

COMPENSATION TECHNIQUE OF TRANSLATION LOSS IN *THE HOBBIT*
SUBTITLE

SKRIPSI

*Submitted In Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan
English Education Program*

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**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

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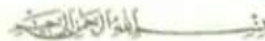


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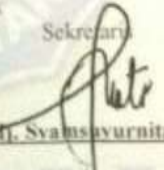
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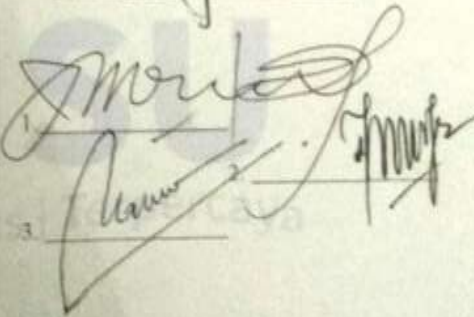
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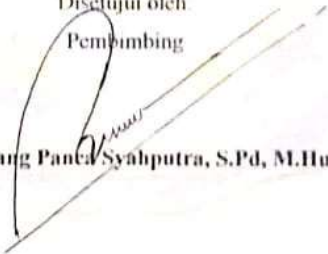
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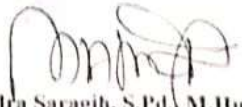

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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
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	Chapter I	
	Chapter III	
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ABSTRACT

Nadya Prastieca Nasution . 1502050313. Compensation Technique of Translation Loss In The Hobbit Subtitle. Skripsi. English Education Program of Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2019

The study entitled An Analysis of Compensation Technique of Translation Loss in *The Hobbit* Subtitle focuses on the translation techniques of the translation loss which are applied in Indonesian Subtitle of *The Hobbit* movie. Qualitative method is used in this study to uncover the findings using Hervey and Higgins (1992) concept of compensation techniques. The finding show that the translator might find the equal expression in target language that is more acceptable. Data are gained by reading the script in English language and Indonesian, comparing the those script, identifying, counting, and conclusion. The findings showed that from 1030 utterance there are 111 utterance that contained compensation technique to solve the translation loss , there were 3 types of compensation technique can be found in the subtitle of *The Hobbit* movie. The dominant type of compensation technique is compensation in kind (62,1%), while compensation by merging (24,3%) and compensation by splitting (13,6%).

Keyword: *Compensation technique, Translation Loss, Subtitle, The Hobbit*

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This research intended to fulfill one of requirements in accomplishing S-1 degree at English Department of Faculty Teacher Training and Education Muhammadiyah University of Sumatera Utara. Furthermore in finishing the research entitle "*Compensation Technique of Translation Loss in "The Hobbit" Subtitle*", the research faced a lot of difficulties and problems and without much help from the following people, it was impossible for her to finish it. The researcher also would like to thank to:

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The researcher realized that her study was still far from being perfect. So, the researcher expected suggestions and comments from all of the readers or other researcher who want to learn about this study. May Allah SWT the most almighty always bless all of us.

Medan, September 2019

The Researcher

Nadya Prastieca Nst
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CHAPTER I

INTRODUCTION

A. Background of the study

In this globalization era, many languages in the world can be learned such as, Japanese, Arabic, French, English, etc. English has become international language and has used in any field. including in movie industry. Movie is one of the art that usually contains someone's life story, biography, fiction as an entertainment the people. Movie industry has rapidly developed throughout the time. The factor of globalisation takes the movie industry spreading their work around the world. Many people would like to watch the films which are good and popular.

Translation in film industry assists the audience in understanding the movie although there was a language transfer. The target audience may not know the language at all, however they expect for a sense of the originals from the movie. Moreover, the films which come from the countries around the world are interesting to get a lot of audience from the other countries. Then the film industries would need the translator's contribution. The translation of film consists of two major types; dubbing and subtitling. M. Boggs Joseph and W. Petrie Dennis, 2000:112) states that film is truly a motion picture a flowing, ever changing stream of images and sounds sparkling with freshness and vitality all its

own a fluid blend of image, sound, and motion possessed by a restless compulsion to be vibrantly alive, to avoid the quiet and the static.

According to Coelho (2003), subtitle can be defined as the process of providing synchronized caption for all the film and television dialogue (and more recently for live opera) while dubbing refers to any technique to covering the original voice in an audio-visual production by another voice. Subtitle is purposed to help the audience in conceiving the message of films. A good subtitle is able to make the audience unaware that they read the subtitle underneath the screen. The subtitle also should not be read as translation, and then the subtitle is a sort of a message carrier of the films. However, the translators must put their knowledge and competence in their translation. The translator must find a way to express the meaning of the source text in an acceptable and stylistically correct in the target text. The process of translation such as adjusting, omitting, or even rewriting the script based on the translators skill and competence in converting the source text into the target text. The translation invokes the intelligence, sensitivity, ingenuity and intuition as well as the translators knowledge. These aspects allow the translator to have their own authority in translating, and it will affect the quality of translation.

In subtitling, the translator begins with the source which comes from oral source text and its transcript, and the translator transforms it into a written target text. Subtitling challenges the translators skill and competence in converting the source text into the target text. The texts which are written into the screen may not

too long to be read by the audience, therefore the titles must be designed for ease reading.

Translation losses raise a problem for the audience, many audience are still confused by the different sentences spoken by the actors and the subtitle in the movie. The difference is due because there is the compensation techniques to overcome the problem of translation loss. According to Harvey (1992) compensation is a technique which involves making up for the loss of source text effect by recreating a similar effect in the target text through means that are specific to the target languages. Therefore, the concept of compensation occurs to solve the problem of translation loss they distinguish four different aspects of compensation: compensation in kind; compensation by merging; compensation by splitting; and compensation in place.

However, In fact audience encounters special problem in understanding the translation losses issue. namely (1) Lack of audience knowledge about the meaning of the source text in an acceptable translation. (2) Difficulty of audience to face up the translation loss. The compensation techniques are found between the SL and TL in translation process. There are the examples found in *The Hobbit* movie script:

SL : Mightiest of the dwarf lords.

TL : yang termegahdariparadewakecil

In data above, the translator uses compensation in kind. Translator adds the word *yang termegah* as the *mightiest*.

Based on the explanation above the writer wanted to: 1) Analyze the compensation techniques used by the translator in translating movie script *The Hobbit*. 2) Determine the dominant compensation techniques in the subtitle *The Hobbit* and writer finally decided the title of this proposal is :“*Compensation Technique of Translation Loss in “The Hobbit” Subtitle.*”

B. Identification of the Problem

Based on the background of the study previously, this study was identify as follows:

1. The difficulty of audience to face up the translation loss.
2. The lack of audience knowledge about the compensation techniques used by the translator in the subtitle.

C. Scope and Limitation of the Study

The scope of this study focused on translation in “The Hobbit” script, which is translated into Indonesian. The limitation of the study was conducted to find out the compensation techniques.

D. The Formulation of the Problem

Based on the background of the study, this study was formulated in form of question, as the following:

1. What compensation techniques of translation loss used by the translator in translating movie script *The Hobbit*?

2. What is the dominant compensation techniques of translation loss used by the translator in translating *The Hobbit* subtitle?

E. The Objective of the Study

Based on the background the objective of the study were:

1. To find out the compensation techniques of translation loss used by the translator in translating movie script *The Hobbit*?
2. To find out the dominant compensation techniques of translation loss used by the translator in translating *The Hobbit* subtitle

F. Significance of the Study

The finding of this research were expected to be useful for the following :

a. Theoretically

1. This study aims to find out compensation techniques applied in subtitling the movie
2. This research will give reference on compensation technique used to translating a text

. b. Practically

1. Forreaders , The researcher hopes this study will expand students knowledge about translation especially compensation technique that usually used by translator to translate the movie.
2. For researchers, to develop the other researchers' knowledge for the next research related to the translation study especially compensation technique.

CHAPTER II

THEORETICAL FRAMEWORK

A. Theoretical Framework

Theoretical framework is to simplify the research to be demonstrated by the researcher over the research problem which is being investigated. The study was according to the following theoretical review which discusses about: 1. Translation 2. Translation process 3. Translation procedure 4. Subtitle 5. Translation Loss 6. Technique Translation 7. Compensation Technique.

2.1. Definition of Translation

According to Muhizar Muchtar (2013) translation is a challenging thing to do in every process of transferring the meaning from a source language to the target language. It is concluded that way since an unserious translation process will lead to misunderstanding of the message found in the source language to the target language. Equivalence of translation should be revealed in a proper way in the SL to the TL so the reader can enjoy the translation and forget for a while that the reading that they read merely a translation, not in the real language which is used by the author, because one of the criteria of a good translation product is a translation product which can make the reader can not figure out whether it is a translation or not since the naturalness of the language use. It is generally known

that in the text contains many factors that shelter the study itself specially related with the social culture SL and TL. Nida and Taber (1982: 12) see translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer of meaning, message, and style from one SLT to the TLT. In the order of priority, style is put the last. Here the things to reproduce (transfer) is stated, message.

Newmark (1991: 27) defines the act of translating very briefly. It is the act of transferring meaning of a stretch or a unit of language, the whole or a part, from one language to another. (The discussion on meaning can be seen at sub-point F. Meaning, Message, and Style.)

Nida (1982:12) states that translation consists of reproducing in the receptor language the natural equivalent of the source language message, first in terms of meaning and second in terms of style. There are several definition stated by some experts. However, translation deals with the meaning. Translation with correct structure is useless without the meaning. Larson (1984:3) states that translation means transferring the meaning of the source language into receptor language.

2.2. The Translation Process

There are four stages in the translation process that can happen very fast or slow, only once or repeatedly, depending on the intensity of the difficulties encountered by the translators. The translation stages are analysis, transfer, restructuring and evaluation. Suryawinata (2003:170). In the stage of analysis, translators analyze the text to get the textual or contextual meaning of the text. In the stage of transfer, the meaning or message obtained from the analysis is transferred from the Source Text (ST) to the Target Text (TT). This stage happens in the translators' mind. In the stage of restructuring, translators write the TT, maintaining the equivalent content, meaning and message of the ST. The stage of evaluation and revision is where the translators evaluate the TT (the translation), whether or not it is the same as the ST. If it is not the same, then the TT is revised and the process is repeated from analysis.

In the translation process, translators can pay attention to the whole text, one sentence, one clause, one group of words or even one word or referred to a translation unit. The unit of translation is the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually. So, if there is something unequivalent words from ST to TT, the translation is fail and needed to translate the new ones until the translators get the equivalent words from ST to TT.

There's a very good reason professional translators stick like glue to this widely accepted 5-step language translation process. They know if they don't, their translations won't always be up to scratch. The fact is, translating is

a mentally demanding task. So demanding, that a thorough and disciplined translation process is needed to perform it well.

2.2.1 Overview

The first step is to scope out the text to be translated. That is, the subject matter and content, how long it is, the writing style, if it is technical, the various sections, etc. The translator will typically read or skim read parts of the text to get a feel for the content. He/she may note key concepts or terminology that will need to be researched, and will decide if any preliminary background reading is needed. Sometimes the translations for key terms will be researched and resolved before beginning the translation.

2.2.2 Initial Translation

In this step the document is systematically translated, typically in chunks of 5 – 10 sentences. Choosing the appropriate length of individual text chunks to deal with is important. Ideally each chunk will be a discrete and complete unit of meaning. But it also has to be short enough to be retained in short term memory, and anything over about 10 words can be a struggle. Sentences are frequently longer than this, so will typically be broken down into shorter units. Working with chunks that are too short or not discrete meaning units tends to produce an unnatural and potentially unclear translation, whereas chunks that are too long to easily remember run the risk of some meaning being missed in the translation. This last sentence for example might typically be split into 4 separate text chunks in the initial translation process.

2.2.3 Accuracy check

Draft is completed, the translator will then methodically work through his/her translation comparing each chunk of text with the original (source) text. The primary goal here is to confirm no content has been missed and no meaning misinterpreted. Most translators will also identify and improve any slightly unnatural or inelegant wording in this step.

2.2.4 Clear The Mind

Next step is very simple – put the translation aside and take a break. Ideally this should be for a few hours or overnight. The idea is purely to clear the mind to ensure a more effective fifth and final step.

2.2.5 Final Polishing

In the final step the translator re-reads the translation, this time without reference to the source document, looking solely at quality of expression. Final edits will be made to further refine and “polish” the translated text

2.3. Translation Procedure

All translations seek to convey what was communicated in the source text, but the translation style will depend on factors such as: (1) the type of text being translated; (2) the purpose of the translation; (3) the intended audience.

Furthermore, Newmark (2011:3-4) mentions the difference between translation methods and translation procedures. He writes that, while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language. He goes on to refer to the following methods of

translation: (1) Word-for-word translation: in which the SL word order is preserved and the words translated singly by their most common meanings, out of context; (2) Literal translation: in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context; (3) Faithful translation: it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures; (4) Semantic translation: which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text; (5) Adaptation: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

Moreover, Newmark had more explanation about translation method. It continues from the previous explanation, they are; (6) Free translation: it produces the TL text without the style, form, or content of the original; (7) Idiomatic translation: it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original; (8) Communicative translation: it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. So it can be concluded that translation methods are used to analyze the whole text and the procedures are used to analyze the smallest meaning of the words.

2.4. Subtitle

Subtitle can be said to be a text existed at the bottom of the film Subtitling is the written translation of the spoken language (source language) of a television program with the narration in the source language. According to Merriam Webster (1828) Subtitle is a statement or fragment of dialogue appearing on the screen between the scenes of a silent motion picture or appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in foreign language .

2.5. Translation Loss

Of a word or words, having lost or lacking the full subtlety of meaning or significance when translated from the original language to another, especially when done literally. (Usually formulated as :be/get lost in translation) because of incredibly complex nature of language, word-for-word translation is often impossible. According to Susan Bassnett & MC. Guire what is often seen as 'lost' from the SL context may be replaced in the TL context. The closest we can get to word for word translation is when the material is technical in nature. In any other case (prose, poetry, regular speech etc). Therefore, sometimes when we're translating, part of the meaning gets lost in the process, when the translation language simply doesn't have the match. The best translation will use clever description to patch the holes, but it still never is the same as the original. According to Prof. Dr. Emzir, Translation loss is a small linguistics change that occurs in the TL and the SL which is called transmission loss departs from

correspondence and the description of formal differences with the word equivalence of words will remain connected to form a more beautiful and systematic sentences.

2.6. Techniques of Translation

There are many kinds of translation techniques with different ideas from different translation experts. According to Molina and albir (2002:449) there are eighteen translation techniques, as follows:

(1) Adaptation

Adaptation is a technique that replaces the SL cultural elements with one which has the same condition and situation in the TL culture. The translator has to create or make a new situation that can be considered as being equivalent both in SL and TL.

(2) Amplification (Addition)

Amplification (Addition) is a technique that conveyed details that are not formulated or stated in SL. It can be either information or paraphrasing explicitly. It is same with addition or gain. It also can be called grammatical expansion for clarity of meaning

(3) Borrowing

Borrowing is a technique that takes a word or expression straight from another language. It can be copied, reproduced, translated/changed in TL exactly as in SL.

When an expression or a word is taken over purely in TL (without change), it is called pure borrowing. In naturalized borrowing, it can be naturalized to fit the spelling rules in the TL (with changing).

(4) Calque

Calque also called as loan translation. It is a technique translation of the word or phrase or from the SL into TL which can be lexical or structural system. It also can be translation word-for-word in a language into another language.

(5) Compensation

Compensation is a technique that introduces SL element of information or stylistic effect in another place in the TL because it cannot be reflected in the same place as in the SL

(6) Discursive Creation

Discursive Creation is a technique that replaces a term or expression with a description of its form or/and function. This technique is often used in the translation of the title of film/movie/book to indicate equivalence that can only be valid in a certain context.

(7) Established Equivalence

It is a technique that use term or expression which is recognized (in dictionary or language in use and everyday use) as an equivalent in the TL. It is used to refer to cases where language describe the same situation by different stylistic or structural.

(8) Literal Translation

It is a technique that translates a word or an expression in word for word. The SL is translated literally, and focuses on the form and structure, without any addition or reduction into TL

(9) Modulation

Modulation is a technique that changes the point of view in the TL in order to focus or cognitive category in relation to SL. It is a variation of the form of the message, obtained by a change the point of view. It allows in expressing the same phenomenon in a different way

(10) Reduction

Reduction is a technique that reduces certain elements of the SL. It is also called elimination, omission or subtraction which suppressing a SL information in the TL.

(11) Transposition (Shift).

Transposition is a technique that changes a grammatical category in relation to the source language. This technique same with shift (in category, structure and unit shift, such as changing singular to plural, position of adjective, changing the word class or part of speech)

(12) Description

It means to replace a term or expression with a description of its form or/and function, e.g., to translate English.

(13) Generalization

It is the using of a more general or neutral term, e.g., to translate English go by inches into sedikit demi sedikit in Indonesian. It happens because there is no

expression that have the same meaning in Indonesian, so the translator translated it into more general.

(14) Linguistic amplification

It is the addition of linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression everything is up to you! into Indonesian.

(15) Linguistic compression

It means to synthesize linguistic elements in the TT (Target Text). This is often used in simultaneous interpreting and in sub-titling, e.g.,

(16) Particularization

This technique is applied by using more precise or concrete term in the translated text.

(17) Substitution (linguistic, paralinguistic)

It is the change of linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting.

(18) Variation

It is the change of linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for

characters when translating for the theater, changes in tone when adapting novels for children, etc

2.7. Compensation Technique

Compensation is a technique of making up for the loss of important ST features through replicating ST effects approximately in the TT by means other than those used in the ST (Hervey and Higgins 1992:35). Hatim and Mason conclude that the translators abandon the attempt to relay the puns as such and, instead, compensate by inserting English puns of their own which are not part of the source text. But equivalence of intention has been maintained' (1990: 202). Here, the same linguistic device is employed in both source and target texts to achieve a similar humorous effect. Most writers on the subject note that compensation requires careful, strategic application. Given that the transfer of meanings from one language to another continually involves some degree of loss, the translator must decide if and when compensation is warranted. Newmark (1991: 144) suggests that 'puns, alliteration, rhyme, slang, metaphor, pregnant words - all these can be compensated, if the game is worth the candle sometimes it isn't'. In a similar vein, Hervey and Higgins (1992: 40) assert that 'while compensation exercises the translator's ingenuity, the effort it requires should not be wasted on textually unimportant features

Notable among these are Hervey and Higgins (1992). Hervey and Higgins (1992: 34-40) distinguish four categories: compensation in kind, where different linguistic devices are employed in the target text in order to re-create an effect in

the source text; compensation in place, where the effect in the target text is at a different place from that in the source; compensation by merging, where source text features are condensed in the target text; compensation by splitting, where the meaning of a source text word has to be expanded into a longer stretch of the target text. Hervey and Higgins suggest that these four types of compensation can occur. It must be noted, however, that the last two would appear to be mutually exclusive by definition.

1) Compensation in kind

Compensation in kind is to making up for one type of textual effect in the ST by another type in the TT. This type requires the translator to make new statement or expression in target language have same meaning with source language and adjust with the situation in target language.

2) Compensation in place

In this case, they stated that what was meant by the translation techniques included an effect that was lost in a certain part of ST by re-creating the appropriate effect, whether set at the initial or final position in TT. The example of the place of compensation is the translation of alliteration of the consonant sound pattern [v] in Francis into a consonant sound pattern [n] in English and asonation of the diphthong sound pattern [ou] in English which can be used in the following example:

ST : voila cequeveulent dire accumulative less manly village villa and village,
cleaning enfin de lennennemi

TT: This is what is meant by cheers, echoing in the cities and villages we finally hardened the enemy.

3) Compensation by merging

Compensation by combining is a translation technique by compressing or summarizing ST characteristics in a relatively long stretch to a relatively short stretch of TT. An example of Compensation by combining this is the translation of relatively long phrases, namely, *cette marquee infamante qui designe* by being compressed or summarized into relatively short phrases with the brand ... as shown in the following example:

ST: *le peche, cette marquee infamante qui designe la mechante la damnee.*

TT: sin, which labeled women as evil, evil and damned. This long *cette marquee infamante* phrase *designe* contributes 'that the stigma / brand is embarrassing which means' stain 'which means it indicates' improved to be a brand phrase ... like a short one which means 'explain ... as' something someone can imagine / something as.

4) Compensation by splitting

Compensation by breaking down is a translation technique by breaking down a single information or stylistic effect in ST into two uncertain information or a stylistic effect that manifests in TT. This is chosen if there is no single word in TT that has no meaning in ST. An example is breaking the noun 'les papillons' in Francis into two representative English nouns, 'moth and butterfly'. Another example is the Francis Language noun *le comble* 'which is intended to fill in

English broken down into soothing or healing and appropofondite which means to be further broken into open and examine

2.8. Review of Related Study

1. DickyHapita Putra (2016). The research entitled Compensation technique of idiom translation in Novel. Thesis.University SyarifHidayatullah Jakarta. A problematic matter to solve has similar discussion with this research related to the analysis of the translation quality and the technique found in the subtitle. The difference of this research and dicky's research is the object of translation is the translation loss not idiom.

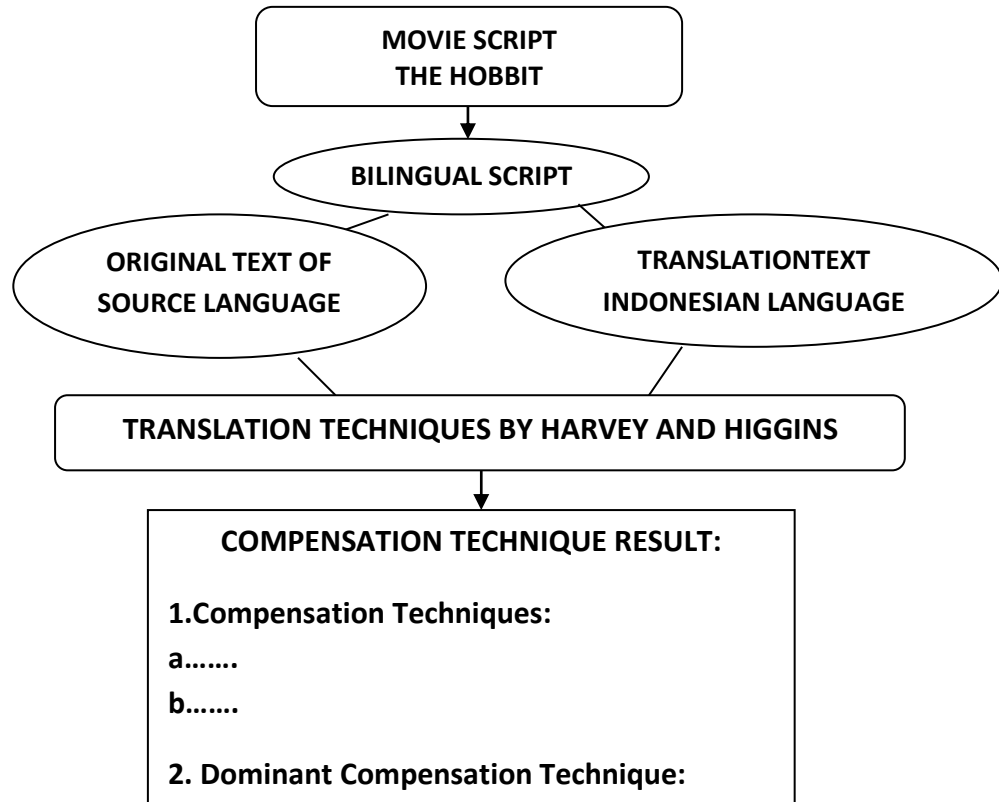
2. VersevarandaLousiaKaunang (2014). The research entitled the Implementation of compensation technique to improve the 8th grade students reading comprehension at SMPN 16 Yogyakarta in the academic year of 2013/2014. Thesis.University Negeri Yogyakarta. A problematic matter to solve has similar discussion with this research related to the technique uses by the researcher uses compensation techniques.

3. Stiasih(2013). The research entitled An analysis of compensation technique regarding captioning guidelines in the subtitle of merantau. Thesis.University Pendidikan Indonesia. A problematic matter to solve has similar discussion with this research related to the analysis of technique found in the subtitle. The differences of this research and stiasih's research is the object of translation is merantau film, the data based on the Harvey and Higgins theory.

B. Conceptual Framework

The technique of translation stages were, watching, searching for original movie script , comparing and analyzing the form of source language (SL) into target language (TL) . In the stage of watching ,researcher watch the movie for several times to get a connection between the actual dialogue and the subtitle in that movie. Researcher search the original movie script in English and Indonesian language . Incomparing stages researcher reading and comparing the original script and the Indonesian subtitle,and then classifying the data to identifythe compensation technique employed in the subtitle ,and the last is analyzing the data, the researcher preparing the data for analysis, re read the data that has been obtained and then Researcher began to classify data one by one when find out a translation loss,After the classification is done systematically the researcher describing the type of compensation techniques and make a conclusion .

Figure1. Compensation Technique process.



CHAPTER III

METHOD OF RESEARCH

A. Research Design

This study employed qualitative method in analyzing data. This study also aimed to explore and identify the data to get the actual explanation. Qualitative data is very various; it includes the information from many sources and can be collected from several methods. The qualitative data can be collected through interview, direct observation and written documents. In the process of qualitative research method, diving into the the subject deeply is a necessary. In the final step of the study, the collected data or information are interpreted to establish the meaningful perspective. This meaningful perspective is essential in qualitative research. However, whatever the result from the derived data, this study would not do any attempt to control its subjects. An inductive mode must be used in this study, letting the factual data speak . According to Leedy&Ormrod (2013) , The qualitative research method is used in the following conditions (a)when there is rarely any information available about the topic (b) when the variables are unclear and unknown ,and (c) when arelevan theory base is missing in any sense .

B. Source of Data

The main data of this study were taken from the original DVD of The Hobbit Movie. The Hobbit movie released in 2012 directed by Peter Jackson which is very popular at the time. The subtitle was translated into more than 8 languages, including Indonesia. The original movie script of this film which is written in English Language and also the subtitle in Indonesian language was taken from www.Scripts.com and it is exactly similar with the subtitle in the original DVD.

C. The Technique of Data Collecting

The data of this research are collected by doing some following steps, they were:

1. Watching the movie

Watching the movie for several times is to get a connection between the actual dialogue and the subtitle in that movie. So we can be more careful about the differences.

2. Searching for original movie script

The movie script is originally written in English in www.scripts.com. In there we can find original movie script that used English language and also related subtitle contained in the outstanding DVD .

3. Reading and Comparing the original script and the Indonesian subtitle

Since this study attempted to identify the compensation technique employed in the subtitle, reading and comparing the two scripts were done, the original and the translated one.

4. Analyzing the data

After comparing the Indonesian subtitle with the original script, the data were categorized based on each compensation technique applied in the translation. The data were categorized according to each compensation technique that is applied. The texts which are suspected as translation loss were also classified.

D. The Technique of Data Analyzing

The researcher intended to describe the data obtained, as they were found in the script. After collecting the data, the researcher took the next step that is analyzing the data. The method of analyzing data that is used in this research related to Creswell's theories by doing following steps:

1. Preparing the data for analysis .

This involves *The Hobbit* movie DVD's and the script which uses English and also the translation that uses Indonesian.

2. Reading and understanding all the data.

This step is to obtain a general sense of the information and to reflect on its overall meaning.

3. Classifying the data

Researcher began to classify data one by one when find out a translation loss that uses compensation techniques in the script and began to form groups of words according to their parts. Researcher classify the data obtained into four techniques compensation.

4. Conclusion

The researcher made conclusion taken from the data that has been classified. This conclusion based on the research problem.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

In this chapter, the data were taken from the subtitle of *The hobbit* movie by Peter Jackson that downloaded from the www.scripts.com . The subtitle was translated into more than 8 languages includes Indonesian. In this movie the researcher find the type of compensation techniques regarding the translation loss in this movie includes compensation in kind, compensation in place, compensation by merging and compensation by splitting.

B. Data Analysis

In this part, the researcher analyzed the sample of the data from the subtitle of *The Hobbit* movie by Peter Jackson and explains application compensation technique of translation loss used by the translator in that movie.

1. Compensation in Kind

Data 1 :

SL : Stronghold of thror, king under the mountain. Mightiest of the dwarf lords.

TL : Bentengthror, raja perutgunung. Penguasa dwarf terkuat.

The data included into the compensation in kind. Based on the definition of the compensation in kind that is to making up for one type of textual effect in the ST by another meaning in TL. In translating the sentences, the translator cannot use the literal translation because with that way, the translator does not get the right meaning. For example in the SL there is king under the mountain and the translator change the meaning into raja perutgunung to get a stylistic effect to make the meaning acceptable and comprehensible by the audience.

Data 2 :

SL : Never doubting his house would endure for his line lay secure in the lives of his son and grandson.

TL :

Tidak pernah ragu bahwa kerajaannya akan menderita Karenabarisan tentaranya amandi bawah kepemimpinan putranya.

The data included into the compensation in kind. Based on the definition of the compensation in kind that is to making up for one type of textual effect in the ST by another meaning in TL. In translating the sentences, the translator cannot use the literal translation because with that way, the translator does not get the right meaning.

his house does not mean rumahnya, and his line lay does not mean garis keturunannya. The meaning can be unacceptable by the audience. The translator can be applied in TL and acceptable by the audience so the right meaning is kerjaan dan barisan tentaranya.

Data 3 :

SL : Keep you sticky paw's off

TL : Rahasiasingkirkantanganjahilmu

The data included into the compensation in kind. Based on the definition of the compensation in kind that is to making up for one type of textual effect in the ST by another meaning in TL. In translating the sentences, the translator cannot use the literal translation because with that way, the translator does not get the right meaning.

Keep you sticky paw's off does not mean Jauhkanandacakar lengket. The meaning can be unacceptable by the audience. The translator can apply in TL and acceptable by the audience so the right meaning is Rahasiasingkirkantanganjahilmu

Data 4 :

SL : His eye was set another prize

TL : Diamengincarsesuatu yang lain

The data included into the compensation in kind. Based on the definition of the compensation in kind that is to making up for one type of textual effect in the ST by another meaning in TL. In translating the sentences, the translator cannot use the literal translation because with that way, the translator does not get the right meaning.

His eye was set another prize does not means pandangannyatertujupadahadiah lain.. The meaning can be unacceptable by the audience. The translator can applied in TL and acceptable by the audience so the right meaning is diamengincarsesuatu yang lain

2. Compensation by Merging

Data 1 :

SL : Did you do it yourself? What? No,it's been in the family for years. That's my mother glory box. Can you please not do that?

TL : Kaumembuatnyasendiri? Apa?Tidakiniwarisan.Itukotakkebangganibuku, bisatolongjangankaulakukanitu?

The definition of the compentation by merging is carried over a relatively longer stretch of SL into a relative shorter stretch of TL. The explanation about the sentences in TL is shorter and simple than in SL. In using the compensation by merging, the translator has to interpret the translation as simple as possible, it's been in the family for years does not means sudah di keluargaselamasetahun, the translator change the TL into warisan, yet the audience can comprehend and understand the sentences in the subtitle.In other word same like another type, the translator cannot use literal translation to translating the subtitle because it will be confuse the audience and damage the plot of the movie.

Data 2 :

SL : In my dining room if this is some clot-head's idea of a joke. I can only say it is in very poor taste! Get off you big lump!!!

TL : Diruangmakankuinibercanda. Akubisabilangselerabercanda kalian jelek!pergikaubongkahanbesar!!

The definition of the compensation by merging is carried over a relatively longer stretch of SL into a relative shorter stretch of TL. The explanation about the sentences in TL is shorter and simple than in SL. In using the compensation by merging, the translator has to interpret the translation as simple as possible, if this is some clot-head's idea of a joke does not means jikainibeberapa ide untuklelucon, the translator change the TL intoinibercanda, yet the audience can comprehend and understand the sentences in the subtitle. In other word same like another type, the translator cannot use literal translation to translating the subtitle because it will be confuse the audience and damage the plot of the movie.

Data 3 :

SL : I'll help you with that. Oh, you great galumphing git! Who wants an ale? There you go. Over here brother.

TL : Mari kubantu. Oh bodoh! Siapamaubir?Sebelahsinisobat

The definition of the compensation by merging is carried over a relatively longer stretch of SL into a relative shorter stretch of TL. The explanation about the sentences in TL is shorter and simple than in SL. In using the compensation by merging, the translator has to interpret the translation as simple as possible, Oh,

you great galumphing git the translator change the TL into bodoh, the translator using shorter and simple word in the meaning of that sentence, yet the audience can comprehend and understand the sentences in the subtitle. In other word same like another type, the translator cannot use literal translation to translating the subtitle because it will be confuse the audience and damage the plot of the movie.

Data 4 :

SL : Mark? There's no mark on that door. It was painted a week ago. There is a mark i put it there myself

TL : Tanda? tidak ada tanda di pintu. Itu baru dicat minggu lalu. Ada aku yang membuatnya.

The definition of the compensation by merging is carried over a relatively longer stretch of SL into a relative shorter stretch of TL. The explanation about the sentences in TL is shorter and simple than in SL. In using the compensation by merging, the translator has to interpret the translation as simple as possible, there is a mark the translator change the TL into ada, yet the audience can comprehend and understand the sentences in the subtitle. In other word same like another type, the translator cannot use literal translation to translating the subtitle because it will be confuse the audience and damage the plot of the movie.

3. Compensation by S plitting

Data 1 :

SL : Never doubting his house would endure for his line lay secure in the lives of his son and grandson

TL :

Tidak pernah ragu bahwa kerajaannya akan menderita karena barisan tentaranya aman di bawah kepemimpinan putranya

The data included into compensation by splitting because it is appropriate with the definition of compensation in splitting, that is SL features being spread over or longer length of TL. The meaning in TL is longer and extended than SL. In translating the subtitle the translator does not use word by word translation by the data. Lives does not mean tinggal, the translator change the meaning of lives into dibawah kepemimpinan. The translator can applied in TL and acceptable by the audience.

Data 2 :

SL : mighty people brought low.

TL : yang saat dulusangat diremehkan oleh orang-orang yang kuat itu

The data included into compensation by splitting because it is appropriate with the definition of compensation in splitting, that is SL features being spread over or longer length of TL. The meaning in TL is longer and extended than SL. In translating the subtitle the translator does not use word by word translation by the data. mighty people brought low does not mean orang

perkasamembawarendah,the translator change the meaning into yang saatdulusangatdiremekkanoleh orang-orang yang kuatitu.The translator can applied in TL and acceptable by the audience.

Data 3 :

SL : Huh?yeah feel a bit faint. Think furnace wings

TL : Huh? Yarasanyasedikitpusing.Anggapsajanagaitutungku yang bersayap

The data included into compensation in splitting because it is appropriate with the definition of compensation in splitting,that is SL features being spread over or longer length of TL. The meaning in TL is longer and extended than SL. In translating the subtitle the translator does not use word by word translation by the data.Think furnace wingsdoes not means pikirsayapdengantungku,the translator change the meaning intoAnggapsajanagaitutungku yang bersayap.The translator can applied in TL and acceptable by the audience.

Data 4 :

SL : We ain't got all night

TL : Kita tidakmemilikibanyakwaktulagiuntukmenunggusemalaman.

The data included into compensation in splitting because it is appropriate with the definition of compensation in splitting, that is SL features being spread over or longer length of TL. The meaning in TL is longer and extended than SL.

In translating the subtitle the translator does not use word by word translation by the data. We ain't got all night does not means sayatidakpunyasepanjangmalam,the translator change the meaning intokitatidakmemilikibanyakwaktulagiuntukmenunggusemalaman.The translator can applied in TL and acceptable by the audience.

The data analysis show that there are 3 techniques of compensation found in the data. They are compensation in kind, compensation by merging and compensation by splitting. The data is 1030 utterances but just 111 utterances that contained a compensation technique to solve the translation loss. The frequency of the techniques used in the data and the total frequency of the techniques found can be count with the following formula:

$$\text{Percentage: } \frac{\text{The Frequency of the techniques}}{\text{Total frequency of the techniques}(103)} \times 100\%$$

The percentage of each techniques as follows: (1) Compensation in Kind occurs 69 times and represent 62,1%, (2) Compensation by Merging occurs 27 times and represent 24,3% and (3) Compensation by Splitting occurs 15 times and represent 13,6%.

Figure 2. Compensation Techniques Percentage

No	Compensation Techniques	Frequency	Percentage
1	Compensation in Kind	69 times	62,1%

2	Compensation by Merging	27 times	24,3%
3	Compensation by Splitting	15 times	13,6%
TOTAL		111 times	100%

CHAPTER V

CONCLUTIONS AND SUGGESTIONS

In this chapter, the researcher gives conclusion and suggestion for all whom related to this research.'

A. Conclusions

Translation plays an important role in film industry, it assists foreigner audience in understanding the movie. The globalization takes the movie around the world, thus it makes the subtitle translator as a part of that. In subtitling, the translator is allowed to apply the best techniques and solution.

From the whole of the research, the researcher concludes that types of compensation techniques in the subtitle are differences to each other. Furthermore the translators used compensation technique to translate the subtitle of *The Hobbit* movie because it cannot be translated literally. In *The Hobbit* subtitles it has a lot of translation loss. To overcome the translation loss, the translator uses the compensation techniques because if the translator does not use a compensation technique the result on the subtitle will be unacceptable and can damage a whole subtitle of the movie. Compensation techniques can help the translator to translate a subtitle and solve the translation loss problem so that the audience can understand the story line well.

Compensation techniques are distinguished into four aspects, compensation in kind, compensation in merging, compensation in place and compensation in splitting. Based on the analyzed data, the conclusions in this research were:

1. The Result can be drawn that three aspects of compensation techniques were applied in translating subtitle "The Hobbit". They were compensation in kind, Compensation by Merging and Compensation by Splitting without compensation in place.

2. Compensation techniques that is mostly applied by the translator is compensation in kind. From 111 utterance the translator uses compensation in kind for 69 times. The use of this technique is despite of the translator might find the equal expression in target languag that is more acceptable .

B. Suggestions

From the whole of this research, the writer suggests another translator to learn more and deeper anything about translation technique especially compensation technique befor beginning to translate some sentences, because if the translator understand about the techniques of translation it can helps us as the translator to translate the words or sentences that are unfamiliar for us and only the citizen of the country know what they say and what they write. The writer also give a suggests to learning some techniques of translation because when translating a subtitle on a movie, it can never be known what is the problem that will be faced and what is the solution of it is a techniques of translation that can solve the problem.

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APPENDIX

A. Compensation in Kind

No	Source Language (SL)	Target Language (TL)
1	“Full of the bounties of vine and vale”.	“Penuhberkahdaritumbuhandantanah”.
2	“King under the mountain”	“Raja perutgunung”.
3	“For his line lay secure in the lives of his son”.	“Karenabarisantentaranyaamandibawahkepemimpinannya”.
4	“A sign that his right to rule was divine”.	“Tandabawahakkepemimpinannyaadalahsuci”.
5	“And where sickness thrives”.	“Dan dimanapenyakitberkuasa”
6	“Such wanton death was dealt that day”.	“Kematiansia-siaterjadisaatitu”.
7	“His eye was	“ Diamengincarsesuatu yang lain”

	set on another prize”	
8	“keep you sticky paws off”	“Rahasia, singkirkantanganjahilmu”
9	“you don’t want to be late”	“Nah pergilahkalaubegitujangansampaiterlambat”
10	“No idea, you were still in business”	“Takkusangkakaumasihaktif”
11	“ But I had to speak my mind”	“Tapiakuharusbicaraapaadanya”
12	“where do want this?”	“Mau ditaruhdimana?”
13	“ I knew you had i tin you”	“Sudahkudugakaumemanghebat”
14	“That’s my mother’swest farthing pottery”	“Itutembikarkoinbaratmilikibuku”
15	“Blunt the knives,bum the corks “	“Pukulbotoldanlepaskantutup”
16	“Pound them up with a thumping	“Tumbukmerekadengantongkatraksasa”

	pole”	
17	“If they are whole”	“Setelahmerekabulat”
18	“Send them down the hall to roll”	“Gelindingkanmereka di aula”
19	“Thought as much”	“Sudahkuduga”
20	“Let us have a little more”	“Biar kami jelaskanedikit”
21	“The reign of the beast will end”	“Kekuasaanmakhluk liar akanberakhir”
22	“Chiefest and greatest”	“Bencana paling utamadanterbesar di era kita”
23	“Airborne fire breather”	“Penyemburapi yang terbang”
24	“God lad ori”	“Semangat yang bagusori”
25	“Give me a number”	“Ayolah katakana berapa”
26	“There is no way into the mountain”	“Tidakmungkinkitamemasukigunung”
27	“There’s another way in”	“Ada pintumasuk lain”
28	“Well if we can find it, but	“Nah itukalaukitabisamenemukannya,sedangpintu dwarf hilangsaattertutup”

	dwarf door are invisible when close”	
29	“The task I have in my mind will require a great deal of stealth”	“Rencana yang kususunmembutuhkankemampuanmenyusup yang besar”
30	“Feel a bit faint”	“Sedikitpusing”
31	“well, all good stones deserve embellishment ”	“Yah semuaceritabagusperlubumbu”
32	“And if you do, you will not be the same”	“Dan jikakautakkembalikauakanjadimanusia yang berbeda”
33	“probably for the best”	“Mungkinuntukselamanya”
34	“The pines were roaring on the height”	“Pucuk-pucukpinusmenderu”
35	“Thank you im sure I can keep upon foot”	“Terimakasihakuyakinbisamengikutidenganberjalan kaki”
36	“I forgot my hand kerchief,	“Akulupasaputanganku,nihgunakaninilanjut”

	here use this move on.”	
37	“The lone lands are crowling with them”	“Tanah-tanahtakberpenghuniselaludipenuhiolehmereka”
38	“They strike in the wee small hours when everyone sleep”	“Merekamenyerangdiwaktu-waktusaatsemua orang tidur”
39	Thorin’s father was driven mad by grief”	“Ayah thorinmenjadimarahkarenaduka yang dalam”
40	“He’s gentle soul who prefers the company of animals to other”	“Diaseorang yang lembut yang memilihberkawandenganbinatangdaripada yang lain”
41	“Good gracious”	“Yatuhan”
42	“Goodness sake”	“Astaga”
43	“We could make for the hidden valey”	“Kita bisasampaiklembahtersebunyi”
44	“To seek the	“Menemuisatu-satunya orang disini yang

	company of the only one around here who's got any sense"	masihpunyaakalsehat"
45	"I've had enough of dwarfs for one day"	"Akusudahmuakdengan dwarf hariini"
46	"he's a wizard, he does as he chooses"	"Diaadalahpenyihir, dialakukanapa yang diasuka"
47	"Look!somethi ng big uprooted these trees"	"Lihatadaraksasamencabutpohonini"
48	"Stay down"	"Tetapmenunduk"
49	"Yes you should"	"Kausaja"
50	"I cannot see where the way"	"Akutidak tau kemanaarahjalanini"
51	"From the world of the living"	"Dari duniamanusia"
52	"They will outrun you"	"Apa yang terjadi"
53	"I'd like to see	"Akan kulihatapamerekabisa"

	them cry”	
54	“It’s perfectly safe”	“Amankok”
55	“It’s better than leathery old farmer “	“Yah lebihbaikdaripadapetanituaalot”
56	“I’m still picking bits of him out of my teeth”	“Akumasihmembersihkankotorannyadigigiku”
57	“that’s lovely that is a floater”	“Nah ituenak, ingus”
58	“I hope you’re gonna gut these nags”	“”Kuharapkaumembersihkankudaini”
59	“Shut your cakehole”	“Tutupmulutmu”
60	“It’s terrible business”	“Inimasalahserius”
61	“The dawn will take you all”	“Fajarakanmenghabisi kalian”
62	“Look what’s come out of my hooter”	“Lihatapa yang keluardarihidungku”
63	“Lay down your arms”	“Letakkansenjata kalian”

64	“The flurgaburbur hobbit talk”	“Banyakbicarapencuri”
65	“You could not wish for a finer blade”	“Takada yang lebihbaikdaripedangini”
66	“It’s a silly old”	“Inibelalang”
67	“Break of day”	“Meneroboshari”
68	In the common tongue it’s known by another name”	“Dalambahasaumumdikenaljugadengannama lain”
69	“Which is why you will leave the talking to me”	“Karenitubiarkanaku yang bicara”

\

B. Compensation by Merging

No	Source Language (SL)	Target Language (TL)
1	“Its markets known far and wide”	“Pasarnyasangatterkenal”
2	“What on earth are these?”	“apaini?”
3	“Good gracious,is it today?”	“Astagahariiniya?”

4	"It's been in the family for year"	"ini warisan"
5	"If this is some clotheads idea of jokes"	"ini hanyabercanda"
6	"You great glumphinghit!"	"Dasar bodoh"
7	"when you're finished, if they are whole send them down hall to roll."	"Saat selesai, setelah mereka bulat"
8	"Yapp.. there is a mark"	"Ada"
9	"But I fail to see why that's relevant"	"Tapi tidak ada hubungannya"
10	"They say this quest is ours and ours alone"	"Mereka bilang ini tugas kita"
11	"Claws like meat hooks"	"Bergigitisaudan berkuku"
12	"Deal more to offer than any of you know"	"Jauh dari yang kalian tau"
13	"Im going on an adventures I said it. Didn't I say it?"	"Aku akan berpetualang, sudah kubilangkan? Sia-sia aku datang kesini"
14	"I've done my fair share of walking holiday you know?"	"Aku biasajalan selama liburan, tau?"
15	"It's because horse hair having a reaction"	"Karen rambut kuda aku alergi"
16	"He keeps a watchful eye over the vast forest lands"	"Dia mengawasi hutan yang luas"
17	"Where on this good earth did"	"Dari mana makhluk itu"

18	“I did not know that they were yours to keep everything all right?”	“Akutidak tau kaumenyimpannya”
19	“Aye it’s not a bad stew”	“Aye inilumayan”
20	“Ah there’s more where that came from”	“ah masihbanyakdihidung”
21	“Wrap your laughing gear around that”	“Tidaktertawa”
22	They’re half wits”	“merekabodoh”
23	“What a load of rubbish”	“sayangsekali”
24	“We’re riddled”	“Benar”
25	“Oooh.. not for an age”	“ohhtidakpernah”
26	"They could not have moved in daylight”	“Merekalumpuhdisianghari”
27	“Whats in duri’s name is going on?”	“Apa yang terjadi?”

C. Compensation by Splitting

N o	Source Language (SL)	Target Language (TL)
1	“For his line lay secure in the lives	“Karenabarisantentarnyaamandibawahkepemimpinanputra nya”.

	of his son”.	
2	“A once mighty people brought low”.	“yangsaatdulusangatdiremehkanoleh orang-orang yang kuatitu”.
3	“I’ll give him a taste of dwarfish iron right up his jacksie”	“Akan kubuatdiamerasakanbesi dwarf yang panasinitepat di rahangnya.
4	“Think furnace with wings”	“ <u>Anggapsajanagaitutungku yang bersayap</u> ”
5	“I can’t just go running off into the blue”	“Akutakbisapergikemanapunbegitusajatanpatujuan”
6	“You are also a took”	“ Tapikaujugasalahsatubagiandariketurunan took”
7	“Just lots of blood”	“ Tapi tau-tau sudahterlihatbanyakdarah”

8	“Don’t mind him laddie”	“Jangandimasukkankehatiucapannya,sobat”
9	“There was no east nor song that night”	Tapitidakadapestaataupunyaniankemenanganpadamalamitu”
10	“Is he coming back?”	“Diasudahpergidari lama sekali”
11	“We ain’t got sll night”	“Kita tidakmemilikibanyakwaktulagiuntukmenunggusemalaman”
12	“scarf them,I say bots and all”	“Menurutkulebihbaikmakansajasemuanyatermasuksepatum erekaitu”
13	I’ll draw them off”	“Akuakanmenarikperhatianmerekakepadakita”
14	“still,they’ re all in one piece”	“tidak yang jelsemuainibukankarenapencurimuitu”
15	“stay sharp”	“Tetaplahwaspadakautilahmenyeberangilembah”.



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Form: K-1

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

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan dibawah ini :

Nama Mahasiswa : Nadya Prastieca Nasution
NPM : 1502050313
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 154 SKS

IPK = 3,37

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	Compensation Technique of Translation Loss in The <i>Harbinger</i> Subtitle	
	An analysis in Flouting and Hedging Maxim in the Some Borrowed Movie	
	An Analysis of Deixis J.R.R. Tolkien Book The Similarion	

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

Medan, 26 Maret 2019
Hormat pemohon,

Nadya Prastieca Nasution

Keterangan:

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



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Form K-2

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

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Nadya Prastieca Nasution
NPM : 1502050313
Prog. Studi : Pendidikan Bahasa Inggris

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

Compensation Technique of Translation Loss in *The Hobbit* Subtitle

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Dr. Bambang Panca Syahputra, M.Hum

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

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

Medan, 24 April 2019
Hormat Pemohon,

Nadya Prastieca Nasution

Keterangan

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



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 2021 Form. K3

Nomor : 90 /IL3/UMSU-02/F/2019
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

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

Nama : Nadya Prastieca Nasution
N P M : 1502050313
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Compensation Technique of Translation Loss in The Hobbit Subtitle.
Pembimbing : Dr. Bambang Panca Syahputri, M.Hum

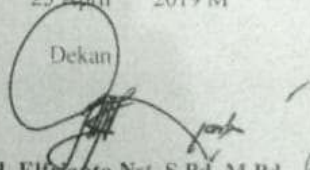
Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 25 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 20 Sya'ban 1440 H
25 April 2019 M

Dekan

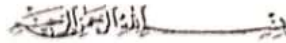

Dr. H. Elfrianto Nst, S.Pd, M.Pd.
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Dibuat rangkap 4 (empat) :

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



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LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

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Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Compensation Technique of Translation Loss in *The Hobbit* Subtitle

Sudah layak diseminarkan.

Medan, Mei 2019
Dosen Pembimbing


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



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini

Nama Lengkap : Nadya Prastieca Nasution

N.P.M : 1502050313

Program Studi : Pendidikan Bahasa Inggris

Judul Proposal : Compensation Technique of Translation Loss in *The Hobbit* Subtitle

Pada hari ini, tanggal, bulan, tahun 2019 sudah layak menjadi proposal skripsi.

Medan, Juli 2019

Disetujui oleh

Dosen Pembahas

(Dr. Hj. Dewi Kesuma Nst, SS, M.Hum)

Dosen Pembimbing

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

Diketahui oleh
Ketua Program Studi

Mandra Saragih, S. Pd, M. Hum



Unggul, Cerdas & Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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Medan, 08 Dzulhijjah 1440 H
09 Agustus 2019 M

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

Assalamu'alaikum Warahmatullahi Wabarakatuh

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

Nama : Nadya Prastieca Nasution
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Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Compensastion Technique of Translation Loss in *The Hobbit* Subtitle.

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

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

08/2/2019

Dekan

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** Pertinggal **



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
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Nomor: 333/KET/IL9-AU/UMSU-P/M/2019

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama : Nadya Prastieca Nasution
NPM : 1502050313
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ S1

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

"Compensation Technique of Translation Loss in The Hobbit Subtitle"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 16 Muharram 1441 H
16 September 2019 M

Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd

CURRICULUM VITAE(CV)

DATA PRIBADI

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Status : Belum Menikah
Alamat : Jl. Jermal V No17
No HP : 085765430147

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SMP : SMP Swasta Budi Utomo Medan (2009-2012)
SMA : SMA Negeri 6 Medan (2012-2015)
Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara

PENGALAMAN

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Teacher in Mts Aliyah Medan Medan
Teacher in My world Education Centre

