

**MEANING ACCURACY OF THE ENGLISH IDIOMATIC EXPRESSIONS
OF THE *IRON MAN 3* MOVIE TEXT IN THE BAHASA INDONESIA
SUBTITLING TEXT**

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Language and Literature**



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YOGYAKARTA STATE UNIVERSITY
2014**

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SUBTITLING TEXT**

A THESIS



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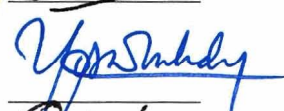
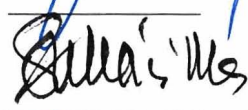
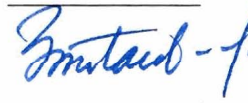
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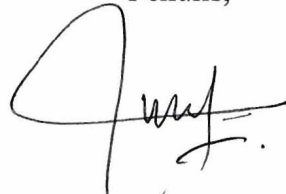
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Tony Febryanto

MOTTOS

"And whenever you give your word, say the truth"

(al-An'aam 6:152)

*"When you cease to dream,
you cease to live. "*

(Malcolm Forbes)

"My favorite things in life don't cost any money. It's really clear
that the most precious resource we all have is time."

(Steve Jobs)

DEDICATIONS

I dedicate this thesis to great people in my life:

BAPAK (Suwartoyo) and **EMAK** (Siti Munawaroh)

also my brother and sister,

MAS ARIF (Zaenal Arifin) and **DEK LATUL** (Lutfil Lailatul Hidayah)

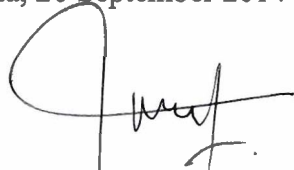
ACKNOWLEDGEMENTS

All beautiful words and praise go to Allah, the God of all mankind, for the endless mercies and blessings that always enlighten me, with which I could finish writing this thesis. The writing cannot be completed without some help from other people. My sincere gratitude is delivered to:

1. Drs. Asruddin Barori Tou, M.A., Ph.D., as my first consultant, and Yosa Abduh Alzuhdy, S.S., M.Hum., as my second consultant, who have given me priceless and valuable knowledge, time, guidance, and patience so that I could finish this thesis;
2. Sugi Iswalono, M.A., my academic supervisor, who guided me during my study in this university;
3. all lecturers for their valuable knowledge in their lectures and also the staff for their support and valuable help;
4. *Bapak* and *Emak* for their priceless support and love;
5. *Mas* Arif and *Dek* Latul, for always being my spirit;
6. my truly best friends: Hilya, Annas, Riyan, Uwais, Yefi, Yusuf, Agung, Nasobi, Supik and Dofier, for our togetherness in every condition;
7. my triangulators: Erys, Tsasa and Yunita for helping me check the thesis;
8. all my friends in Class A 2010 for accompanying me in our lectures;
9. all my friends in Translation Class 2010 for very interesting discussions and experiences; and
10. all people, whom I cannot mention by name, who helped me finish this thesis.

Writing this thesis would have been impossible without the assistance from the afore-mentioned people. However, I do realize that my thesis has not been perfect yet. Thus, any suggestions and criticism are indeed welcomed to improve my thesis. Nevertheless, I hope this thesis will give some contribution to me and also the readers.

Yogyakarta, 20 September 2014



Tony Febryanto

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LIST OF ABBREVIATIONS

ST	: Source Text
TT	: Target Text
SL	: Source Language
TL	: Target Language
E	: English
BI	: Bahasa Indonesia
Comp	: Complete Meaning
Inc	: Incomplete Meaning
Dec	: Decreased Meaning
Diff	: Different Meaning
Zero	: Zero Meaning

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ABSTRACT

The objectives of this research are to describe (1) the degree of the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text represented in the Bahasa Indonesia subtitling text; and (2) the contextual effects of the meaning accuracy toward the target viewers of the Bahasa Indonesia subtitling text.

This research used a descriptive qualitative approach with a content analysis method. The data of this research are the English idiomatic expressions and their subtitling of *Iron Man 3* movie. The main instrument of this study is the researcher himself assisted by the data analysis used to record and classify the data. To gain the trustworthiness of the research, the researcher used the credibility and dependability in which the researcher did comprehensive observation of the data, applied theories from the experts, discussed them with the consultants and his friends, and examined the process and the result.

The research reveals two findings. First, it is found that the highest occurrence rate goes to the high degree of meaning accuracy which represents the meaning of the source language text is completely realized into the target language text. It is more than half of the analyzed data. In other word, it is 85 data from all the 145 data. Second, the high degree of the meaning accuracy implies that the translator is successful in transferring the meaning of the idiomatic expressions as equivalent as possible and the translation can meet the viewers' need for equivalent translations.

Keywords: idiomatic expressions, meaning accuracy, meaning equivalence

CHAPTER I

INTRODUCTION

The introduction of this thesis includes background of the research, research focus, formulation of the problem, research objectives and research significance. The background of the research deals with the general information about the reason why the research is needed to be conducted. Then, the specific questions of the research are formulated in the formulation of the problem. Then, based on the formulation of the problem, the objectives of the research are performed. They are to describe the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text in the Bahasa Indonesia subtitling text and the contextual effects of the meaning accuracy toward the target viewers of the Bahasa Indonesia subtitling text.

A. Background of the Research

Translation has played an important role in communication. When people live together, they cannot ignore the fact that they need to communicate to each other. Translation plays a role as a bridge of communication which connects the interactions between individuals, communities, and nations of different languages. Translation also acts as a medium to transfer the information about technology and science more easily.

Along with the development of technology and science, the need of exchanging the information is unavoidable. However, some problems occur especially in relation with language differences. In this world, there are many

languages used for daily communication. People around the world use a particular language to communicate within their community. Speaking in different languages is one of communicating obstacles. Many Indonesians, for example, are still unfamiliar with English. Therefore, translation is the best way to solve this problem. This kind of translation is called interlingual translation.

In this modern era, the encounter of two different languages is something undeniable. To overcome this necessary matter, bilingual translation is utilized. Bilingual translation means translation which occurs between two different languages. One of the utilizations of bilingual translation expressed in audio-visual media is subtitling. It is a written translation displayed on the screen which represents the spoken language.

Subtitling becomes an important way to transfer the message from TV programs or movies. In addition, subtitling helps the target readers to understand the meaning of the contents in the source language. A good subtitling can give good understanding of the meaning when the audience watches audio-visual media such as movies or TV programs. Moreover, subtitling becomes a significant part of audio-visual media translation. A successful movie translation is increasingly vital to cinema industry. There are many English movies translated into various languages around the world. It indicates that translation in movie is something needed and unavoidable.

However, bringing foreign linguistic nuance into the target language is an uneasy duty due to linguistic differences. It is difficult to translate some expressions into target language since they do not have equivalent expressions in

the target language such as idiomatic expressions. The idiomatic expressions are often used in some variety of contexts and situations from daily conversations to formal discussions. Some languages have their own particular idiomatic expressions which are peculiar to other languages. Consequently, a translator should find out the equivalent expressions of the target language.

The *Iron Man 3* movie is one of popular movies and has been watched in many countries. According to IMDb (2013), this movie has also been translated into more than 45 languages and won several prestigious awards such as People's Choice Awards and BMI Film and TV Awards. It proves that *Iron Man 3* is worthy to watch. Meanwhile, there are various kinds of idiomatic expressions in this movie. To know whether the translation of those idiomatic expressions is considered good or not, an evaluation should be made.

One of the most difficult areas in translation study is evaluating the quality of translations since there are no quality standards for the quality of translations. In fact, some problems often occur in transferring the meaning from source language (SL) into target language (TL). Some scholars propose the features of a good translation. Those are accuracy, clarity, and naturalness. The characteristics of translation evaluation can be applied in some literatures such as movies; one of them is the *Iron Man 3* movie.

That is why to know whether the translation of idiomatic expressions is good or not, a research needs to be conducted. Therefore, the researcher is interested to examine such characteristics of translation evaluation in the *Iron Man 3* movie especially the meaning accuracy of idiomatic expressions.

B. Research Focus

In general, the main characteristics of translation evaluation can be referred to as accuracy, clarity, and naturalness. Accuracy of meaning, however, can be checked by a careful semantic comparison of the translated text with the source text. The comparison may include factors such as omissions and additions in the translated text, zero meaning (when the form used does not communicate any meaning at all) and differences in meaning (Larson in Manafi, 2009:80). Meanwhile, clarity refers to writing that is smooth, easy to understand, and free of elements that hinder understanding. Another characteristic is naturalness. According to Shuttleworth and Cowie in Manafi (2009:78), naturalness refers to the extent to which a translation is expressed in clear, unforced terms in the target language and in the way of expression close to that of the native speakers.

In *Iron Man 3*, there are many expressions translated into Bahasa Indonesia which provide such characteristics. However, the researcher focuses only in examining the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text in the Bahasa Indonesia subtitling text. This research deals with two main obstacles. The first obstacle deals with the meaning accuracy of the English idiomatic expressions. Then, the second obstacle deals with the contextual effects of the meaning accuracy toward the target readers of the Bahasa Indonesia subtitling text.

Based on the research focus, the problems are formulated below.

1. To what extent is the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text represented in the Bahasa

Indonesia subtitling text?

2. What are the contextual effects of the meaning accuracy toward the target viewers of the Bahasa Indonesia subtitling text?

C. Objectives of the Research

Based on the formulation of the problems above, the objectives of this research are as follows.

1. To describe the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text represented in the Bahasa Indonesia subtitling text; and
2. To describe the contextual effects of the meaning accuracy toward the target viewers of the Bahasa Indonesia subtitling text.

D. Significance of the Research

The results of the research are expected to give both theoretical and practical significances. Theoretically, it is expected that the results of this research could enrich the specific knowledge of the researcher in the translation field, especially in the analysis of the meaning accuracy of idiomatic expressions in the movie conversation.

Practically, it is expected that the results of this research can be useful to the following parties.

1. Students of English Language and Literature Study Program

This research hopefully can contribute more knowledge about translation

evaluation especially to those whose major is translation. Moreover, this research can become a reference of the meaning accuracy analysis for their study.

2. Translators

This research can be helpful for the translators who need some references to improve their products of translation. Moreover, it also gives practical examples of translation product.

3. Readers in general

This research hopefully can be beneficial to give them information about the phenomenon of translation applied in a daily conversation.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter is divided into three parts. Those are the theoretical review, review of previous study, and conceptual framework. The theoretical review describes the definition of translation, the accuracy of translation, theories of subtitling, idiomatic expressions, and also brief summary of *Iron Man 3* Movie. The previous study shows a brief description and explanation of a study related to idiomatic expressions. Last, the conceptual framework explains how the theories are applied and what the researcher did to analyze the problems in this research.

A. Theoretical Review

This section consists of some theories which are related and support the research. They are the theories about translation, the accuracy of translation, subtitling, and idiomatic expressions. Firstly, the general definitions of translation are presented. Secondly, the accuracy of translation is also stated based on the theories from several scholars. After that, the theories about subtitling and idiomatic are mentioned.

1. Translation

a. Notions of Translation

One of the most popular definitions of translation is stated by Catford (1965:20) who defines translation as the replacement of textual material in one language by equivalent textual material in another language. Catford's definition emphasizes the equivalence in rendering text of the source language into the target

language. Zagy (2000:1), on the other hand, considers the translation aim as transferring the meaning to the target language (TL) rather than converting the words and grammatical forms of the original language.

Meanwhile, Nida and Taber (1982:12) propose the term of *equivalence* in making the definition of translation. According to them, translating consists of reproducing in the receptor language the closest natural equivalence of the source language message, firstly in terms of *meaning*, and secondly in terms of *style*. This definition is in line with the notion expressed by Savory (1968:3). He says that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

On the other hand, Brown and Attardo (2000:242) refer to the word translation as an umbrella for two activities: *interpreting* (of spoken language) and *translation* (of written language). They stress on translation as a process. Will (1984) also defines translation as a process. Translation is a transfer process which aims at the transformation of written SL text into an optimally equivalent TL text, and which requires syntactic, the semantic, and the pragmatic understanding and analytical processing of the SL.

Larson (1984:3) states translation is basically a change of form. Then, Machali (1998:1) further explains that in translation, the form of the source language is replaced by the form of the target language. However, Machali adds that what translator aim to hold constant in translating is meaning rather than form.

Mc Guire (1980:2) postulates that translation is related to two things, *meaning* and *structure*. He then describes that translation involves the rendering of a source language text into the target language so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the source language will be preserved as closely as possible, but not so closely that the target language structure will be seriously distorted.

From the definitions declared by some experts above, it can be concluded that translation is a process which is aimed to find meaning equivalence in the target text.

b. Types of Translation

Larson (1984:15) divides two types of translation: form-based translation and meaning-based translation. A form-based translation is usually referred to as a literal translation, while meaning-based translation known as idiomatic translation.

However, it is difficult to consistently translate idiomatically or literally. The translation is frequently a mixture of literal and idiomatic forms of language. Translation then fall on a continuum from very literal to literal, to modified literal, to near idiomatic, to idiomatic, may even more on the unduly free as presented below (Larson, 1984:17):

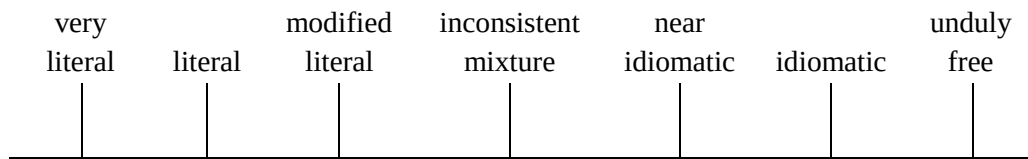


Figure 1. Translation Continuum by Larson

Unduly free translations are not considered acceptable translation for most purposes. Translation become unduly free based on the following characteristics: (1) if they add extraneous information not in the source text, (2) if they change the meaning of the source language, or (3) if they distort the fact of the historical and cultural setting of the source language text (Larson, 1984:17).

Jakobson in Suryawinata (2003:33) distinguishes the types of translation into three as presented below.

- 1) Intralingual translation or rewording (an interpretation of verbal signs by means of other signs in the same language)
- 2) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other languages)
- 3) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of non verbal sign systems, and vice versa)

Catford (1965:21-25) divides translation into three different categories. Those categories are in terms of extent, levels, and ranks.

In terms of extent there are two kinds of translation. They are:

- 1) *Full translation*, every part of the source language text is replaced by the target language text material in a translation.
- 2) *Partial translation*, it is a translation in which some part or parts of the source language text are left not translated; they are simply transferred to and incorporated in the target text.

In terms of levels there are also two kinds of translation. They are:

- 1) *Total translation*, in this kind of translation, the source language's grammar and lexis are replaced by equivalent grammar and lexis of the target text.
- 2) *Restricted translation*, it is the replacement of source language textual materials by equivalent target language textual materials, at only one level, i.e., translation is performed only at the phonological or at graphological level, or at only one of the two levels of grammar and lexis.

The last category is in terms of ranks. The kinds of translation are:

- 1) *Rank-bound translation*. In this translation, an attempt is made always to select target language equivalent at the same rank.
- 2) *Free translation*, it is always an unbound translation-equivalence shunt up and down the rank scale, but tends to be at the higher ranks.
- 3) *Literal translation*, it lies between the two extremes, the rank-bound, and the free translation, but make changes in conformity with the target language grammar.

c. Process of Translation

Nida and Taber in Widyamartaya (1985:14) explains that there are three steps of translation; i.e. analyzing, transferring, and restructuring.

- 1) Analyzing: it is used to identify the target message and contents. It includes the grammatical and semantic analysis.
- 2) Transferring: it deals about how analysis result to be transferred from source language into target language with someone applying of meaning and connotation, but the reaction is equivalent.
- 3) Restructuring: it is used to make certain in the re-establishing text which had been translated.

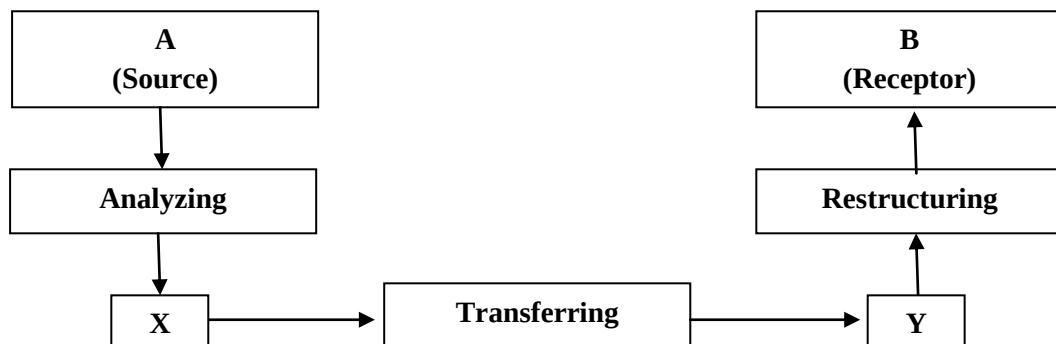


Figure 2. Process of Translation by Nida and Taber

Bell (1991:13) distinguishes a 'process' from a 'result'. There are three distinguishable meanings of translation, which is *translating*, *a translation*, and *translation*.

- 1) Translating: it is the process of translation.
- 2) A translation: it is the product of process.

- 3) Translation: it is an abstract concept which encompasses both process and product.

From statements mentioned above, process of translation plays an important role to determine whether the meaning of the source language text is accurately transferred into the target language text.

d. Meaning

Halliday (1994: xiii) says that fundamental components of meaning in language are functional components, which are ideational, interpersonal, and textual meanings. Then, he further explains ideational meaning is the meaning in the senses of content. It is the representation of the outer and the inner world of experience. Ideational meaning is then divided into two sub functions. They are experiential meaning which deals with the content or ideas and logical meaning which deals with the relationship between ideas. Interpersonal meaning is meaning as a form of action. Textual meaning is the putting of referential information into a coherent whole.

Baker (1992:10) also states that translation is primarily concerned with communicating the overall meaning of a stretch of language. It is the meaning which is being transferred and must be held constant since meaning is a variable of great importance in a process of translation.

Dealing with translation equivalence, Catford (1965:50) states that translation equivalence occurs when a source language (SL) and a target language (TL) text or item are relatable at least some of the same features of substance.

Meanwhile, Hatim (2001:28) says that translation equivalence may be achieved at any or all of the following levels:

- 1) SL and TL words having similar orthographic or phonological features (formal equivalence);
- 2) SL and TL words referring to the same thing in the real world (referential and denotative equivalence);
- 3) SL and TL words triggering the same or similar associations in the minds of speakers of the two languages (connotative equivalence);
- 4) SL and TL words being used in the same or similar contexts in their respective languages (text-formative equivalence);
- 5) SL and TL words having the same effect on their respective readers (pragmatic or dynamic equivalence).

Hartman in Bell (1994: 6) states that texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respects of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and of different ranks (word-for-word, phrase-to-phrase, or sentence-for-sentence)

Somehow, the translator may frequently face the problem of non-equivalence while translating the message of a source language into a target language. This is generally caused by the existence of differences at the cultural, grammatical, lexical or stylistic levels. According to Baker (1992) non equivalence may be at the level of word or above it. Bassnett (1980:39) also adds

that non equivalence at word level can occur because of the absence in the target culture of a relevant situational feature for the source language text.

2. The Accuracy of Translation

a. Definitions of Accuracy

According to *Cambridge Advanced Learner's Dictionary* (2008), accuracy means 'being exact or correct' or 'the ability to do something without mistakes'. Meanwhile, Arnold *et al*, (1994:162) suggests that accuracy in translation can be achieved if the meaning of the source language is preserved in target language.

Rahimi (2004:53) also states that accuracy is about the suitable and detailed explanation of the source message and the transmission of that message as exactly as possible. Shuttleworth and Cowie in Manafi (2009:80) also propose the definition of accuracy. They say that accuracy is a term used in translation evaluation to refer to the degree of correspondence between the translated and original text. Larson (1984:49) then explains that accuracy are the primary goals of the translator in representing the meaning of the original text and using natural idiomatic expressions in the receptor language.

Farahani in Manafi (2009:80) believes that accuracy means the extent to which the writer translates a text accurately and precisely. He then says that there are two possible ways in which one can determine the degree of accuracy of the translation. The first way is to identify and underline the key (or content) words of the original text and their equivalents in the target language text and compare

them to establish how close the two sets of vocabulary items are. If the translator conveys the same meaning as the source language, they are successful to and thus the translation is acceptable in terms of accuracy criterion.

The second way is to back translate the translated text to the source language and then to carry out a contrastive analysis and investigate how close the reconstructed text is to the original text. If the reconstructed text is reasonably close to the original one, it may be said that the translation is acceptable in terms of accuracy.

However, the level of meaning accuracy can be checked by a careful semantic comparison of the translated text with the source text. The comparison may include factors such as omissions and additions in the translated text, zero meaning (when the form used does not communicate any meaning at all) and differences in meaning (Larson, 1984).

b. Indicators of Inaccuracy

According to Rahimi in Manafi (2009:80), a translation will be considered inaccurate if it inadvertently omits some piece of information, adds some information which is not available in the source text, and makes mistakes in analyzing the meaning of the text. Larson (1984:482) further determines four indicators of inaccuracy in translation as presented below.

1) Omission (Decreased Meaning)

Omission is to omit or delete the information which exists in the source language text.

2) Addition (Increased Meaning)

Addition is to add some additional information which does not exist in the source language text.

3) Different Meaning

It refers to the meaning of the source language is different from the meaning of translated text in the target language.

4) Zero Meaning

The meaning of the source language is not realized into the target language by simply not translated at all.

3. Contextual Effects of Translation

Gutt (1996:241) defines a contextual effect as “a change in one’s awareness”. More technically, a contextual effect in one’s “cognitive environment” has been brought about by neither the new information in the utterance alone, nor the context alone, but by the new information and the context combined. Contextual effects are achieved when the new information interacts with a context of existing assumptions in one of four ways: by strengthening an existing assumption, by contradicting and eliminating an existing assumption, by weakening the existing assumption, or by combining with an existing assumption to yield a contextual implication (Zhonggang, 2006:44). Below is the figure of contextual implication.

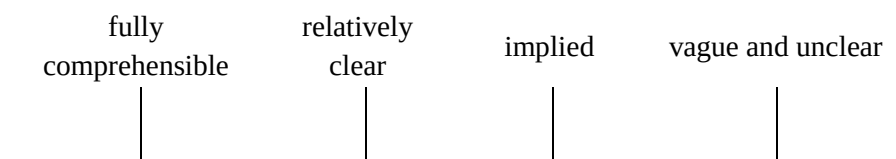


Figure 3. The Degree of Contextual Implication by Zhou (2004:236)

According to Zhonggang (2006:51), to obtain the relevant information, the translator needs to provide adequate contextual effects that the reader can perceive in the translated text.

4. Theories of Subtitling

There are two main types of movie translation: dubbing and subtitling. Dubbing is replacement of the original speech by using another voice from the target language. On the other hand, subtitling is a printed text which appears at the bottom of the screen while the movie is playing as representing the dialogues. Subtitling is very different from the translation of written text. Besides having the complexity of usual translation, translation for subtitles for movie and television programs involves very unique and interesting procedure which does not exist in the works of translation (Matsumoto, 2003).

Gottlieb in Baker (2001:247) distinguishes subtitling into two types based on linguistic process. Those are intralingual and interlingual subtitling. Intralingual subtitling includes: 1. subtitling for domestic programs for the Deaf and hard of hearing, and 2. subtitling for foreign-language programs for language learners. Intralingual subtitling is vertical, in the sense it involves taking speech down in writing, changing mode but not language. Conversely, interlingual

subtitling is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Gottlieb also draws another distinction based on technical process of subtitling. Those are open subtitling and closed subtitling. Open subtitling includes 1) cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings) and 2) interlingual television subtitles transmitted terrestrially and broadcast as part of the television picture. Meanwhile, closed subtitling includes 1) television subtitles for the Deaf and hard hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set and 2) interlingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same program simultaneously.

Hatim and Mason (2000:430-431) say that the main constraints on subtitling, which create particular kinds of difficulties for the translator. They are, broadly speaking, of four kinds:

- 1) the shift of mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching, and style-shifting, turn-taking) will not automatically be represented in the written form of the target text.
- 2) factors which govern the medium or channel in which meaning is to be conveyed. There are physical constraints of available space (generally up

to 33, or in some cases 40 keyboard characters per lines; no more than two line on screen) and the pace of the sound-track dialogue (title may remain on screen for minimum of two and a maximum of seven seconds).

3) the reduction of the source text as a consequence of (2) above. Because of this, the translator has to reassess coherence strategies in order to maximize the irretrievability of intended meaning from a more concise target language version.

4) the requirements of matching the visual image. The acoustic and visual images are separable in movie, and in translating, coherence is required between the subtitled text and the moving image itself. Thus, matching the subtitle to what is actually visible on screen may at times create additional constraint.

Nida (1968:178) says that in making a translation of motion picture is simply to translate meaningful and idiomatically the speaking-script, with some general attention to overall corresponding length. This translation is then written out on movie, which is synchronized with the picture.

Based on his experience in subtitling from English to Japanese, Matsumoto (2003:101-102) proposes the subtitling process into basically two stages as presented below.

1. Stage 1 includes translating materials from English into Japanese and vice versa.
 - a. Step 1: Translating the sentences literally.

- b. Step 2: Rewriting considering cultural differences in order to make sense in the other language(s).
 - c. Step 3: Making the sound of sentences better and more effective.
- 2. Stage 2 includes making subtitles from the translated materials.
 - a. Step 1: Measuring the duration in which the subtitles will be applied.
 - b. Step 2: Calculating the number of pages can be fit in the duration.
 - c. Step 3: Checking edited images and numbers of shots are used.
 - d. Step 4: Dividing translated sentences into a number of pages and see if all can be fit.
 - e. Step 5: Adjusting the number of letters and lines according to the basic rules by trimming the sentences and choosing the most suitable words.
 - f. Step 6: Typing up sentences using a special system in computer and add them to the edited sequences.
 - g. Step 7: Checking if the meaning in original language is not lost and revise the sentences.
 - h. Step 8: Considering the differences in languages and expressions in different culture, history, and customs are suitable and comprehensible.
 - i. Step 9: Making all sentences even better and fixed to be placed on screen.

5. Idiomatic Expressions

One of the most prominent aspects of a language is idioms. They are frequently uttered in a wide variety of situations, from friendly conversations and business meetings to more formal and written contexts. According to *Cambridge Advanced Learner's Dictionary* (2008), an idiom is a group of words in a fixed

order that have a particular meaning that is different from the meanings of each word understood on its own. Shortly, the meaning of the idiomatic expression is not amount of the words taken individually and literally.

Baker (1992:63-65) argues that idioms, fixed expressions and proverbs are frozen patterns of language which allow little or no variation in form and, in the case of idioms, they often carry meanings which cannot be deduced from their individual components. Unlike idioms, however, fixed expressions and proverbs often have fairly transparent meanings. The meaning of a proverb can easily be deduced from the meanings of the words which constitute it.

According to Larson (1984:115), idiom is one class of figurative expressions which occurs in all languages but which is very language specific. Furthermore, Falk (1973:36) says that idiomatic expression is any string of words for which the meaning of the whole expression cannot be determined from the meanings of individual formatives that make up the string.

Lim (2004: i) says that generally speaking, idioms consist of the following six types:

1. Phrasal verbs, as in *call on, put off, do away with*.
2. Prepositional phrases, as in *in a nutshell, from time to time, with a view to*.
3. Idioms with verbs as key words, as in *come in handy, fight shy of, leave much to be desired*.
4. Idioms with nouns as key words, as in *a blessing disguise, child's play, food for thought*.

5. Idioms with adjective as key words, as in *cold comfort*, *wishful thinking*, *sailing plan*.
6. Idiomatic pairs, as in *safe and sound*, *aches and pains*, *sink or swim*.

Fernando (1996:3) proposes features of idioms based on compositeness, institutionalization, and semantic opacity as presented below.

1. Compositeness

Idiom is commonly accepted as a type of multiword expression.

2. Institutionalization

Idioms are conventionalized expressions, conventionalization being the end result of initially ad hoc expressions.

3. Semantic opacity

The meaning of an idiom is not the sum of its constituents. In other words, an idiom is often non literal.

Idiom can be distinguished under two main headings: ambiguity and semantic peculiarities. The ambiguity occurs since the most idioms are formed from morphemes which are also used non-idiomatically, they may have either a literal or an idiomatic meaning. Moreover, idioms also have specific syntactic properties. Idiomatic expression even does not permit the use of corresponding passive alternative. Also, a general rule of idiom is that none of the words of an idiomatic expression may be substituted by synonyms or simply omitted. In other words, an idiom is a fixed expression which has its own meaning.

Baker (1992:63) also proposes syntactic restrictions of idioms. She says that unless s/he is consciously making a joke or attempting a play on words, a speaker or writer cannot normally do any of the following with an idiom:

1. change the order of words in it
2. delete a word from it
3. add a word to it
4. replace a word with another
5. change its grammatical structure

Idiomatic expressions occur not only in English, but in Bahasa Indonesia also. Chaer (1995:74) explains idioms as linguistic units of which meaning cannot be predicted from the lexical meanings of their elements of the grammatical meaning of the units. The forms of idioms in Bahasa Indonesia can be in word, phrase, or sentence.

Chaer (1995:75) further categorizes idiom into two kinds, full idiom and partial idiom. Full idiom is idiom of which elements on the whole merge into unity and has one single meaning. Each element loses its lexical meaning. The example of full idiom is an idiomatic expression *menjual gigi*. It has lexical meaning *to sell the tooth* in English. However, this idiom means *tertawa keras* which has literal meaning *to laugh loudly* in English. Meanwhile, in partial idiom, part of the elements still has its own lexical meaning. On the other words, some of the words have their literal meaning while in others have peculiar meanings to

particular pattern. The example of partial idiom is *daftar hitam*. The word *daftar* has lexical meaning *the list* in English, but *hitam* which literally means *black* in this case does not refer to the strict color term. Thus, *daftar hitam* can be literally translated as *the list containing the names of people accused to do wrong*.

Weisbergs (1999:171) also proposes techniques of translating idiom-based wordplay including the followings.

1. Equivalent idiom transformation

It is a technique of translating idioms into idioms which are formally and semantically equivalent, both as units and on the level of their components.

2. Loan translation

It is a technique of translating idioms by means of literal translation.

3. Extension

This technique involves extending the translation of the transformed idiom by inserting some additional explanatory information.

4. Analogue idiom transformation

This technique involves using similar expression (an analogue idiom) which is formally different but semantically and stylistically close to source-text idiom.

5. Substitution

This technique involves replacing an idiom with a totally different image.

6. Compensation

This technique is typically used in longer text, i.e. in those cases where the unit of translation is the whole text, rather than isolated idiom. It consists in the insertion of a special textual device at some different place in the text to compensate for the loss of the transformed idiom's original effect.

7. Omission

The technique of omission can take two forms. Either the relevant passage is omitted altogether or the idiom is preserved in terms of its contents but with loss of wordplay.

8. Metalingual comment

It is in the form of editorial technique such as footnotes, endnotes, parentheses, etc.

B. *Iron Man 3* Movie

Iron Man 3 is an American superhero film featuring the Marvel Comics character Iron Man which is produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures in 2013. This movie is the sequel to *Iron Man* (2008) and *Iron Man 2* (2010). The *Iron Man 3* movie has also been translated into more than 45 languages and won several prestigious awards such as People's Choice Awards and BMI Film and TV Awards.

The story begins when Tony Stark is trying to recover from posttraumatic stress disorder caused by the events of *The Avengers*. At this time, he is also researching the background to a terrorist organization led by the mysterious

Mandarin. He then tells about a New Years Eve party in 1999 with scientist Maya Hansen, the inventor of Extremis which is an experimental regenerative treatment intended to allow recovery from crippling injuries. Meanwhile, a failed scientist, Aldrich Killian offers them a place in his company Advanced Idea Mechanics (AIM), but Stark rejects the offer. This hurts Killian's feeling.

A couple years later, Stark has built several dozen Iron Man suits to anticipate the alien attack in New York. Meanwhile, there are some bombing incidents by a terrorist known only as the Mandarin. This case is difficult to solve due to a lack of forensic evidence. Stark then dares and threatens the Mandarin via TV. After that, Stark's house is suddenly attacked by helicopter gunships.

Stark escapes with the Iron Man suit which is controlled by JARVIS – a system to pilot the Iron Man suit. Unfortunately, Iron Man suit lacks sufficient power to return to California, and the world believes him dead. Stark then meets with Harley, a 10-year-old boy and investigates the remains of a local explosion bearing the hallmarks of a Mandarin attack.

With Harley's help, Stark finds out the Mandarin to Miami. In that place, he discovers the Mandarin is actually a British actor named Trevor Slattery, who claims he is oblivious to the actions carried out in his name. The Mandarin is actually a figure created by Killian. After capturing Stark, Killian reveals he is the real Mandarin; he has kidnapped Potts and subjected her to Extremis to gain Stark's aid in fixing Extremis' flaws and thereby saving Potts.

Killian has also manipulated American intelligence agencies regarding the Mandarin's location and trapped James Rhodes—the former War Machine, now

re-branded as the Iron Patriot—to steal the armor. Stark escapes and reunites with Rhodes, discovering that Killian intends to attack the President of U.S. aboard Air Force One. Remotely controlling his Iron Man armor, Stark saves some surviving passengers and crew but cannot stop Killian from abducting the President and destroying Air Force One. They trace Killian to oil tanker where Killian intends to kill President Ellis on live television.

Stark then tries to save Potts, and Rhodes saves the president by the aid of his Iron Man suits controlled remotely by JARVIS. Stark confronts Killian and traps him in an Iron Man suit that self-destructs, but fails to kill him. Potts, whose Extremis powers allowed her to survive her fall, intervenes and kills Killian.

After the battle, Stark orders JARVIS to remotely destroy each Iron Man suit. With Stark's help, Potts' Extremis effects are stabilized, and Stark undergoes surgery to remove the shrapnel embedded near his heart.

In a present day, Stark wakes up Dr. Bruce Banner, who fell asleep listening at the beginning of Stark's story.

C. Previous Study

There have been some studies conducted that deal with the meaning accuracy of idiomatic expressions. However, those previous research are different from this research in term of the topics discussed. One of the previous researches is entitled “An Analysis of the Translation Strategies of Idiomatic Expressions in Lewis Carroll’s *Alice In Wonderland* in Its Translation by Khairi Rumantati” by Eva Novianti. The research has three objectives: (1) to describe the types of idiom found in both novels; (2) to analyze the translation strategies used by the

translator in translating idiomatic expressions in English text of Lewis Carroll's *Alice in Wonderland*; and (3) to analyze the degree of meaning equivalence of the translation of idiomatic expressions in Lewis Carroll's *Alice in Wonderland*.

The findings of this study reveal that most of the idiomatic expressions occurring in the novel are translated into non-idiomatic Bahasa Indonesia expressions. The highest frequency of the occurrence of types of idiom belongs to phrasal verbs. The analysis of the data revealed that the following strategies are used in translating idiomatic expressions; (i) translation by using an idiom of similar meaning and form, (ii) translation by using an idiom of similar meaning but dissimilar form, (iii) translation by paraphrasing, (iv) translation by omission, (v) literal translation. In this research, paraphrase strategy is in the highest rank of the most applied strategy. Even though the message of the text has been paraphrased, generally the meanings have reached the complete meaning. It is supported by the high frequency of complete meaning.

D. Conceptual Framework

This research adapts the concept of translation which is proposed by Jakobson in Suryawinata (2003:33). In his theory, Jakobson distinguishes the types of translation into three categories: intralingual translation, interlingual translation, and intersemiotic translation. Intralingual translation is translation of verbal signs in the same language. Then, interlingual translation means translation of verbal signs in the different language. Meanwhile, intersemiotic translation is translation of verbal signs into non verbal signs (symbols).

Basically, this study itself is under interlingual translation which has two major branches namely bilingual translation and multilingual translation. Bilingual translation means translation which involves two different languages. In contrast, multilingual translation is translation which occurs among more than two different languages. Since this research engages two different languages: English and Bahasa Indonesia, it is categorized into bilingual translation.

Besides, this research also applies Halliday's theory to analyze the translation of English idiomatic expressions in respect to semantics. In his book entitled *Functional Grammar*, Halliday (1994) suggests three levels or systems of language: semantics, lexicogrammar, and phonology/graphology. Semantics is system of meaning and lexicogrammar is associated with wording. Then, phonology/graphology is related to sounding and writing.

Related to semantics, meaning is divided into three functional components: textual, ideational, and interpersonal. Ideational meaning is then divided into two sub functions: experiential meaning and logical meaning. Experiential meaning is related to the content or ideas and logical meaning deals with the relationship between ideas.

In this research, the meaning of English idiomatic expressions is categorized into experiential meaning. The meaning is then put into the realization of meaning to achieve the degree of meaning equivalence. The degree of meaning equivalence is used to measure the degree of meaning accuracy. Dealing with whether the meaning of the source language which is being transferred into the target language is accurate or not, the study utilizes the four indicators proposed

by Larson (1984:482). They are omission or decreased meaning, addition or increased meaning, different meaning and zero meaning. The detail explanation is presented below.

1. Complete Meaning

A complete meaning is a meaning which is completely equivalent with a meaning of a source text. For example:

ST: He is typically **a man who can break the ice**.

TT: *Dia tipikal **orang yang bisa mencairkan suasana**.*

From the example above, the idiomatic phrase ‘*break the ice*’ has equivalent meaning with *mencairkan suasana* in Bahasa Indonesia. On the other words, the meaning of source text is completely equivalent with the meaning of target text.

2. Increased Meaning

An increased meaning is a meaning which is increased because of additional meaning which does not exist in the source text. For example:

ST: At any rate, **the male goat** is healthy and fatty.

TT: *Bagaimanapun juga, **kambing jantan yang dibeli ayahku** sehat dan gemuk.*

In the target text, there is additional information ‘*yang dibeli ayahku*’ which does not exist in the source text. It can be said that the meaning of target language is increased.

3. Decreased Meaning (Dec)

A decreased meaning is a meaning which is decreased because of a process of omission which deletes the existing meaning in a source text. For example:

ST: After all, Bima still loves **his wife and son**.

TT: *Bagaimanapun juga, Bima masih mencintai istri dan anaknya.*

The word 'son' has equivalent meaning 'anak laki-laki' in the target text. However, the word 'son' is only translated into 'anak' in Bahasa Indonesia so that the meaning of target text is decreased.

4. Different Meaning (Diff)

A different meaning is a meaning of a source text which is different from a meaning of a translated text. For example:

ST: **In fact**, you didn't attend the meeting.

TT: *Sayangnya, kamu tidak menghadiri rapat tersebut.*

The idiomatic phrase 'in fact' above has equivalent meaning 'kenyataannya' in the target text. Hence, the meaning of the source text is different from the meaning of the target text.

5. Zero Meaning (Zero)

A zero meaning is a meaning of a source text which is not realized into a translated text or simply not translated at all.

ST: ***Enough is enough***. I have to say the truth.

TT: _____. Aku harus mengatakan yang sebenarnya.

The idiomatic expression '*enough is enough*' in the source text is not realized into the target text.

Then, to achieve the degree of meaning equivalence, this research applies the measurement which is ranked into three degrees:

1. **High:** the meaning of source text is completely equivalent with the target text.
 - a. Complete Meaning (Comp)
2. **Medium:** the meaning of source text is partly equivalent with the target text due to the process of addition or omission.
 - a. Increased Meaning (Inc)
 - b. Decreased Meaning (Dec)
3. **Low:** the meaning of the source text is not equivalent the target text because the meaning is completely different or not realized at all.
 - a. Different Meaning (Diff)
 - b. Zero Meaning (Zero)

E. Analytical Construct

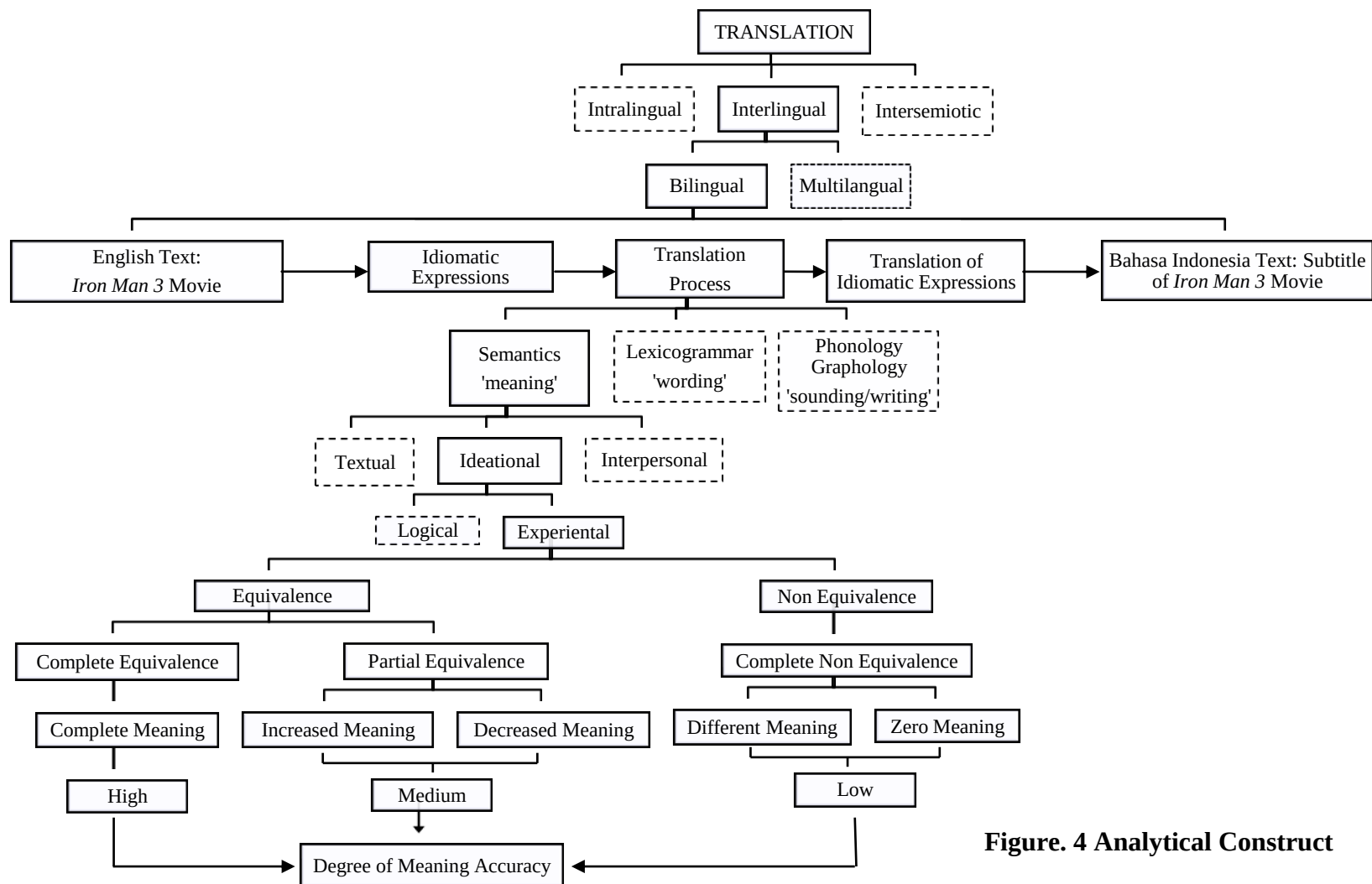


Figure. 4 Analytical Construct

CHAPTER III

RESEARCH METHOD

This chapter is about the method of doing the research. It contains of five sections. They are type of the research, data and data sources, research instruments, data collecting techniques, data analysis techniques and trustworthiness. Firstly, the type of the research is explained followed by the data and the source of the data. After that, instruments of the research are also described. Then, the data collecting techniques are needed to be clarified; the table of data sheet is presented. After the ways of collecting the data, data analysis techniques are explained. Last, the trustworthiness of this research closes the explanation of this chapter.

A. Type of Research

This study is categorized as descriptive qualitative research. According to Bodgan and Binklen (1982:28), descriptive qualitative research concerns providing description of a phenomenon that occurs naturally without any intervention of an experiment or an artificially contrived treatment.

In line with Bodgan and Binklen, Berg (2001:3) says that a qualitative research refers to meanings, concepts, definitions, characteristics, and descriptions of things. Then, to analyze the data related to their contexts, the researcher uses content analysis method.

B. Data and Source of Data

The main data are the idiomatic expressions in the English text and their translations in the Bahasa Indonesia subtitling text. Meanwhile, the supporting data are sentences served as data contexts and support their meanings. The data sources of the research are the script of the movie for English text and the subtitle of the movie for the Bahasa Indonesia text. The script is obtained from: http://www.springfieldspringfield.co.uk/movie_script.php?movie=iron-man-3 and the subtitle is taken from an original VCD of *Iron Man 3* (2013) movie.

C. Research Instruments

To record and classify data, the researcher applied data sheets in collecting the data. Some dictionaries of idioms are used to identify the occurrences of idiomatic expressions and to find out their meanings. Those dictionaries are *Dictionary of English Idioms* by Richard A. Spears published by Penerbit Erlangga and two electronic dictionaries: *English Idiom Dictionary*, by Kreatorz (Wiktionary) and *Idioms and Phrases Dictionary* by Buffalo Software.

However, the researcher himself served as the key instrument since he recorded, analyzed, and described the research data as the process of qualitative research. It is based on the statement that the characteristic of the qualitative research is that the research uses human being or the researcher himself as the main instrument of the research (Mulyana, 2002:158).

D. Data Collecting Techniques

The techniques of data collection of this research used several steps. First, the researcher watched the movie to see the phenomena of the research, while reading the transcript of English text and their Bahasa Indonesia subtitling text. Then, he identified all English idiomatic expressions and their translations as main data. After that, the researcher compared the data and made the data sheet to categorize the data classification based on the realization of meaning. Then, he put the classified data with special numbers and codes. In classifying the data and their codes, the researcher applied the categorization based on the degree of meaning equivalence as follows.

- a. High
 - 1) Complete Meaning (Comp)
- b. Medium
 - 1) Increased Meaning (Inc)
 - 2) Decreased Meaning (Dec)
- c. Low
 - 1) Different Meaning (Diff)
 - 2) Zero Meaning (Zero)

The last step was analyzing the data based on research procedures. Firstly, the researcher classified and analyzed the data in terms of realization of meaning. After that, he analyzed the data in terms of meaning equivalence. Then, he made some conclusions and judgments based on the analysis.

E. Data Analysis Techniques

This research employed the technique of content analysis to examine the data. Then, the data comparison was organized to produce data analysis. To detect the occurrences of idiomatic expressions and their translation, the English text and Bahasa Indonesia subtitling text were compared. After that, the researcher identified the realization of meaning of the translations to be contrasted with the original expressions. Then, the data were analyzed based on the comparison to establish the degree of meaning equivalence to achieve the degree of meaning accuracy. The next step was making the description of the data classification and data analysis. The researcher also conducted the data triangulation by discussing with the consultants and his friends. Last, the researcher took the conclusions based on the result of the research.

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
TOTAL							

Table 1. Data Analysis

Note:	No. :	Datum Number	Comp :	Complete Meaning
	0:00 :	Minutes	Inc :	Increased Meaning
	1a :	Utterance Number	Dec :	Decreased Meaning
			Diff :	Different Meaning
			Zero :	Zero Meaning

F. Trustworthiness

According to Lincoln and Guba (in Elliot, 2004), to achieve trustworthiness, the data must be checked against four criteria: credibility, transferability, dependability, and conformability criteria. In this study, the researcher employs the concepts of credibility and dependability.

Credibility has a goal to achieve the degree of validity of the data so the findings remain relevant. Validity refers to how far the results of the research achieve empirical truth, predictive accuracy, or consistency with established knowledge. The aim of validity to make sure that the results is unquestionable truth and accepted as facts. To achieve credibility, the researcher also watched and re-watched the movie carefully and read and reread the movie texts several times to have the most comprehensive understanding.

Dependability is dealing with the concept of reliability. Reliability guarantees that the analytical results reflect something real. This research achieves the reliability by utilizing the stability. Stability means that the process stays stable and consistent during the process from time to time. To achieve the dependability, the researcher read and analyzed the data carefully to ensure the data remain the same. The researcher then discussed the result of the result with the consultants to conform his interpretation. This research was also triangulated by the researcher's colleagues, i.e. Erys Shandra, Yunita Suryarini, and Tsasa Yusac Ershanaz. They are students of English Language and Literature Study Program majoring translation.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter consists of two parts: findings and discussion. The first part shows the findings of meaning accuracy and the contextual effects. In addition, the findings are in the forms of tables that include numbers as well as percentages of the analyzed phenomenon. To describe these findings, the researcher also gives brief explanations. Then, the second part presents deeper discussion of the realization of meanings and the meaning equivalence of the English idiomatic expressions and their Bahasa Indonesia translation by presenting some examples of the phenomenon.

A. Findings

This section consists of two parts. The first part is related to the meaning accuracy of the English idiomatic expressions of the *Iron Man 3* movie text in the Bahasa Indonesia subtitling text. In this first part, the findings of meaning realization and degrees of meaning equivalence are also given. Then, the second part is about the contextual effects of the meaning accuracy toward the target viewers of the Bahasa Indonesia subtitling text based on the findings of meaning accuracy in the first part.

1. Meaning Accuracy of the English Idiomatic Expressions of the *Iron Man 3* Movie Text in the Bahasa Indonesia Subtitling Text

a. Meaning Realization

Based on the data, the data findings show that the realization of meaning is divided into 5 categories, i.e. complete meaning, increased meaning, decreased meaning, different meaning, and zero meaning. The findings are presented into the table below.

Table 2. The Realization of Meanings of the Translation of the English Idiomatic Expressions

No.	Equivalence of Meaning	Frequency	Percentage
1.	Complete Meaning	85	58.62%
2.	Increased Meaning	4	2.76%
3.	Decreased Meaning	13	8.97%
4.	Different Meaning	13	8.97%
5.	Zero Meaning	30	20.68%
TOTAL		145	100%

From the table above, it is found that there are 85 cases or 58.62% which is categorized into complete meaning, 4 cases or 2.76% are increased meaning, 13 cases or 8.97% are decreased meaning, 13 cases or 8.97% are different meaning, and 30 cases or 20.68% are zero meaning.

b. Degrees of Meaning Equivalence

On the analysis of meaning, between the idiomatic expressions in English text of *Iron Man 3* movie and their translations in Bahasa Indonesia subtitling text, this research further divides the meaning equivalence into three degrees, i.e. high, medium, and low. The details are presented in the table below.

Table 3. The Degrees of Meaning Equivalence of the Translation of the English Idiomatic Expressions

No.	Equivalence of Meaning	Frequency	Percentage
1.	High	85	58.62%
2.	Medium	17	11.72%
3.	Low	43	29.66%
TOTAL		145	100%

The table shows that 85 cases or 58.62% of English idiomatic expressions are categorized into the high degree of meaning equivalence in Bahasa Indonesia as the target language. Meanwhile, only 17 cases or 11.72% are the medium degree. Then, the low degree has 43 cases or 29.66%.

As a result, it is found that not all expression has complete meaning which is represented as the high degree of meaning equivalence. Some of them are in the medium degree because they have increased meaning or decreased meaning. Even some expressions have only the low degree since they have different meaning or zero meaning. The finding is presented into some tables below.

Table 4. The High Degree of Meaning Equivalence of the Translation of the Idiomatic Expressions

No.	Equivalence of Meaning	Frequency	Percentage
1.	Complete Meaning	85	58.62%
TOTAL		85	58.62%

From the table it can be seen that complete meaning which is classified into the high degree of meaning equivalence has 85 occurrences or 58.62%.

In further analysis, it is also found that the medium degree of meaning equivalence occurs in two cases, i.e. increased meaning and decreased meaning. The finding can be seen in the table below.

Table 5. The Medium Degree of Meaning Equivalence of the Translation of the Idiomatic Expressions

No.	Equivalence of Meaning	Frequency	Percentage
1.	Increased Meaning	4	2.76%
2.	Decreased Meaning	13	8.97%
TOTAL		17	11.72%

From the total occurrence of the medium degree of meaning equivalence, increased meaning has the frequency of 4 or 2.76% and decreased meaning has 13 cases or 8.97%.

Then, the last rank of meaning equivalence is the low degree. The low degree of meaning equivalence has two occurrences, i.e. different meaning and zero meaning. The finding is presented into the table below.

Table 6. The Low Degree of Meaning Equivalence of the Translation of the Idiomatic Expressions

No.	Equivalence of Meaning	Frequency	Percentage
1.	Different Meaning	13	8.97%
2.	Zero Meaning	30	20.68%
TOTAL		43	29.66%

From the total occurrence of the low degree of meaning equivalence, it is found that different meaning has the frequency of 13 or 8.97% and the occurrences of zero meaning is 30 cases or 20.68%.

2. The Contextual Effects of the Meaning Accuracy toward the Target Viewers of the Bahasa Indonesia Subtitling Text

From the table of the degrees of meaning equivalence, it is revealed that 85 cases or 58.62% of English idiomatic expressions are categorized into the high degree of meaning equivalence in Bahasa Indonesia as the target language. Meanwhile, only 17 cases or 11.72% are the medium degree. Then, the low degree has 43 cases or 29.66%.

As a result, it is clearly found that more than a half of occurrences are at the high degree. However, not all expression has complete meaning which is represented as the high degree of meaning equivalence. Some of them are in the medium degree because they have increased meaning or decreased meaning. Even some expressions are at the low degree since they have different meaning or zero meaning. This finding implies that the translator is successful in transferring the meaning of the English idiomatic expressions into the Bahasa Indonesia subtitling text so that the target viewers have same interpretation towards the spoken utterances in the movie dialogues.

B. Discussion

This section is different from the previous chapter of this chapter which merely answers the research questions by presenting tables and giving brief descriptions. In this section, deeper explanations of the points are described. The examples of for each phenomenon are also given.

1. Meaning Accuracy of the English Idiomatic Expressions of the *Iron Man 3* Movie Text in the Bahasa Indonesia Subtitling Text

a. Meaning Realization

The data findings show that the realization of meaning is divided into 5 categories, i.e. complete meaning, increased meaning, decreased meaning, different meaning, and zero meaning.

From the total occurrence of idiomatic expressions in the English text, it is found that there are 85 cases or 58.62% which is categorized into complete meaning, 4 cases or 2.76% are increased meaning, 13 cases or 8.97% are decreased meaning, 13 cases or 8.97% are different meaning, and 30 cases or 20.68% are zero meaning.

In further analysis of meaning realization, it is found that there are 5 meaning realizations.

1) Complete Meaning

E : **Doesn't matter.**

BI : *Tidak penting.*

(1/0:01)

From the example above, the English idiom *doesn't matter* has equivalent meaning with *Tidak penting* Bahasa Indonesia subtitling text. Shortly, the translator completely delivers the meaning of the SL text into the TL text. Another example of complete meaning is shown below.

- E : Well, **of course**, but Miss Hansen, my organization has been tracking your research since year two of M.I.T.
- BI : **Tentu**, tapi Nona Hansen, organisasiku mengikuti risetmu sejak tahun kedua di M.I.T.
- (5/0:01)

In the datum above, the English idiom *of course* is usually used to indicate enthusiastic agreement. This idiom often appears on the dialogue of the *Iron Man 3* movie. The English term *of course* is equivalent with *tentu* in Bahasa Indonesia.

2) Increased Meaning

- E : Oh wow, **he made it**.
- BI : Oh wow, *dia berhasil masuk*.
- (6a/0:02)

The English idiomatic expression *make it* means *to become successful*. This idiom is translated into *berhasil masuk*. *Make it* is equivalent with *berhasil* in BI. The translator adds *masuk* in the translation to give clearer information. If we take a look at the context of this dialogue, we will see that the addition is just a correct decision.

The casts of the dialogue are Tony Stark and Aldrich Killian. Previously, Killian forces to get in a lift which is already overloaded. Wondering what Killian does, Stark then says ‘Oh wow, he made it.’ The addition *masuk* here is beneficial to make the message clearer and avoid misinterpretation of the meaning.

3) Decreased Meaning

- E : Aldrich Killian, I’m **a big fan of your work**.
- BI : Aldrich Kliian, aku *penggemar karyamu*.
- (4/0:01)

The English idiomatic expression *a big fan of something* means *a fan who loves someone/something so much*. The idiom is then translated into *penggemar karyamu* which has meaning *fan of your work*. However, the translator omits *big* which has meaning *berat* in Bahasa Indonesia. This decision makes the meaning not fully equivalent because the meaning decreases.

4) Different Meaning

E : She's going to need a cardiologist **right away**.
 BI : *Dia akan butuh ahli jantung **setelah aku**.*

(2/0:01)

The idiomatic expression *right away* means *quickly/immediately*. However, the translator decides to translate the idiom into *setelah aku* which has meaning *after me*. The idiom should be translated into *segera* which has equivalent meaning with *right away*. Thus, it can be said that the meaning of the idiom is totally different with the meaning in the target language.

5) Zero Meaning

E : **He made the cut.**
 BI : -

(6b/0:02)

The idiom *made the cut* means *to succeed at something*. However, the idiom is not translated into the BI subtitling text so that the message of this idiom is loss. If we look at the previous context of sentences in the dialogue, this idiom has similar meaning with the idiom *make it* in the previous sentence. The previous sentence is following.

E : Oh wow, **he made it**. He made the cut.

BI : *Oh wow, dia berhasil masuk.*

(6a/0:02)

The decision to omit or not translate the idiom above is just correct. It aims to avoid the repeating sentence. After all, the audience can get the message from the previous sentence and by the supporting picture in the scene.

b. Degrees of Meaning Equivalence

The aim of translating is to transmit the meaning of the source text in the translation as clearly as possible. The meaning must remain constant in the translation. In the analysis of the English idiomatic expressions of *Iron Man 3* movie text and their translations in Bahasa Indonesia subtitling text, it is revealed that not all idiomatic expressions are translated equivalently in the target language text. There are 43 idioms or 29.65% translated into non equivalent expressions. Thus, it has lower percentage instead of the frequency of idioms which are equivalently translated, i.e. 102 idioms or 70.35%.

On the other hand, the data show that the most idiomatic expressions in the source text are translated equivalently in the target text. It happens since the translator maintains the meaning of the source text. It also becomes an indication that the translator is successful to transfer the meaning of English idiomatic expressions of *Iron Man 3* movie text into Bahasa Indonesia subtitling text.

However, not all translations have completely equivalent meaning. Some of them are partly equivalent. It occurs because some meanings of the translations are increased or decreased. Meaning can be increased since there is some

additional information which is not found in the source text, while it can be decreased because some information of the source text is omitted in the target text.

The findings show that partly equivalent meaning has less frequency of occurrence compared to completely equivalent meaning. Increased meaning has only 4 cases or 2.76%. It indicates that the translator adds the information in the Bahasa Indonesia subtitling text in few times. It may be caused that the background sounds and pictures already assist the audiences to grab the message so that the subtitler does not necessarily give additional information. Besides, the limited duration and space of the screen are unable to make long sentences.

Decreased meaning has also low frequency, i.e. 13 or 8.97%. It shows that there is only little information of the source language text which is omitted in the target language text. The translator decides to omit the information of the source text because it may be unnecessary or he/she tries to fulfill the limited duration and space of the screen.

Meanwhile, the findings of non equivalent meaning translations reveal that there are 13 occurrences or 8.97% of English idiomatic expressions translated into Bahasa Indonesia subtitling text with different meaning. It is less than the frequency of equivalent meaning. Meantime, the frequency of English idiomatic expressions which are not translated nor have zero meaning in the target text is higher than different meaning one, i.e. 30 or 20.68%. The translator chooses this way because there may be no close match expression to transfer the meanings of

English idiomatic expressions and even some idioms cannot be easily paraphrased into the Bahasa Indonesia subtitling text.

The degrees of meaning equivalence of English idiomatic expressions and their translations will be further discussed below.

1) High

The meaning equivalence is divided into two possible realizations, i.e. complete equivalence and partial equivalence. It is complete equivalence when the meaning of target language exactly has same meaning with the source language. There is no added or omitted information in any kind of ways. Meanwhile, it is partial equivalence because the meaning is increased or decreased.

E : That's the universe, **my bad**.
 BI : *Itu alam semesta. **Salahku**.*

(40/0:14)

The idiom *my bad* has the literal meaning *my fault*. This idiom is usually used at informal situation and to say that something is your fault and that you are sorry. Therefore, the meaning of this idiom is fully transferred into the target language text. The next example of English idiomatic expression which is completely equivalent with its translation in BI subtitling text is shown below.

E : I never thought they'd come back **to bite me**.
 BI : *Tak kukira akan kembali **untuk menyusahkanku**.*

(3/0:01)

The idiom *to bite me* is a rude and informal English expression used when someone is annoyed or angry. While in Bahasa Indonesia, the term *untuk*

menyusahkanku means *to bother me* in English. Hence, the decision to translate *to bite me* into *menyusahkanku* is fully correct and acceptable. The translator also makes a good translation which is shown in the example below.

- E : The only reason I haven't **cracked up** is probably because you've moved in.
 BI : *Satu-satunya alasan aku belum **gila** mungkin karena kau pindah kemari.*
 (62/0:20)

In the datum above, the idiom *to crack up* means *to become insane*. *Gila* is equivalent with *insane/mad* in English. Thus, both English and BI expressions are completely equivalent.

- E : It's a privately-funded **think tank** called "Advanced Idea Mechanics".
 BI : *Itu sebuah **badan riset** swasta bernama Advanced Idea Mechanics.*
 (8/0:02)

From example above, it is shown that the meaning of English idiomatic expression is equivalent with the Bahasa Indonesia subtitling text. The idiom *think tank* means *a group of people who collectively perform research*. Therefore, the translator is successful in choosing the phrase *badan riset* as the translation in Bahasa Indonesia.

2) Medium

Some English idiomatic expressions of *Iron Man 3* movie text which are translated into Bahasa Indonesia subtitling text have partly equivalent meanings. It happens because they are increased or decreased.

a) Increased Meaning

An increased meaning is a meaning which is increased because of additional meaning which does not exist in the source text. The example can be seen below.

E : I hate **to cut you off**, do you have your teaser on you?
 BI : *Maafl **memotong pembicaraanmu**, kau membawa Taser?*
 (51/0:16)

From the example above, the English idiomatic expression *to cut something off* means *to interrupt*. *You* is equivalent with *kamu* in BI. However, the subtitler is rather to choose *pembicaraanmu* than *you* to give clearer information. If we see the previous context of the dialogue, this addition is acceptable and makes the BI subtitling text more natural and comprehensible.

b) Decreased Meaning

A decreased meaning is a meaning which is decreased because of a process of omission which deletes the existing meaning in a source text. Below is the example.

E : **Move out the way** or I'm going to run you over.
 BI : ***Menyingkir** atau kutabrak.*
 (83a/0:56)

In the above datum, the English idiom *move out* means *move to another place*. However, the translator does not translate *the way* into the Bahasa Indonesia subtitling text. Despite the meaning increased, this decision is correct because the picture and context of the conversation already gives the additional information.

3) Low

The data findings show that there are 50 idiomatic expressions translated not equivalently. The occurrences of different meaning are 16 while 34 English idiomatic expressions are not realized into Bahasa Indonesia subtitling text so that they are called as zero meaning.

a) Different Meaning

Some English idiomatic expressions are translated into Bahasa Indonesia with different meaning. It occurs because of some reasons. One of them is the translator may not be so familiar with the idioms that they are misinterpreted. The following is the example.

E : **Stand down.**
BI : *Pergilah.*

(36/0:13)

This expression is stated by Tony Stark when the Iron Man suit disturbs his wife, Potts. At the commands of Stark, the suit is asked to shut down. The idiom *stand down* means *to stop pursuing or fighting*. In this context, the meaning of the idiom *stand down* above is different from *pergilah* in the BI subtitling text. *Pergilah* literally means *go away*. The translator should choose another translation, such as *hentikan* which has more equivalent meaning instead of *pergilah*. Another example of different meaning is the following.

E : But we also have **to figure out** this Vice President thing, right?
BI : *Tapi kita juga harus **menyelamatkan** wakil presiden, kan?*

(122/1:27)

The idiom *to figure out* has literal meaning *to find a solution*. Meanwhile, *menyelamatkan* is equivalent with *to save* in English. In the context of this dialogue, Stark and Rhodes discuss about an effort to protect the Vice President from kidnapping. The translator should use more equivalent term, like *melindungi* which has English meaning *to protect*. That is why the meaning of English idiomatic expression here is different from the translation in BI subtitling text. The translator should deliver the message carefully so that the meaning is maintained. Another example is given below.

E : I'm gonna **turn your light down**.
 BI : *Aku akan **matikan lampumu**.*

(38/0:13)

The idiom *turn down* means *to reduce the amount of something by means of a control*. Meanwhile, *matikan lampumu* means *to stop your light by switching it off*. Therefore, the meaning of the English idiom is different from the meaning of the subtitling text. The translator should use the Bahasa Indonesia term *redupkan lampumu* which has equivalent meaning with *turn your light down*.

b) Zero Meaning

From the data findings, it is revealed that some English idiomatic expressions are not realized in Bahasa Indonesia subtitling text or zero meaning. The examples of the idioms which have zero meaning in the target language text are shown below.

E : I didn't notice, **at all**.
 BI : *Aku tak melihatnya.*

(61/0:20)

The idiom *at all* means *in any way*. *At all* is equivalent with *sama sekali* in the BI. It is useful to emphasize the sentence. However, the omission makes loss of information. The subtitler should not omit it to maintain the meaning. Different from the example above, some idiom may not be translated or has zero meaning in the BI subtitling text. The example is shown below.

E : **You know**, everybody needs hobby.
 BI : *Semua orang butuh hobi.*

(56/0:18)

You know is an idiomatic phrase used to get someone's attention before announcing something. In this movie, this idiom is often appeared but the translator is rather to not translate the idiom. The omission actually does not influence the meaning of the sentence. Hence, the decision to omit this idiom is acceptable. The other example of zero meaning is shown below.

E : All attempts to find the Mandarin have **so far** proved unsuccessful.
 BI : *Seluruh usaha untuk menemukan Mandarin terbukti gagal.*

(21/0:09)

In the above datum, the English idiom *so far* means *until now*. In Bahasa Indonesia, this idiom has equivalent meaning with *sejauh ini*. Unfortunately, the translator does not translate the idiom into the target language which is beneficial to give clearer information. In addition, there is still available space of the screen to provide a completely equivalent subtitling text with the meaning of English movie text.

2. The Contextual Effects of the Meaning Accuracy toward the Target Viewers of the Bahasa Indonesia Subtitling Text

From the discussion above, it can be concluded that the translator translates the English idiomatic expressions and conveys the meanings in the Bahasa Indonesia subtitling text as the target language as well. It can be seen from the occurrences of the high degree of meaning equivalence which has 85 cases (58.62%) or more than a half of the total occurrences. The high degree of meaning equivalence implies that the viewers are expected to have same understanding of the meaning in English movie text. On the other words, there is no changing the meaning of English text into Bahasa Indonesia text during translation process. In short, the meaning of the source text is fully equivalence with the target language. The example is given below.

E : You simply rule from **behind the scenes**.
 BI : *Kau mengatur **di balik layar**.*

(112/1:18)

From the datum above, the English idiom ‘behind the scenes’ which has literal meaning *in secret* or *out of public view* is translated into *di balik layar* in Bahasa Indonesia. Even though this idiom is translated word by word or as literally, the meaning of the idiom remains complete. The expression *di balik layar* is often used in Bahasa Indonesia to express something *in secret* or *out of public view*.

Meanwhile, the medium degree of meaning equivalence has 17 occurrences or 11.72%. It consists of increased meaning, i.e. 4 cases or 2.76% and decreased meaning, i.e. 13 cases or 8.97%. This degree of meaning equivalence

implies that the viewers of the target language can still catch the meaning of the source language though the meaning is partly equivalence because of increased meaning or decreased meaning. The example of the partial equivalence is shown below.

- E : Support Blue 0, unless the Mandarin's next attack on the U.S. involves cheaply-made sportswear, I think **you messep up** again.
 BI : *Dukungan Blue Zero, kecuali serangan berikut Mandarin di AS melibatkan pakaian olahraga murahan, menurutku **kau salah** lagi.*
 (97/1:07)

From the example above, the English idiom *mess up* has the literal meaning *to cause a problem with* or *to introduce an error or mistake*. However, the subtitler translates this idiom into *salah* in Bahasa Indonesia instead of *mengacau* so that the meaning of the idiom becomes decreased in the target language. In spite of this, the viewers are expected to understand the translation since it is still partly equivalent.

Nevertheless, there are still several weaknesses that some translations are not equivalent or even they have no realization. It occurs since the differences in cultures and language terms make the subtitler difficult to transfer the meanings of some English idiomatic expressions into the target language text. The English idiomatic expressions which are realized into different meaning or just simply not translated are categorized into the low degree of meaning equivalence. The example is shown below.

- E : Gary, **for a moment**, listen to me here.
 BI : *Gary, **dengarkan aku**.*

(92/1:03)

From the datum above, it can be seen that the idiom *for the moment* is not translated into the target language, i.e. Bahasa Indonesia. This English idiom has literal meaning *right now* and is often used to indicate that the speaker wishes the previous speaker to stop talking so that he/she can comment on what has been said or has happened so far. Unfortunately, this idiom is not translated into Bahasa Indonesia whereas the subtitler can use *sebentar* which has equivalent meaning with the idiom.

However, on the whole, the translator successfully maintains the message of the source text into the target text because most of the English idiomatic expressions are translated equivalently. The translator also transfers the meanings of the source language text as equivalent as possible using natural expressions and conveys them in optimal ways. As a result, the audiences of the Bahasa Indonesia subtitling text can easily understand the messages and get the same interpretation with the audiences of the source language text.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents two main parts: conclusions and suggestions. The first part, conclusions, relates to the findings of the research. Meanwhile, the suggestion section gives several suggestions for the academic society, the readers, and some researcher who may be willing to improve and conduct similar study.

A. Conclusions

Based on the data findings and discussions concerned with the meaning accuracy of English idiomatic expressions of the *Iron Man 3* movie text in the Bahasa Indonesia subtitling text, there are two main conclusions that can be drawn. The first conclusion is concerned with the meaning accuracy of English idiomatic expressions of the *Iron Man 3* movie text in the Bahasa Indonesia subtitling text. Then, the second deals with the contextual effects of the meaning accuracy of English idiomatic expression of the *Iron Man 3* movie text toward the target viewers of the Bahasa Indonesia subtitling text.

1. The degrees of meaning equivalence are divided into three categories, high, medium, and low. The meanings which are completely equivalent categorized into the high degree. The high degree has 85 cases or 58.62% while the medium degree has 17 cases or 11.72%, and the low degree has 43 cases or 29.66%. The meanings which are partly equivalent categorized into the medium degree. It further consists of two categorizations, i.e. increased meaning and decreased meaning. The increased meaning has 4 cases or

2.76%. Meanwhile, the decreased meaning has 13 cases or 8.97%. Then, the meanings of the translations which are not equivalent are categorized into the low degree of meaning equivalence. It is further divided into two categorizations, i.e. different meaning and zero meaning. The different meaning has the frequency of 13 or 8.97% and zero meaning occurs in 30 cases or 20.68%.

2. Related to the second objective, the translations of the English idiomatic expressions in the Bahasa Indonesia subtitling text mostly have equivalent meanings with the source language text. It is marked by the number of high degree of meaning equivalence which has more than a half of total occurrences. It indicates that the translator maintains the meanings of the English idiomatic expressions and their translations. As a result, the target viewers of the Bahasa Indonesia subtitling text have same interpretation as the meaning of English movie text.

B. Suggestions

After conducting this research, the researcher proposes some suggestions as follows:

1. To the movie subtitlers

Idiomatic expressions are language terms which are specific to culture and peculiar to language. In addition, they are very difficult to translate equivalently in terms of meaning. Hence, the subtitlers or translators should have deep understanding about idiomatic expressions of both the source

language and the target language in order to make successful translation of idiomatic expressions. The translator should notice the context in order to produce the optimal result of the translation which remains equivalent and natural. During translating process, the translator also transfer the meanings of the source language text into the target language text as accurately as possible. It will be important and beneficial for the audiences to catch the messages easily.

2. To the other researchers

There are many aspects of the idiomatic expressions which are interesting to be studied, such as the translation techniques, form realization of idioms, and etc. Therefore, it is a good opportunity for other researchers to examine a further study, especially in exploring the idiomatic expressions. However, the researchers should find the appropriate movie which provides the sufficient and credible data.

3. To translation students

It is important for the translation students to acknowledge the phenomena of translation, especially the phenomenon of meaning equivalence. Therefore, the researcher suggests other translation students to conduct a study in translation especially on meaning equivalence which is one of the keys of successful translation.

4. To the lecturers

This research is expected to give additional and beneficial knowledge about the meaning accuracy of idiomatic expressions. Moreover, the research also provides adequate examples of idiomatic expressions in daily life.

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APPENDICES

Appendix 1. The Meaning Realization of the English Idiomatic Expressions of the *Iron Man 3* Movie Text in the Bahasa Indonesia Subtitling Text

Note: No. : Datum Number
 0:00 : Minutes
 1a : Utterance Number

Comp : Complete Meaning
Inc : Increased Meaning
Dec : Decreased Meaning
Diff : Different Meaning
Zero : Zero Meaning

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
1.	1/0:00	Doesn't matter.	V				
		Tidak penting.					
2.	2/0:01	She's going to need a cardiologist right away .				V	
		Dia akan butuh ahli jantung setelah aku .					
3.	3/0:01	I never thought they'd come back to bite me .	V				
		Tak kukira akan kembali untuk menyusahkanku .					
4.	4/0:01	Aldrich Killian, I'm a big fan of your work.			V		
		Aldrich Killian, aku penggemar karyamu.					
5.	5/0:01	Well, of course , but Miss Hansen, my organization has been tracking your research since year two of M.I.T.	V				
		Tentu , tapi Nona Hansen, organisasiku mengikuti risetmu sejak tahun kedua di MIT.					
6.	6a/0:02	Oh wow, he made it . He made the cut.	V				
		Dia berhasil masuk .					
7.	6b/0:02	Oh wow, he made it. He made the cut .					V
		-					
8.	7/0:02	The ground floor, actually, of a proposal I'm putting together myself.	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Aku yang menyusun proposal untuk dasarnya.					
9.	8/0:02	It's a privately-funded think tank called "Advanced Idea Mechanics".	V				
		Itu sebuah badan riset swasta bernama Advanced Idea Mechanics.					
10.	9/0:02	Come on , I thought that was just a theory.	V				
		Ayo! Kupikir itu hanya teori.					
11.	10/0:03	Come on , let's go to the bedroom.	V				
		Ayo kita ke kamar.					
12.	11/0:03	Happy, leave her ficus alone .	V				
		Happy, jangan sentuh tanamannya .					
13.	12/0:03	What the hell was that?	V				
		Tadi itu apa?					
14.	13/0:04	Then I moved on .	V				
		Lalu kuteruskan hidupku .					
15.	14/0:04	After a brief soiree in an Afgan cave, I said "Goodbye" to the party scene .	V				
		Usai peristiwa di gua Afghanistan, kutinggalkan pesta pora .					
16.	15/0:06	Probably just a little fast, slow down .	V				
		Mungkin terlalu cepat. Pelankan .					
17.	16/0:06	Slow it down just a little bit.			V		
		Pelankan sedikit.					
18.	17/0:07	Come on . I ain't scared of you.	V				
		Ayo . Aku tidak takut padamu.					
19.	18/0:07	Then they had to go and turn on the TV .		V			
		Lalu kunyalakan televisi .					
20.	19/0:08	In 1864 in San Creek, Colorado, the U.S. military waited until the friendly Cheyenne Braves had all gone hunting waited to attack and slaughter the families left behind and claim their land...	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Tahun 1864 di San Creek, Colorado, militer Amerika Serikat menunggu sampai petarung Cheyennayang bersahabat pergi berburu, membantai keluarga yang ditinggalkan dan merebut tanah tersebut....					
21.	20/0:08	A quaint military church, filled with wives and children of course . Sebuah gereja militer tua dipenuhi oleh istri-istri dan anak-anak.					V
22.	21/0:09	All attempts to find the Mandarin have so far proved unsuccessful. Seluruh usahan untuk menemukan Mandarin terbukti gagal.					V
23.	22/0:09	You know, just in case the paint was too subtle. Untuk berjaga-jaga , siapa tahu catnya kurang jelas.	V				
24.	23/0:10	By the way , I liked you in “A Christmas Story”. Aku suka peranmu di film <i>A Christmas Story</i> .					V
25.	24/0:10	After what happened in New York...aliens, come on . Setelah New York, makhluk asing... Ayolah .	V				
26.	25/0:11	Take it easy . Tony... Tenanglah . Tony...	V				
27.	26/0:11	Come on man, this isn’t a good look. Ayo . Ini bukan penampilan yang baik.	V				
28.	27/0:11	I put a memo in the toilet; come on . Aku taruh memo di toilet. Ayo .	V				
29.	28/0:11	Tony has got them in his basement, they’re wearing party hats, this is an asset we can put to use . Tony menaruhnya di ruang bawah. Mereka memakai topi pesta. Ini sebuah asset yang bisa kita gunakan .	V				
30.	29/0:12	We should start phasing it out immediately. Kita harus segera menyingkirkannya .			V		
31.	30/0:12	Excuse me , Bembi.	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Permisi, Bembi.					
32.	31/0:12	Excuse me.	V				
		Permisi.					
33.	32/0:12	But right now I have to go deal with this very annoying thing.			V		
		Tapi sekarang aku harus mengurus hal menjengkelkan ini.					
34.	33a/0:12	I used to work with him, and he used to ask me out all the time, so it's little awkward.	V				
		Dulu aku bekerja bersamanya dan dia sering mengajakku kencan, jadi ini sedikit janggal.					
35.	33b/0:12	I used to work with him, and he used to ask me out all the time, so it's little awkward.	V				
		Dulu aku bekerja bersamanya dan dia sering mengajakku kencan, jadi ini sedikit janggal.					
36.	34/0:13	What on Earth have you been doing?	V				
		Apa saja kesibukanmu?					
37.	35/0:13	Uh, you were supposed to be issued a security badge.	V				
		Seharusnya kau dapat lencana keamanan.					
38.	36/0:13	Stand down.				V	
		Pergilah.					
39.	37/0:13	My think tank now has a little something in the pipeline.	V				
		Badan risetku punya sesuatu yang sedang dikembangkan.					
40.	38/0:13	I'm gonna turn your lights down.				V	
		Aku akan matikan lampumu.					
41.	39/0:14	Uh, wait, hold on.	V				
		Tunggu.					
42.	40/0:14	That's the universe, my bad.	V				
		Itu alam semesta. Salahku.					
43.	41/0:14	Come on up, I'll prove it to you.	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Ayo. Akan kubuktikan padamu.					
44.	42/0:14	Come on. Pinch my arm.	V				
		Ayo. Cubit lenganku.					
45.	43/0:15	Our entire DNA in fact , is destined to be upgraded.			V		
		Seluruh DNA kita nyatanya , ditakdirkan untuk ditingkatkan.					
46.	44/0:15	What? You know , look, I got a real job.					V
		Apa? Aku punya pekerjaan.					
47.	45/0:15	I couldn't make his face at first .	V				
		Awalnya aku tak mengira wajahnya.					
48.	46/0:15	And you know I'm good with faces.	V				
		Kau tahu aku pandai mengingat wajah.					
49.	47/0:15	Of course you don't remember.	V				
		Tentu kau tidak ingat.					
50.	48/0:15	At first it was fine, they were talking business.	V				
		Awalnya semua baik saja, mereka membicarakan bisnis.					
51.	49/0:15	Here, let me show you. Hold on.	V				
		Biar kuperlihatkan. Tunggu.					
52.	50/0:16	I'm going to run his plates and if it gets rough, so be it.				V	
		Akan kuikuti orang ini. Akan kuperiksa nomor polisinya. Jika ini berbahaya, biarlah.					
53.	51/0:16	Hey I hate to cut you off , do you have your teaser on you?		V			
		Maaf memotong pembicaraanmu. Kau membawa Taser?					
54.	52/0:16	You should probably go over there and zap her.				V	
		Pergilah ke sana dan setrum dia.					
55.	53/0:17	You know , I invited Tony to join AIM thirteen years ago.					V
		13 tahun lalu kuajak Tony bergabung dengan AIM.					

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
56.	54/0:17	I can't say that I'm not disappointed, but as my father used to say "Failure is the fog through which we glimpse triumph."	V				
		Aku tak bisa bilang aku tidak kecewa, namun seperti yang sering dikatakan ayahku "Kegagalan adalah kabut yang lewatnya kita bisa melihat kemenangan."					
57.	55/0:17	Well, he was kind of an idiot , my old man.			V		
		Ayahku orang bodoh .					
58.	56/0:18	You know everybody needs a hobby.					V
		Semua orang butuh hobi.					
59.	57/0:18	Just breaking in it, you know .					V
		Biar terbiasa.					
60.	58/0:18	It's always little pinchy in the GUI-bagger at first .	V				
		Awalnya selalu terasa gatal di kemaluan.					
61.	59a/0:20	Hold on . Come on, Pep.					V
		-					
62.	59b/0:20	Hold on. Come on , Pep.	V				
		Ayolah , Pep.					
63.	60/0:20	I'm piping hot mess .	V				
		Aku sangat kacau .					
64.	61/0:20	I didn't notice, at all .					V
		Aku tak melihatnya.					
65.	62/0:20	The only reason I haven't cracked up is probably because you've moved in.	V				
		Satu-satunya alasan aku belum gila mungkin karena kau pindah kemari.					
66.	63/0:22	That's not supposed to happen.	V				
		Seharusnya itu tidak terjadi.					
67.	64/0:27	He's a stickler for that sort of thing , plus my guys won't let anyone in without them.			V		
		Ia tegas untuk hal itu , lagipula anak buahku tak izinkan siapa pun masuk tanpanya.					

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
68.	65/0:29	There's lots of pageantry going on here. Dia suka berlebihan dan tampil memukau.					V
69.	66/0:29	Bring up the thermogenic signature again. Tampilkan lagi ciri-ciri termogenik.				V	
70.	67/0:30	We're supposed to be on total security lockdown. Seharusnya kita tertutup rapat untuk keamanan.	V				
71.	68/0:30	Come on , I threatened a terrorist. Ayolah , aku mengancam seorang teroris.	V				
72.	69/0:31	Normally, I'd go for that sort of thing, but now I'm in a committed relationship with her. Biasanya aku mau, tapi saat ini aku terikat dalam hubungan.					V
73.	70/0:31	Old botanist pal that I used to know barely. Teman lamaku, ahli tanaman yang kukenal dulu sekali.	V				
74.	71a/0:40	I've got a lot of apologies to make and not a lot of time, so first off. Aku punya banyak permintaan maaf, tapi punya sedikit waktu, jadi pertama.	V				
75.	71b/0:40	I've got a lot of apologies to make and not a lot of time , so first off. Aku punya banyak permintaan maaf, tapi punya sedikit waktu , jadi pertama.				V	
76.	72/0:42	Anyway , I would have added in the retro. Pasti sudah kutambahkan retro.					V
77.	73/0:45	That figures. Itu masuk akal.				V	
78.	74/0:46	By the way , when you said your sister had a watch, I was kinda hoping for something a little more than that. Ketika kau bilang saudarimu punya jam tangan, aku mengharapkan sesuatu yang lebih dewasa dari ini.					V
79.	75/0:46	Anyway , it's limited edition. Itu edisi terbatas.					V

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
80.	76/0:47	I guess this guy named Chad Davis used to live roundabouts. Pria yang bernama Chad Davis pernah tinggal di daerah ini.	V				
81.	77/0:47	One day, folks said he went crazy and made, you know , a bomb. Suatu hari, orang bilang ia menjadi gila dan membuat bom.					V
82.	78/0:47	Doesn't make sense. Itu tak masuk akal.	V				
83.	79/0:49	What the hell was that? Tadi kau kenapa?				V	
84.	80/0:51	You're not the person who called me after all , are you? Kau bukan orang yang menelponku, ya?					V
85.	81/0:55	A: Saved you first, B: Thanks, sort of and C: If you do someone a solid, don't be a yutz. A: kuselamatkan kau lebih dulu, B: terima kasih, dan C: jika kau menolong orang, jangan bersikap menyebalkan.					V
86.	82/0:56	What I need is for you to go home, be with your mom, keep your mouth shut , and protect the suit. Aku perlu agar kau pulang, bersama ibumu, tutup mulutmu , jaga kostumku.	V				
87.	83a/0:56	Move out of the way or I'm going to run you over. Menyingkir atau kutabrak.			V		
88.	83b/0:56	Move out of the way or I'm going to run you over. Menyingkir atau kutabrak.			V		
89.	84/0:56	Wait, you're guilt-tripping me, aren't you? Kau mau membuatku merasa bersalah , ya?		V			
90.	85/0:59	There's just one lesson left, President Ellis, so run away and kiss your children goodbye. Tinggal satu pelajaran lagi, Presiden Ellis, kaburlah , sembunyi, cium selamat tinggal kepada anakmu.	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
91.	86/0:59	I'll see you soon. Sampai jumpai segera.	V				
92.	87/0:60	Uh, hang on a second. Tunggu.	V				
93.	88/0:60	You ever look up and everything starts glowing from the inside out, a kind of bright orange. Kau pernah dicekik wanita dank au melihatnya tiba-tiba ia bercahaya dari luar ke dalam, semacam orange yang menyilaukan?	V				
94.	89/1:02	Excuse me , Sir. I don't know who... Permisi , Tuan. Aku tak tahu siapa...	V				
95.	90/1:02	Come on in and close the door. Masuklah. Tutup pintunya.			V		
96.	91/1:02	I get a lot of this, it's okay. Aku sudah sering menerimanya, tak apa.					V
97.	92/1:03	Gary, for a moment , listen to me here. Gary, dengarkan aku.					V
98.	93/1:06	I mean you gave your research to a think tank. Kau memberikan risetmu kepada sebuah badan riset.	V				
99.	94/1:06	Yeah but Killian built that think tank on military contacts. Namun Killian membangun badan riset itu dengan kontrak militer.	V				
100.	95/1:06	That's exactly what we used to do... Itu yang dulu kami lakukan...	V				
101.	96/1:06	Come on in. Masuklah.			V		
102.	97/1:07	Support Blue 0, unless the Mandarin's next attack on the U.S. involves cheaply-made sportswear, I think you messed up again.			V		

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Dukungan Blue-Zero, kecuali serangan berikut Mandarin di AS melibatkan pakaian olahraga murahan, menurutku kau salah lagi.					
103.	98/1:08	Can you still see straight? – Sort of. Pandanganmu masih jelas? – Begitulah.	V				
104.	99/1:15	Yes, his think tank thought it up, the pathology of the serial killer. Ya, badan risetnya yang merancang ini, ilmu kejiwaan tentang pembunuh berantai.	V				
105.	100/1:15	You should have pressed the panic button. Mestinya kau menekan tombol panik.	V				
106.	101/1:16	A lot's happened Tony and I'm close. Banyak hal telah terjadi, Tony tapi aku sudah dekat.		V			
107.	102/1:17	You used to have a moral psychology. Dulu kau punya moral yang baik.	V				
108.	103/1:17	You used to have ideals. Dulu kau punya pendirian.	V				
109.	104a/1:17	Get me out of here , come on. Lepaskan aku , ayo.	V				
110.	105b/1:17	Get me out of here, come on. Lepaskan aku, ayo.	V				
111.	106/1:17	You know what my old man used to say to me? Kau tahu apa yang sering dikatakan ayahku?	V				
112.	107a/1:17	The early bird gets the worm; the second mouse gets the cheese. Burung yang lebih pagi dapat cacing; tapi tikus kedua dapat keju.				V	
113.	109/1:17	You're not still pissed about the Switzerland thing, are you? Kau masih marah soal Swiss?	V				
114.	110/1:17	How can I be pissed you, Tony? Mana mungkin aku marah padamu Tony?	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
115.	111/1:18	Honestly, I'm still trying to figure out what happened to the first mouse. Aku masih memikirkan apa yang terjadi pada tikus pertama.			V		
116.	112/1:18	You simply rule from behind the scenes . Kau mengatur di balik layar .	V				
117.	113/1:19	Anyway , the point is ever since that big dude with the hammer fell out of the sky. Intinya adalah sejak pria kekar berpalu turun dari langit.					V
118.	114/1:19	But until that point, it's really just a lot of pain. Namun sebelum itu terjadi, hanya ada rasa sakit.					V
119.	115/1:19	Hold on, hold on. Tunggu, tunggu.	V				
120.	116/1:23	Trust me, you're going in a puddle of blood on the ground in 5, 4, 3, Come on! , 2. Percayalah, kau akan bersimbah darah di lantai dalam 5, 4, 3, ayo! 2.	V				
121.	117/1:23	Shut up. Diam.	V				
122.	118/1:25	Hello, by the way . Hello.					V
123.	119/1:25	Uh, um, kind of . Begitulah.	V				
124.	120/1:26	I have eyes on the Mandarin. Aku menemukan Mandarin.				V	
125.	121/1:27	Oh this next bit may include the Vice President as well . Rencana berikutnya mungkin akan melibatkan wakil presiden.					V
126.	122/1:27	But we also have to figure out this Vice President thing, right? Tapi kita juga harus menyelamatkan wakil presiden, kan?				V	
127.	123/1:30	Image coming through now, Sir. Gambar ditampilkan , Pak.	V				

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
128.	124/1:32	Come on , everybody, grab your monkey!	V				
		Ayolah , semua pegang monyetmu.					
129.	125/1:32	Come on, come on, come on!	V				
		Ayo, ayo, ayo!					
130.	126/1:35	Of course you remember when she spilled...					V
		Kau ingat saat benda ini menumpahkan...					
131.	127/1:35	You see, I've moved on .				V	
		Aku sudah buat persiapan .					
132.	128/1:41	See what happens when you hang out with my ex-girlfriends?	V				
		Lihat apa yang terjadi jika kau pergi bersama mantan pacarku?					
133.	129/1:41	Come on , a little more, baby.	V				
		Ayo , sedikit lagi.					
134.	130/1:43	Aw, come on!	V				
		Ayolah!					
135.	131/1:43	Mr. President! Just hold on .	V				
		Pak Presiden! Bertahanlah .					
136.	132/1:50	Who's the hot mess now?	V				
		Sekarang siapa yang kacau ?					
137.	133/1:50	But I think I can figure this out , yeah.	V				
		Namun kurasa aku bisa cari jalan keluarnya .					
138.	134/1:51	All wrapped up here , Sir.	V				
		Semua sudah beres , Tuan.					
139.	135/1:52	Of course , there are people who say progress is dangerous.	V				
		Tentu , ada orang yang bilang kemajuan itu berbahaya.					
140.	136/1:54	So if I were to wrap this up tight with a bow or whatever, I guess I'd say my armor was never a distraction or a hobby.					V

No.	Code	Data	Realization of Meaning				
			Comp	Inc	Dec	Diff	Zero
		Jadi, sebagai penutupnya , kurasa kostumku bukanlah gangguan atau sebuah hobi.					
141.	137a/2:04	You know , and thank you, by the way, for listening.					V
		Terima kasih sudah mendengarkan.					
142.	137b/2:04	You know, and thank you, by the way , for listening.					V
		Terima kasih sudah mendengarkan.					
143.	138/2:04	I mean this is what makes people sick, you know .					V
		Itulah yang membuat orang sakit.					
144.	139/2:04	To be able to share all of my intimate thoughts and my experiences with someone, it just cuts the weight of it in half, you know , it's like a snake swallowing its own tale.					V
		Bisa berbagi pikiran dan pengalaman bersama seseorang, itu mengurangi bebanku.					
145.	140/2:05	I'm not that kind of doctor.	V				
		Aku bukan dokter semacam itu.					
TOTAL			85	4	13	13	30

Appendix 2. Surat Pernyataan Triangulasi

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Erys Shandra
NIM : 10211141020
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

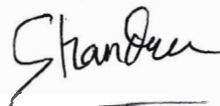
menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah
(skripsi) dari mahasiswa:

Nama : Tony Febryanto
NIM : 10211141019
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : The Meaning Accuracy of English Idiomatic Expressions
of the *Iron Man 3* Movie Text in Bahasa Indonesia Subtitling Text.

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan
sebagaimana mestinya.

Yogyakarta, 6 Juni 2014

Triangulator,



Erys Shandra

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Yunita Suryarini
NIM : 10211141021
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Tony Febryanto
NIM : 10211141019
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : **The Meaning Accuracy of English Idiomatic Expressions of the *Iron Man 3* Movie Text in Bahasa Indonesia Subtitling Text.**

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 6 Juni 2014

Triangulator,



Yunita Suryarini

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Tsasa Yusac Ershanaz
 NIM : 10211141007
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Tony Febryanto
 NIM : 10211141019
 Program Studi : Bahasa dan Sastra Inggris
 Fakultas : Bahasa dan Seni
 Judul : **The Meaning Accuracy of English Idiomatic Expressions of the *Iron Man 3* Movie Text in Bahasa Indonesia Subtitling Text.**

Demikian surat pernyataan ini saya buat. Semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, 6 Juni 2014

Triangulator,



Tsasa Yusac Ershanaz