | 1 | | | |
| 43. | Like that time **we buried Dad** in the sand up to **his neck**. | 1 | | 2 | | 1 | 1 | | 1 | | 1 | | | |
| 44. | Rain? Rain... is **my favorite** too! **We can stomp** around in puddles... | | | | | 1 | 1 | | | 1 | 1 | | | |
| 45. | There's **cool umbrellas, lightning storms**... | | 2 | | | | | | | | | | | |
| 46. | Oh, hey, hey... easy. Why are **you** | | | | | 2 | | | | | | | | |

| # | Text | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
|---|------|---|---|---|---|---|---|---|---|---|----|----|----|----|
|  | crying? That's really the opposite of what **we**'re going for here. | | | | | | | | | | | | | |
| 47. | Ugh, **you** know what? Let's think about something else. How about **we** read **some mind manuals**, huh? Sounds fun! | | | 1 | | | 2 | | | | | | | |
| 48. | **Well have you read this one?** This seems interesting: –Long-Term Memory Retrieval, Volume 47?‖ | 1 | | | | | | | | | 1 | | | |
| 49. | See? Fun already! **You** lucky dog, you're reading these cool things and **I** gotta go work. Life is so unfair. | | | | | | 2 | | | | | | | |
| 50. | Look, **I** get it. **You** guys have concerns. **But we've been through worse**! Tell you what: let's make a list of all the things Riley should be HAPPY about! | | | | | | 3 | | | | 1 | | 1 | |
| 51. | Oh c'mon, **it** could be worse... | | | | | | 1 | | | | | | | |
| 52. | Okay, **I** admit it, we had a rough start. But think of all **the good things** that— | | 1 | | | | 1 | | | | | | | |
| 53. | Now hold on! Look, **we** all have our off days. **You** know, I— | | | | | | 2 | | | | | | | |
| 54. | Looks like **we**'re | 1 | | 1 | | | 2 | | | 1 | | 1 | | |

| # | Text | | | | | | | | | | | | |
|---|------|---|---|---|---|---|---|---|---|---|---|---|---|
| | going into REM. **I got Dream Duty**, so I'll take care of sending **these** to **Long Term**. Great day today, guys! Sleep well TEAM HAPPY! | | | | | | | | | | | | |
| 55. | Ah, NO, who is in charge of programming down there?! I know **I'm not supposed** to do this, but... | | | | | | 1 | | | | 1 | | 1 |
| 56. | Don't you worry. **I**'m gonna make sure that tomorrow is another great day. **I promise**. | | | | | | 2 | | | | 1 | 1 | |
| 57. | Hello! **Did I wake you?** | | | | | | 2 | | | 1 | 1 | | |
| 58. | Well, **I have to practice**. And **I** don't think of it as playing so much as hugging. | | | | | | 2 | | | | 1 | 1 | |
| 59. | Okay, first day of school! Very, very exciting! **I was up late last night** figuring out **a new plan**. Here **it** is. Fear! **I need** a list of all the possible negative outcomes on the first day at a new school. | 1 | | | | | 3 | | | 1 | 1 | 2 | |
| 60. | Joy! Yes Joy? **You**'ll be in charge of the console, keeping Riley happy all day long. And may I add **I love** | 1 | | | | | 2 | 1 | | | 1 | 1 | |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **your dress**, it's adorable. Oh, This ol' thing? Thank you so much, I love the way it twirls... | | | | | | | | | | | | |
| 61. | Anger! Unload the daydreams**. I ordered extra** in case things get slow in class. | | | | | | 1 | | | 1 | | 1 | |
| 62. | Oh - Sadness**! I have a super important job** just for **you**. | 1 | | | | | 2 | | | | 1 | 1 | |
| 63. | Mmm-hmmm. Follow **me.** | | | | | | 1 | | | | | | |
| 64. | And... there. Perfect. This is the circle of Sadness. **Your job** is to make sure that all the Sadness stays inside of it. | 1 | | | | | | 1 | | | | | |
| 65. | Hey, **it**'s not **MY place** to tell **you** how to do your job. Just make sure---- ALL the Sadness stays in the circle. | 1 | | | | | 2 | 1 | | | | | |
| 66. | See? **You**'re a pro at this! Isn't this fun?! | | | | | | 1 | | | | | | |
| 67. | **Atta girl**. Alright everyone, fresh start! **We** are gonna to have a good day, which will turn into a good week, which will turn into a good year, which turns into a good LIFE! | | | | | 1 | 1 | | | | | | |
| 68. | **I**'m on it. | | | | | | 1 | | | | | | |
| 69. | **How do you know?** | | | | | | 1 | | | | 1 | 1 | |

| No. | Text | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 70. | Whoa. Is **she** wearing eye shadow? | | | | | | | | | | |
| 71. | **She**'s hilarious! | | | | 1 | 1 | | | | | |
| 72 | Sadness! **You touched a memory**?! **We** talked about this. | 1 | | | | 2 | | | 1 | 1 | |
| 73. | Get back in **your circle**. Gnnh! What's going on? Why won't it eject?!! | 1 | | | | | 1 | | | | |
| 74. | **Somebody help me**. Grab that... everybody... | | | | | 1 | | 1 | 1 | 1 | |
| 75. | What? No! Sadness, what are **you** doing? | | | | | 1 | | | | | |
| 76. | Oh no... One, two, three... okay, got 'em. Wha-- where are **we**? | | | | | 1 | | | | | |
| 77. | **Long-Term Memory**...! | 1 | | | | | | | | | |
| 78. | We-- **we can fix this**. **We** just have to get back to Headquarters, plug **the core memories** in, and **Riley will be back to normal**. | | 1 | | | 2 | | | 2 | 2 | |
| 79. | **I**'m coming, Riley. | | | | | 1 | | | | | |
| 80. | **It**'s **the quickest way** back. | 1 | | | | 1 | | | | | |
| 81. | **We have to do this**. For Riley. Just follow **my footsteps**. | | 1 | | | 1 | 1 | | 1 | 1 | |
| 82. | **It**'s not that high. **It**'s totally fiii... | | | | | 2 | | | | | |

| No. | Text | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  | Whoa... |  |  |  |  |  |  |  |  |  |  |  |  |  |
| 83. | **I... I don't know.** But **we** have to try. C'mon. |  |  |  |  | 3 |  |  |  |  | 1 | 1 |  |  |
| 84. | Riley's gone to sleep....which is **a good thing**, when **you** think about it, because nothing else bad can happen while **she**'s asleep! **We'll be back to Headquarters** before **she** wakes up. **We**'ll just go across Friendship Island. | 1 |  |  | 2 | 5 |  |  |  |  | 1 | 1 |  |  |
| 85. | No, no, no, don't obsess over the weight of life's problems, remember **the funny movie** where **the dog** dies?! | 2 |  |  |  |  |  |  |  |  |  |  |  |  |
| 86. | Uhhh, Sadness, **we don't have** time for this. |  |  |  |  | 1 |  |  |  |  | 1 | 1 |  |  |
| 87. | **We**'ll just have to go around! Take the scenic route. |  |  |  |  | 1 |  |  |  |  |  |  |  |  |
| 88. | **The manuals? The manuals! You read the manuals!** |  | 3 |  |  | 1 |  |  |  |  | 1 | 1 |  |  |
| 89. | So **you know the way** back to headquarters! | 1 |  |  |  | 1 |  |  |  |  | 1 | 1 |  |  |
| 90. | **You** are **my map**! Let's go! Lead on, Mind Map! Show me where we're going! | 1 |  |  |  | 1 | 1 |  |  |  |  |  |  |  |

| No. | Text | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 91. | Okay! Here we go. **We**'ll be back to Headquarters before morning. **We** can do it. This'll be easy. This is working! | | | | | | 2 | | | | | | | |
| 92. | This is not working. Are **we** getting close? | | | | | | 1 | | | | | | | |
| 93. | Are **you** sure you know where we're going? Because **we** seem to be walking AWAY from Headquarters— | | | | | | 2 | | | | | | | |
| 94. | **Riley's awake.** | | | | | | | | | | | 1 | | | |
| 95. | Ah ah ah, don't touch, remember? If **you** touch them, they stay sad! | | | | | | 1 | | | | | | | |
| 96. | **I** can't take much more of this. | | | | | | 1 | | | | | | | |
| 97. | **Mind Workers**. | | 1 | | | | | | | | | | | |
| 98. | Excuse me. Hi. **I** need to find Friendship Island... | | | | | | 1 | | | | | | | |
| 99. | Hey! **You can't throw those** away! **Those** are **perfectly good memories.** | | 3 | | | | 1 | | | 1 | 1 | | | |
| 100. | Yes! That is **critical information**! Glitterstorm, Honeypants, Officer Justice... | 1 | | | | | | | | | | | | |
| 101. | Hey! Bring **those** back. | | 1 | | | | | | | | | | | |
| 102. | **We** all know **the song**. Okay. Yup. Real catchy. | 1 | | | | | 1 | | | | | | | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 103. | Wait! Do **you** know how to get to Friendship Island?! | | | | | | 1 | | | | | | | |
| 104. | Ah, yes. There's gotta be **a better way.** | 1 | | | | | | | | | | | | |
| 105. | Wait. **I know you.** | | | | | | 2 | | | | 1 | 1 | | |
| 106. | No, **I** do! Bing Bong! **Riley's Imaginary Friend!** | 1 | | | | | 1 | | | | | | | |
| 107. | Well of course! **Riley loved playing** with **you**, **you two** were best friends! Oh! **You** would know. **We**'re trying to get back to Headquarters... BING BONG Headquarters? You guys are from Headquarters? | | | | | | 4 | | | 1 | | 1 | | |
| 108. | Well, yeah. **I**'m Joy. This is Sadness. | | | | | | 1 | | | | | | | |
| 109. | That's **a good question**! **You want to answer that**, Sadness? | | | | | | 1 | | | | 1 | 1 | | |
| 110. | It is so great to see **you** again. I gotta tell you, **I** am such a huge fan of **your work**. Do **you** remember when **you** and Riley were in a band? | 1 | | | | | 4 | 1 | | | | | | |
| 111. | **I** went to all of **your concerts.** | 1 | | | | | 1 | 1 | | | | | | |
| 112. | Watching **you** play tag was such a treat. | | | | | | 1 | | | | | | | |
| 113. | Oh, and remember | 1 | | | | | | 1 | | | | | | |

| No. | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **your rocket**?! | | | | | | | | | | | | | |
| 114. | That's right, **your theme song**! Who's your friend who likes to play? | 1 | | | | | | 1 | | | | | | |
| 115. | **His rocket makes you** yell ‒Hooray!‖ | 1 | | | | | 1 | 1 | | 1 | 1 | | | |
| 116. | Yeah, I guess that's true. What are **you** doing out here? | | | | | | | 1 | | | | | | |
| 117. | Hey, hey, don't be sad. Tell you what, when **I** get back up to Headquarters, I'll make sure **Riley remembers you**. | | | | | | | 2 | | 1 | 1 | | | |
| 118. | Of course, **she**'d love that! | | | | | 1 | 1 | | | | | | | |
| 119. | Are **you** okay? | | | | | | 1 | | | | | | | |
| 120. | **The train**, of course! That is so much faster! **But how do we catch it?** | 1 | | | | | 2 | | | 1 | | | | |
| 121. | **I**'m so glad we ran into **you!** | | | | | | 2 | | | | | | | |
| 122. | Bing Bong says **it**'s the quickest way to Headquarters. | | | | | | 1 | | | | | | | |
| 123. | If **you** want to walk the long way, go for it. But Riley needs to be happy. **I**_m not missing **that train**. **Bing Bong knows** what **he**'s doing. **He**'s part **dolphin**. **They**'re very smart. | 2 | | | 2 | | 5 | | | 1 | 1 | | | |
| 124. | Come here, **me**! | | | | | | 1 | | | | | | | |
| 125. | ‒Stuck?!‖ **Why did we come** in here?! | | | | | | 1 | | 1 | | | | | |

| # | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 126. | **The train**! | 1 | | | | | | | | | | |
| 127. | **We**'re getting nowhere! | | | | | 1 | | | | | | |
| 128. | AUGH! **We** can't fit! | | | | | 1 | | | | | | |
| 129. | I thought **you** said that was a shortcut. | | | | | 1 | | | | | | |
| 130. | How long till **the next train**? | 1 | | | | | | | | | | |
| 131. | This isn't **another one of your short cuts**, is it? | 1 | 1 | | | | 1 | | | | | |
| 132. | Is there really **another station**? | 1 | | | | | | | | | | |
| 133. | **Me** too! | | | | | 1 | | | | | | |
| 134. | Wait, is that-- Sadness, look, **it**'s Cloud Town! That is **my** favorite! | | | | | 1 | 1 | | | | | |
| 135. | **It**'s so soft! | | | | | 1 | | | | | | |
| 136. | **Your rocket**! | 1 | | | | | 1 | | | | | |
| 137. | **I love Imaginationland**! | | | | | 1 | | | 1 | 1 | | |
| 138. | Riley, here **we** come! | | | | | 1 | | | | | | |
| 139. | Hockey? Oh no... no, **she** loves **hockey**. **She** can't give up **hockey**. | 2 | | | 2 | 2 | | | | | | |
| 140. | Bing Bong, **we** have to get to **that station**. | 1 | | | | 1 | | | | | | |
| 141. | Yeah, yeah, **I** dunno, **we**'ll have to come back— | | | | | 2 | | | | | | |
| 142. | Hey, it's going to be okay. **We** can fix this! **We** just need to get back to | 1 | | | | 2 | | | | | | |

| No. | Text | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  | Headquarters. Which way to **the train station**? | | | | | | | | | | | | | |
| 143. | Oh, here's a fun game! You point to **the train station** and **we** all go there! Won't that be fun? Come on, let's go to **the train station**! | 2 | | | | | 1 | | | | | | | |
| 144. | **We** made it! **We**'re finally going to get home! | | | | | | 2 | | | | | | | |
| 145. | Oh no! **These Facts and Opinions** look so similar! | | 2 | | | | | | | | | | | |
| 146. | Hey hey! Why aren't **we** moving? | | | | | | 1 | | | | | | | |
| 147. | Oh, **we can't wait** that long! | | | | | | 1 | | | | 1 | 1 | | |
| 148. | Sadness, that's ridiculous. How could **we** possibly... | | | | | | 1 | | | | | | | |
| 149. | How about **we** wake **her** up!? | | | | | 1 | 2 | | | | | | | |
| 150. | Whoa! **This place** is huge. | 1 | | | | | | | | | | | | |
| 151. | Rainbow Unicorn! **She**'s RIGHT THERE! | | | | | 1 | 1 | | | | | | | |
| 152. | No, no, Sadness, don't bother **Miss Unicorn**, okay? Sorry, **she**'s from outta town. So embarrassing, right? | | | | | 2 | 1 | | | | | | | |
| 153. | **I loved you** in Fairy Dream Adventure Part 7. Okay, bye. **I love you.** | | | | | | 2 | | | 1 | 1 | 2 | | |

| # | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 154. | Okay, how are we gonna wake **her** up? | | | | | 1 | 1 | | | | | | | |
| 155. | Scare **her**? No no, she's been through enough already. | | | | | 1 | | | | | | | | |
| 156. | Sadness **you may know** your way around down here, **but I know Riley**! **We**'re gonna make **her** so happy **she'll wake up with exhilaration**! **We**'ll excite **her** awake! | | | | | 3 | 7 | | | | 3 | 3 | | |
| 157. | Ooh, **Riley loves dogs**. Put this on! | | 1 | | | | | | | | 1 | 1 | | |
| 158. | Huh? Sadness, what are **you** doing?! Come back here! | | | | | | 1 | | | | | | | |
| 159. | Sadness! **You** are ruining **this dream**! You're scaring her! | 1 | | | | | 1 | | | | | | | |
| 160. | No, no no no, there go **the core memories**...! | | 1 | | | | | | | | | | | |
| 161. | **What is this place?** | 1 | | | | | | | | | 1 | | | |
| 162. | **It**'s broccoli! | | | | | | 1 | | | | | | | |
| 163. | **Grandma's vacuum cleaner!** | 1 | | | | | | | | | | | | |
| 164. | Would **you** walk quieter? | | | | | | 1 | | | | | | | |
| 165. | What is going-- **Candy wrappers.** | | 1 | | | | | | | | | | | |
| 166. | There **you** are. | | | | | | 1 | | | | | | | |
| 167. | **It**'s Jangles. | | | | | | 1 | | | | | | | |
| 168. | Do **you** have **the core memories**? | | 1 | | | | 1 | | | | | | | |
| 169. | Wait. **The train**'s not running. **We** still | 1 | | | | | 1 | | | | | | | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | have to wake up Riley. | | | | | | | | | | | | | |
| 170. | H-hhey Sadness, did **you** hear about the p-pahh-party that we're having? | | | | | 1 | | | | | | | | |
| 171. | Okay. Follow **us!** | | | | | 1 | | | | | | | | |
| 172. | Nothing like a good scare to wake **you** up, right? | | | | | 1 | | | | | | | | |
| 173. | Ha ha! **We** made it! | | | | | 1 | | | | | | | | |
| 174. | Hey, that was **a good idea**. About scaring Riley awake. **You**'re not so bad. | 1 | | | | | 1 | | | | | | | | |
| 175. | **I** can't wait to get the old Riley back. As soon as **we** get there I'm going to fix this whole mess. | | | | | | 2 | | | | | | | | |
| 176. | Oh, **it**'s that time in the twisty tree, remember? The hockey team showed up and **Mom and Dad** were there cheering. Look at **her**, having fun and laughing. **I love this one**. | 1 | | | 1 | 2 | 3 | | | | 1 | 1 | | | |
| 177. | **Atta girl**! Now **you**'re getting it! | | | | | 1 | 1 | | | | | | | | |
| 178. | I'll tell ya what. **We**'ll keep working on that when **we** get back. Okay? | | | | | | 2 | | | | | | | | |
| 179. | That was **our way** home! **We lost another island**... what is happening? | 2 | | | | | 1 | 1 | | 1 | | 1 | | | |

| No. | Text | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 180. | But that's **our only way** back! | 1 | | | | | | 1 | | | | | |
| 181. | Woah woah! Sadness! Sadness, stop! **You**'re hurting Riley! | | | | | | 1 | | | | | | |
| 182. | If **you** get in here, **these core memories** will get sad | | | 1 | | | 1 | | | | | | |
| 183. | Do **you** remember how **she** used to stick her tongue out when she was coloring? | | | | | 1 | 2 | | | | | | |
| 184. | **I could listen to her stories** all day. | | | | | 1 | 1 | 1 | 1 | | 1 | | |
| 185. | **I just wanted Riley to be happy**. And now... | | | | | | 1 | | 1 | | 1 | | |
| 186. | Sadness. **Mom and Dad**, the team... **they came** to help because of Sadness. | | | | 1 | 1 | 1 | | 1 | | 1 | | |
| 187. | **We** have to get back up there! | | | | | | 1 | | | | | | |
| 188. | **Another planet**. Who's your friend who likes to play? | 1 | | | | | | | | | | | |
| 189. | **We**'re gonna make it! | | | | | | 1 | | | | | | |
| 190. | Woohoo! Bing Bong, **we** did it! We— | | | | | | 1 | | | | | | |
| 191. | I'll try, Bing Bong. **I promise.** | | | | | | 1 | | | 1 | 1 | | |
| 192. | Sadness? Sadness? C'mon Sadness, where are **you**? Okay. **If I were** | | | | | | 2 | | 1 | | | | |

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **Sadness,** where would I be? | | | | | | | | | | | | | |
| 193. | Ohhh... **everything** is awful and **my legs** don't work and **you have to drag me around while I touch all the—** | | 1 | | | | 3 | 1 | 1 | | 1 | 1 | | |
| 194. | Wait-- Sadness! **We**'ve gotta get you back to... Ugh. | | | | | | 1 | | | | | | | |
| 195. | Hey! Hey, look at **me**. Did **you** mean what you said before? | | | | | | 2 | | | | | | | |
| 196. | Yeah, yeah, okay, Haircut. Time to prove **it**. | | | | | | 1 | | | | | | | |
| 197. | This is crazy, this is crazy... No, no, no! Joy! Be positive. **I** am POSITIVE this is crazy! | | | | | | 1 | | | | | | | |
| 198. | Sadness, **it**'s up to **you.** | | | | | | 2 | | | | | | | |
| 199. | Yes **you** can. **Riley needs you.** | | | | | | 2 | | | | 1 | 1 | | |
| 200. | Say what you want, I think **it**'s all beautiful. | | | | | | 1 | | | | | | | |
| 201. | **You** ready? | | | | | | 1 | | | | | | | |
| 202. | **We've been through a lot** lately, that's for sure. But **we still love** our girl. **She has great new friends, a great new house...** things couldn't be better! After all, Riley's 12 now. | 1 | 1 | | 1 | 3 | | | 3 | 2 | 1 | | | |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| What could happen? | | | | | | | | | | | | | |
| TOTAL | 71 | 26 | 10 | 9 | 33 | 245 | 31 | 5 | 21 | 53 | 63 | 3 | 1 |
| | 107 | | | 42 | | 281 | | | 74 | | 67 | | |

NOTE

**Number:**

S-S  = SL Singular – TL Singular

P-S  = SL Plural – TL Singular

P-P  = SL Plural – TL Plural

**Gender :**

M-M  = SL Masculine – TL Masculine

F-F  = SL Feminine – TL Feminine

**Person :**

PE  = Personal Pronoun

PO  = Possessive Pronoun

IN  = Indefinite Pronoun

**Tense :**

P  = Past

NP  = Non Past

**Voice :**

A-A  = SL Active – TL Active

P-A  = SL Passive – TL Active

P-P  = SL Passive – TL Passive

Form : K – 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa     : Arjani Napalika
NPM                : 1402050228
Program Studi       : Pendidikan Bahasa Inggris
Kredit Kumulatif    : 131 SKS

IPK= 3,73

| Persetujuan Ket./Sekret. Prog. Studi | Judul yang Diajukan | Disahkan oleh Dekan Fakultas |
|---|---|---|
| 25/11/2017 | An Analysis of Grammatical Equivalence in the Subtitle on *Inside Out* Movie | |
| | The Effect of Live Streaming Application on Facebook to Increase Students' Ability in Speaking | |
| | An Analysis of Lexical Error in Narrative Text Written by Students' in Nineth grade in the Junior High School | |

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 25 November 2017
Hormat Pemohon,

Arjani Napalika

Keterangan:
Dibuat rangkap 3  : - Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan

Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

*Assalamu'alaikum Wr, Wb*

Dengan hormat, yang bertanda tangan dibawah ini:

| | |
|---|---|
| Nama Mahasiswa | : Arjani Napalika |
| NPM | : 1402050228 |
| Program Studi | : Pendidikan Bahasa Inggris |

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

An Analysis of Grammatical Equivalence
in the Subtitle of *Inside Out* Movie

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Bambang Panca S, S.Pd, M.Hum    *Acc 27/11-2017*

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 27 November 2017
Hormat Pemohon

Arjani Napalika

Keterangan
Dibuat rangkap 3 :
- Untuk Dekan / Fakultas
- Untuk Ketua / Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

==============================================================

Nomor     : 6190/II.3-AU /UMSU-02/F/2017
Lamp      : ---
Hal       : **Pengesahan Proyek Proposal**
            **Dan Dosen Pembimbing**

*Bismillahirahmanirrahim*
*Assalamu'alaikum Wr. Wb*

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa     : Ariani Napalika
NPM                : 1402050228
Program Studi      : Pend. Bahasa Inggris
Judul Skripsi      : An Analysis of Grammatical Equivalence in the
                     Subtitle of *Inside Out* Movie

Pembimbing         : Bambang Panca S.,S.Pd.,M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :
1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : **27 Nopember 2018**

Medan, 08 Rab. Awwal  1439 H
27 Nopember    2017 M

Wassalam
Dekan

Dr. Elfrianto ,.M.Pd.
NIDN 0115057302

Dibuat rangkap 4 (Empat) :
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
   *WAJIB MENGIKUTI SEMINAR*

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

## LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Arjani Napalika

N.P.M : 1402050228

Program Studi : Pendidikan Bahasa Inggris

Judul Proposal : An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie

Sudah layak diseminarkan.

Medan, Januari 2018
Dosen Pembimbing

Dr. Bambang Panca S, S.Pd, M.Hum
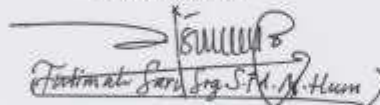
## BERITA ACARA SEMINAR PROPOSAL

Pada hari ini ...*Kamis*... Tanggal ..*25*. Bulan ...*Januari*... Tahun 2018 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Arjani Napalika
N.P.M : 1402050228
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie

| No | Masukan dan Saran |
|---|---|
| Judul | |
| Bab I | Formulation of problem into what ? How ? Why ?. |
| Bab II | Lessen the sub topic |
| Bab III | |
| Lainnya | Scope and Limitation : (Revised) |
| Kesimpulan | [ ] Disetujui          [ ] Ditolak<br>[✓] Disetujui Dengan Adanya Perbaikan |

Dosen Pembahas

( Fatimah Sari Sing S.Pd, M.Hum )

Dosen Pembimbing

(Dr. Bambang Panca S, S.Pd, M.Hum)
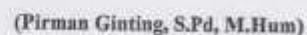
Ketua

(Mandra Saragih, S.Pd, M.Hum)

Panitia Pelaksana

Sekretaris

(Pirman Ginting, S.Pd, M.Hum)

بسم الله الرحمن الرحيم

## LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminar oleh mahasiswa di bawah ini:

| | | |
|---|---|---|
| Nama Lengkap | : | Arjani Napalika |
| N.P.M | : | 1402050228 |
| Program Studi | : | Pendidikan Bahasa Inggris |
| Judul Proposal | : | An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie |

Pada hari Kamis tanggal 25 bulan Januari tahun 2018 sudah layak menjadi proposal skripsi.

Medan,   Januari 2018

Disetujui oleh:

Dosen Pembahas

Dosen Pembimbing

Fatimah Sari Siregar, S.Pd, M.Hum

Dr. Bambang Panca S, S.Pd, M.Hum

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd, M.Hum.

# SURAT PERNYATAAN

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

Saya yang bertandatangan dibawah ini :

| | | |
|---|---|---|
| Nama Lengkap | : | Arjani Napulika |
| N.P.M | : | 1402050228 |
| Program Studi | : | Pendidikan Bahasa Inggris |
| Judul Proposal | : | An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie |

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan,    Januari 2018
Hormat saya
Yang membuat pernyataan,

**Arjani Napalika**

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

**Mandra Saragih, S.Pd, M.Hum**

| Nomor | : 952 /IL3/UMSU-02/F/2018 | Medan, 15 Jum. Awwal  1439 H |
|---|---|---|
| Lamp | : --- | 01 Februari        2018 M |
| H a l | : Mohon Izin Riset | |

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di-
Tempat

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

| Nama | : Arjani Napalika |
|---|---|
| N P M | : 1402050228 |
| Program Studi | : Pendidikan Bahasa Inggris |
| Judul Penelitia | : An Analysis of Grammatical Equivalence in the Subtitle of Inside out Movie. |

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu  kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dekan

Dr. Elfrianto Nst, S.Pd. M.Pd.
NIDN : 0115057302

** Pertinggal **

## SURAT KETERANGAN

Nomor: 1230 /KET/II.3–AU/UMSU-P/M/2018

بسم الله الرحمن الرحيم

Pelaksana Tugas Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

| | | |
|---|---|---|
| N a m a | : | **Arjani Napalika** |
| N I M | : | 1402050228 |
| Univ./Fakultas | : | UMSU / Keguruan dan Ilmu Pendidikan |
| Jurusan/P.Studi | : | Pendidikan Bahasa Inggris / S1 |

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

**"An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie"**

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 12 Jum. Akhir   1439 H
28 Februari      2018 M

Plt. Kepala UPT Perpustakaan

**Muhammad Arifin, S.Pd, M.Pd**

## SURAT KETERANGAN
Nomor : 124 ɔ /KET/II.3-AU/UMSU-P/M/2018

بِسْمِ اللَّهِ الرَّحْمَٰنِ الرَّحِيمِ

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Pelaksana Tugas (Plt.) Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

| | | |
|---|---|---|
| N a m a | : | **Arjani Napalika** |
| N P M | : | 1402050228 |
| Fakultas | : | Keguruan dan Ilmu Pendidikan |
| Jurusan | : | Pendidikan Bahasa Inggris |

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 12 Jum. Akhir 1439 H.
28 Februari 2018M

Plt. Kepala UPT Perpustakaan

**Muhammad Arifin, S.Pd, M.Pd**

بسم الله الرحمن الرحيم
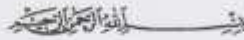
## BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Arjani Napalika
N.P.M : 1402050228
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie

| Tanggal | Deskripsi Hasil Bimbingan Proposal | Tanda Tangan |
|---------|-----------------------------------|--------------|
| | Chapter I | |
| C1 – 2018 | Chapter II | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Medan, Januari 2018

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd., M.Hum.)

Dosen Pembimbing

(Dr. Bambang Panca S., S.Pd., M.Hum.)

بسم الله الرحمن الرحيم

## BERITA ACARA BIMBINGAN SKRIPSI

| | |
|---|---|
| Perguruan Tinggi | : Universitas Muhammadiyah Sumatera Utara |
| Fakultas | : Keguruan dan Ilmu Pendidikan |
| Jurusan/Prog. Studi | : Pendidikan Bahasa Inggris |
| Nama Lengkap | : Arjani Napalika |
| N.P.M | : 1402050228 |
| Program Studi | : Pendidikan Bahasa Inggris |
| Judul Skripsi | : An Analysis of Grammatical Equivalence in the Subtitle of *Inside Out* Movie |

| Tanggal | Deskripsi Hasil Bimbingan Skripsi | Tanda Tangan |
|---|---|---|
| 28/02 - 2018 | Chapter I | |
| | Acknowledgements | |
| | Chapter V | |
| 6/03 - 2018 | Chapter IV | |
| | | |
| | | |
| | | |
| | | |
| | | |
| | | |

Medan,     Februari 2018

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

Dosen Pembimbing

(Dr. Bambang Panca S, S.Pd, M.Hum)

# CURRICULUM VITAE

## A. Personal Data

Name                    : Arjani Napalika

Register                : 1402050228

Place/date of birth     : Klambir Lima, 20 July 1996

Sex                     : Female

Religion                : Islam

Status                  : Single

Nationality             : Indonesia

Father's Name           : Surbaktiono

Mother's Name           : Wijiatik

Address                 : Jl. Klumpang Kebun Gg. Pinang 1. Kec. Hamparan Perak

Phone Number            : 082218413627

Gmail                   : Arjaninapalika96@gmail.com


## B. Education

1. Elementary School at SD Negeri 101750

2. Junior High School at SMP N 1 Hamparan Perak

3. Senior High School at SMK N 9 Medan

Medan,     Maret 2018

Arjani Napalika