

LEXICAL EQUIVALENCE IN THE MALEFICENT MOVIE SCRIPT

SKRIPSI

Submitted In Partial Fulfillment of the Requirements

For the Degree of Sarjana Pendidikan (S.Pd)

English Education Program

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MEDAN

2016



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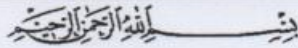
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ABSTRACT

Putri Ghuban 1102050505. “Lexical Equivalence in the Maleficent Movie Script”. Skripsi: English Department of Faculty of Teachers’ Training and Education University of Muhammadiyah Sumatera Utara Medan, 2016.

The objectives of this research is (1) to find out how lexical equivalents of English verbs in Indonesian are used in Maleficent movie script, (2) To analyze the problems of finding English verbs in Indonesian in Maleficent movie script. The research applies descriptive qualitative method. Data are obtained from the DVD and the script of Maleficent. The Source Language (SL) of the movie script is English and Indonesian is (TL) script that is compared in language to decide the lexical equivalents. The conclusions show that there are two verbs in English that change to be noun in Indonesian.

Key words : Lexical equivalent, English verbs, Indonesian verbs

ACKNOWLEDGEMENTS



In the name of Allah SWT, the most beneficent and the most merciful. Firstly, the researcher would like to thank Allah, the Most Almighty who has given her the opportunity in finishing and completing this skripsi. Secondly, blessing and peace be upon the Prophet Muhammad SAW, who has brought us from the darkness to the brightness.

This skripsi is entitled “**Lexical Equivalence In Maleficent Movie Script**”. In writing this skripsi, there were many difficulties and problems faced by the researcher and without much help from the following people, it may be impossible to finish this skripsi.

She would like to express her gratitude especially for her beloved parents, **Amiruddin** and her mother late **Sri Yuhana Purba**, who always give her love, support, advice, materials and prayer during, before and after her academic years in completing her study in UMSU.

So, the researcher would like to express her thanks to the people who have given guidance, support and spirit during the completion of this study, they are:

1. **Dr. H. Agussani, M.AP**, as the President of University Muhammadiyah of North Sumatera.

2. **Elfrianto Nst, S.Pd, M.Pd** as the Dean of FKIP UMSU who has given facilities, recommendation and permission to conduct this research.
3. **Mandra Saragih, S.Pd, M.Hum** and **Pirman Ginting, S.Pd, M.Hum** as the Head and Secretary of English Department Program of FKIP UMSU for their administrative service and encouragement in finishing this research.
4. The best supervisor **Dr. H. Syaron Lubis M.A** for his valuable advice, ideas, guidance and suggestion during the process in finishing this research.
5. Her deep thanks to all lecturers of FKIP UMSU for the valuable thoughts in lecturing her during the academic years in UMSU.
6. Her beloved brothers **Agung Amriza** And **Amri Rahman** for the support and prayer in finishing this research.
7. Her special best friends, “CEKER” **Sri Wahyuni S.Pd, Dini Wahyu S.Pd, Fitriani Utari S.Pd, Novi Pratiwi S.Pd, Diantika Syahfitri S.Pd** And **Rizky Khairani Siregar S.Pd** for the support, help, ideas, and friendship her in finishing this research.
8. Her beloved best friends from High School, **Amalia Insani** and **Nurul Sa’adah** who have given support in finishing this research.
9. All her friends of F Afternoon Class in English Department UMSU 2011 for the support, help, and ideas, for the sharing together all happiness, sadness, naughtiness, and other stories during the academic years.
10. And everyone who knows me, thank you very much for reminding and support me.

Finally, the reseacher realizes that this study is still far for being perfect, but she hopes that this study will be useful for the readers especially for students of English Education Program. May Allah SWT bless all of us.

Medan, Oktober 2016

The Researcher

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CHAPTER I

INTRODUCTION

A. Background of Study

Language is a means to share the information to other people and usually people use a language in each activity that they do, start from children and adults use it to communicate and share knowledge that they have in order the people can make one relation and give benefit to other people. Language is the basic skill we needed for the real communication among people. By means of language, we are be able to express the idea and feeling. English as a foreign language in Indonesia has been accepted well by Indonesian people to be compared with the other foreign languages. It can be seen from the fact that English is one lesson to be learnt by students in the junior and senior high school. Students should master the English, especially the ability to communicate and write. Because English is an international language and is considered important for the purpose of absorbing and developing the science, technology, art and culture as well as building relationship with the other nations.

There are many ways to convey the information that is, through speaking directly, electronic media, newspaper, magazine and entertainment. Speaking directly is a usual way that is used by people to convey the information and we can use electronic media and newspaper to get it too. Movie is an entertainment that interest people especially movie from united States of America, Europe, even from Asia. The movie from America uses English to convey information. The information from foreign language should be translated in order people can understand it. Translation is one way of transforming source language into target language. "In

order, that the translator in rendering of a source language (SL) text into the target language (TL) so as to ensure that the surface meaning of the two will be approximately similar and the structures of the source language will be preserved as closely as possible but not so closely that the target language structures are be seriously distorted ” (Bassenet, 1988:03)

Technically, a translator has to know the equivalence and the shift of meaning in translating the source language to the target one. As we knew, translation peers always encounter different changes in equivalence within different language level ranging from physical forms into meaning. Catford (1988) defines translation as the replacement of the textual material in the other language (TL). Bell (1991:20) defines the phenomenon as “the replacement of a representation of a text in one language by a representation of an equivalence text in a second language”. Barker (1998:77) defines equivalence as the relationship between a source text (ST) and a target text (TT) that had allowed the TT to be considered as a translation of the ST in the first place.

In this research, the movie that became be the data source is Maleficent from United States film production, the story of this movie tells about a powerful fairy named Maleficent lives in the Moors, a magical forest realm bordering a corrupt human kingdom. First, the researcher is observed the script data and matched the data from script with the subtitle on the movie. Second, the translator translated the source language into the target language and the last, the researcher found the lexical equivalence that consisted in the subtitle of the movie. Many people in Indonesia, only translated the English words based on dictionary, and actually it not always correct. Before translating the word from English to Indonesian, we have to see the

context. Besides it, one word in English might have more than one meaning in Indonesian.

Based on this problem the researcher conducted a study on the translation of the subtitle of the movie *Maleficent* with the script of movie as source of the data. The researcher found some lexical equivalence in the *Maleficent* movie script.

B. Identification of Problem

The problems of the study is identified as being related to

1. The translation of English words to Indonesian based on dictionary
2. One word in English might had more than one meanings in Indonesian

C. Scope and Limitation

The scope of the research is lexical equivalence of English and Indonesian as found in the lexical equivalence which was limited to verb (the equivalence of English verbs in Indonesian)

D. Formulation of Problem

The problems were formulated as the follows:

1. How was the lexical equivalence of English verbs in Indonesian?
2. What were the problems of finding English verbs in Indonesian?

E. Objectives of Study

Based on the formulation of problem, this study aimed :

1. To found out how lexical equivalence of English verbs in Indonesian used in *Maleficent* movie script

2. To analyze the problems of finding English verbs in Indonesian in *Maleficent* movie script

F. Significance of the Study

The significance of the study can be viewed both theoretically and practically aspects, as described below :

1. Theoretically, conducting a pedagogical research is the use in developing the theories of analyzing the data especially in analyzing grammar. The respect to this consideration it that, it is expected that this study is be able to contribute to the application of linguistic theories especially to teaching English as a foreign language for Indonesian students.
2. Practically, the result of this study it expected to give benefit for the students, teachers or an the researcher herself, as follows :
 - a. For students, to make the students know about lexical equivalence between English and Indonesian
 - b. For teachers, to help them know how to analyze and translated a language especially between English and Indonesian
 - c. For readers, to get information and to increase knowledge about translation especially lexical equivalence between English and Indonesian.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical of Framework

In conducting a research, theories are needed to explain the concepts applied concerning to the research. The theories must be clarified to avoid confusion. The following theories have been in this study.

1. Translation

The whole process of translating is, without no doubt, a very complex, creative and demanded task as it involved different aspects of linguistics. Each translation involved some kind of loss of meaning unless there is a recognized translation equivalent. The question is whether the reader accept it or becomes familiar with it. Various statements had been made by the experts to define what translation is. It can be seen in Oxford Advanced Learner's Dictionary that translation is the process of changing something that is written or spoken into another language. There are many definitions of translation. Most of all translation is to describe an activity of transferring SL form in TL.

Translation is also the process of changing the small units of language such as word, phrase, clauses, paragraph, and other written or spoken into another language. There are several definitions confronted by the expert taken from many source, such as :

1. Bell (1991) explains that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.

2. Venuti (2008) reveals that translation is a process by which the chain of signifiers that constitute the foreign text is replaced by a chain of signifiers in the translating language which the translator provides on the strength of an interpretation. In other words, translation is about the replacement of the foreign text into the target language text which contains with the translator's interpretations.
3. Hatim and Munday (2004) says that "translation is a phenomenon that had a huge effect on everyday life." The first of these two senses related to translation as a process, the second to the product. The first sense focused on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense centers on the concrete translation the product produced by the translator.
4. Machali (2000) notes that "translation as an operation performed on languages: a process of substituting a text in one language for a text in another".
5. Larson (1998) states that "translation is basically a change of form. In translation, the form of the source language is replaced by the form of receptor (target) language". It can be concluded that translation is a process of transferring the meaning of the source language into the target language.
6. Crystal (1991: 346) defines translation as a process where the meaning and expression in one language (source) is turned with the meaning of another (target) whether the medium is spoken, written or signed.

Generally, translation is known as a process of transferring a language into another language. The original text called Source Language (SL) will be changed into Target Language (TL), for instance, the business of the 21th Century textbook

(English as source language) transfer into Indonesia as target language. According to Eugene A Nida (1982 : 12) translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning, and secondly in term of style. Translating must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator. But reproducing the message one had to make a good many grammatical and lexical adjustment.

Besides, Barnwell (1983) also states that a good translation should be accurate, clear and natural so it does not sound foreign. Therefore, to got a good translation, translator should master in both source and target language. There were competence that should be possessed by translator, they are language competence, textual competence, subject competence, cultural competence, and transfer competence. There are also some factors that should be considered by the translator in order to produce a good translation product. As Nababan (1999) states that there are two important factors in translation, they are linguistics factor that cover words, phrases, clauses and sentences; and non-linguistic factors that cover the cultural knowledge on both source and target language culture. Translation – The process of definition yields a definition as its product. At the level of a whole text, the process of translation likewise yields as its product a translation.

But the translation of a lexically relevant unit needed not yield a relexicalized translation of that unit. Sometimes, instead, it yields a definition, especially in the case of culture-specific items like Scotch egg, which Collins-Robert explains as; sometimes a discussion, as for pragmatically restricted routine formulae from a very different culture; and sometimes nothing at all, as when one language uses, for instance, a preposition (Spanish: *María vio a Clara*) in constructions in which

another language uses none (English: Maria saw Clara). Furthermore, the process of context free lexical translation can produce translation equivalents either at the level of lexical units, or at the level of their morphemic representation. Thus there is a difference between the superficially similar English –French equations penicillin: pénicilline, where one English lexical unit had been translated into one French lexical unit, and crane noun: where an English representation of two lexical units had been translated into a French representation of two analogous lexical units.

The first case is a translation of an English one–one lexical mapping into a French one–one lexical mapping; the second, a translation of an English one–many lexical mapping into a French one–many lexical mapping. However, both equations can be regarded as one–one mappings of a single ‘translation unit’ of English on to a single French translation equivalent. Bassnet describes that what is generally understood as translation involves the rendering of source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures is seriously distorted. In other words, translation is rewriting, restating, changing, or transferring the text, the message, or the meaning from the SL to TL by attending what the SL writer intended. Moreover, as stated on the first chapter that translation is a communication act, therefore it must produce understanding. The Target Text (TT) readers must understand what the writer means; the message on the Source Text (ST) must be delivered correctly by using the equivalent or the closest words represent the SL in the TL, so the readable translation is be successfully created.

2. Lexicon

(Taken from <https://en.wikipedia.org/wiki/Lexicon>) A lexicon is the vocabulary of a person, language, or branch of knowledge (such as nautical or medical). In linguistics, a lexicon is a language's inventory of lexemes. The word "lexicon" derives from the Greek *λεξικόν* (*lexicon*), neuter of *λεξικός* (*lexikos*) meaning "of or for words". Linguistic theories generally regard human languages as consisting of two parts: a lexicon, essentially a catalogue of a language's words (its words tock); and a grammar, a system of rules which allow for the combination of those words into meaningful sentences. The lexicon is also thought to include bound morphemes, which can not stand alone as words (such as most affixes). In some analyst, compound words and certain classes of idiomatic expressions and other collocations are also considered to be part of the lexicon. Dictionaries represented attempts at listing, in alphabetical order, the lexicon of a given language; usually, however, bound morphemes were not included.

Items in the lexicon are called lexemes or word forms. Lexemes are not atomic elements but contain both phonological and morphological components. When describing the lexicon, a reductionist approach is used, trying to remain general while used a minimal description. To described the size of a lexicon, lexemes are grouped into lemmas. A lemma was a group of lexemes generated by inflectional morphology. Lemmas is represented in dictionaries by headwords which list the citation formed and any irregular formed, since these must be learned to use the words correctly. Lexemes derived from a word by derivational morphology which is considered new lemmas.

The lexicon is also organized according to open and closed categories. Closed categories, such as determiners or pronouns, are rarely given new lexemes; their function is primarily syntactic. Open categories, such as nouns and verbs, have

highly active generation mechanisms and their lexemes were more semantic in nature. A central role of the lexicon is the documenting of established *lexical norms and conventions*. Lexicalization is the process in which new words, have gained widespread usage, enter the lexicon. Since lexicalization may modify lexemes phonologically and morphologically, it is possible that a single etymological source may be inserted into a single lexicon in two or more forms. These pairs, called a doublet, are often close semantically.

Two examples are *aptitude* versus *attitude* and *employ* versus *imply*.

The mechanisms, not mutually exclusive, are:

1. Innovation, the planned creation of new roots (often on a large-scale), such as *slang, branding*.
2. Borrowing of foreign words.
3. Compounding (composition), the combination of lexemes to make a single word.
4. Abbreviation of compounds.
5. Acronyms, the reduction of compounds to their initial letters, such as NASA and laser (from "LASER").
6. Inflection, a morphology change with a category, such as number or tense.
7. Derivation, a morphological change resulting in a change of category.
8. Agglutination, the compounding of morphemes into a single word.

The term "lexicon" is generally used in the context of single language. Therefore, multi-lingual speakers are generally thought to have multiple lexicons. Speakers of language variants (Brazilian Portuguese and European Portuguese, for example) may be considered to possess a single lexicon. Thus a *cash dispenser* (British English) as well as an automatic teller machine or ATM in American English would be understood by both

American and British speakers, despite each group used different dialects. When linguists study a lexicon, they consider such things as what constitutes a word; the word/concept relationship; lexical access and lexical access failure; how a word's phonology, syntax, and meaning intersect; the morphology-word relationship; vocabulary structure within a given language; language used (pragmatics); language acquisition; the history and evolution of words (etymology); and the relationships between words, often studied within philosophy of language. Various models of how lexicons are organized and how words are retrieved have been proposed in psycholinguistics, neurolinguistics and computational linguistics.

3. Equivalence

Equivalence does not mean that two things are identical but they have certain things in common. A translated text is never identical to its original. However, it can be equivalent to it in a certain degree. Two texts are said to be equivalent but it does not mean they are identical as there can never be a one to-one relationship between the original and the translated text. They have certain features in common and also function in a similar way. Translators have to take a decision between a large number of alternative ways of giving a particular meaning in a particular context of use. In translation terms, equivalence is a term used to refer to nature and extend the relationship between SL and TL texts or smaller linguistics units. Hatim and Munday (2004 : 40-42) mention that the term equivalence in translation can be divided into two main divisions, i.e. the formal equivalence and dynamic equivalence. The former refers to a relationship which involves the purely “formal” replacement of one word or phrase in the SL by another in the TL, while the latter is used if in the translators judgment a form of words that is not sufficiency transparent

in the TT is likely to pose a threat to comprehensibility division of the term equivalence is actually referring back to the principles of translatability and comprehensibility in translation. According to Mary Snell-Hornby (17: 1988), for the last 150 years, the word "equivalence" in English have been used as a technical term in different kinds of exact sciences to refer to a number of scientific phenomena or processes. For instance, in mathematics, it indicates a relationship of absolute equality that involved guaranteed reversibility.

At the same time, however, it can also be used as a common word in the general vocabulary of English, and, in this sense, it mean "of similar significance". In other words, the word "equivalence" is used in the English language both as a scientific term and as a common word. As a central concept in translation theory, "equivalence" can not be interpreted in its scientific sense. It can only be understood in its common sense as a general word. As J.R Firth points out in his writing on translation, it is in the common sense and as an item of the general language that the word "equivalence" is originally used in English translation theory (Snell-Hornby: 17). Vinay and Darbelnet (as cited in Munday, 2001) states that "equivalence refers to cases where languages describe the same situation by different stylistics or structural means".

Catford (as cited in Hatim and Munday) wrote texts in different languages could be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc), and at different ranks (word- or-word, phrase-for-phrase, sentence-for-sentence). Baker (1998) uses the notion of equivalence for the sake of convenience because most translators use it rather than because it have any theoretical statements. Thus equivalence is variously regarded as a necessary

condition for translations, an obstacle to a progress in translation studies, or a useful category for describing translation. She also added that proponent of equivalence as the relationship between a source text (ST) and a target text (TT). That's allowed the TT to be considered as a translation of the ST in the first place.

4. Lexical Equivalence

There are differences between lexical system in English and Indonesian as extra linguistic reality is not the same. Extra linguistic reality can contain elements that can be similar or has the same function but are not identical. Lexical equivalence deals with translation of words and rendering their meanings that consists of two components – denotation and connotation. There are many differences in the range of denotation and pragmatic semantic units when comparing a lexical item with its equivalent in a different language. There are two types of lexical equivalence. These are:

4.1 Total Equivalents

Total equivalents has the exact unambiguous meaning. Total equivalents as denomination with almost definite denotation meaning denoting the same or equivalent part of the extra linguistic reality, for instance part of a body, everyday subjects, animals, time expressions, etc. It has to be considered that a Indonesian verb contains more information than an English verb. Moreover, an Indonesian verb is semantically richer. It relate to a typological difference between both languages. As far as the adjectives are concerned, the total equivalence is applied in case of a dominance of signification of objective attributes. Total equivalents are mostly symmetric, it means if there is a one-word expression in SL, the equivalent in target language will be expressed by one word as well it can be seen in the examples

bellow. The English equivalent as well as Indonesian term is both expressed in a single word it means that *cat* and *book* are total equivalent.

Example:

Table 2.1

English	Indonesian
Rich	<i>Kaya</i>
Eat	<i>Makan</i>
Cat	<i>Kucing</i>
Book	<i>Buku</i>

If there is a multi-word expression in SL, the equivalent in TL is be expressed in the same way. The category of aspect is not considered here.

4.2 Partial Equivalents

With regard to the fact that English and Indonesian are typologically different languages as it had been already mention above, they also differ culturally, historically and geographically. There are differences in collocations as well as phraseology. The differences can be formal, pragmatic, denotative and connotative. Translation involved some others linguistic consideration such as syntax, semantic and possibly phonology.

Examples:

- a. He is wearing glasses.
- b. My son had broken a glass.

- c. The door is made of glass.

The meaning of the word “glass” in three sentences above determined by the specific context in which it used, being *kacamata*, *gelas* and *kaca* respectively.

Other examples:

- a. People need 8 liters water every day.
- b. My mother waters the flower in the morning.
- c. The electric fishes live in deep water.

In three sentences the meaning of “waters” are different, because they are in different context. The meanings are *air*, *menyiram* and *laut*. Translation not just replacing words in one language it also considered linguistic, syntactical, semantic aspects.

5. Movie

Movie encompasses individual motion pictures, the field or film as an art form and the motion pictures industry. Films are produced by recording images from the world with cameras or by creating images used animation techniques or visual effect. (Taken from <http://www.merriam-webster.com/dictionary/movie>) Movie was a recording of moving images that tells a story and that people watched on a screen or television. **The movies** : a show of a movie in a theater; *also* : a movie theater : the business of made movies : the film industry.

(Accessed from <https://simple.wikipedia.org/wiki/Movie>) Movies, also known as films, are a type of visual communication which use moving pictures and sound to told stories or informed (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 could mean movies that make them laugh, while for others it could mean movies that make them cry, or feel afraid. Most movies are made so that they could

be shown on big screens at cinemas or movie theatres. After movies are shown on movie screens 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 could watch the movies at home. You can also download or stream movies. Later movies are shown on television stations.

A movie camera or video camera take 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 looked 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 included the sounds of people talking (which is called dialogue), music (which is called the "soundtrack"), and sound effects, the sounds of activities that happen 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.

(Accessed from <https://en.wikipedia.org/wiki/Film>) A film, also called a movie, motion picture or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion cause the audience to perceive continuous motion between separated objects viewed rapidly in succession. A film is created by photographing actual scenes with a motion picture camera; by photographing, drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects.

Movies are cultural artifacts created by specific cultures, which reflect those culture and in turn effect them. Movie is considered to be an important art form, a

source of popular entertainment and a powerful method for educating or indoctrinating citizens. The visual elements of cinema give motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue. Movies are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer could not see the flickering between frames due to an effect known as persistence of vision, where by the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called beta movement.

6. Movie Script

The definition of movie script is commonly understood as the written text which is spoken by the actor or player in movie. The movie script, sometimes defined as the whole of utterances which are written in a pieces of paper or more to be spoken by the actors or actress in the movie. A screenplay or script is a written works by screenwriter for a film, video game, or television program. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expressions and dialogue of the characters are also narrated. A play for television is also known as a teleplay. The format is structured in a way that one page ususally equantes to one minute of screen time. In a “shooting script“, each scene is numbered and technical direction may be given. Screenplay is the written form of a movie that also includes instructions on how it is to be acted and filmed : the script for a movie.

In a “spec“ or “draft“ in various stages of developement, the sence are not numbered and technical direction is at a minimum. The standard font for a screenplay is 12 point, 10 pitch Courier Type face. The major components are action and dialogue. The “action“ is written in the present tense. The “dialogue“ consist of the lines the characters speak. Unique to the screenplay (as opposed to a stage play) is the use of slug lines.

A *slug line*, also called a *master scene heading*, occurs at the start of every scene, and is usually made up of three parts. Part one states whether the scene is set inside, outside or both. Part two states location of the scene. Part three, separated from Part two by a hyphen, refers to the time of the scene. Each slug line begins a new scene. In a shooting script, the slug lines are numbered consecutively. These scene numbers serve as mile-post markers in a script. This allows any part of the script to be referred to by scene number. The format consists of three aspects :

- a. The interplay between typeface/font, line spacing and type area, from which the concept of one page of text per one minute of screen time is derived, but is in practice only used as a ball park estimation, and often bears little resemblance to the running time of the final movie. In the United States letter size paper and Courier 12 point are mandatory; Europe uniformly uses A4 as the standard paper size format using 12 point 10 pitch Courier as per the US.
- b. The tab settings of the scene elements (dialogue, scenes headings, transitions, parentheticals, etc.), which constitute the screenplay's *layout*.

c. The dialogue must be centered and the names must be capitalized. A script usually begins with "Fade In:", followed by the first scene description. It might get more specific, e.g. "Fade In On An Ecu of Ricky as he explains the divorce to Bob." A script will usually end with "Fade To Black", though there are variables, like "Cut To Black" for abrupt endings. The style consists of a grammar that is specific to screenplays. This grammar also consists of two aspects:

- a. A prose that is manifestation-oriented, i.e. focuses largely on what is audible and what is visible on screen. This prose may only supply interpretations and explanation (deviate from the manifestation-oriented prose) if clarity would otherwise be adversely affected.
- b. Codified notation of certain technical or dramatic elements, such as scene transitions, changes in narrative perspective, sound effects, emphasis of dramatically relevant objects and characters speaking from outside a scene.

American screenplays are printed single-sided on three-hole-punched paper using the standard American letter size (8.5 x 11 inch). They are then held together with two brass brads in the top and bottom hole. The middle hole is left empty as it would otherwise make it harder to quickly read the script. In the United Kingdom, double-hole-punched A4 paper is normally used, which is slightly taller and narrower than US letter size. Some UK writers format the scripts for use in the US letter size, especially when their scripts are to be read by American producers, since

the pages would otherwise be cropped when printed on US paper. Because each country's standard paper size is difficult to obtain in the other country, British writers often send an electronic copy to American producers, or crop the A4 size to US letter.

A British script may be bound by a single brad at the top left hand side of the page, making flicking through the paper easier during script meetings. Screenplays are usually bound with a light card stock cover and back page, often showing the logo of the production company or agency submitting the script, covers are there to protect the script during handling which can reduce the strength of the paper. This is especially important if the script is likely to pass through the hands of several people or through the post. Increasingly, *reading copies* of screenplays (that is, those distributed by producers and agencies in the hope of attracting finance or talent) are distributed printed on both sides of the paper (often professionally bound) to reduce paper waste.

Occasionally they are reduced to half-size to make a small book which is convenient to read or put in a pocket; this is generally for use by the director or production crew during shooting. Although most writing contracts continue to stipulate physical delivery of three or more copies of a finished script, it is common for scripts to be delivered electronically via email. Although most production companies can handle scripts in most formats, it is better practice to supply scripts as a PDF file where possible. This is because it gives the writer final control over the layout of the script, which may otherwise vary depending on what fonts and/or paper size the recipient uses to print the script. The formatting software programs listed at the bottom of this article produce industry standard formatted screenplays in PDF.

7. Synopsis of Maleficent Movie

A powerful fairy named Maleficent lives in the Moors, a magical forest realm bordering a corrupt human kingdom. As a young girl, she befriends and falls in love with a human peasant boy named Stefan, whose affection for Maleficent is overshadowed by his ambition to become king. As the two grow older, they become estranged, and Maleficent becomes protector of the Moors. When King Henry tries to conquer the Moors, Maleficent commands primeval forces and makes him retreat. Mortally wounded in battle, he declares that whoever kills Maleficent will be named his successor and will marry Princess Leila, his only daughter. Stefan visits Maleficent in the Moors and drugs her, but can not bring himself to kill her. Instead, he uses a chain made of iron, which burns fairies, to cut off Maleficent's wings which he then presents to the dying king as evidence of her death.

Devastated by Stefan's betrayal, a now wingless and hate-filled Maleficent declares herself Queen of the Moors, turning it into a dark and oppressive realm. Diaval a raven she had saved and to whom she sometimes gives human or other forms, acts as her wings, spy, and confidant. Sometime later, Diaval informs Maleficent that Stefan (who is now king) is hosting a christening for his newborn daughter, Princess Aurora, with his wife, Queen Leila. Bent on revenge, Maleficent crashes the event and curses the infant princess: on her 16th birthday, she will prick her finger on the spindle of a spinning wheel, putting her into a deep sleep from which she will never awaken. When Stefan begs for mercy, Maleficent offers an antidote: The

curse can be broken by true love's kiss. Stefan sends Aurora to live with the three pixies - Knotgrass, Thistlewit and Flittle until the day after her 16th birthday, while he destroys all the spinning wheels in the kingdom and hides them in the castle dungeon. He sends his soldiers to hunt and kill Maleficent, but she surrounds the Moors with an impenetrable wall of thorns.

As the years go by, King Stefan descends into madness in his obsession with killing Maleficent, and even refuses to see his wife, Queen Leila, who is on her deathbed. Despite her initial dislike for Aurora, Maleficent begins to care for the girl when the neglectful pixies fail to do so. When Aurora is 15, she encounters Maleficent and calls her "fairy godmother", revealing she is always aware someone watched over her. Realizing she had grown fond of the princess, Maleficent attempts to revoke the curse, but she can not since she stated "No power on earth can change it" when she first cast the curse. Aurora later meets a young prince named Phillip and the two are instantly enamored with each other. Diaval thinks it must be true love and the key to lifting the curse, but Maleficent reveals that this supposed antidote is a mere trick on her part as true love doesn't exist. On the day before Aurora's 16th birthday, Maleficent, hoping to avoid the curse, invites her to live in the Moors.

When the pixies inadvertently tell Aurora of her parentage and of Maleficent's true identity, a horrified Aurora runs away to her mother and her father's castle. After a brief reunion with Aurora, Stefan locks her away in her room for safety. However, she is drawn by the curse to the dungeon and

pricks her finger on the spindle of the spinning wheel and she falls into a deep sleep, completing the curse. Intent on saving her, Maleficent and Diaval manage to get Phillip to her room. Phillip kisses Aurora, but she does not awaken. Alone in Aurora's chamber, Maleficent apologizes to Aurora, swears that no harm will come to her, and kisses her forehead. To her surprise, this breaks the spell, as Maleficent's motherly concern for Aurora constitutes true love. Aurora forgives Maleficent and they attempt to leave the castle, but Maleficent is trapped in an iron net and attacked by Stefan and his guards. Maleficent transforms Diaval into a dragon and he lifts the net off her, but is driven back by the guards.

Stefan beats and taunts Maleficent, but before he can kill her, Aurora frees Maleficent's wings; they fly back to her and reattach themselves. Maleficent overpowers Stefan and carries him to the top of a tower, but she can not bring herself to kill him. Blinded by hatred, Stefan attempts once more to kill her, but falls off the tower to his death. Soon after, Aurora is crowned queen of the human and fairy realms by Maleficent, unifying the two kingdoms, with Phillip beside her. Maleficent returns to her role as protector over the kingdoms with Diaval by her side.

Cast:

1. Angelina Jolie as Maleficent.
2. Elle Fanning as Princess Aurora.
3. Charlto Copley as King Stefan.
4. Sam Riley as Diaval.
5. Imelda Staunton as Knotgrass.

6. Juno Temple as Thistlewit.
7. Lesley Manville as Flittle.
8. Brenton Thwaites as Prince Phillip.
9. Kenneth Cranham as King Henry.
10. Hannah New as Queen Leila.
11. Janet McTeer as Narrator

B. Conceptual Framework

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. While interpreting the facilitating of oral or sign-language communication between users of different languages antedates writing, translation began only after the appearance of written literature. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction is adopted by English poet and translator John Dryden (1631–1700), who describes translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language.

The theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics. From the point of view of translation theory the distinction between synchronic and diachronic comparison is irrelevant. Translation Studies, as stated in the Introduction, is still a young discipline and still had a long way to go. There is a need for more general theoretical discussion as to the *nature* of translation and a need for an accessible terminology with which to engage in such discussion. Anton Popovič's first attempt at a *Dictionary of Literary Translation Terminology* is to be applauded, but it needs

streamlining and extending to cover discussion of theatre and cinematic texts. Lexical equivalence is the equivalent of word that is compared between one word in a foreign language to another word in another foreign language. Sometimes, most people when watching movies in English only define the language using dictionary or only see its translation. But actually, one word in English may have multiple meanings In Indonesian. In this study, the researchers tried to find a verb in English that may have equivalent in Indonesian on maleficent movie.

CHAPTER III

RESEARCH DESIGN

A. Research Design

In this research a descriptive qualitative method is employed to describe the data. Method is a technique or procedure used to collect and analyze the data related to the research problem or hypothesis (Leedy & Ormord 2005; Patton 2001). The research method is the way in which researchers to answer the research problem or formulation of the problem (Coghlan & Brannick 2010; Collis & Hussey 2003; Leedy & Ormord 2005) . Qualitative research seeks to explore and understand the meaning of the truth that is different people. Qualitative research assumes that reality is a form human mind.

Qualitative research is research that attempts to understand phenomena in their natural setting and context (not in the laboratory) where the researchers do not attempt to manipulate the observed phenomena (Crotty 1998; Hoepfl 1997; Sekaran 2000). In this method is used to analyze and to find out of the lexical equivalence in the Maleficent movie.

B. Source of Data

The data were obtained from the DVD and the script of Maleficent which focused from the first minute of the movie. The Source Language (SL) of the movie script is English and Indonesian (TL) script that is compared in language to decide the lexical equivalence. Based on the script, lexical equivalence in Maleficent movie script is conducted and data are collected through reading the content of script from the

Maleficent movie. The descriptive research described lexical equivalence and analyze the problem of finding in the script of the Maleficent movie.

C. Technique For Collecting Data

In collecting data, the researcher were took the procedure as follows:

1. Watching the Maleficent movie from the first minute until the end.
2. Rewriting the dialogue in the Maleficent movie script
3. Choosing the data by selecting number of page in the script, the page is chosen by odd page start from page 1,3,5, until 27
4. Matching and reading the content of the Maleficent script in the English and Indonesian with the subtitle in the Maleficent movie
5. Comparing between English and Indonesian script to find out the similarity content and sentences in the script
6. Identifying each text that had been translated.
7. Classifying the lexical equivalence of English verbs in Indonesian

D. Technique of Analyzing the Data

The data of this research were analyzed and classified by applying several steps as the follows :

1. Identifying the lexical equivalence in the maleficent movie script
2. Classifying the verb in each sentence in the Maleficent movie script
3. Drawing a table and put each sentence in the Maleficent movie script
4. Analyzing the data and describing them
5. Drawing conclusions based on the result of analysis

CHAPTER IV
ANALYSIS OF DATA

A. Data

This chapter deals with lexical equivalence in the Maleficent movie script to analyze English verbs in Indonesian. The data were collected from searching in internet and library.

Table 4.1

Source Language	Target Language
Let us tell an old story anew, and we will see how well you know it	<i>Kami akan ceritakan kisah lampau kali ini, Kita akan lihat sebaik apa kau mengetahuinya</i>
So vast the discord between them that is is said only a great hero or a terrible villain might bring them together	<i>Begitu besar perselisihan di antara mereka, di katakana bahwa hanyalah pahlawan terhebat atau penjahat paling kejam yang dapat menyatukan mereka</i>
In one kingdom lived folk like you and me with a vain and greedy king to rule over them	<i>Di satu kerajaan hiduplah manusia seperti kau dan aku dengan raja yang angkuh dan serakah sebagai pemimpin mereka</i>
For in the other kingdom, the Moors lived every manner of strange and wonderful creature	<i>Di kerajaan lain, Moors hiduplah kebiasaan aneh dan para makhluk yang indah</i>

And they needed neither king nor queen but trusted in one another	<i>Mereka tidak membutuhkan raja ataupun ratu namun mereka saling percaya</i>
In a great tree on a great cliff in the Moors lived one such spirit	<i>Di sebuah pohon besar di tebing yang tinggi Moors hiduplah satu insane seperti itu</i>
You might take her for a girl	<i>Mungkin kau anggap dia hanyalah seorang gadis biasa</i>
There you go	<i>Kau sudah membaik</i>
No! They mean to kill me	<i>Tidak, mereka akan membunuhku</i>
Don't listen to him, Balthazar	<i>Jangan dengarkan dia, Balthazar</i>
It's not right to steal, but we don't kill people for it	<i>Mencuri itu memang salah, tapi kami tidak membunuh manusia</i>
Come out! Come out this instant!	<i>Keluarlah! Cepat keluar dengan segera!</i>
I believe he's just a boy	<i>Aku yakin dia hanya seorang anak-anak</i>
Yes, right. You have to give it back	<i>Ya, baiklah. Kau harus mengembalikannya</i>
Give what back?	<i>Mengembalikan apa?</i>
If I knew you would throw it away, I would have kept it	<i>Jika aku tahu kau akan membuangnya, lebih baik aku menyimpannya</i>
I didn't throw it away.	<i>Aku tidak membuangnya</i>

I delivered it home, as I'm going to do for you	<i>Aku mengantar permata itu ke asalnya, seperti aku mengantarmu pulang.</i>
Someday you know, I'll live there. In the castle	<i>Suatu hari nanti, aku akan tinggal disana. Di dalam istana itu.</i>
Stefan and Maleficent became the most unlikely of friends	<i>Stefan and Maleficent menjadi teman yang paling tidak mungkin</i>
And for a time, it seemed as if - in them at least the old hatred between man and fairy had been forgotten	<i>Untuk sementara waktu, seakan-akan kebencian lama antara manusia dan peri terlupakan</i>
As it will friendship slowly turned into something else.	<i>Persahabatan itu perlahan berubah menjadi sesuatu yang lebih indah</i>
And on her 16th birthday, Stefan gave Maleficent a gift	<i>Saat ulang tahun yang ke 16, Stefan memberi Maleficent sebuah hadiah</i>
He told her it is true love's kiss	<i>Katanya itu adalah ciuman cinta sejatinya</i>
As the years passed, Stefan's ambition called him away from Maleficent and towards the temptations of the human kingdom.	<i>Beberapa tahun telah berlalu, ambisi Stefan membuat Maleficent menjauh darinya dan membuatnya tergoda akan kerajaan manusia</i>

While Maleficent, the strongest of the fairies rose to become the protector of the Moors	<i>Sementara Maleficent menjadi peri terkuat tumbuh sebagai pelindung Moors</i>
Maleficent often wandered alone and sometimes wondered where Stefan might be	<i>Maleficent sering berjalan sendirian dan terkadang dia bertanya pada dirinya sendiri dimana Stefan berada</i>
For she had never understood the greed and envy of men.	<i>Karna dia belum dapat mengerti keserakan dan iri hati dari manusia</i>
But she is to learn	<i>Tapi suatu ketika dia akan mengerti</i>
For the human king had heard of a growing power in the Moors	<i>Raja manusia mendengar kekuatan yang tumbuh dan berkembang di Moors</i>
And he sought to strike it down	<i>Lalu dia berencana untuk menghancurkannya</i>
Guards, halt! Guards, halt!	<i>Perajurit berhenti! Perajurit berhenti!</i>
There they are! The mysterious Moors and no one dares to venture for fear of the magical creatures that lurk within	<i>Disanalah tempatnya! Moors yang misterius dan tak satupun yang berani memasukinya karna mereka semua takut pada makhluk ajaib yang bersembunyi disana</i>

Well I say, Crush them!	<i>Maka ku perintahkan, hancurkan mereka semua!</i>
A king does not take orders from a winged elf	<i>Seorang raja tidak menerima perintah dari seorang peri yang bersayap</i>
Maleficent, I've come to warn you.	<i>Maleficent, aku datang untuk memperingatkanmu</i>
They mean to kill you	<i>Mereka berniat membunuhmu</i>
King Henry will stop at nothing	<i>Raja Henry tidak akan pernah berhenti</i>
Please, you have to trust me	<i>Aku mohon, kau harus percaya padaku</i>
They spoke of many things and the years faded away	<i>Mereka membicarakan tentang banyak hal dan bertahun-tahun itu telah memudar</i>
And she forgave Stefan, his folly and his ambition.	<i>Dia memaafkan Stefan, atas kebodohan dan ambisinya</i>
I have avenged you, sire	<i>Aku telah membalaskan dendammu, yang mulia</i>
She is vanquished?	<i>Apa makhluk itu sudah mati?</i>
Ah, you have done well, my son	<i>Kau melakukannya dengan baik anakku.</i>
You have done what others feared to do	<i>Kau berhasil melakukan hal yang orang lain tak mampu</i>

	<i>melakukannya</i>
I shall do my best to be a worthy successor	<i>Aku akan melakukan yang terbaik untuk menjadi penerus yang layak</i>
I got you! Wicked bird!	<i>Aku menangkap mu! Dasar burung nakal!</i>
What have you done to my beautiful south?	<i>Apa yang telah kau lakukan pada bulu-bulu indahku?</i>
Would you rather I let them beat you to death?	<i>Apa kau ingin aku membiarkan dia memukulmu sampai mati?</i>
Stop complaining.	<i>Berhentilah mengeluh</i>
I saved your life.	<i>Aku telah menyelamatkan hidupmu</i>
Forgive me.	<i>Maafkan aku</i>
They bring gifts for our daughter	<i>Mereka membawakan hadiah untuk putri kita</i>
For you see, we are magic	<i>Seperti yang kau lihat, kami suatu keajaiban</i>
Sweet baby. My wish for you is that you'll find...	<i>Bayi yang manis, hadiahku untukmu adalah kau akan menemukan.....</i>
I must say I really felt quite distressed at not receiving an invitation.	<i>Jujur aku katakan jika aku cukup tersinggung karna tidak mendapatkan undangan</i>

Why no. And to show I bear no ill-will	<i>Sudah seharusnya. Untuk menunjukkan niat baikku, aku tidak akan menyakiti.</i>
I too shall bestow a gift on the child.	<i>Aku berniat memberi hadiah pada bayi itu</i>
No, We don't want your gift!	<i>Tidak, kami tidak mau hadiah darimu!</i>
Stay away from the princess!	<i>Menjauhlah dari tuan putri!</i>
Yes, stay away!	<i>Ya, menjauhlah!</i>
But she made walls of her own that the moors might never again suffered the touch of any human	<i>Tapi maleficent membuat dinding agar Moors tidak akan pernah lagi menderita karena perbuatan manusia</i>
And she reveled in the sorrow that her curse had brought	<i>Dan dia menikmati luka hatinya atas kutukan yang dia ciptakan.</i>
The fairies began their charge to raise aurora in a snug little cottage in the woods	<i>Para peri memulai tugasnya untuk membesarkan Aurora di gubuk kecil didalam hutan</i>
Oh, no! What is it? Looks dreadful	<i>Oh tidak! Apa ini? Tampaknya mengerikan</i>
No, what we need is a proper disguise	<i>Kita membutuhkan penyamaran yang sangat baik</i>
What do you mean?	<i>Apa maksudmu?</i>
Well, we have to blend in, don't we?	<i>Kita harus bekerja sama , bukan?</i>

Get ready	<i>Bersiaplah</i>
One, two, three. Grow!	<i>Satu, dua, tiga, membesar!</i>
We are three peasant women, raising our orphan child in the woods	<i>Kita bertiga adalah petani yang membesarkan anak yatim di hutan.</i>
So, no more flying	<i>Jadi, tidak boleh terbang lagi</i>
No flying?	<i>Tidak boleh terbang?</i>
Yes, you've heard	<i>Ya, kalian sudah mengerti</i>
No one is going to find us here.	<i>Tidak akan ada yang dapat menemukan kita disini</i>
Oh, come on!	<i>Oh, ayolah!</i>
As the days went on, Stefan darkened.	<i>Hari demi hari telah berlalu, Stefan semakin risau..</i>
Flame! Make ready! Release!	<i>Nyalakan! Kalian semua bersiap! Lemparkan!</i>
Run!	<i>Lari!</i>
You failed me.	<i>Kau mengecewakan ku</i>
The wall cannot be burned.	<i>Dinding itu tidak bisa dibakar</i>
It is indestructible	<i>Dan tidak bisa dihancurkan!</i>
Nothing is indestructible!	<i>Tidak ada yang tidak bisa dihancurkan!</i>
Bring me the iron workers.	<i>Segera kumpulkan para pandai besi</i>

Oh, look! The little beast is about to fall off the cliff.	<i>Oh lihatlah! Si jelek itu akan jatuh dari tebing.</i>
Go away. Go. Go away. I don't like children	<i>Pergilah menjauh, pergilah. Pergilah menjauh. Aku tidak suka anak kecil.</i>
Up, up.	<i>Gendong, gendong</i>
Go along. Go, go, go.	<i>Pergilah, pergi pergi pergi.</i>
As maleficent had said aurora did grow in grace and beauty	<i>Persis seperti yang Maleficent katakan Aurora tumbuh dalam karunia kasih dan kecantikan</i>
I know you're there.	<i>Aku tahu kau disana</i>
Then come out	<i>Kalau begitu keluarlah</i>
I know who you are.	<i>Aku tahu kau siapa</i>
You've been watching over me my whole life.	<i>Kau selalu menjaga dan mengaisi diriku</i>
I've always known you are close by	<i>Aku tahu kau selalu berada di dekatku</i>
It's been following me ever since I is small.	<i>Yang selalu mengikutiku dari aku kecil</i>
Wherever I went, your shadow is always with me	<i>Kemanapun aku pergi, bayanganmu selalu didekat ku</i>
I remember you... Pretty bird.	<i>Aku mengenalimu....burung pintar</i>
I've known you since you are a little one	<i>Aku mengenalimu dari kau masih kecil</i>

It's everything I imagined it would be	<i>Ini semua seperti yang aku bayangkan</i>
I've always wanted to come...	<i>Aku selalu mau datang...</i>
And they never faltered	<i>Dan tidak pernah goyah</i>
I can trust them.	<i>Aku dapat mempercayai sayapku</i>
She's coming	<i>Dia akan datang</i>
She's coming	<i>Dia akan datang</i>
But I'll have them back to work at first light	<i>Tapi akan kusuruh mereka kerja lagi saat matahari terbit</i>
I need them back to work now	<i>Aku ingin mereka bekerja sekarang</i>
So, wake them up.	<i>Jadi, bangunkan mereka</i>
So, wake them up!	<i>Bangunkan mereka sekarang!</i>
And get them back to work now!	<i>Dan suruh mereka kembali bekerja!</i>
Go on!	<i>Cepatlah!</i>
Come here!	<i>Kemarilah!</i>
Sit	<i>Duduklah</i>
There is something I need to tell you.	<i>Ada sesuatu yang akan aku beritahukan padamu</i>
And I cannot keep you from it	<i>Dan aku tidak bisa menjauhkannya darimu</i>
I understand	<i>Aku mengerti</i>

That's not what I have to say to you..	<i>Bukan itu yang ingin ku beritahukan</i>
When I grow up, I'm going to live here in the moors with you.	<i>Saat aku deisa, aku mau tinggal di Moors denganmu</i>
Then we can look after each other	<i>Supaya kita bisa menjaga satu sama lain</i>
You don't have to wait until you're older	<i>Kau tak perlu menunggu sampai kau lebih tua</i>
You can live here now.	<i>Kau bisa tinggal disini mulai sekarang</i>
Stop doing that	<i>Hentikan itu</i>
Yes! True love's kiss, remember?	<i>Ya! Ciuman cinta sejati, kau ingat?</i>
It can break the spell.	<i>Itu bisa mematahkan mantranya</i>
True love's kiss?	<i>Ciuman cinta sejati?</i>
Have you not worked it out yet?	<i>Apa kau tidak mengerti?</i>
Well, that might be how you feel.	<i>Itu cuma perasaan mu saja</i>
Go ahead.	<i>Silahkan saja</i>
Turn me into whatever you want.	<i>Ubah aku menjadi yang kau mau</i>
I don't care anymore.	<i>Aku tidak peduli</i>
We're leaving tomorrow	<i>Besok kita akan pergi</i>
You're not leaving tomorrow.	<i>Kita takkan pergi besok</i>

And Stefan told us to take her back the day after her birthday.	<i>Dan raja Stefan menyuruh membawanya kembali sesudah ulang tahunnya</i>
He said, on her birthday	<i>Dia bilang saat ulang tahunnya</i>
When are you going to tell me that I'm cursed?	<i>Mengapa kau tidak memberitahuku bahwa aku telah dikutuk?</i>
My aunts said it is an evil fairy	<i>Kata bibi ku itu kutukan dari peri jahat</i>
I... I can't remember her name	<i>Aku lupa namanya</i>
They said... That is is...	<i>Mereka bilang.... Namanya....</i>
No! Don't touch me!	<i>Tidak! Jangan sentuh aku!</i>
Find the boy!	<i>Cari anak muda itu!</i>
I need every available man on the east wing now.	<i>Semua orang akan berkumpul di bagian timur!</i>
I want her to walk in...	<i>Aku ingin dia masuk</i>
Sorry to disturb, your majesty	<i>Maaf mengganggu, yang mulia</i>
We found this urchin at the gate	<i>Kami menemukan gadis ini di gerbang</i>
She claims to be the princess.	<i>Dia mengaku sebagai tuan putri</i>
You look just like your mother	<i>Kau mirip sekali dengan ibumu</i>
They brought you back a day too	<i>Mereka membawamu sehari lebih</i>

soon.	<i>cepat</i>
I told those three idiots!	<i>Sudah kubilang pada ketiga peri tersebut!</i>
Lock her up in her room. Go.	<i>Kunci dia dikamarnya. Cepat</i>
Prepare the net.	<i>Persiapkan jaring</i>
Maleficent is coming.	<i>Maleficent akan tiba</i>
Look at my feet!	<i>Lihat kakiku!</i>
I love my tiny little feet!	<i>Aku suka kaki kecilku!</i>
Pay attention!	<i>Dengarkan!</i>
We have to find aurora!	<i>Kita harus menemukan Aurora!</i>
She's only sleeping, you say?	<i>Dia hanya tertidur, katamu?</i>
She's only sleeping	<i>Dia hanya tertidur</i>
She's only sleeping forever!	<i>Dia hanya tertidur tapi selamanya!</i>
Yes, true love's kiss.	<i>Ya, ciuman cinta sejati</i>
True love does not exist.	<i>Cinta sejati tidak pernah ada</i>
What are we going to do?	<i>Apa yang harus kita lakukan?</i>
Well, we can't give up, can we?	<i>Kita tidak boleh menyerah, paham?</i>
Come on, girls!	<i>Ayolah kawan-kawan!</i>
But we don't even know where to start!	<i>Tapi kita tidak tahu caranya!</i>

True love doesn't just fall from trees, you know.	<i>Cinta sejatitih tidak jatuh begitu saja dari pohon, kau tahu</i>
I'm embarrassed to say that I don't know where I am	<i>Aku malu mengatakannya, tapi aku sekarang ada dimana?</i>
This is where I is meant to be.	<i>Di tempat inilah seharusnya aku berada</i>
Although I can't recall how I got here.	<i>Namun aku tidak tahu bagaimana aku bisa tiba disini</i>
Why have you come?	<i>Mengapa kau mau kemari?</i>
My father sent me to see the king.	<i>Ayahku mengirimku kemari untuk menemui raja</i>
He knows her.	<i>Dia mengenalinya</i>
You stole what is left of my heart.	<i>Kau mencuri apa yang tersisa dalam hatiku</i>
And now I have lost you forever.	<i>Dan kini aku kehilangan dirimu untuk selamanya</i>
I swear, no harm will come to you as long as I live	<i>Aku berjanji, tidak ada yang menyakitimu selama aku masih hidup</i>
And not a day shall pass that I don't miss your smile.	<i>Dan tidak ada seharipun terlewatkan olehku tanpa merindukan senyummu</i>
We've got her!	<i>Kita menangkapnya!</i>
Stop!	<i>Berhenti!</i>

Get back!	<i>Mundurlah!</i>
Run, aurora!	<i>Lari Aurora!</i>
Get back!	<i>Mundur!</i>
Hold it steady!	<i>Tahan terus!</i>
Pull the left, pull!	<i>Tarik, tarik!</i>
How does it feel?	<i>Bagaimanakah rasanya?</i>
Kill her!	<i>Bunuh dia!</i>
Kill her!	<i>Bunuh dia!</i>
Shoot!	<i>Tembak!</i>
Shoot her!	<i>Tembak dia!</i>
Take aim!	<i>Bidik!</i>

B. Data Analysis

1. The lexical equivalence of English verbs in Indonesian

The example of lexical equivalence of English verbs in Indonesian can be seen in the following table :

Table 4.2

No	Source Language	Target Language
1	Tell	Ceritakan
2	Know	Lihat
3	Said	Di Katakana
4	Bring	Menyatukan
5	Lived	Hiduplah

6	Needed	Mebutuhkan
7	Trusted	Percaya
8	Take	Anggap
9	Kill	Membunuh
10	Listen	Dengarkan
11	Steal	Mencuri
12	Believe	Yakin
13	Give	Mengembalikan
14	Knew	Tahu
15	Throw	Membuang
16	Kept	Menyimpan
17	Delivered	Mengantar
18	Live	Tinggal
19	Became	Menjadi
20	Forgotten	Terlupakan
21	Turned	Berubah
22	Gave	Member
23	Told	Katanya
24	Passed	Telah Berlalu
25	Rose	Terkuat
26	Wandered	Berjalan
27	Wondered	Bertanya-tanya
28	Understood	Mengerti
29	Learn	Mengerti

30	Heard	Mendengar
31	Growing	Tumbuh
32	Sought	Berencana
33	Halt!	Berhenti!
34	Dares	Berani
35	Crush	Hancurkan
36	Take	Menerima
37	Come	Datang
38	Warn	Memperingatkan
39	Mean	Berniat
40	Stop	Berhenti
41	Trust	Percaya
42	Spoke	Membicarakan
43	Forgave	Memaafkan
44	Avenged	Membalaskan Dendam
45	Vanquished	Sudah Mati?
46	Done	Melakukannya
47	Have Done	Berhasil
48	Shall Do	Akan Melakukan
49	Got	Menangkap
50	Let	Membiarkan
51	Stop	Berhentilah
52	Complaining	Mengeluh
53	Saved	Telah Menyelamatkan

54	Forgive	Maafkan
55	See	Lihat
56	Find	Menemukan
57	Say	Katakan
58	Receiving	Mendapatkan
59	Show	Menunjukkan
60	Bestow	Memberi
61	Want	Mau
62	Stay Away	Menjauhlah
63	Made	Membuat
64	Suffered	Menderita
65	Brought	Ciptakan.
66	Began	Memulai
67	Raise	Membesarka
68	Looks	Tampaknya
69	Need	Mebutuhkan
70	Blend	Bekerja Sama
71	Get Ready	Bersiaplah
72	Grow!	Membesar!
73	Raising	Membesarkan
74	Flying	Terbang
75	Find	Menemukan
76	Flame!	Nyalakan!
77	Release!	Lemparkan!

78	Run!	Lari!
79	Failed	Mengecewakan
80	Burned	Dibakar
81	Fall Off	Jatuh
82	Go Away.	Pergilah
83	Up	Gendong
84	Watching Over	Menjaga Dan Mengaisi
85	Known	Tau
86	Following	Engikutiku
87	Went	Pergi
88	Remember	Mengenali
89	Imagined	Bayangkan
90	Faltered	Goyah
91	Coming	Datang
92	Work	Kerja
93	Wake Up.	Bangunkan
94	Go On!	Cepatlah!
95	Come Here!	Kemarilah!
96	Sit	Duduklah
97	Understand	Mengerti
98	Grow Up.	Deisa
99	Wait	Menunggu
100	Kiss	Ciuman
101	Break	Mematahkan

102	Worked Out	Mengerti
103	Feel.	Perasaan
104	Turn	Ubah
105	Care	Peduli
106	Leaving	Pergi
107	Touch	Sentuh
108	Walk In	Masuk
109	Disturb	Mengganggu
110	Found	Menemukan
111	Claims	Mengaku
112	Prepare	Persiapkan
113	Love	Suka
114	Sleeping	Tertidur
115	Exist.	Ada
116	Give Up	Menyerah
117	Come On	Ayolah
118	Recall	Tahu
119	Sent	Mengirim
120	Stole	Mencuri
121	Lost	Kehilangan
122	Swear	Berjanji
123	Pass	Terlewatkan
124	Miss	Merindukan
125	Get Back!	Mundurlah!

126	Hold	Tahan
127	Pull	Tarik
128	Shoot!	Tembak!
129	Take Aim!	Bidik!

2. The Problems Of Finding English Verbs In Indonesian

Table 4.3

No	Source Language	Target Language
1	Tell (verb)	Ceritakan (verb)
2	Know (verb)	Lihat (verb)
3	Said (verb)	Di Katakana (verb)
4	Bring (verb)	Menyatukan (verb)
5	Lived (verb)	Hiduplah (verb)
6	Needed (verb)	Membutuhkan (verb)
7	Trusted (verb)	Percaya (verb)
8	Take (verb)	Anggap (verb)
9	Kill (verb)	Membunuh (verb)
10	Listen (verb)	Dengarkan (verb)
11	Steal (verb)	Mencuri (verb)
12	Believe (verb)	Yakin (verb)
13	Give (verb)	Mengembalikan (verb)
14	Knew (verb)	Tahu (verb)
15	Throw (verb)	Membuang (verb)

16	Kept (verb)	Menyimpan (verb)
17	Delivered (verb)	Mengantar (verb)
18	Live (verb)	Tinggal (verb)
19	Became (verb)	Menjadi (verb)
20	Forgotten (verb)	Terlupakan (verb)
21	Turned (verb)	Berubah (verb)
22	Gave (verb)	Memberi (verb)
23	Told (verb)	Katanya (verb)
24	Passed (verb)	Telah Berlalu (verb)
25	Rose (verb)	Terkuat (verb)
26	Wandered (verb)	Berjalan (verb)
27	Wondered (verb)	Bertanya-tanya (verb)
28	Understood (verb)	Mengerti (verb)
29	Learn (verb)	Mengerti (verb)
30	Heard (verb)	Mendengar (verb)
31	Growing (verb)	Tumbuh (verb)
32	Sought (verb)	Berencana (verb)
33	Halt (verb)	Berhenti (verb)
34	Dares (verb)	Berani (verb)
35	Crush (verb)	Hancurkan (verb)
36	Take (verb)	Menerima (verb)
37	Come (verb)	Datang (verb)
38	Warn (verb)	Memperingatkan (verb)
39	Mean (verb)	Berniat (verb)

40	Stop (verb)	Berhenti (verb)
41	Trust (verb)	Percaya (verb)
42	Spoke (verb)	Membicarakan (verb)
43	Forgave (verb)	Memaafkan (verb)
44	Avenged (verb)	Membalaskan Dendam (verb)
45	Vanquished (verb)	Sudah Mati? (verb)
46	Done (verb)	Melakukan (verb)
47	Have Done (verb)	Berhasil (verb)
48	Shall Do (verb)	Akan Melakukan (verb)
49	Got (verb)	Menangkap (verb)
50	Let (verb)	Membiarkan (verb)
51	Stop (verb)	Berhenti (verb)
52	Complaining (verb)	Mengeluh (verb)
53	Saved (verb)	Telah Menyelamatkan (verb)
54	Forgive (verb)	Maafkan (verb)
55	See (verb)	Lihat (verb)
56	Find (verb)	Menemukan (verb)
57	Say (verb)	Katakan (verb)
58	Receiving (verb)	Mendapatkan (verb)
59	Show (verb)	Menunjukkan (verb)
60	Bestow (verb)	Memberi (verb)
61	Want (verb)	Mau (verb)
62	Stay Away (verb)	Menjauhlah (verb)
63	Made (verb)	Membuat (verb)

64	Suffered (verb)	Menderita (verb)
65	Brought (verb)	Ciptakan (verb)
66	Began (verb)	Memulai (verb)
67	Raise (verb)	Membesarkan (verb)
68	Looks (verb)	Tampaknya (verb)
69	Need (verb)	Membutuhkan (verb)
70	Blend (verb)	Bekerja Sama (verb)
71	Get Ready (verb)	Bersiaplah (verb)
72	Grow! (verb)	Membesar! (verb)
73	Raising (verb)	Membesarkan (verb)
74	Flying (verb)	Terbang (verb)
75	Find (verb)	Menemukan (verb)
76	Flame! (verb)	Nyalakan! (verb)
77	Release! (verb)	Lemparkan! (verb)
78	Run! (verb)	Lari! (verb)
79	Failed (verb)	Mengecewakan (verb)
80	Burned (verb)	Dibakar (verb)
81	Fall Off (verb)	Jatuh (verb)
82	Go Away (verb)	Pergilah (verb)
83	Up (verb)	Gendong (verb)
84	Watching Over (verb)	Menjaga Dan Mengaisi(verb)
85	Known (verb)	Tahu (verb)
86	Following (verb)	Mengikuti (verb)
87	Went (verb)	Pergi (verb)

88	Remember (verb)	Mengenali (verb)
89	Imagined (verb)	Bayangkan (verb)
90	Faltered (verb)	Goyah (verb)
91	Coming (verb)	Datang (verb)
92	Work (verb)	Kerja (verb)
93	Wake Up (verb)	Bangunkan (verb)
94	Go On! (verb)	Cepatlah! (verb)
95	Come Here! (verb)	Kemarilah! (verb)
96	Sit (verb)	Duduklah (verb)
97	Understand (verb)	Mengerti (verb)
98	Grow Up (verb)	Dewasa (verb)
99	Wait (verb)	Menunggu (verb)
100	Kiss (verb)	Ciuman (noun)
101	Break (verb)	Mematahkan (verb)
102	Worked Out (verb)	Mengerti (verb)
103	Feel (verb)	Perasaan (noun)
104	Turn (verb)	Ubah (verb)
105	Care (verb)	Peduli (verb)
106	Leaving (verb)	Pergi (verb)
107	Touch (verb)	Sentuh (verb)
108	Walk In (verb)	Masuk (verb)
109	Disturb (verb)	Mengganggu (verb)
110	Found (verb)	Menemukan (verb)
111	Claims (verb)	Mengaku (verb)

112	Prepare (verb)	Persiapkan (verb)
113	Love (verb)	Suka (verb)
114	Sleeping (verb)	Tertidur (verb)
115	Exist (verb)	Ada (verb)
116	Give Up (verb)	Menyerah (verb)
117	Come On (verb)	Ayolah (verb)
118	Recall (verb)	Tahu (verb)
119	Sent (verb)	Mengirim (verb)
120	Stole(verb)	Mencuri (verb)
121	Lost (verb)	Kehilangan (verb)
122	Swear (verb)	Berjanji (verb)
123	Pass (verb)	Terlewatkan (verb)
124	Miss (verb)	Merindukan (verb)
125	Get Back! (verb)	Mundurlah! (verb)
126	Hold (verb)	Tahan (verb)
127	Pull (verb)	Tarik (verb)
128	Shoot! (verb)	Tembak! (verb)
129	Take Aim! (verb)	Bidik! (verb)

C. Findings And Discussion

1. Findings

In analyzing the data, the researcher found lexical equivalence in the *Maleficent* movie script. The problems English verbs in Indonesian in *Maleficent* movie script,

there were verb to verb and verb to noun, but the researcher did not find verb to adjective and so on.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

Based on the analysis, the conclusions bellow can be drawn as follows :

1. Lexical equivalence was found in the maleficent movie script.
2. There are two verbs in English which change into noun Indonesian.

B. Suggestions

In relation to the conclusions, the suggestions are given as the follows:

1. It is suggested that the other researchers who are concernd with study of translation should conduct a detailed analysis especially in the lexical equivalence.
2. For the other researchers should be analysis in other parts of speech, like pronoun, adjective, adverb, preposition, conjunctions, etc

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APPENDIX

Maleficent Movie Script

Narrator : Let us tell an old story anew, and we will see how well you know it. Once upon a time there were two kingdoms that were the worst of neighbors. So vast the discord between them that it was said only a great hero or a terrible villain might bring them together. In one kingdom lived folk like you and me with a vain and greedy king to rule over them. They were forever discontent and envious of the wealth and beauty of their neighbors. For in the other kingdom, the moors lived every manner of strange and wonderful creature. And they needed neither king nor queen but trusted in one another. In a great tree on a great cliff in the moors lived one such spirit. You might take her for a girl. But she was not just any girl. She was a fairy.

(suddenly heard the sound of branch were broken and he hears it)

Maleficent : There you go.

Narrator : And her name was maleficent.

(He flew around the Moors)

Maleficent : Good morning, mr shantuwell. I love your cap. *(she speaks to Mr. shantuwell)*

Maleficent : No! No! Don't do it! Ha, you missed me! *(she speaks to other fairies)*

Maleficent : Good morning.

Blue Fairy : Good morning.

Maleficent : Love your walk, girls. *(she speaks to fairies other)*

Maleficent : What's all the fuss about? *(she speaks to all fairies there)*

Knotgrass : The border guards have discov...

Flittle : Why do you get to tell her? I want to tell her!

Knotgrass : There are rules, Flittle. I tell this time, you tell next time.

Flittle : No, you told last time. So I should tell this time and Thistlewit next time.

Maleficent : Tell me what?

Knotgrass : Fine!

Flittle : Ah, thank you. Maleficent, the border guards...

Thistlewit : The border guards have found a human thief at the pool of jewels! I'm sorry. *(she speaks to knotgrass and flittle)*
she's always in a hurry with her big wings.

Knotgrass : Humans, here. I hope this isn't another war.

Balthazar : *(speaking in fairy language)*

Maleficent : I'm not afraid. Besides, I've never seen a human up close.
Come out! *(she speaks to Stefan)*

Stefan : No! They mean to kill me. And besides, they're hideous to look at.

Maleficent : That's extremely rude! *(she speaks to Stefan)* don't listen to him, Balthazar. You're classically handsome. *(she also speaks to Balthazar)* it's not right to steal, but we don't kill people for it. Come out! Come out this instant! *(and then she speaks to Stefan more and then, Stefan out of his hiding place)*

Maleficent : Are you fully grown?

Stefan : No.

Maleficent : I believe he's just a boy. *(she explains to Balthazar)*

Stefan : And you're just a girl, I think.

Maleficent : Who are you?

Stefan : I'm called Stefan. Who are you?

Maleficent : I'm maleficent.

Balthazar : *(speaking in fairy language to maleficent)*

Maleficent : Yes, right. You have to give it back. *(she speaks to Stefan)*

Stefan : Give what back?

(Stefan threw the jewel to Maleficent and she dropped the jewels into the river)

Stefan : If I knew you would throw it away, I would have kept it.

Maleficent : I didn't throw it away. I delivered it home, as I'm going to do for you.

Stefan : Someday, you know, I'll live there. In the castle.

Maleficent : Where do you live now?

Stefan : In a barn.

Maleficent : So, your parents are farmers then?

Stefan : My parents are dead.

Maleficent : Mine too.

Stefan : We'll see each other again.

Maleficent : You really shouldn't come back here, you know. It's not safe.

Stefan : And if I made that choice? If I came back, would you be here?

Maleficent : Perhaps.

(Maleficent and Stefan handshake)

Stefan : What's wrong?

Maleficent : Your ring! Iron burns fairies.

Stefan : I'm sorry. *(Stefan throws his ring)* I like your wings.

Narrator : Maleficent thought of how Stefan cast away his ring. He, who had so little in the world so that their hands might touch again. And her heart was moved. Thus did the young thief who had hoped to steal a jewel steal something far more precious.

Stefan : Maleficent! Maleficent! *(Calling Maleficent with a shout)*

Maleficent : After all these weeks, look who came back.

Stefan : I thought it worth the risk. So, what do you do for fun?

Narrator : Stefan and Maleficent became the most unlikely of friends. And for a time, it seemed as if - in them at least the old hatred between man and fairy had been forgotten. As it will friendship slowly turned into something else. And on her 16th birthday Stefan gave Maleficent a gift. He told her it was true love's kiss. But it was not to be. As the years passed Stefan's ambition called him away from Maleficent and towards the temptations of the human kingdom. While Maleficent, the strongest of the fairies rose to become the protector of the moors. Maleficent often wandered alone and sometimes wondered where Stefan might be. For she had never understood the greed and envy of men. But she was to learn. For the human king had heard of a growing power in the moors. And he sought to strike it down.

(suddenly , Maleficent saw many troops in front of moors)

Army 1 : Guards, halt! Guards, halt!

King Henry : There they are! The mysterious moors and no one dares to venture for fear of the magical creatures that lurk within. Well I say, crush them!

Maleficent : Go no further!

King Henry : A king does not take orders from a winged elf.

Maleficent : You are no king to me!

King Henry : Bring me her head.

Army 1 : Battalion! Advance!

Maleficent : Arise and stand with me!

Army 1 : Hold the line!

Army 2 : It's the dark creatures!

Army 1 : Charge!

Maleficent : You!

Army 1 : To the king!

Maleficent : You will not have the moors. *(she speaks to the king)* not now, nor ever! You... *(suddenly king Maleficent touching neck with hands gloved iron fist and it burned his neck, and Maleficent avoided and the wound healed by itself and all the king's army retreated)*

King Henry : When I ascended to the throne. I promised the people one day we would take the moors and its treasures. Each of you swore allegiance to me and to that cause...

Stefan : Your majesty.

King Henry : Defeated in battle. Is this to be my legacy? I see you're waiting for me to die. It won't be long, but what then? I will choose a successor to take the throne and care for my daughter. Who among you is worthy? Kill the winged creature! Avenge me, and upon my death you will take the crown.

Stefan : Maleficent. Maleficent!

Maleficent : So, how is life with the humans?

Stefan : Maleficent, I've come to warn you. They mean to kill you.
King Henry will stop at nothing. Please, you have to trust me.

Narrator : They spoke of many things and the years faded away. And she forgave Stefan, his folly and his ambition. And all was as it happened long ago.

Stefan : You thirsty? (*he gives drink to maleficent*) maleficent?

King Henry : What is this?

Stefan : I have avenged you, sire

King Henry : She is vanquished? Ah, you have done well, my son. You have done what others feared to do. You will be rewarded.

Stefan : I shall do my best to be a worthy successor. Your majesty

Hunter : I got you! Wicked bird!

Maleficent : Into a man (*she changes the bird to be a man*)

Hunter : It's a ... it's a demon!

Diaval : What have you done to my beautiful south?

Maleficent : Would you rather I let them beat you to death?

Diaval : I'm not certain.

Maleficent : Stop complaining. I saved your life.

Diaval : Forgive me.

Maleficent : What do I call?

Diaval : Diaval. And in return for saving my life i am your servant.
Whatever you need.

Maleficent : Wings. I need you to be my wings

Prime Minister : I present to you the first of his line: his royal highness,
king Stefan.

Maleficent : He did this to me so he would be king.

Diaval : Now what, mistress?

The fairy : Her wings! (*speaks to other fairies*)

Servant 1 : It's a girl! It's a girl!

Servant 2 : It's a girl!

Maleficent : Well?

Diaval : Well, i saw nothing. But there's been a...

Maleficent : What?

Diaval : Child. King Stefan and the queen have had a child.
There'll be a christening. They say it 's to be a grand
celebration.

Maleficent : A grand celebration for a baby. How wonderful!

Narrator : All manner of folk came to the christening. Even three of
the fairies who sought to foster peace and goodwill.

Flittle : Look, there's the baby!

Thistlewit : Love baby!

Knotgrass : Concentrate, please! I'm not telling you again. Greetings, your majesty. I am Knotgrass of the moorland fair folk.

Flittle : I am Flittle, your kingship.

Thistletwit : And I am Thistletwit, your royalnesses

Queen Leila : They bring gifts for our daughter.

Flittle : These are not just any old gifts. For you see, we are magic!

Knotgrass : And very good with children.

Stefan : Very well.

Knotgrass : Sweet aurora. I wish for you the gift of beauty.

Flittle : My wish is that you'll never be blue. Only happy, all the days of your life.

Thistletwit : Sweet baby. My wish for you is that you'll find...

Knotgrass : Maleficent!

Flittle : Maleficent!

Maleficent : Well, well. What a glittering assemblage, king stefan. Royalty, nobility the gentry and... How quaint. Even the rabble. I must say I really felt quite distressed at not receiving an invitation.

Stefan : You're not welcome here.

Maleficent : Oh, dear. What an awkward situation.

Queen Leila : You're not offended?

Maleficent : Why no. And to show I bear no ill-will I too shall bestow a gift on the child.

Stefan : We don't want your gift!

Knotgrass : Stay away from the princess!

Thistlewit : Yes, stay away!

Maleficent : Listen well, all of you. The princess shall indeed grow in grace and beauty. Beloved by all who meet her.

Queen Leila : That's a lovely gift.

Stefan : Don't do this.

(maleficent sees the spinning wheel)

Maleficent : But... Before the sun sets on her 16th birthday she will prick her finger on the spindle of a spinning wheel and fall into a sleep like death! A sleep from which she will never awaken!

Stefan : Maleficent, please don't do this. I'm begging you.

Maleficent : I like you begging. Do it again.

Stefan : I beg you.

Maleficent : Alright. The princess can be woken from her death sleep. But only by true love's kiss. This curse will last until the end of time! No power on earth can change it!

Narrator : King Stefan ordered his men to seize every spinning wheel in the kingdom. The wheels were broken and burned that they might never be used and thrown in the

deepest dungeon in the castle. Secretly he entrusted the safety of the child to the magic of the pixies who would take her to a remote hideaway for sixteen years and a day. Stefan shut himself behind the walls of his castle while his soldiers rode far and wide to hunt maleficent down. But she made walls of her own that the moors might never again suffered the touch of any human. And she reveled in the sorrow that her curse had brought. The fairies began their charge to raise aurora in a snug little cottage in the woods

Flittle : Oh, no! What is it? Looks dreadful.

Knotgrass : Come on.

Thisltewit : We need a smaller baby.

Flittle : Or a bigger body. No, what we need is a proper disguise.

Thisltewit : What do you mean? Well, we have to blend in, don't we?

Knotgrass : We have to be big enough to look after this baby. So, gather around, ladies. Get ready. One, two, three. Grow! Oh, that went quite well. That's very nice. Now, there' ll be no questions asked. We are no longer fairies. We are three peasant women, raising our orphan child in the woods.

Flittle : Yes

Knotgrass : So, no more flying.

Thislthewit : No flying?

Knotgrass : No, no. And no magic.

Thislthewit : No magic?

Knotgrass : Yes, you've heard.

Thislthewit : But we in the middle of nowhere. No one is going to find us here.

Thislthewit : There you are. Why are you always hiding? Come on.
Here you go

Maleficent : It's so ugly you could almost feel sorry for it. I hate you.
Beastie.

Narrator : The fairies were perhaps unequal to their task.

Flittle : Why is she crying?

Thislthewit : Maybe she might be hungry.

Knotgrass : Then feed her!

Flittle : There you are

Maleficent : It's going to starve with those three looking after it.

Thislthewit : It tickles

Knotgrass : What?

Flittle : You're cheating.

Thislthewit : I saw that.

Flittle : We're starting again.

Knotgrass : Suit yourself.

Flittle : Greedy, bloated goat!

Thisltewit : Bloated goat! (*laugh*)

Knotgrass : Stop doing that

Flittle : I'm not doing anything.

Knotgrass : Well, someone is.

Thisltewit : It's not me.

Knotgrass : You two are having a go at me and i will not tolerate...
Stop it!

Knotgrass : Why ...

Knotgrass : No... this is all your fault!

Maleficent : Oh, come on! That's funny! (*she speaks to Diaval*)

Narrator : As the days went on, Stefan darkened... Further consumed
by paranoia and vengeance.

Army 3 : Burn it all down!

Army 4 : Yes, sir!

Army 3 : Flame! Make ready! Release!

Army 4 : Run!

Stefan : You failed me.

Army 3 : The wall cannot be burned. It is indestructible.

Stefan : Nothing is indestructible! Not a wall, not maleficent! Not
even her curse! Bring me the iron workers.

Knotgrass : You....

Maleficent : Oh, look! The little beast is about to fall off the cliff.

What?

(In The Forest)

Aurora : Hello.

Maleficent : Go away. Go. Go away. I don't like children.

Aurora : Up, up.

Maleficent : Go along. Go, go, go.

Narrator : As maleficent had said aurora did grow in grace and
beauty.

Aurora : Pretty bird

Narrator : Far away from the lofty palace that she remembered not.
And as the seasons changed and the flowers grew so did
she.

Aurora : Hello. That's it. There you go (*she gives deer some food*)

Narrator : She wondered at the world about her and at what lay
beyond the fear some wall of thorns.

Maleficent : Curious little beastie.

Narrator : He was not the only one who wished to get through.

Army 5 : Look.

Army 6 : Is that her? Is that maleficent?

Army 5 : I don't know.

Maleficent : Bring them to me. (*speaks to Diaval*)

Army 5 : Ah, it's just a silly peasant girl.

Army 6 : Steady.

Army 5 : It's her!

Army 6 : It's her!

Diaval : How could you do that to me?

Maleficent : You said, anything i need!

Diaval : Yeah, but not a dog!

Maleficent : It was a wolf, not a dog.

Diaval : It's the same thing! They are dirty, vicious and they hunt birds!

Maleficent : Fine, next time I'll turn you into a mealy worm.

Diaval : Well, I'll be a mealy worm, gladly. Anything but a filthy, stinking...

Maleficent : I wonder...

Aurora : I know you're there. Don't be afraid.

Maleficent : I'm not afraid.

Aurora : Then come out.

Maleficent : Then you'll be afraid.

Aurora : No, I won't.

Aurora : I know who you are.

Maleficent : Do you?

Aurora : You're my fairy godmother.

Maleficent : What?

Aurora : Fairy godmother. You've been watching over me my whole life. I've always known you were close by.

Maleficent : How?

Aurora : Your shadow. It's been following me ever since I was small. Wherever I went, your shadow is always with me. I remember you... Pretty bird.

Maleficent : This is Diaval.

Diaval : Hello, aurora. I've known you since you were a little one.

Aurora : It's everything I imagined it would be. Oh, it's just so beautiful! I've always wanted to come...

Maleficent : Good night, beastie.

Stefan : You mock me. I know what you're doing. I know exactly what you're doing.

Army 7 : Sire, your presence has been requested by the queen.

Stefan : Leave me.

Army 7 : Sire, she is not well. The nurses are fearful that she won't make it through the night.

Stefan : Can you not see we're having a conversation?

(The army leaves Stefan)

Stefan : When the curse fails, maleficent will come for me. And on that day, I will be ready.

Aurora : They're so beautiful. *(looks the fairies)*

Maleficent : I revoke the curse. Let it be no more. I revoke the curse. Let it be no more. I revoke my curse! Let it be no more! I revoke my curse! Let it be no more! Let it be no more!

(Sound of Whisper) : This curse will last until the end of times no power on earth can change it.

Aurora : Do all the fair people have wings?

Maleficent : Most do.

Aurora : Then, why don't you? All the other fairies fly.

Maleficent : I had wings once. They were stolen from me. That's all I wish to say about it.

Aurora : What color were they? Were they big?

Maleficent : So big they dragged behind me when I walked. And they were strong. They could carry me above the clouds and into the headwinds. And they never faltered. Not even once. I could trust them.

Stefan : She's coming. She's coming. Where are your workers?

Iron worker : In their beds, majesty.

Stefan : Get them back to work without delay.

Iron worker : They're exhausted, sire. But I'll have them back to work at first light.

Stefan : I need them back to work now.

Iron worker : It's the wee hours.

Stefan : Aye. Aye. It is the wee hours. So, wake them up.

Iron worker : Sire?

Stefan : So, wake them up! And get them back to work now!
We're running out of time! Go on!

Maleficent : Aurora! Come here! Sit. There is something I need to tell you.

Aurora : What is it?

Maleficent : There is an evil in this world. And I cannot keep you from it.

Aurora : I'm almost 16, godmother. I can take care of myself.

Maleficent : I understand. That's not what I have to say to you..

Aurora : I have a plan. When I grow up, I'm going to live here in the moors with you. Then we can look after each other.

Maleficent : You don't have to wait until you're older. You could live here now.

Aurora : Then I will. I'll sleep in a tree and eat berries and black nuts. And all the fair people will be my friends. I'll be happy here for the rest of my life. I'm going to tell my aunties tomorrow.

Maleficent : Until tomorrow.

Aurora : Oh, I'm so excited!

(aurora leaves maleficent)

Aurora : *(speaking with herself)* aunties. I'm almost 16. I need a life of my own. No, I love you very much. But it's time to say goodbye. You've been very good to me. Except the time you accidentally fed me spiders.

(suddenly, prince Philip comes)

Prince Phillip : Hello. I'm sorry to bother you but I'm on my way to king Stefan's castle and I've become... Hopelessly lost. Can you help me? I'm sorry, that was my fault. I rushed in too. Forgive me.

Aurora : It's that way. The castle. What's your name?

Prince Phillip : It's Phillip.

Aurora : Hello, Phillip.

Prince Phillip : What's yours?

Aurora : Aurora.

Prince Phillip : Hello, aurora. Well, it was nice meeting you and once again my apologies for being such a clumsy fool.

Aurora : You're forgiven.

Prince Phillip : That's good. Well, I'll best be off then. Goodbye.

Aurora : Will you be back this way?

Prince Phillip : Nothing could stop me.

Aurora : Then I'll see you soon.

Prince Phillip : Very soon.

Aurora : Goodbye, Phillip.

Prince Phillip : Goodbye, for now.

Maleficent : Stop doing that.

Diaval : Well? That boy is the answer!

Maleficent : No, Diaval. (*laugh*)

Diaval : Yes! True love's kiss, remember? It can break the spell.

Maleficent : True love's kiss? Have you not worked it out yet? I cursed her that way, because there is no such thing.

Diaval : Well, that might be how you feel. But, what about aurora? That boy could be her only chance. It's her fate, anyway. Go ahead. Turn me into whatever you want. A bird, a worm. I don't care anymore.

Thistlewit : I'm so happy. We're leaving tomorrow.

Knotgrass : You're not leaving tomorrow.

Thistlewit : Tomorrow is aurora's 16th birthday.

Knotgrass : And Stefan told us to take her back the day after her birthday.

Thistlewit : He said, on her birthday.

Knotgrass : No, after her birthday.

Thistlewit : On.

Knotgrass : After.

Thistlewit : On.

Knotgrass : After.

Thistlewit : On, on, on!

Knotgrass : After, after!

Thistlewit : On, on!

Knotgrass : After, after!

Flittle : Stop it!

Knotgrass : What? How could you?

(aurora arrives in her house)

Aurora : I need to talk to you about something.

Flittle : Oh yes, sweetie, what is it?

Aurora : I'm sorry to have to tell you this. But I'll be 16 tomorrow.

Aurora : I'm leaving home

Knotgrass : See here, young lady. I did not spend 16 years in this miserable hovel with these two imbeciles... Hush! So that you could ruin it on the last day! We are taking you back to your father without...

Aurora : My father? You told me my parents were dead.

Flittle : I think you better come and sit down.

Aurora : Fairy godmother!

Maleficent : I'm here.

Aurora : When were you going to tell me that I'm cursed? Is it true?

Maleficent : It is.

Aurora : My aunts said it was an evil fairy. I... I can't remember her name. They said... That is was...

Maleficent : Maleficent.

Aurora : Is that you? Are you maleficent? No! Don't touch me. You're the evilest in the world. It's you!

Maleficent : Find the boy!

(aurora goes to castle)

Stefan : I need every available man on the east wing now. There should be no guards at the gate. I want her to walk in...

Army 8 : Sorry to disturb, your majesty. We found this urchin at the gate. She claims to be the princess.

Aurora : Father, it's me, aurora!

Stefan : You look just like your mother. They brought you back a day too soon. I told those three idiots! Lock her up in her room. Go.

Stefan : Prepare the net. Maleficent is coming.

Thistlewit : It's so good to be small again!

Flittle : Look at my feet! I love my tiny little feet!

Knotgrass : Pay attention! We have to find aurora! Oh, the king will have our heads!

(Sound of Whisper) : Aurora

(aurora finds the secret room)

Attendant 3 : Wait! Princess.

Prince Phillip : I'm looking for a girl.

Maleficent : Of course you are. I need a horse.

(Sound of Whisper) : Into a sleep like death. Aurora.

Maleficent : Come on, Diaval!

(aurora follows the whisper)

(Sound of Whisper) : Aurora

Maleficent : Faster, Diaval! Faster!

(Sound of Whisper) : She will prick her finger on the spindle of a spinning wheel, no power on earth, a sleep like death.

Maleficent : It's done.

(In the castle)

Diaval : They pulled the guards. He's waiting for you in there. If we go inside those walls, we'll never come out alive.

Maleficent : Then don't come. It's not your fight.

Diaval : Thank you very much. "I need you, Diaval. I can't do this without you, Diaval".

Maleficent : I can hear you.

Stefan : Look at her. Look at what you've done.

Knotgrass : She's only sleeping.

Stefan : He's only sleeping, you say? She's only sleeping. She's only sleeping forever!

Thistlewit : What about the kiss?

Knotgrass : Yes, true love's kiss.

Stefan : True love does not exist.

Flittle : But it's her only chance, your majesty.

Diaval : Mistress

Flittle : What are we going to do?

Knotgrass : Well, we can't give up, can we? Come on, girls!

Flittle : But we don't even know where to start!

Thistlewit : True love doesn't just fall from trees, you know.

Princes Phillip : Pardon me. I'm embarrassed to say that I don't know where I am.

Thistlewit : In king Stefan's castle.

Princes Phillip : This is where I was meant to be. Although I can't recall how I got here.

Knotgrass : Why have you come?

Princes Phillip : My father sent me to see the king.

Kknotgrass : Who is your father?

Princes Phillip : King John of Ulstead.

Knotgrass, Thistlewit

and Flittle : A prince!

Princes Phillip : Aurora.

Thistlewit : He knows her.

Princes Phillip : Why is she sleeping?

Knotgrass : She's trapped in an enchantment.

Flittle : Isn't she beautiful?

Princes Phillip : The most beautiful girl i have ever seen.

Thistlewit : Do you want to kiss her?

Princes Phillip : Very much.

Thistlewit : Go on then.

Princes Phillip : I'm not sure about it. I barely know her. We've only met once.

Flittle : Haven't you ever heard of love at first sight? Kiss her! Go on.

Princes Phillip : Enchantment, you say?

Knotgrass, Thistlewit

and Flittle : Kiss her!

(prince kisses aurora but she is still sleeping)

Knotgrass : You didn't do it properly!

Flittle : It's supposed to be true love's kiss! I was certain he was the one!

Princes Phillip : What are you doing?

Knotgrass : We have to keep looking.

Maleficent : I told you.

Maleficent : *(speaks to aurora)* I will not ask your forgiveness. Because what I have done to you is unforgivable. I was so lost in hatred and revenge. Sweet aurora. You stole what was left of my heart. And now I have lost you forever. I swear, no harm will come to you as long as I live. And not a day shall pass that I don't miss your smile.

Aurora : Hello, godmother.

Maleficent : Hello, beastie.

Diaval : No true love.

Castellan : She's here, sire.

Aurora : Are we going back to the moors now?

Maleficent : If that is what you wish.

Army 9 : We've got her!

Aurora : Stop!

Army 10 : Get back!

Aurora : No!

Maleficent : Into a dragon.

Army 9 : To the other side

Maleficent : Run, aurora!

Army 10 : Get back! Hold it steady! Pull the left, pull! Hold the line.
Look out. Hold your line.

Army 9 : Close in bring it down!

Stefan : Enough! How does it feel? To be a fairy creature without wings? In a world where you don't belong!

Stefan : Kill her!

Army 10 : Kill her! Shoot! Shoot her! Take aim!

Maleficent : It's over.

Narrator : Maleficent brought down her wall of thorns and took off her crown. And she invited aurora to see how the moors had been once. Long ago when maleficent was but a child and her heart was bright. For now, it was again. But that was not all. Over there she is.

Thistlewit : Hurry up, they're waiting! Wait for me!

Flittle : We present this crown to our little aurora

Knotgrass : For whom we have sacrificed the best years of our...

Never mind.

Maleficent : Our kingdoms have been unified. You have your queen!

Narrator : So you see, the story is not quite as you were told. And I should know. For I was the one they called sleeping beauty. In the end, my kingdom was united. Not by a hero or a villain as legend had predicted. But one who was both hero and villain. And her name was maleficent.

CURRICULUM VITAE

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Medan, October 2016

Putri Ghuban