EXPERIENTIAL MEANING BREADTH AND RANK REALIZATION VARIATIONS OF DAVID FINCHER'S *FIGHT CLUB* MOVIE TEXT AND ITS INDONESIAN SUBTITLE

A THESIS

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

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ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
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APPROVAL

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A Thesis

By

Dhaniel Adi Prasetyo

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Approved on June 19th, 2013

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ii

RATIFICATION

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Accepted by the Board of Examiners of the Faculty of Languages and Arts of the State University of Yogyakarta on June 2013 and Declared to have Fulfilled the Requirement of the Attainment of the *Sarjana Sastra* Degree in English Language and Literature.

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iii

PERNYATAAN

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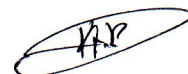Fakultas : Bahasa dan Seni, Universitas Negeri Yogyakarta

Judul Karya Ilmiah : Experiential Meaning Breadth and Rank Realization Variations of David Fincher's *Fight Club* movie Text and Its Indonesian Subtitle

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 17 Juni 2013

Penulis,

Dhaniel Adi Prasetyo

MOTTO:

"Never Stop Believing!"

DEDICATIONS,

I dedicated my thesis to:

Bapak and Ibu who always give me endless love and

support,

My beloved Wife Budi Sri Rejeki, Mbak Eli, Mas Teja

and Thole, and also Keluarga Sulur and Jengglong and

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And all friends in Jogja and Purwodadi (Fantastic freaks,

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Although I have tried my best in writing this thesis, I realize that it is far from being perfect. Therefore, I invite the criticism from the readers in order to make my thesis better. I also hope that this thesis will give a contribution and valuable source to anyone in conducting the same research.

Dhaniel Adi Prasetyo

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

TSC   : Translational Semiotic communication
BI   : *Bahasa Indonesia*
SE   : Source Expression
TE   : Target Expression
SL   : Source Language
TL   : Target Language
T1   : Text 1
T2   : Text 2
HAP   : Material Happening
CRE   : Material Creating
DO   : Material Doing
BEH   : Behaving
SEE   : Mental Seeing
FEEL   : Mental Feeling
THINK : Mental Thinking
SAY   : Saying
EXIST : Existing
ATTR   : Having Attribute
ID   : Having Identity

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ABSTRACT

This study is aimed to analyze experiential meaning breadth and rank realization variations of David Fincher's *Fight Club* movie script and its Bahasa Indonesia subtitle text. This study concerns with interlingual analysis since it involves two languages; English text as the source language text and Bahasa Indonesia text as the target language text.

This research combined the quantitative method with the qualitative one. The quantitative method is applied to support the qualitative method. In conducting this study, the researcher followed the procedures: 1) Watch and get the context of the movie several times. 2) Write sentences that are being analyzed from both SE and TE in the data sheet. 3) Classify and analyze the data using experiential meaning and rank realization variations analysis based on the given parameter. 4) Recapitulate the data on a table. The experiential meaning is analyzed using the transitivity system, while the rank realization is analyzed by the occurrence of downward and upward rank variations in both sentences.

The research shows that the degree of variations in experiential meaning breadth and rank realization are very low. Text 2 has a very low variation, both in experiential meaning and rank realization. From TSC point of view, there are intrinsic and extrinsic factors that motivate the occurrences of experiential meaning breadth and rank realization variations, i.e.: dictions, situation (field, tenor, and mode), idiomatic expressions, culture, and ideology. These factors affected the qualities of the texts textually and contextually.

CHAPTER I

INTRODUCTION

A. Background of the Problem

Human beings are unique compared to other God's creations. Given the ability to think and the freedom of choices in their lives, they become more civilized, organized, and socialized. Since the day they were born, they have dealt with their social instinct to interact. Since they are created as social creatures, they naturally always live together with other people. Therefore, by having gathered in a community of the same kind, they would need to build a way to interact, and that way is communication.

It may be true that human can communicate in the best way to each other compared other creatures. In the process of communicating with others, humans need tools. Language is one of them. There are so many languages in the world. As the main tool of communication (in this context – sharing thoughts), there are chances that languages may be changed into another 'form' of language or maybe other different languages in different regions or nations. In this case, human need a process called 'translation' i.e. briefly, transferring ideas/thoughts from one language to another. So, there is the joke, long before Nokia becomes popular worldwide, language has taken the major role of connecting people.

Nowadays, many translation processes have been applied in the written texts. Translation process is often used to translate a foreign book, magazine, or newspapers into the target language. Most people thought that translation is only

used in written text or printed media, but in fact, translation is also used in the electronic media. Translation in the electronic media is getting more and more popular nowadays. Movie or film is one example of electronic media that have significant translation processes.

Many great movies are produced in English. Therefore, in order to make them understandable for the other people all around the world, those movies are translated into many other languages. Bahasa Indonesia is one of the target languages. There have been plenty of movies being translated into Bahasa Indonesia to make Indonesian people understand when they watch a movie which is mostly produced in English. So, this study is important because in the researcher's point of view, movies in this era play one of important role i.e. to share from a very simple to complex things and yet deep ones like ideologies and many other significant things to enrich human's knowledge and thought.

The *Fight Club*, a movie directed by David Fincher, is chosen to be analyzed in the study because it is a phenomenal movie. Based on Chuck Palahniuk's *Fight Club* novel, this movie won an award in 2007 i.e. "The Best Movie of a Lifetime" in London. This movie brings the audience to a world of unique thoughts that affect their perceptions and points of view. It is more like we rearrange what we have known about life and freedom in a very different way.

B. Focus of the Research

Translation is a very vital medium in connecting people from different culture and linguistic backgrounds across the world. Many studies had been done by experts regarding to the complexity of translation until this very time and yet,

translation remains a bit more complicated for some languages. There are many aspects to deal with in translation processes. In other words, translation as a process brings cultural context and situational context from the source language that has to be re-expressed in the target language.

Roman Jakobson (1959) says that there are three types of translation. The translations are intersemiotic, intralingual and interlingual translation. In short, intersemiotic means the translation of verbal signs by non verbal signs. Intralingual translation means translation that happens in one language, whereas, Interlingual translation means translation employing two or more languages. This study is limited to the interlingual translation i.e. English and Bahasa Indonesia.

According to Sinar (2008: 20), the main function of language is making meaning. There is no language without meaning. Meaning is not obvious and simple. The meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. The meaning of a given word is governed not only by the external object or idea that a particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect.

Since translation is a bridge from one language to another to deliver meaning, the meaning itself is very important to be conveyed. Halliday (1985:53) says that there are three aspects of meaning. They are ideational, textual, and interpersonal meanings. The interpersonal meaning is meaning as a form of action. It involves the speaker or writer and the audience. It is a kind of exchange

where the speaker or writer demands something from the audience. It is also an encoding of the interpersonal aspect of communication, such as speaker-addressee relationship, their social status, age, as well as setting and purpose of communication. In other words, its function is to a personal medium (interpersonal function).

Secondly, the textual meaning is relevance to the context, both the preceding text and context of situation. It is the construct of a message of text where its function is to form texts (textual functions).

The third is the ideational meaning. It is the meaning as the representation of experience. According to Halliday (2004: 170), experiential meaning refers to certain features that can be thought of a representing the real world as it is apprehended in our experience. The sentence can be regarded as a representation of some composite phenomenon in the real world. Within the experiential meaning, there are six semantic fields of experience which represent the processes occurred in our experiences in the real world. They are semantic field of doing which is recognized as material process, semantic field of sensing which is known as mental process, semantic field of being in referential process, semantic field of existing, semantic field of behaving, and semantic field of saying.

In every experience, there are three general categories. The categories are things, events, and circumstances. Things represent the people or the participants in human experience. Event is the most essential element that represents the process. The third is circumstances, which is associated with the process. Every process has these three kinds with different name in each process. This three

general element of human experience are occurred in clauses. Therefore, clause is the most appropriate rank in which the analysis of experiential meaning conducted.

In translation there are also variations or shifts that occur because of the complexity of the processes of translating from one language to other languages i.e. the unity of different cultures within each language itself. Catford (1978) divides the shift in translation into two major types, level shift and category shift. Level shift refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. In other words, it is simply a shift from grammar to lexis. While Category shifts is a generic term referring to shifts involving any of the four categories of class, structure, system and unit or rank (e.g. SL adjectival phrase becomes an adverbial phrase in the TL).

Catford in Hatim (2001: 15) defines unit shifts or rank shifts as a source language item at one linguistic rank that has a target language translation equivalent at a different rank. "Rank" here refers to the hierarchical linguistic units of sentence, clause, phrase/group, word and morpheme. There are two types of rank shifts that is the upward and downward rank shift. The upward rank shift is the movement of units of language from lower to upper unit of language. There are six types of upward rank shift: words into phrases, words into clauses, words into sentences, phrases into clauses, phrases into sentences, and clauses into sentences. Conversely, the downward rank shift is the movement of units of language from upper to lower. There are also six types of the downward rank shifts: phrases into words, clauses into phrases, clauses into words, sentences into

clauses, sentences into phrases, and sentences into words.

In order to get the deep and specific analysis, the researcher focused on analyzing only the major sentences of the major characters of the movie. The reason is because in the researcher point of view, the major characters' sentences can represent the whole movie. The major characters are Jack and Tyler who are actually one person for Jack is a schizophrenic person, and the movie is about the life of Jack. The study are also focused on two aspects of translation variations i.e. meaning variations that are represented by the experiential meaning and realization variations that are represented by the rank variations or rank shifts. The meaning variation is measured in terms of its breadth, while the realization variation is measured in terms of rank variations types. However, to make the analysis easier and more comprehensive, here the researcher uses the term of Text I for English text and Text 2 for Bahasa Indonesia text.

In accordance with the focus of the research above, the problems of this study can be formulated as follows:

1. What features are represented in D. Fincher's *Fight Club* movie text and its Indonesian subtitle in terms of meaning breadth and rank realization variations?

2. What factors motivate the occurrence of experiential meaning breadth and rank realization variations in question?

3. To what extent are experiential meaning breadth and rank realization variations represented in D. Fincher's *Fight Club* movie text and its Indonesian subtitle?

C. Objectives of the Research

In line with the formulation of the problem, the objectives of the study are:

1. To identify and describe the characteristics of experiential meaning breadth and rank realization variations in Text 1 (D. Fincher's *Fight Club* movie text) and Text 2 (*Fight Club* Indonesian subtitle).

2. To explain the realization in Text 1 and Text 2 in terms of experiential meaning breadth and rank realization variations those motivate the occurring meaning and realization variations in units being analyzed.

3. To evaluate the inferences that can be drawn from the degree of experiential meaning breadth and rank realization variations in Text 1 those are expressed in Text 2 and the meaning of Text 2.

D. Significance of the Research

1. To give useful insights to linguistics and more insight about the variations in the translation process especially in the field of subtitling.

2. To give more information to the readers about subtitling, so that they realize that translation variations also happens in the field of subtitling.

3. To inspire the other researchers, to further continue this research in the same scope, particularly in the field of subtitling.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Description

1. Translation

a) Notions of Translation

The general term of translation means the transfer of thought and ideas from one language to another, whether the languages are written or in oral form. In translation, the most important principle is that the meaning should be transferred from the source language into the target language (Larson, 1984: 67).

Nida and Taber (1969: 12) mention that translating consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. According to them, translators should use the closest natural equivalent expressions for both the meaning and the style of the receptor language. In other words, the results of translation should not sound as translation without changing the meaning of the original text. The similar definition is also mentioned by Catford (1965: 20); he defines translation as the replacement of textual material in one language (source language/SL) by equivalent textual material in another language (target language/TL).

b) Kinds of Translation

A text of a language to be translated has both form and meaning. Larson (1984: 17) defines two main kinds of translation; form-based and meaning-based. Form-based translation attempts to follow the form of the source language which is known as literal translations, whereas meaning-based translation makes every effort to communicate the meaning of the source language text in the natural forms of the target language. This is also called idiomatic translation.

On the other hand, Catford (1965: 20) divides translation into some categories in terms of the extent, levels and ranks. In terms of extent, Catford divides translation into full translation and partial translation. In terms of levels, translation can be divided into total translation and restricted translation, and in terms of ranks, Catford divides it into free translation, word-for-word translation, and lexical translation.

This study is using Halliday's theory (2004: 169) that points out three kinds of translation i.e. intralingual translation, interlingual translation and intersemiotic translation. Intralingual translation is an interpretation of verbal sign by means of other signs in the same language. The translation involves the same language from the source language and the target language. Interlingual translation involves two or more languages. It is the interpretation of verbal signs by means of other signs of some other language. Whereas intersemiotic translation is a sort of translation in which the source or target language or both of them are not expressed in the form of language, for example, dance, painting, etc.

c) Process of Translation

According to Tou (TEFLIN II, 1989: 134), there are four main stages to be followed by translators in order to move the source language into the target language, i.e. the analysis of meaning, the discovery of meaning, the transfer of meaning, and the re-expression of meaning.

In the translation process, the first thing to do is to understand the total meaning of the source text. Understanding the source text involves much more than what the words refer to. Languages should be related to contexts in order to enable the reader to really understand the text. In the transferring stage, the translator should be able to transfer the meaning from the source language to the target language. The final step in the translation process is the re-expression in which the translator works out what has been in his or her mind and actualizes it in the target language. This model can be displayed as follows:

Source Language		
Cultural context		
Situational context		
Expressed text	Lexicon	Grammar

↓

Analysis of meaning

↓

Discovery of meaning

Target Language		
Cultural context		
Situational context		
Expressed text	Lexicon	Grammar

↑

Re-expression of meaning

↑

Transfer of meaning

Analysis of meaning
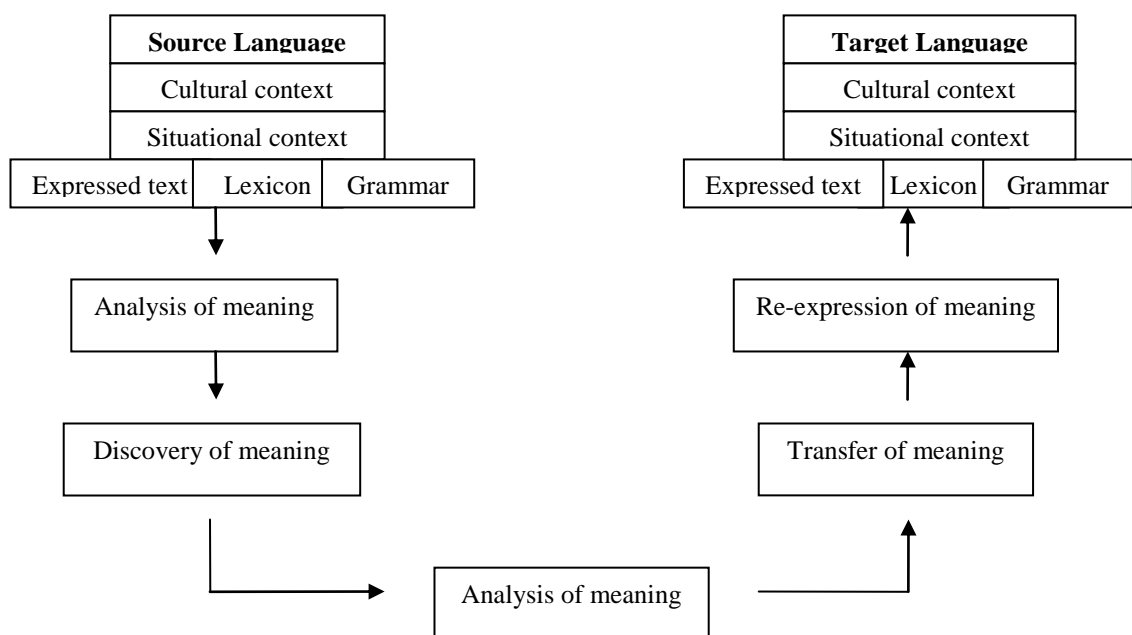
Figure 1: **Model of Translation**

d) Shifting in Translation

According to Machali (1988: 152), there are two kinds of translation shift; *obligatory shift* and *optional shift.* An obligatory shift is the shift that occurs when no correspondence occurs in translation. The occurrence of this shift is dictated by the grammar, whereas the optional shift refers to a case of shift that is caused by the translator's discretion. In addition, Machali also states that there are two basic sources of translation shifts, namely: *source language text-centered shift*, which mainly concerns with particle markedness, tenses, and cohesion, and *target language text-centered shift*, which concerns with achieving effectiveness, pragmatic appropriateness, and information (referential) explicitness.

A shift may result from a difference of system in both the source and the target languages. It causes the difference of grammatical degree between the source text and the target text but usually the meaning is still constant. The translators usually pay much attention to the meaning rather than the form.

This study is using Catford's theory (1965: 73) that says that transposition or shift is the changing of grammatical form of the source language into the target language. Further, he states that basically, in shift or transposition of translation, it is only the form that is changed. It is meaning which is being transferred and must be held constant.

e) Translation Equivalence

Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Catford, 1965: 20). However, there may be no simple way of replacing a source language item with a target language item. The source and target language items rarely have the same meaning in the full linguistic and pragmatic sense, even though they express the same purposes and can function in the same situation. Therefore, according to Catford (1965: 49), the source language and the target language texts can be translation equivalents when they are interchangeable in a given situation.

The main problem of translation process is finding translation equivalence for a text in a given context. Machali (1998: 3) states that target language equivalents have to be sought not simply in terms of the "sameness of meaning," but in terms of the greatest possible overlap of situational range. So that, equivalence in translation should not be approached as a search for sameness, since sameness cannot exist between two receptor language versions of the same text. The equivalence here does not only concern with the formal equivalence such as word for word, phrase for phrase, or sentence for sentence, but also concerns with the meaning equivalence. Baker (1992: 10) defines equivalence in translation into five: (1) equivalence at word level, in this level, the translator have to replace one name (word) in the source language for one in the receptor but sometimes there is no word in the target language which expresses the same meaning as the source language, (2) equivalence above word level, this translation goes one step further to consider what happens when words starts combining with

other words to form stretches of language, (3) grammatical equivalence, (4) textual equivalence, this refers to the level of any target form (text of portion of text) which is observed to be equivalence to a given source language (Catford, 1965: 3), and (5) pragmatic equivalence, this equivalence demands the translator to "make a sense" of a given source text to the target language. It relates with coherence, that is, a network or relations which organize and create a text and a network of conceptual relations which underlie the surface text in cohesion.

Nida and Taber (1982: 200) argue that there are two different types of equivalence, namely **formal equivalence**/formal correspondence and **dynamic equivalence**. Formal correspondence focuses on the message itself in both form and content. It consists of a TL item which represents the closest equivalents between language pairs. Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the target language wording will trigger the same impact on the target text audience as the original wording did upon the source text audience.

f) Movie Translation

Movies can be a very influential medium for transferring values, ideas and information. Different cultures are presented not only verbally but also visually and aurally, as movie is a polysemiotic medium that transfers meaning through several channels, such as picture, dialogue, and music (Szarkowska in http://www.accurapid.com /journal/32movie.htm). Items which used to be culture-specific tend to spread upon other cultures. The choice of movie translation mode largely contributes to the reception of a source language movie in a target culture.

In general, translation involves not only the languages, but also culture in the countries or region where these languages are spoken. It is not only changing writings from one language to another, but also interpretation of cultural differences (Matsumoto, 1002: 100). However, translating movie does not merely involve linguistic problems but deeper than that, it is an activity that is "conditioned to a large extent by the functional needs of the receiving culture and not, or not just, by demands made by the source movies" (Delabatista, 1990: 99). There are two major types of movie translation: dubbing and subtitling. Each of them interferes with the original text to a different text.

a. **Dubbing**

Dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. It is the method in which "the foreign dialogue is adjusted to the mouth and movements of the actor in the movie (Dries, 1995: 9 quoted in Shuttleworth and Cowie, 1997: 45) and its aim is seen as making the audience feel as if they were listening to the actors speaking the target language.

Dubbing is considered as a form of domestication. Domestication here is understood as 'translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness to the target text' (Munday, 2001: 146). The result is that all foreign elements are assimilated into the dominant target culture. In principle, dubbing is considered by some to be less authentic than subtitling because the original performance is altered by the addition of a different voice

(Mera, 1999: 80). In dubbing, there are frequent incongruities between what the real actors say and how they move their lips.

b. Subtitling

Subtitling serves two purposes: to translate the dialogue of foreign language movies for secondary audiences (interlingual) and to transform the soundtrack of television programmes into written captions for deaf. Subtitling is a translation of the spoken source language dialogue into the target language in the form of synchronized captions, usually at the bottom of the screen. It is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times.

Therefore, subtitling is considered as a form of foreignisation. Foreignisation is an approach of translation which can be described as 'sending the reader abroad'. It is a method which assumes that the translated text does not 'pretend' to be an original and where the foreign identity of the source text is highlighted. Subtitling contributes to experiencing the flavor of the foreign language. Subtitling is becoming a preferred mode of movie translation not only owing to financial considerations – it is much cheaper, more economical and easier to produce – but also it retains the authenticity of the original production (Gottlieb, 1997: 310).

1). The process of subtitling

Today, professional subtitlers usually work using specialized computer software and hardware, where the video is digitally stored on a hard disk, making each individual frame instantly accessible. The finished subtitle file is used to add

the subtitles to the picture. There are many softwares of subtitling, for example, Subtitle Workshop, Jubler, SubtitleCreator, etc. These softwares have been applied by professional subtitlers as a tool to create subtitles with PC as the hardware of course.

Generally, the process of subtitling consists of the following stages:

- Deliver the footage on DVD, harddisk, FTP or email.

- Spot the footage: The in and out times of each title, divide the speech up in appropriate 'blocks' of two lines and compress where necessary.

- Check the consistency of the reading speed. If it has been completely checked, the file is called the 'master file' because it is the template the translator will use.

- Burn the master file onto the footage in a low resolution video format. This stage confirms the client that the subtitle is appropriate to audience.

- Export and sent the master file to the translators.

- Submit the translated master file (the title) to the editor so that it can be proofed.

- Import back the title received from the editor into the subtitling software, formatting is finalized and the subtitles are exported in the required format.

2). Subtitling Standards.

The general practice of the production and layout of TV subtitles should be guided by the aim to provide maximum appreciation and comprehension of the target movie as a whole by maximizing the legibility and readability of the inserted subtitled text. However, Fotios Karamitroglou, Ph.D from European

Association for Studies in Screen Translation (ESIST) defines the Guidelines for Production and Layout of TV Subtitles.

Here is some of the guidelines for production and layout of TV subtitles. The full guideline will be presented in the last part of the thesis.

a.) Spatial parameter / layout

i.) Position on the screen

Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of less importance to the general aesthetic appreciation of the target movie.

ii.) Number of lines

A maximum of two lines of subtitles should be presented at a time. This would guarantee that no more than 2/12 of the screen image would be covered by subtitles at a time.

iii.) Text positioning

The subtitled text should be presented centered on its allocated line(s).

iv.) Number of characters per line

Each subtitle line should allow around 35 characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimize the need for original text reduction and omissions.

v.) Font color and background

Type characters should be colored pale white (not "snow-bright" white) because a too flashy pigment would render them tiring to the viewers' eye.

b.) Temporal parameter / duration

i.) Duration of a full two-line subtitle (maximum duration)

The reading speed of the "average" viewers (aged between 14 – 65, from an upper-middle socio-educational class) for a text of average complexity (a combination of formal and informal language) has been proven to range between 150 – 180 words per minute, i.e. between 2.5 – 3 words per second. This means that a full two line subtitle containing 14 – 16 words should remain on the screen for a maximum time of something less than 5.5 seconds.

ii.) Duration of a single-word subtitle (minimum duration)

The minimum duration of a single-word subtitle is at least 1.5 seconds, however simple the word is. Less time would render the subtitle as a mere flash on the screen, irritating the viewers' eye. Again, it should be noted that equal to the importance of retaining a single-word subtitle for at least 1.5 seconds to secure ample reading time is the importance of keeping the same subtitle for not more than 1.5 seconds because this would cause automatic re-reading of the subtitle, especially by fast readers.

iii.) Leading-in time

Subtitles should not be inserted simultaneously with the initiation of the utterance but 0.25 of a second later, since tests have indicated that the brain

needs 0.25 of a second to process the advent of spoken linguistic material and guide the eye towards the bottom of the screen anticipating the subtitle. A simultaneously presented subtitle is premature, surprises the eye with its flash and confuses the brain for about 0.5 a second, while its attention oscillates between the inserted subtitled text and the spoken linguistic material, not realising where it should focus.

iv.) Lagging-out time

Subtitles should not be left on the image for more than 2 seconds after the end of the utterance, even if no other utterance is initiated in these two seconds. This is because subtitles are supposed to transfer the spoken text as faithfully as possible, in terms of both content and time of presentation and a longer lagging-out time would generate feelings of distrust toward the (quality of the) subtitles, since the viewers would start reflecting that what they have read might not have actually corresponded to what had been said, at the time it had been said.

v.) Between two consecutive subtitles

About 0.25 of a second needs to be inserted between two consecutive subtitles in order to avoid the effect of subtitles' "overlay." This time break is necessary to signal to the brain the disappearance of one subtitle as a piece of linguistic information, and the appearance of another. If no such gap is maintained, the viewers' eye cannot perceive the change of the new subtitled text, especially if it is of the same length as the antecedent one.

c.) Punctuation and letter case

i.) "Sequence dots" (or "ending triple dots") {...}

Three dots should be used right after the last character of a subtitle (no space character inserted), when the subtitled sentence is not finished on one subtitle and has to continue over the consecutive subtitle. The three "sequence dots" indicate that the subtitled sentence is incomplete, so that the eye and the brain of the viewers can expect the appearance of a new flash to follow. The total absence of any kind of punctuation mark after the last character of the subtitle, as an alternative means of indicating the continuation of the subtitled sentence over the consecutive subtitle, does not provide such an obvious signal and, thus, the brain takes more time to process the new flash which appears less expectedly. Because of their particular function as signifiers of sentence incompleteness, the use of "sequence dots" to simply indicate ongoing thoughts or an unfinished utterance by the speaker should be considerably restricted.

ii.) "Linking dots" (or "starting triple dots") {...}

Three dots should be used right before the first character of a subtitle (no space character inserted, the first character non-capitalised), when this subtitle carries the follow-up text of the previous uncompleted sentence. The tracing of the three "linking dots" signals the arrival of the expected new flash of subtitle, something anticipated because of the presence of "sequence dots" in the previous subtitle. The absence of any punctuation mark as an alternative

means of indicating the arrival of the remaining part of an incomplete subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the new subtitle flash as related to the previous subtitle. Because of their particular function as signifiers of sentence continuation, "linking dots" should always be used in conjunction with "sequence dots."

iii.) Full stops {.}

The full stop, or period, should be used right after the last character of a subtitle (no space character inserted) to indicate the end of the subtitled sentence. This signals to the eye that it can go back to the image since there is no consecutive subtitle to anticipate. The absence of "sequence dots" as an alternative means of indicating the end of a subtitled sentence does not provide such an obvious signal and as a result the brain takes more time to process the fact that the subtitled sentence has actually been completed.

iv.) Dashes and hyphens {-}

Dashes are used before the first character of each of the lines of a two-line subtitle (with a space character inserted each time) to indicate the exchange of speakers' utterances (dialogue) presented either in a single flash as 'static double tex' or with the second speaker's exchange as an 'overlay' to the first subtitle line, i.e. as 'dynamic double text.' When dashes are used to link words as hyphens, no space characters should be inserted between the linked words.

v.) Question marks {?} and exclamation points {!}

Question marks and exclamation points should be used to indicate a question or emphasis respectively, just like in printed materials, positioned right after the last character of a subtitle (no space character inserted). Note: For questions in Spanish, a question mark should also be inserted right before the first character (no space character inserted).

d.) Target text editing

i.) From a single-line to a two-line subtitle

It is better to segment a long single-line subtitle into a two-line subtitle, distributing the words on each line. This is because the eye and the brain of the viewers render a two-line subtitle as more bulky and, as a result, accelerate the reading process.

ii.) Segmentation and line length

The upper line and the lower line of a two-line subtitle should be proportionally as equal in length as possible, since the viewers' eye is more accustomed to reading text in a rectangular rather than a triangular format. This happens because the conventional text format of printed material is rectangular (in columns or pages). Taken into account the previous entry on "segmentation at the highest nodes," this means that the segmentation of subtitled text should be a compromise between syntax and geometry. However, if we had to sacrifice the one for the sake of the other, we should prefer to sacrifice geometry.

iii.) Spoken utterances and subtitled sentences

Each spoken utterance should ideally correspond to a subtitled sentence. The reason is that viewers expect a correct and faithful representation of the original text and one of the basic means to check this is by noticing if the number of the spoken utterances coincides with the number of the subtitled sentences. In other words, viewers expect to see the end of a subtitled sentence soon after they realise that the speaker has finished his/her utterance and before a new one begins. In this respect, merging or bridging two or more utterances into one subtitled sentence should be avoided as much as possible, unless spatio-temporal constraints strictly dictate it.

2. Meaning

a) Definition of Meaning

As stated in chapter I (page 3), there is no language without meaning. Therefore, this term also prevails in translation. Catford (1974: 36) defines *meaning as a property of a language; an SL text has an SL meaning and a TL text has a TL meaning*. It means that meaning is an essential part of translation that should be transferred accurately from Source text into Target text so that the message or meaning are relevant in both texts.

Machali (1998: 2) states *"Of course, the meanings have to be coded in words and structures in order to be communicated. These words and structures are simply 'the forms' or the surface structure' of a language, as opposed to 'meaning'."* Then he adds that Form and meaning are not in one-to-one

relationship, even within one language, meaning can be realized in different forms. In other words, it is the meaning of the source text, which is being transferred and must be held constant, only the form that is possible to change. In dealing with this statement, Cruse (2000: 7) says:

Any natural human language is a complex sign system, 'designed' to ensure infinite expressive capacity, that is to say, there is nothing that is thinkable which cannot in principle be encoded (provided no limit is placed on the complexity of utterances). Each elementary sign is a stable symbolic association between a meaning and a form (phonetic or graphic); elementary signs may combine together in a rule-governed way to form complex signs which convey correspondingly complex meanings.

b) **Kinds of Meaning**

As stated before, there are three kinds of meaning according to Halliday (2004:169), they are:

a. **Textual meanings**

The textual meaning is relevance to the context, both the preceding text and context of situation. It is the construct of a message of text where its function is to form texts. In textual meaning, the clause presents a message as a new turn in response to a query concerned with an English word that had just been queried (Halliday, 2004). *It allows us to encode meanings of a text development which realise mode of discourse* (Butt, 2003). The textual meaning is organized the clause as the message that become the marker of a text in a language.

b. Interpersonal meanings

The interpersonal meaning is meaning as a form of action. It involves the speaker or writer and the audience. It is a kind of exchange where the speaker or writer demands something from the audience. It is also an encoding of the interpersonal aspect of communication, such as speaker-addressee relationship, their social status, age, as well as setting and purpose of communication. In interpersonal meaning, the clause enacts a proposition that is explicitly addressed to a particular person (Halliday, 2004). It allows us to encode meanings of attitudes, interactions and relationship which realise tenor of discourse. (Butt, 2003). The interpersonal meaning is represented by the theme-rheme system. The interpersonal meaning represented mood-residue system. The theme is realized through the interpersonal function, and mood is realized through the textual function.

c. Ideational meanings

In the ideational meaning is the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004:169). *It allows us to encode meanings of experience, which realize field of discourse* (Butt, 2003:5). The ideational meaning uses language to represent experience. There are two parts to this representation: experiential meaning encode the experiences and logical meanings show the relationships between them.

1) Experiential Meaning

The experiential meaning is the meaning that represents the human experiences. The experiential meaning is expressed by the system of transitivity. According to Halliday (2004:170), *"the transitivity system construes the world of experience into a manageable set of PROCESS TYPES".* Each process type provides its own experience model or schema for construing a particular domain of experience as a figure of a particular kind.

a. Types of Process

Butt (2003: 170) states that *"Our most powerful impression of experience is that it consist of a flow of events, or 'goings-on'. This flow of events is chunked into quanta of change by the grammar of the clause: each quantum of change is modeled as a figure – a figure of happening, doing, sensing, saying, being or having."* Therefore, all figures that consist of a process unfolding through time and of participants being directly involved in this process in some way; and in addition there may be circumstances of time, space, cause, manner, etc are sorted out in the grammar of the clause. In other words, they are organized the clause as the representation.

i. Material Process

According to Halliday, it is a process of doing and happening. It is the clause that construes the quantum of change in the flow of events as taking place through some input of energy. While Butt states that it is the clause that answer the question "What did X do?" and "What happened?" (Butt, 2003:52).

In material process, there are two basics participants. They are:

Actor　　:　the one that does something or the one that brings the change, sometimes, it is called the subject. This happen in both the transitive and intransitive clauses.

Goal　　:　the thing that being affected by the process. This happens in transitive clauses.

Some examples of material clause:

a. Material clause with actor as the sole participant

Table 1: Material clause with actor as the sole participant

Tyler	arrived
actor	Process: material

b. Material clause with actor and goal

Active:

Table 2: Material clause with actor and goal (active)

The architect	build	a house
actor	material process	goal

Passive

Table 3: Material clause with actor and goal (passive)

A house	was built	by the architect
goal	material process	actor

c. Material clause with omitting the actor

Table 4: Material clause with omitting the actor

The fruit cake	was made
goal	Process: material

Some subcategories of material process:

1. Material process: Process of Doing.

Material doing (to), acting, in the application, is represented by transitive clause. Transitive clause is the actor needs the goal.

e.g. they   -   eat   -   an apple

　　Actor　　process　　　　goal

Table 5: Material process: Process of Doing (to)

	intransitive	transitive
Creative	Actor + happen	Actor + do
	What happened? - Icicles formed.	What did they do? - They build a house.
transformative	Happen to + actor, actor + do	Happen to + goal; actor + do to + goal
	What happened to the Icicles?	What happened to the Icicles?

	- They melted.	- The sun melted them.
	What did Henry do? - He ran away.	What did they do to Henry? - They chased him away.

2. Material happening (being creating), it is represented by an intransitive clause

The outcome is the change of some aspect of an already existing actor. The clause doesn't need an object position.

3. Material creating, changing. The process is realized by a verb such as *form, emerge, make, produce, construct, build, design, write, compose, draw*, etc.

Note: the material process may be occurred in a passive voice (receptive).

e.g. the tourist was caught by the lion

Table 6: Material process in passive voice (receptive)

The tourist	was	caught	by the lion
goal	Process: passive		Actor
subject	finite	predicator	adjunct

Types of material process can be:

- Intransitive: the actor doesn't need the goal. i.e. they are grown
- Transitive: the actor needs the goal. i.e. they eat an apple

The process of intransitive and transitive can be:

- *Creative*: adding a client. i.e. they built a house → they built **me** a house
- *Elaborating*: elaborate a functional element of clause (the goal). i.e. they washed the plates → they washed the plates **clean**.
- *Extension*: adding recipient. i.e. they donated a house → they gave him a house.
- *Enhancement*: a functional element. i.e. the threw it → she threw it across the room.

ii. Mental Process

Mental clauses are concerned with our experience of the word of our consciousness (Halliday, 2004: 197). It is the clause of "sensing" that construes a quantum of change in the flow of events taking place in our own consciousness. It relates to the inner experience of human beings.

The participants in mental process are:

Senser   : it is human who have the consciousness

Phenomenon: it is something that is felt, thought, wanted or perceived.

Table 7: Mental process

She	knows	the answer
Senser	Process: mental	phenomenon

There are two kinds of phenomenon:

1. Macrophenomenal

 Macrophenomenal happens where the phenomenon is an act. It is something that can be seen, heard, or perceived. In this case, the clause is realized by a non-finite clause denoting as an act.

Table 8: Macrophenomenal

He	saw	[[the sand dredger heading for the cruiser]].
senser	process:mental	phenomenon

2. Metaphenomenal

Metaphenomenal happens where the phenomenon is an fact. It is on a higher level of abstraction than an ordinary thing or an act. It is typically realized by a finite clause denoting as a fact.

Table 9: Metaphenomenal

I	regret	[[that I was away from home]].
senser	process: mental	phenomenon

Table 10: Types of sensing (Halliday 2004)

TYPE OF SENSING	VERB	EXAMPLE
Perceptive	perceive, see, notice, hear, taste, smeel.etc.	He saw the car.
Cognitive	think, believe, expect, know, remember, imagine, etc.	He knows the car.
Desiderative	want, wish, desire, etc	He wants the car.
Emotive	love, adore, like, fancy, rejoice, etc.	He likes the car.

There is two kinds of verb in mental clause, "verbs like" and "verbs please".

Table 11: Verbs like

Mary	likes	the gift
senser	Process: mental	Phenomenon

Table 12: Verbs please

The gift	pleased	Mary
phenomenon	process: mental	senser

iii. Relational Process

It is a clause to characterize and to identify (Halliday: 2004). It is the clause that relates a participant to its identity or detextion. Here, the process is realized by the verb *be*.

The system consists of three types of relation: intensive, possessive, and circumstantial.

a. Intensive : "x is a"

b. Possessive : "x is at a"

c. Circumstantial : "x has a"

Each of these types comes in two distinct modes of being: attribute and identifying.

a. Attributive : "a is an attributive of x"

b. Identifying : "a is the identity of x"

Table 13: Relational Process

	Attributive	Identifying
Intensive	Miss Marla is beautiful	Fagin is the thief
Possessive	Sikes has a dog	The dog is Sikes'
Circumstantial	The execution is on Monday	Yesterday is the 1st

iv. Behavioral Process

It is the process of (typically human) physiological and psychological behavior, like breathing, coughing, smiling, dreaming and staring. It is related to unconsciousness activity. The participant is called the behaver. It is a conscious being like "senser", but the process function like "doing".

Table 14: Behavioral Process

I	weep	for you
behaver	process: behavioral	circumstance

v. Verbal Process

In Halliday (2004), verbal process is the process of saying. In this case, "saying" can be interpreted in a broad sense because it can cover any kind of symbolic exchange of meaning, like *My watch says it's half pas seven,* with *"it's half pas seven"* is a noun clause object of the verb say, meaning a downranked or embedded clause. Even though, functionally the verbalized clause is not downranked, but as secondary clause in a clause complex.

a. Directly quoted

Table 15: Directly Quoted

John	said	"I'm tired"
sayer	process	Quoted 2
Quoting 1		

b. Indirectly reported

Table 16: Indirectly Quoted

John	said	he was tired
sayer	process	Reported
Reporting		

Unlike the mental clause, the verbal clauses do not require a conscious participant or the sayer can be anything that puts out a signal. Besides the sayer, there are three other participants:

1. The receiver

The receiver is the one to whom the saying is directed and the one to whom the verbalization is addressed. It is expressed by the nominal group usually a conscious being, a collective, or an institution.

Table 17: The Receiver

She	told	her secret	to me
Sayer	Process: verbal	verbiage	target

2. The verbiage

The verbiage is the function that corresponds to what is said, representing is as a class or rather than as a report or a quote. There are two kinds of verbiage:

a. It may be the content of what is said or the topic of what is said.

b. It may be the name of the saying. This includes speech functional categories such as question, statement, order, etc.

Table 18: The Verbiage illustration (a)

She	said	[[what she had to say]]
Sayer	Process: verbal	Verbiage

Table 19: The Verbiage illustration (b)

I	ordered	a steak
Sayer	Process: verbal	Verbiage

3. The target

Target occurs only in a sub-type of verbal clause which functions as the entity that is targeted by the verbal process.

Table 20: The Target

Mark Anthony	praised	Julius Caesar
Sayer	Process: verbal	Target

vi. Existential Process

This clause represents that something exists or happens. These represent that something exist or happen, it usually uses the word 'there' in the pattern of clause to indicate the feature of existence (that something happened in the certain place). Frequently an 'existential' clause contains a distinct circumstantial element of time or place, the subject may be omitted e.g. on the wall (there) was a Picasso painting,

The examples verbs of existential process

Table 21: The examples verbs of existential process

There	was	a tornado
	Process	Existent: event

In this case, the word "there" has no representation function. Therefore, it is required because of the need for subject. Usually, this clause have the verb "be" or other verb expressing existence (exist, arise, etc) followed by nominal group

functioning as existent. Besides, the existential clause may contain a circumstantial element of time or place.

2) Logical-Function

The logical functions are not discussed in this research.

3. Realization

a) Definition of Realization

Butt (2003: 6) says the content level of language is more accurately two levels, the first level as systems of meanings that are realized in the second level-the level of wordings. It implies that the realization is realizing or bringing the concept of meaning into real. It is the process of bringing the abstract into the concrete form.

Table 22: Language system and realization

As a systems itself: Three or five levels		Work/activity done	As realization: six ranks
III. Discourse (semantic)		Meaning: • Ideational • Interpersonal • Textual	VI. Text
II. Lexicogrammar	IV.Grammar (syntax). III.Lexis (vocabulary) II. Morphology	Wording	V. Clause/Sentence IV. Group/Phrase III. Word II. Morpheme
I. Phonology/Graphology		Sounding/Writing	I. Phoneme/Grapheme

The realization is analyzed through the system of rank variations.

b) Language Levels and Ranks

According to Catford (1965: 33), each language has the same number of ranks and each language has the same kind of relationship between units of the different ranks. The language ranks are:

a. Phoneme / Grapheme

Longman Dictionary of contemporary English (LODC) explains that phoneme is the smallest unit of speech that can be used to make one word different from another word, such as 'b' and the 'p' in 'big' and 'pig'. Therefore,

it is the smallest unit of sound and writing which are established when distinguishing two words. In other words, phoneme is the smallest unit of speech that can be used to make one word different from another word.

Grapheme is the representation of phoneme – a letter that represent phoneme. The relation between it and the phoneme can be explained as follow; the /t/ sound is represented by the letter 't', but the sound /s/ can be represented by more than one letter, for example, 's' as in *soft* and 's' as in *city*.

b. **Morpheme**

Catford (1965: 19) says that a morpheme is the smallest meaningful unit of grammar. As the example, *unbreakable* is written as one word but it consists of three morphemes: *un, break,* and *able*. Other example such as *thankful, inactive, happiness* can be divided into smaller units, *thank + ful, in + active, happy + ness.* The words *break, thank, active,* and *happy* are called free morphemes, which can occur on their own. While *un-, -ful, in-, -ness* are called bound morphemes, which cannot occur on their own.

c. **Word**

A word is the smallest unit, which we would expect to posses individual meaning (Baker, 1992:11). In other words, the word is the smallest unit of language that can stand alone. In English, words can be classified into eight parts of speech: noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection.

d. Phrase/Group

A phrase is a group of words in a sentence that functions as a single part of speech (Forlini, 1987: 133). Brewton (1962: 238) says that a phrase is a group of related words that does not have any subject and predicate.

e. Clause

According to Forlini (1987: 155), a clause is a group of words with its own subject and predicate. It is one of the linguistic elements whose hierarchy is higher than a word and a phrase but below a sentence. But in general, clause majorly divides into two major types i.e. simple and complex clauses.

a) A simple clause

Hallidaly (2004: 175) defines that a clause should have some minimum components:

1. A process unfolding through time

2. The participants involved in the process

3. Circumstances associated with the process.

b) A complex clause is a language structure that consists of one clause working itself, or a group of clauses that work together through some kind of logical relationship (Butt, 2003:30). Then he divides Clause Types of complex clauses that can be the mix of (2003: 166):

1. Independent clauses

Independent clauses are clauses that can stand alone, or function independent of other messages. It may be linked in a clause complex with other independent clauses or with dependent clauses, or with

various combinations of both, but if the clause complex contains just one clause, that is usually an independent clause. In the following examples of clause complexes, the independent clauses are in bold type:

a) He fumbled with spear gun **and slid with it into the water.**

b) While they listened the **bird song changed** moving suddenly into calls of alarm.

2. Dependent clauses

Dependent clauses cannot stand alone but function to provide some kind of supportive information for other clauses. They can support the meaning of another clause by offering a condition, suggesting a cause, telling how, or by locating it in time or place, e.g. 1) The revelers scattered when the bull charged across the field. 2) When the whales return the spirits of our ancestors will return to us as well.

3. Embedded clauses

Embedded clauses do not have the same status; that is, they are not at the same rank as independent or dependent clauses. Because they are doing service within a group, they are described as embedded, e.g. **What I really want** is a glass of water.

4. Interrupting clauses

It is something else some clauses do inside a clause complex which is usually one with a close relationship to the interrupted clause – returning to complete the original clause in due course, for example,

She told them that, **even if they had lodged the application on time**, it would not have been successful.

f. **Sentence**

The definition of a sentence is not simple as it involves linguistics. Frank (1972: 220) defines a sentence in two ways, i.e. by meaning and by function. By meaning, a sentence is a "complete thought" and by function, it is defined that "a sentence consists of subject and predicate." According to her a sentence is a full predication containing a subject plus a predicate with a finite verb.

Curme (1947: 97) states that a sentence is an expression of a thought or feeling by means of a word or words used in such form and manner as to convey the meaning intended. Halliday (1985: 159) refers to a *clause* and a *sentence* as the same units. Both of them operate above the rank of group/phrase. Bloomfield (1933) states that each sentence is an independent linguistic form that is not included by virtue of any grammatical construction in any larger linguistic form. In other words, a sentence is capable of standing alone.

Sentences can be classified based on their structure, purpose or forms, and the completeness of the subject-predicate elements. Based on the structure, there are simple sentence, compound sentence, complex sentence, and compound-complex sentence. Based on their purpose or forms, there are interrogative sentence, exclamatory sentence, and imperative sentence. Based on their completeness of the subject-predicate elements, there are full or major sentence and minor sentence.

A major sentence is a regular sentence; it has a subject and a predicate. For example: "I have a ball." In this sentence one can change the persons: "We have a ball." However, a minor sentence is an irregular type of sentence. It does not contain a finite verb. For example: "Mary!", "Yes.", "Coffee.", etc. Other examples of minor sentences are headings (e.g. the heading of this entry), stereotyped expressions ("Hello!"), emotional expressions ("Wow!"), proverbs, etc. This can also include nominal sentences like "The more, the merrier". These do not contain verbs in order to intensify the meaning around the nouns and are normally found in poetry, dialogic texts, and catchphrases.

g. Text

A text is a unit of language that is functional (Halliday and Hasan, 1989: 10). It is also a unit of language in use. It is best regarded as a semantic unit, which is encoded in sentences. However, when written down, it is more significant as the realization of meaning.

c) Rank realization Variations or Rank Shifts

Catford (1965, p. 21) states that the goal of translation theory is to define the nature of translation equivalence. To him the main problem of translation is that of finding TL translation equivalents. The central task of translation theory is that of finding the nature of translation equivalents. In translation studies much discussion in translation literature has focused on what should be equivalent in a translation – it has focused on whether equivalence is to be pursued at the level of words, phrases, clauses, sentences, paragraphs or the entire text.

In Translation Studies, Munday (2008, p. 55) stated that: "shift is, small linguistic changes occurring in translation of source text"; and as Catford (2000, as cited in Munday, 2008) states, there are two types of shift, i.e., level shift and category shift. According to him, level shift is something expressed by grammar in one language and lexis in another.

On the other hand, Category shifts are the changes brought about in the various parts of a text, sentences, clauses, groups of words etc. According to Catford, there are four types of shift includes in Category Shifts. They are structure-shifts, class-shifts, unit shifts (ran-shifts), and intra-system-shifts. Structure-shifts are the most common shift. It happens at all ranks in translation. Class-Shifts are shifts or changes of a SL item (part of speech) have a different class-word in the TL. For example verb in SL is translated into adjective in TL. Unit-Shifts are shifts or changes of rank that is the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. For example, word in SL is translated into phrase in TL.

This research is focused on the unit shifts or rank shifts. Rank shift is variations of source language item at one linguistic rank that has a target language translation equivalent at a different rank. "Rank" here refers to the hierarchical linguistic units of sentence, clause, phrase/group, word and morpheme. There are two types of rank shifts that is the upward and downward rank shift. The upward rank shift is the movement of units of language from lower to upper unit of language. There are six types of upward rank shift: words into phrases, words into clauses, words into sentences, phrases into clauses, phrases into sentences, and

clauses into sentences. The downward rank shift is the movement of units of language from upper to lower. There are six types of the downward rank shifts: phrases into words, clauses into phrases, clauses into words, sentences into clauses, sentences into phrases, and sentences into words.

4. The Movie

David Fincher's *Fight Club* in CDs was released by *Magix Eyes Entertainment* in 2004. This movie was released in 2 CDs with the duration about 130 minutes. The *Fight Club*, a movie directed by David Fincher, is chosen because it is a phenomenal movie. Based on the Chuck Palahniuk's *Fight Club* novel, this movie won an award in 2007 i.e. "The Best Movie of a Lifetime" in London. This movie brings the audience to a world of unique thoughts that affect their perceptions and points of view. And it is more like we rearranged what we have known about life and freedom in a very different way.

The story of the movie starts with the scene of Jack and Tyler Durden doing a conversation about their achievements. Jack is schizophrenia and Tyler is his imaginary friend. In another word, Tyler is the 'other side' of Jack. He and his team called Project Mayhem planned to destroy 5 accountant buildings which he considered if he did it, the yardstick of civilization would be back to ground zero.

Jack started to figure it out and he explains how the story could be end like the first scene. Then he begins to retell the story, started with his illness. Jack had insomnia. He could not sleep for six months. Doing his job constantly like make a trip, collecting samples, and so on, makes him sick with the life itself. He unconsciously created a character that can handle his sickness of his boring life.

When he thought he is falling asleep, what really happen is he become someone else named Tyler Durden, and Jack did not realize it yet.

Jack tried to consult a doctor, for just asking if he could give him something to relax him so he can sleep. But the doctor said that what Jack needed is natural sleep, along with exercises and vegetables to support that. The doctor suggested Jack to see a testicular cancer supporting group on the church as a response of what Jack complained about pain he suffer. Jack did what the doctor suggested to him and goes to the testicular cancer supporting group. There at the testicular cancer supporting group, the member encouraging each other to face the reality of their suffering for the removal of their testicular.

Then, Jack meets Bob, the man who also suffering a testicular cancer. Jack devotes all his life's compliments when he embraced Bob on the chest. Suddenly, he cried and finally, after devoting his feelings, he can sleep in comfort. He becomes addicted to such things. He comes to many supporting groups to gain his 'mind vocation'. But then, a girl named Marla Singer ruined everything. Marla is a faker just like Jack. Jack could not feel the same sensations as the presence of this Marla Singer, another faker. So once again, he could not sleep.

The next day Jack and Marla had an agreement that they split the day so they don't need to meet again. But then on another day, Jack and Tyler met for the first time like in the real world that Jack did not realized Tyler is his imaginary friend. Together they made an illegal boxing club, right after Jack blow up his condominium without realizing it. It was on Tyler's plan from after that. They

made Fight Club in the beginning to recruit many people with no ideologies and made them all to trust in Tyler.

From the time Fight Club was built, the project had developed to Project Mayhem – Tyler's ideas of vandalisms purposed to adjust the civilization to the 'right track' based on his thought of freedom and the need of sacrifice for better future. The story of the movie reaches the climax when Jack found out that it was him all the time. He unconsciously let himself become Tyler Durden although he can manage to take full self-control at the end of the story. From the 'dark novel' to real world the movie shows the audience that there are many things in our lives needed to be fixed for better future.

B. Conceptual Framework and Orientation

1. Framework

This research is focused on the degree of experiential meaning and rank realization variations of David Fincher's *Fight Club* (source text) in its subtitle (Bahasa Indonesia/target text). Clauses and sentences level become the main point in this research because in both usually occurs the variations in subtitle translation, especially from English into Bahasa Indonesia. In brief, this research discusses the breadth of experiential meaning and the types of rank variations between Text 1 (The David Fincher's *Fight Club* text) and Text 2 (The Bahasa Indonesia subtitling text).

2. Orientation

The orientation of this study can briefly described by the following figure:

Figure 2: **Translation as TSC (Translational Semiotic Communication) as metasemiotic**
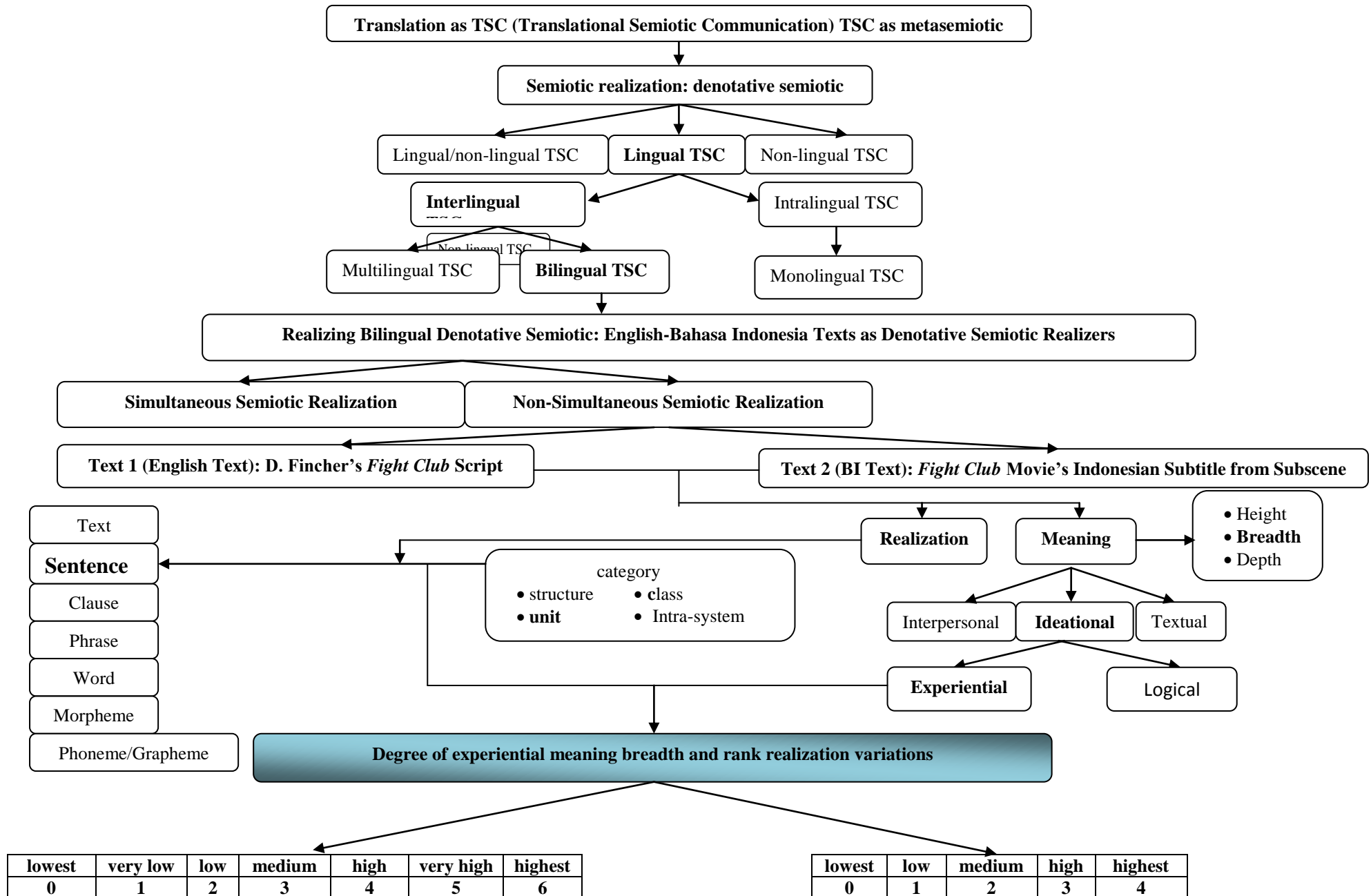
In the figure above, Translational Semiotic Communication (TSC) is the representation of translation in general. Besides, the TSC itself is acted as metasemiotic. The semiotic realization consists of two kinds, they are denotative semiotic and connotative semiotic. The denotative semiotic includes the semantic (meaning), lexicogrammar (wording), and phonology/graphology (sounding and writing). While the connotative semiotic includes dien, ideology, culture, and situation. The focus of this research is denotative semiotic that consist non-lingual TSC, lingual TSC, and lingual/non-lingual TSC. Lingual TSC itself consist of interlingual TSC and multilingual TSC. This research is focused on bilingual TSC (English original-Indonesian). Both of texts can be analyzed in the aspect of meaning and the aspect of realization. According to the Halliday's theory, the meaning is divided into textual meaning, ideational meaning, and interpersonal meaning. The ideational meaning is divided into the experiential meaning and logical-function. The combination of experiential meaning and realization that are measured in this research is used to get the degree of experiential meaning breadth and degree of rank realization variations occur in the process of translating the subtitle.

CHAPTER III

RESEARCH METHOD

A.   Research Type

They are quantitative and qualitative method in this research. The data in the table are measured and valued in terms of quantitative research. Additionally, to support the analysis, the researcher also used the qualitative research. The qualitative research method is used in valuing and explaining the data in words or in making the interpretations of the data from table into words. The data are analyzed based on their context and natural setting without making any hypothesis (Moleong, 1991: 4). Therefore there is no hypothesis in this research.

In analyzing the data, this research uses an approach that applies content analysis method. This method was applied to describe the aspect of experiential meaning breadth and rank realization variations of the English texts of *Fight Club* movie and its *Bahasa Indonesia* subtitling movie text.

B.   Data and Data Sources

The data in this research were the entire major sentences of the *Fight Club* movie's major characters (Jack and Tyler) and its Bahasa Indonesia subtitles. The reason of analyzing only the major characters of the movie is because it can represent the whole movie. The major characters are Jack and Tyler who are actually one person for Jack is a schizophrenic person, and the movie is about the life of Jack. The English text of *Fight Club* movie is in the form of utterances, narratives and dialogic. Meanwhile, the Bahasa Indonesia subtitles are in the form of running texts which appear on the bottom of the screen.

In this research, the sources of the data are the an English movie entitled *Fight Club* which was produced by *Magix Eyes Entertainment* in 2004 and the movie transcription which is taken from the official movie script website (http://www.imsdb.com/scripts/Fight-Club.html). This transcription is used in order to reach the accuracy of the data of Text 1This movie was released in 2 CDs with the duration of about 130 minutes. The data of Text 1 is taken from the dialogues of *Fight Club* movie CDs. The data of Text 2 is taken from the Bahasa Indonesia subtitle of *Fight Club* movie CD which is translated from the Text 1 by anonymous subtitler.

C.   Research Instruments

One of the characteristics of a qualitative research is the researcher as the main instrument (Moleong, 2007: 9). In a qualitative research, the researcher acts as the planner, the data collector, the data analyst and the reporter of the findings (Moleong, 2007: 168). The other instrument is the data sheet which supports the observation of the data. The data are analyzed by using a table to determine the degree of variation of experiential meaning breadth and rank realization. The degree of variation is scaled from number 0 up to number 6 (0=Lowest; 1=Very Low; 2=Low; 3=Medium; 4=High; 5=Very High; 6=Highest) for experiential meaning breadth and scaled from number 0 up to 4 (0=Lowest; 1=Low; 2=Medium; 3=High; 4=Highest) for rank realization.

D.   Data Collection

The data were collected by observing and documenting from the data source. In this research, there were some steps in collecting the data. At first, it was by watching the movie. Second, it was by transforming the English subtitle of the movie into script text. Together with, it was also checked the accuracy of the script text by matching it to the official transcript text. Then, it was by rewriting the Bahasa Indonesia subtitle of the movie into script text. In this process, the English text is the source text which is, later, called Text 1 (T1). One unit of expression in Text 1 is called Source Expression (SE). While, the Bahasa Indonesia text is the target text which is, later, called Text 2 (T2). One unit of expression in Text 2 is called Target

Expression (TE). After that, the two transcripts of T1 and T2 were placed into table of analysis in pairs. Those transcriptions of T1 and T2 were in the form of major sentence units (sentences). Afterward, those pairs of sentence were numbered in the order of their appearances. Finally, it was done for the final checking for making sure the suitable pairs of T1 and T2 of the data.

E.   Data Analysis

There are some experts who have argued about the processes of data analysis in a qualitative research. Moleong (2007: 149) states that qualitative research employs a naturalistic approach thus the data analysis should be done together with the data collection. Bogdan and Biklen in Moleong (2007: 248) define data analysis as an attempt done by working with data in the processes of organizing, classifying and synthesizing the data.

After being collected, the data are classified according to the research formulation. In order to get relevant data, the expressions that are not classified into clause rank, are skipped from the analysis. The general steps of data analysis are:

1. Select the major sentences of the major character of the movie in text 1 and its Indonesian realization in text 2.

2. Analyze the data by using the parameters in the table of both experiential meaning breadth and rank realization variations.

3. Record and count the result of the data analysis in the tables into the statistic table.

4. Describe the data in the table into the form of words.

5. Interpret the intrinsic and extrinsic of motivating factors.

6. Interpret the intrinsic and extrinsic of effects.

7. Draw the conclusion.

Here is the model/design of table that is used in this study:

Table 23: Parameter Applied

No.	Data 1: Text 1 expressions (Fight Club movie original subtitle)	Data 2: Text 2 expressions (Bahasa Indonesia subtitle)	Degree of Variations 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variations 0 = Lowest; 1 = Low; 2 = medium; 3 = high; 4 = Highest					
	(1). Meaning Variation in Experiential Breadth: One Whole Experiential Meaning Unit Realized in One Whole Transitivity Caption Unit. (2). Realization Variation in Rank: One Whole Sentence Unit Representing Downward or Upward Rank Realized in One Whole Transitivity Sentence/Clause Unit.		(1). Meaning Variation in Experiential Meaning Breadth								(2). Realization Variation in Rank					
	(1). Meaning Variation in Experiential Meaning Breadth: One Whole Experiential Meaning Unit Realized in One Whole Transitivity Caption Unit: Type of Process and Number of Functional Elements (Participant Functions and Circumstantial Elements)		HD1	0	1	2	3	4	5	6	HD2	0	1	2	3	4
	Text 1	Text 2														
1	Same process type, same number of elements	Same process type, same number of elements		√												
2	Same process type, number: 1 element different	Same process type, number: 1 element different			√											
3	Same process type, number: 2 element different	Same process type, number: 2 element different				√										
4	Same process type, number: 3 element different	Same process type, number: 3 element different					√									
5	Same process type, number: 4 element different	Same process type, number: 4 element different						√								

6	Same process type, number: 5 or more element different	Same process type, number: 5 or more element different							√							
7	One whole caption lingual expression of one experiential meaning unit	No caption realization								√						
8	Different process type, same number of elements	Different process type, same number of elements						√								
9	Different process type, different number of elements	Different process type, different number of elements							√							
10	Different subcategory of relational process type, same number of elements	Different subcategory of relational process type, same number of elements		√												
11	Same subcategory of relational process type, different number of elements	Same subcategory of relational process type, different number of elements		√												
12	Different subcategory of relational process type, different number of elements	Different subcategory of relational process type, same number of elements			√											

No.	Data 1: Text 1 expressions (Fight Club movie original subtitle)	Data 2: Text 2 expressions (Bahasa Indonesia subtitle)	Degree of Variations 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variations 0 = Lowest; 1 = Low; 2 = medium; 3 = high; 4 = Highest					
	(1). Meaning Variation in Experiential Breadth: One Whole Experiential Meaning Unit Realized in One Whole Transitivity Caption Unit. (2). Realization Variation in Rank: One Whole Sentence Unit Representing Downward or Upward Rank Realized in One Whole Transitivity Sentence/Clause Unit.		(1). Meaning Variation in Experiential Meaning Breadth								(2). Realization Variation in Rank					
	(2). Realization Variation in Rank: One Whole Sentence Unit Representing Downward or Upward Rank Realized in One Whole Transitivity Sentence/Clause Unit: Type of Process and Number of Functional Elements (Participant Functions and Circumstantial Elements)		HD3	0	1	2	3	4	5	6	HD4	0	1	2	3	4
	Text 1	Text 2														
1	SENTENCE	SENTENCE										√				
2	SENTENCE	CLAUSE											√			
3	SENTENCE	PHRASE (MINOR SENTENCE)												√		
4	SENTENCE	WORD (MINOR SENTENCE)													√	
5	SENTENCE	2 SENTENCES													√	
6	SENTENCE	NO REALIZATION														√

HD1 & HD3: Higher Degree of Meaning Breadth.

HD2 & HD4: Higher Degree of Rank Variation.

Table 24: Table of Meaning Variations in Experiential Meaning Breadth and Rank

TIME SYNC	Number of Analysis	DEGREE OF VARIATION																		
		Meaning Variation in Experiential Meaning Breadth										Realization Variation in Rank								
		$\sum0$	$\sum1$	$\sum2$	$\sum3$	$\sum4$	$\sum5$	$\sum6$	HD			$\sum0$	$\sum1$	$\sum2$	$\sum3$	$\sum4$	HD		
									SE	TE	SE = TE						SE	TE	SE = TE
1																			
2																			
3																			
4																			
5																			
6																			
7																			
8																			
9																			
10																			
11																			
12																			
13																			
	100%																		
	100%	100%							100%			100%					100%		

A.   Trustworthiness of Data

In brief, the trustworthiness in this research is done by watching the *Fight Club* movie as crosschecking the data and the rereading activities of the original script and the subtitle. The researcher tried to compare between the data in the text 1 (original text) and text 2 (the Indonesian subtitle). Moreover, Moleong (2007: 173-175) states four criteria as the basis to obtain trustworthiness. They are credibility, transferability, dependability and conformability. In additional, Maleong proposes ten techniques in achieving trustworthiness of the data. They are (1) extended participation, (2) perseverance observation, (3) triangulation, (4) discussion, (5) reference sufficiency, (6) analysis of negative case, (7) member's checking, (8) thick description, (9) auditing, and, (10) confirm-ability auditing.

Some techniques above were used in this research in order to verify the trustworthiness of the data analysis. The credibility of this research was checked by using triangulation technique, perseverance observation and discussion with colleagues. The triangulation technique was done by involving other researchers who the same research subjected in the field to interpret the data. They verify the data with their analysis of realization variations. The results are, then, discussed together with the researcher. The perseverance observation was applied in the analysis in order to find out the deep interpretation of the research. It was done by checking and revising the data analysis in many times.

The degree of dependability was a concept of reliability or the consistency of the research data. In attaining the dependability of this research, an inquiry audit that was an auditing that the reviewers examined both the process and the product of the research result were checked repeatedly by the researcher.

CHAPTER IV

FINDINGS, VALUING AND DISCUSSION

A.   **The Findings of Experiential Meaning Breadth Analysis and Rank**

   Realization Variations Analysis

Based on the analysis, text 1 consists of 1,068 major sentences unit of

the major character and text 2 consists of 1,065 subtitling texts unit. It means

that there is a process of reduction from text 1, which is regarded as ST to text

2, which is regarded as TT. This reduction is caused by the mistranslation of

the Indonesian subtitle.

The result finding of experiential meaning breadth and rank realization

variations are shown in the table below:

Table 25: Table of the finding of Variations in Experiential Meaning Breadth and Rank

TIME SYNC	Number of Analysis	DEGREE OF VARIATION																	
		Meaning Variation in Experiential Meaning Breadth										Realization Variation in Rank							
		$\Sigma0$	$\Sigma1$	$\Sigma2$	$\Sigma3$	$\Sigma4$	$\Sigma5$	$\Sigma6$	HD			$\Sigma0$	$\Sigma1$	$\Sigma2$	$\Sigma3$	$\Sigma4$	HD		
									SE	TE	SE = TE						SE	TE	SE = TE
1	62	29	17	4	1	8	3	0	20	8	34	58	2	0	2	0	20	8	34
2	76	34	30	2	4	5	1	0	20	13	43	70	5	0	1	0	20	13	43
3	92	50	27	6	4	4	1	0	24	17	51	79	7	1	4	0	24	17	51
4	126	79	37	3	3	3	1	0	29	38	59	115	7	2	2	0	29	38	59
5	56	39	14	1	2	0	0	0	10	12	34	54	2	0	0	0	10	12	34
6	88	57	24	2	1	4	0	0	29	20	39	87	0	1	0	0	29	20	39
7	80	48	21	5	3	2	1	0	17	25	38	73	4	3	0	0	17	25	38
8	70	41	17	6	1	4	0	1	19	13	38	67	0	2	0	1	19	13	38
9	74	53	19	1	0	1	0	0	12	14	48	72	2	0	1	o	12	14	48
10	80	54	18	6	1	1	0	0	16	18	46	77	1	1	1	o	16	18	46
11	95	70	17	5	1	1	0	1	24	18	53	92	0	1	1	1	24	18	53
12	77	52	17	3	2	2	0	1	16	22	39	73	0	2	1	1	16	22	39
13	92	67	17	4	0	4	0	0	13	18	61	89	0	1	2	0	13	18	61
	1068	673	275	48	23	39	7	3	249	236	583	1006	30	14	15	3	249	236	583
	100%	63.02%	25.75%	4.49%	2.15%	3.65%	0.66%	0.28%	23.31%	22.1%	54.59%	94.2%	2.81%	1.31%	1.4%	0.28%	23.31%	22.1%	54.59%
	100%	100%							100%			100%					100%		

1. **Explanation of the finding table**

According to the data above, the analysis is divided into two; they are an analysis of meaning variations in experiential meaning breadth on the left and an analysis of realization variations in rank on the right.

In experiential meaning breadth analysis, it is classified into seven scales of parameters.

a. There are 673 units of analysis or 63.02% from the entire unit analysis which belong to the "0" scale or lowest degree of variations. The "0" scale means that the sentence of text 1 and text 2 have some major process type and same number of elements.

   Text 1: People always ask me if I know Tyler Durden. (1)

   Text 2: Orang-orang selalu bertanya padaku apa aku mengenal Tyler Durden. (1)

b. There are 275 units of analysis or 25.75% from the entire unit analysis which belong to the "1" scale or very low degree of variations. The "1" scale means that the sentence of text 1 and text 2 have same major process type with 1 element different; different subcategory of relational process type with same number of elements; or same subcategory of relational process type with different number of elements.

   Text 1: Babies don't sleep this well. (56)

   Text 2: Bayi tidak pernah tidur sepulas ini.(56)

c. There are 48 units of analysis or 4.49% from the entire unit analysis which belong to the "2" scale or low degree of variations. The "2" scale means that the sentence of text 1 and text 2 have same major process type with 2 elements different or different subcategory of relational process type with different number of elements.

Text 1: Nobody knows that they saw it but they did. (260)

Text 2: Tidak ada yang tahu apa yang mereka lihat tapi mereka telah melihatnya. (260)

d. There are 23 units of analysis or 2.15% from the entire unit analysis which belong to the "3" scale or medium degree of variations. The "3" scale means that the sentence of text 1 and text 2 have same major process type with 3 elements different.

Text 1: So when the snooty cat and the courageous dog with the celebrity voices first meet, that's when you'll catch a flash of Tyler's contribution to the film.(259)

Text 2: Jadi saat kucing mengeong dan anjing menggonggong bertemu dengan suara artis, disitulah kau memenukan sekilas dari kontribusi Tyler di perfilman. (259)

e. There are 39 units of analysis or 3.65% from the entire unit analysis which belong to the "4" scale or high degree of variations. The "4" scale means that the sentence of text 1 and text 2 have same major process type with 4 elements different; or different major process type with the same number of elements.

Text 1: We're the middle children of history. (567)

Text 2: Kita berada ditengah-tengah dari sejarah anak-anak. (567)

f. There are 7 units of analysis or 0.66% from the entire unit analysis which belong to the "5" scale or very high degree of variations. The "5" scale means that the sentence of text 1 and text 2 have same major process type with 5 or more elements different; or different major process type with different number of elements.

Text 1: Bob had had his testicles removed. (21)

Text 2: Setelah Testic Bob di ambil, ia kemudian mengukuti terapi hormon. (21)

g. There are 3 units of analysis or 0.28% from the entire unit analysis which belong to the "6" scale or highest degree of variations. The "6" scale means that the sentence of text 1 has no lingual expression of text 2.

Text 1: This is Bob. (816)

Text 2: *(No caption realization)*

Table 26: Higher Degree in Experiential Meaning Variation between SE and TE

Σ SE	Σ TE	Σ SE=TE
249	236	583
23.31%	22.1%	54.59%

In the degree of experiential meaning breadth, the unit analysis is classified into:

a. There are 249 units of analysis or 23.31% from the entire unit analysis which belong to "SE" or "Source Expression". The "SE" scale means that the comparison of SE and TE disposed on SE or the number of elements in SE is more than the number of elements in TE; or the sentence of SE which unrealized in TE.

   Text 1: Get down on the floor! (970)

   Text 2: Tiarap! (970)

b. There are 236 units of analysis or 22.1% from the entire unit analysis which belong to "TE" or "Target Expression". The "TE" scale means that the comparison of SE and TE disposed on TE or the number of elements in TE is more than the number of elements in SE; or the sentence of TE which unrealized in SE.

   Text 1: I can't think of anything.(5)

   Text 2: Aku tidak bisa berpikir sekarang.(5)

c. There are 583 units of analysis or 54.59% from the entire unit analysis which belong to "SE=TE" or "Source Expression=Target Expression". The "SE= TE" scale means that the comparison of SE and TE is zero or the number of elements in SE is as same as the number of elements in TE.

   Text 1: I'm not Tyler Durden! (962)

   Text 2: Aku bukan Tyler Durden! (962)

In rank realization variation, it is classified into five degree of parameters.

a. There are 1006 units of analysis or 94.2% from the entire unit analysis which belong to the "0" scale or lowest degree of variations. The "0" scale means that the sentence of text 1 and text 2 are in the whole same language rank (major sentences).

Text 1: It's getting exciting now. (7)

Text 2: Ini makin menyenangkan sekarang.(7)

b. There are 30 units of analysis or 2.81% from the entire unit analysis which belong to the "1" scale or low degree of variations. The "1" scale means that the sentence of text 1 and text 2 are in gap of one grade of language rank i.e. sentence to clause.

Text 1: I see a lot of new faces.(561)

Text 2: …dan aku melihat banyak wajah baru.(561)

c. There are 14 units of analysis or 1.31% from the entire unit analysis which belong to the "2" scale or medium degree of variations. The "2" scale means that the sentence of text 1 and text 2 are in gap of two grade of language rank i.e. sentence to phrase (minor sentence).

Text 1: There is no money.(575)

Text 2: Tidak ada.(575)

d. There are 15 units of analysis or 1.4% from the entire unit analysis which belong to the "3" scale or high degree of variations. The "3" scale means that the sentence of text 1 and text 2 are in gap of three grade of language rank i.e. sentence to word (minor sentence).

Text 1: I'm sorry. (680)

Text 2: Maaf. (680)

e. There are 3 units of analysis or 0.28% from the entire unit analysis which belong to the "4" scale or lowest degree of variations. The "4" scale means that the sentence of text 1 and text 2 are unrealized.

Text 1: This is Bob. (816)

Text 2: -

Table 27: Higher Degree in Rank Realization Variation between SE and TE

Σ SE	Σ TE	Σ SE=TE
249	236	583
23.31%	22.1%	54.59%

In the degree of rank realization variations, the unit analysis is classified into:

a. There are 249 units of analysis or 23.31% from the entire unit analysis which belong to "SE" or "Source Expression". The "SE" scale means that the comparison of SE and TE disposed on SE or the number of elements in SE is more than the number of elements in TE; or the sentence of SE which unrealized in TE.

Text 1: How's it working out for you? (172)

Text 2: Bagaimana rasanya? (172)

b. There are 236 units of analysis or 22.1% from the entire unit analysis which belong to "TE" or "Target Expression". The "TE" scale means that the comparison of SE and TE disposed on TE or the number of elements in TE is more than the number of elements in SE; or the sentence of TE which unrealized in SE.

Text 1: You met me in the strange time of my life. (1068)

Text 2: Kau bertemu denganku di saat teraneh di dalam hidupku. (1068)

c. There are 583 units of analysis or 54.59% from the entire unit analysis which belong to "SE=TE" or "Source Expression=Target Expression". The "SE= TE" scale means that the comparison of SE and TE is zero or the number of elements in SE is as same as the number of elements in TE.

Text 1: Yeah, I know.. (1060)

Text 2:   Yeah, aku tahu. (1060)

2. **The analysis of data finding**

According to the data above, the "lowest" level of variations is the greatest number in the analysis of both in experiential meaning breadth (63.02%) and rank variations (94.2%). It indicates that many sentences in T1 are realized into T2. This low variation becomes the features of the rather effective translation between T1 and T2.

By this explanation, it shows that T1 has very low experiential meaning breadth and so do in rank realization variations. It is also

supported by the finding of the data average both in experiential meaning breadth and in rank realization variations.

The average of data finding was measured with Mean formula:

$$Mean = \frac{\sum(ti.fi)}{\sum fi}$$

Explanation:

ti : middle point of data

fi : frequency

$\sum(ti\, fi)$: the total frequency

a. The average of experiential meaning breadth

Table 28: The calculation of overall data of experiential meaning breadth

$\sum$	0	1	2	3	4	5	6
1068	673	275	48	23	39	7	3
100 %	63.02 %	25.75 %	4.49 %	2.15 %	3.65 %	0.66 %	0.28 %

The result:

Table 29: The calculation of mean

level in analysis	interval	middle point	frequency	Mean
0	0-5	2.5	673	1.575
1	5-10	7.5	275	1.931
2	10-15	12.5	48	0.561
3	15-20	17.5	23	0.376
4	20-25	22.5	39	0.821
5	25-30	27.5	7	0.180
6	30-35	32.5	3	0.091

Mean = 1.575+1.931+0.561+0.376+0.821+0,180+0.091 = 5.535

Table 30: The result of mean in experiential meaning bredth

lowest	very low	low	medium	high	very high	highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
	5.535					

The average is 5.535 and belongs to "very low" category because it is placed in interval 5-10 (very low). It means that the experiential meaning breadth variations between T1 and T2 are very low.

b. Rank realization variations

Table 31: The calculation of Rank Realization Variations

$\sum$	**0**	**1**	**2**	**3**	**4**
1068	1006	30	14	15	3
100%	94.2%	2.81%	1.31%	1.4%	0.28%

The result:

Table 32: The calculation of mean

level in analysis	interval	middle point	frequency	Mean
0	0-5	2.5	1006	2.354
1	5-10	7.5	30	0.210
2	10-15	12.5	14	0.163
3	15-20	17.5	15	0.245
4	20-25	22.5	3	0.063

Mean = 2.354+0.210+0.163+0.245+0.063 = 3.035

Table 33: The result of mean in rank realization variations

lowest	low	medium	high	highest
0-5	5-10	10-15	15-20	20-25
3.035				

The average is 3.035 and belongs to "lowest" category because it is placed in interval 0-5 (lowest). It means that the rank realization variations between T1 and T2 are at the lowest degree.

B.   The Motivating Factors

The motivating factors or causes are the factors that motivate the existence of variations in text 1 and text 2. The low variation between text 1 and text 2, it is also supported by the greatest number of "lowest" variations. But anyway, there are some factors that cause the variations between text 1 and text 2.

1. The intrinsic motivating factors

The intrinsic motivating factors are the internal factors that motivate the existence of variations in text 1 and text 2. These factors are found inside of the movie itself. Since the subtitle is in the form of sentences, it sometimes demands a simple translation to be readable for the movie audience. In the name of readability, the translators do many changes in creating text 2. It is not only changes about the problem of sentences' length, but also the others aspect like diction and others. This way causes some variations between text 1 and text 2. They are:

Table 34: The Motivating Factors in the aspect of Readability

No.	Motivating factors in the aspect of readability	Supporting evidence or illustration	Explanation
1	Text 1: diction	Text 1: Every time the plane banked too sharply on takeoff or landing, I prayed for a crash or a midair collision. (144)	Text 1: The original subtitle writer uses the common diction in which represents the language that is used in common in the SL culture.
	Text 2: diction	Text 2: Setiap kali pesawat menukik terlalu tajam saat takeoff atau landing, aku berdoa agar meledak atau menabrak.	Text 2: In this part, the translator changes the words of the sentence. The translator uses the words "menabrak" to represent "midair collision" in

		(144)	the sentence which is indeed being a part of rather incomplete replacement. The goal in researcher's point of view is to get the simpler meaning but still representative.
2	Text 1: using idiomatic expressions	Text 1: Let the chips fall where they may. (47)	Text 1: The original text prefers to use idiomatic expressions. The script writer combined each simple clause into a complex clause containing the rather appropriate idiomatic expression in SL culture.
	Text 2: using the 'easy to understand' expressions	Text 2: dan berhenti kapan dia berhenti. (47)	Text 2: The text 2 prefers to use each simple clauses containing the 'easy to understand' expressions. It is created due to the level of target readers. The translator tried to make the text 2 into the simple and easy one.
3	Text 1: manage the Indonesian subtitle with the time synchronization	Text 1: - utterance	Text 1: The sentences were made by the original text writer synchronized with the making of the movie itself, so it is more accurate in term of time synchronization.
	Text 2: some of the captions are too fast or too slow in showing the dialogues	Text 2: - delayed utterance - too fast captions	Text 2: The captions were made based on the original reformatted text, so some of the captions will be shown in gap of seconds with the characters' utterances.

2. The extrinsic motivating factors

The extrinsic motivating factors are the external factors that motivate the existence of variations in text 1 and text 2. These factors are found on the outside of the movie. The aspect of naturalness is the main idea for the translator in the extrinsic motivating factors. The naturalness is very important in order to make the text 2 sounds like the original text and suitable with the Indonesian culture and situation. The naturalness is done by these ways:

1) The religion value

Since the religion that spread in the society is different between in Europe (the society of text 1) and in Indonesia (the society of text 2), so the translator do many reductions and changes in the aspect of religion. This way is used in order to make the readers feel comfortable and to avoid the conflict because religion is the sensitive issue for human beings.

Text 1 : You have to consider the possibility that God does not like you!(512)

Text 2 : Kau harus mempertimbangkan kemungkinan bahwa Tuhan tidak menyukaimu!(512)

Explanation: The movie is based on Chuck Palahniuk's novel, and it is about to bring the audience to question about faith. In the middle of the movie, it is explained that our parents are our model of God when we were young or in our childhood. When the main actor retells about his parents, the audience can understand that he was from a Christian or Catholic broken-home family who represent Father as God. But the reality sometimes upside down with

what we ever imagine. That is explained in the movie that everybody dump the actor started with his father. So, the perception that religion cannot save human beings is literally shown in this movie. To some society it maybe a sensitive thought that being hated by God is not the worst thing that can happen to someone. The more God hate us, the more He wants us to love Him. That is the main idea of the character Tyler in the movie.

2) The ideology value

The ideology value is found significantly in text 1 and text 2. Since the ideology value in text 1 is about the real freedom in a very different way. Here in the movie, the ideology is 'losing everything is freedom'.

3) The culture value (genre)

The culture value in the analysis is focused on the function of the movie itself in the society. Since the function of the original subtitle and the *Bahasa Indonesia* version is the same, therefore the culture value is also the same. The translator tries to use the dynamic equivalent to produce the same effect as the target language. The *Fight Club* novel has been predicated as the 'dark' novel by many editors, and the movie gain just the same record with the novel. It is considered to be a rather disturbing in peoples' faith and ideology.

4) The situation value

In this approach, it is clear that *Fight Club* is a social critic's movie. In this case, it should be clear between the field (what is being talked inside the movie), the tenor (who is the people who take place in the movie), and

the mode (what is the media in telling the story). All of that create the contextual configuration that border the usage of lexicogrammatical and semantic discourse. The explanations of field, tenor, and mode are below:

Text 1:

a. Field

In this research, the field is about the life of Jack who suffered insomnia and creating another personality named Tyler Durden. It is also about his struggle of Jack to take control of himself by spiritual war and experiences with Tyler. Its ideas include to fighting the consumerism materialistic and devotion to what we have rather than what we need.

b. Tenor

Tenor is the explanation about who is involved in the communication. Actually, the people who involve are the producer script writer, the actors, the translator, the editorial team and the reader/audience. They are David Fincher as the producer, and great actors i.e. Edward Norton, Brad Pitt and Helena Bonham Carter as the main Tenor.

c. Mode

The text is written-running text and monologue text because it does not involves the audiences' interruptions in the movie. The scope of mode in the text includes role of language, type of interaction, medium, channel and rhetorical trust. The role of language is ancillary as it helps the activity of the text i.e. the visual of the movie scene. The interaction in the text uses

informal English dialogue as the text is in the form of conversation. Therefore, the type of interaction in Text 1 is dialogic. The medium is spoken which is uttered by the characters of the movie based on the movie script. Meanwhile, the text is received in the phonic channel. The rhetorical thrust of the text is to entertain the audience.

Text 2:

a. Field

The field of text 2 is also the life of Jack who suffered insomnia and create a powerful and yet sick 'side' of himself.

b. Tenor

In Text 2, the persons who involves in the movie are also the translator / subtitler and Indonesian audiences. However, there are no translator name and subtitler name mentioned neither in the cover nor inside the DVD. The Indonesian audiences, commonly, do not master English well. Therefore, the Bahasa Indonesia subtitling text of the movie should be helpful for Indonesian audiences to understand the conversations or dialogues in the movie.

c. Mode

Similar to the role of language of Text 1, that of Text 2 is ancillary as it is used to accompany the visual appearance of the movie. The interaction in the text uses informal Bahasa Indonesia dialogue because Text 2 is the translation of Text 1 which is in conversation dialogue. Although Text 2 is in the form of written (subtitling text), the medium of the text is

spoken because the type of interaction is dialogic. Meanwhile, the text is received in the graphic channel as it is in the form of subtitling text. The rhetorical thrust of Text 2 is also to entertain the audience.

C. The Effects of the Motivating Factors

1. Intrinsic Effects

There are many effects caused by intrinsic motivating factors in Text 1 and Text 2. Text 1 has more various numbers of complex expressions, while Text 2 has less numbers of expressions and simpler expressions. Physically, Text 1 has more sentences than Text 2. Text 1 is also a bit larger than Text 2. Text 2 is rather simpler than Text 1 based on the amount of expressions.

2. Extrinsic Effects

Extrinsic factors emerge many extrinsic effects both in Text 1 and Text 2 as *realizers*. The content of the story in Text 2 becomes more general. It can be read by more various readers as audience since it is a subtitle text. On the other hand, Text 1 can only be understood by one who has good skill in English, and it requires thoughtful reader. However, Text 2 has missed 3 sentences from the original text. Text 2 does not cover all events of Text 1.

There are also some changes in terms of purposes of the movie. Text 1 describes the author's thoughts about the spiritual war experienced of the main actor and other characters in the movie. In the meantime, Text 2 simply retells the story to the readers.

Text 1 seems to have complete sentences internal motivating factor as stated in the previous part of the study, while Text 2 seems to have less deep sentence by ignoring environment's background sounds and so on which is considered insignificant. Text 2 becomes more Indonesian, more general, and not particular like what Text 1 express about of the text writer of the native country. Text 2 tends to make the target reader enjoy the story and Text 2 also represents issues of David Fincher's ideology.

D. The Quality of the Subtitle

According to Nida and Taber in Tawbi (1994), there are three components in assessing translation. They are:

a. The correctness with which the receptors understand the message of the original,

b. The ease of the comprehension

c. The involvement a person experiences as the result of the adequacy of the form of translation.

Based on those criteria, the text can be concluded as follow:

Based on the correctness of readers' understanding of the message such the original, text 2 can fulfill this criterion. It is because the variations between text 1 and text 2 in experiential meaning breadth and rank realization are both at the lowest degree. From the lowest degree of variations, it can be concluded that text 2 can provide the contents such in original.

Based on the ease of comprehension and involvement a person experiences, text 2 can also fulfill this criterion. It is because text 2 has mostly the

same value with text 1 in term of experiential meaning and rank. This assumption can also be proven by the existence of low variations in the terms of experiential meaning and rank realization between text 1 and text 2.

In conclusion, text 1 has the more complete sentences of subtitle because it has very low experiential meaning breadth and rank realization variations, so does text 2.so, it can be said that the translator are succeed in overall project of creating subtitle of the movie.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

According to the findings, there are some conclusions that can be drawn. The process of the translation variations occur in *Fight Club* movie text and its *Bahasa Indonesia* subtitling movie text. Further, researcher uses term of experiential meaning breadth and rank realization variation to measure the differences between *Fight Club* movie texts into its *Bahasa Indonesia* subtitling movie text. It can be seen from the descriptions below.

1. The Meaning Variation of the Experiential Meaning Breadth

The findings show that the most prominent category of experiential meaning breadth variations is the highest frequency of the variation is the lowest degree of variation (scale "0") which appears mostly in the whole data i.e. 63.02% or 673 units of analysis. The second place is the very low degree of variation (scale "1") i.e. 25.75% or 275 units of analysis. The third place is the low degree of variation (scale "2") i.e. 4.49% or 48 units of analysis. The following positions are the high degree of variation (scale "4") i.e. 3.65% or 39 units of analysis, the medium degree of variation (scale "3") i.e. 2.15% or 23 units of analysis, the very high degree of variation (scale "5") i.e. 0.66% or 7 units of analysis. Meanwhile, the lowest frequency of the variation is the highest degree of variation (scale "6") i.e. 0.28% or 3

units of analysis. In other words, the order of variation degree occurrences which is ranged from the highest frequency to the lowest frequency is a sequence of scales "0", "1", "2", "4", "3", "5" and "6".

Based on the occurrence of the global overall variations, the variation degree of experiential meaning breadth of both texts is very low. It is supported by the finding of the most prominent category of the experiential meaning breadth variation which is in the lowest degree of variation with frequency 63.02%. This variation means that of overall expressions in T1 and Text 2, both have similar expression variations. In brief, the variations in T1 are mostly realized in T2. It can be concluded that the translation activity do not change the characteristic of the source text, that is a narration and dialogic texts.

2. The Realization Variation of the Rank

In rank realization variations, the findings show that the most prominent category of rank realization variation is the highest frequency of the variation is the lowest degree of variation (scale "0") which appears mostly in the whole data i.e. 94.2% or 1006 units of analysis. The second place is the low degree of variation (scale "1") i.e. 2.81% or 30 units of analysis. The third place is the high degree of variation (scale "3") i.e. 1.4% or 15 units of analysis. The following positions is the medium degree of variation (scale "2") i.e. 1.31% or 14 units of analysis. Meanwhile, the lowest frequency of the variation is the highest degree of variation (scale "4") i.e. 0.28% or 3 units of analysis. In other words, the order of variation degree occurrences which is ranged from the highest frequency to the lowest frequency is a sequence of scales

"0", "1", "3", "2", and "4".

Based on the occurrence of the overall variations, the variation degree of rank realization of both texts is very low. It is supported by the finding of the most prominent category of the rank realization variation which is in the lowest degree of variation with frequency 94.2%. This variation means that of overall expressions in T1 and Text 2, both have most similar expression variations. In brief, the variations in T1 are majorly realized in T2. It can be concluded that the translation activity do not change the characteristic of the source text, that is a narration and dialogic texts.

3. The Motivating Factors

The occurrence of experiential meaning breadth and rank realization variation of both texts is motivated by the intrinsic and extrinsic motivating factors. The factors that motivate the variation are divided into two factors:

a. The intrinsic factor is the intra-textual contexts i.e. the diction and the use of complex clauses in source sentence while the target sentences use the simple clauses and also the idiomatic expressions used by the original subtitle writer.

b. The extrinsic factors are the inter-textual context and the situational context of both texts. T1 is the inter-textual context of T2 but T2 is not the inter-textual context of T1. Meanwhile, the situational contexts of both texts are fields, tenors, and modes.

The fields of T1 and T2 are same i.e. the story of the movie *Fight Club*. The tenors of Text 1 are David Fincher and crews as the producer and the writer, and the actors (Edward Norton, Brad Pitt, and Helena Bonham Carter). The tenors of T2 are the movie

subtitler/translator and the Indonesian audiences. Except the channels, the modes of T1 and T2 have same scopes i.e. the roles of language are ancillary, the types of interaction are dialogic. Meanwhile, the channel of T1 is phonic and the channel of T2 is graphic (sentences in the form of captions).

B. Suggestions

1. To Other Researchers

To other researchers, it is suggested that they should conduct a research of the experiential meaning breadth and rank realization variations which is held in more global scope or specific ones. Meanwhile, they can analyze the degree of meaning in terms of the meaning depth and of the meaning height. However, it is possible to other researchers to concern their research on other kinds of meaning i.e. interpersonal and textual meaning breadth.

2. To Translators

To translators, it is suggested that they should be careful in transferring the message from the source text into the target text. Especially in the movie subtitling, it is important to be careful to put subtitles of the movie in appropriate duration with the dialogues and of course, in the appropriate transitivity.

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APPENDIX

1. **Data Type**

   The data are in the form of sentence i.e. the *Fight Club* movie subtitle both the original and the Indonesian. The researcher used all major sentences of the major characters from the English text and the realization in *Bahasa Indonesia* subtitling text as the data.

2. **Data Description**

   The data are taken from these texts:

   Fight Club movie Original Subtitle   and   Indonesian subtitle.

3. **The data analysis are in the next pages**

Data Analysis I

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	Text 2														
1.	People always ask me if I know Tyler Durden.SAY,THINK	Orang-orang selalu bertanya padaku apa aku mengenal Tyler Durden.SAY,THINK	SE = TE	√							SE = TE		√			
2.	This is it.ATTR	Inilah.	SE					√			SE				√	
3.	Do you have a speech for the occasion?ATTR	Kau punya kesempatan untuk bicara?ATTR	SE		√						SE	√				
4.	With a gun barrel between your teeth, you speak only in vowels.DO	Dengan pistol diantara gigimu, kau hanya bisa mengatakan huruf vocal.DO	SE = TE		√						SE = TE	√				
5.	I can't think of anything.THINK	Aku tidak bisa berpikir sekarang.THINK	TE		√						TE	√				

No.	English	Indonesian		1	2	3	4	5	6		1	2	3	4	5
6.	For a second, I forget about Tyler's controlled the demolition thing and I wonder how clean that gun is.THINK	Dalam beberapa detik, aku lupa kalau Tyler yang mengendalikan penghancuran ini dan malah berpikir seberapa bersih pistol itu.THINK	SE=TE		√					SE=TE	√				
7.	It's getting exciting now. ATTR	Ini makin menyenangkan sekarang.ATTR	SE=TE	√						SE=TE	√				
8.	That old thing, how you always hurt the one you love. DO	Bagaimana bisa kau melukai orang yang kau cintai,DO	SE		√					SE			√		
9.	Well, it works both ways.DO	tapi juga membencinya.DO	SE				√			SE			√		
10.	We have front-row seats for this theatre of mass destruction.ATTR	Kita mendapatkan kursi paling depan untuk melihat penghancuran ini.SEE	TE					√		TE	√				
11.	The Demolitions Committee of Project Mayhem wrapped the foundations of 12 buildings with explosives.DO	Panitia Penghancuran dari Project Mayhem meletakkan bahan peledak di 12 fondasi gedung.DO	SE=TE	√						SE=TE	√				

No.	English	Indonesian															
12.	In two minutes, primary charges will blow base charges and a few blocks will be reduced to smouldering rubble.DO	Dalam dua menit akan ada ledakan di dasar gedung dan beberapa block akan menjadi puing-puing.DO	SE		√						SE	√				
13.	I know this because Tyler knows this. THINK	Aku tahu ini karena Tyler tahu ini.THINK	SE	√							SE	√				
14.	Think of everything we've accomplished.THINK	Pikirkan sesuatu yang telah kita kerjakan.THINK	TE			√					SE = TE	√				
15.	Suddenly I realize that all of this, the gun, the bombs, the revolution, has got something to do with a girl named Marla Singer.THINK	Tiba-tiba aku sadar bahwa semua ini, senjata, bom-bom, revolusi, berhubungan dengan seorang wanita bernama Marla Singer.THINK	SE = TE	√							SE = TE	√				
16.	Bob had bitch tits. ATTR	Bob punya dada yang besar.ATTR	SE		√						SE	√				
17.	This was a support group for men with testicular cancer.ID	Ini adalah perkumpulan untuk pria berpenyakit kanker testic.ID	TE	√							TE	√				
18.	The big moosie slobbering all over	Orang besar yang meliuri aku, dia	SE = TE	√							SE = TE	√				

No.	Source Text	Target Text													
	me,that was Bob.ID	adalah Bob.ID													
19.	Yes, we're men.ID	Ya, kita pria.ID	SE = TE	√						SE = TE	√				
20.	Men are what we are.ID	Pria adalah kita.ID	SE = TE	√						SE = TE	√				
21.	Bob had had his testicles removed.HAP	Setelah Testic Bob di ambil, ia kemudian mengukuti terapi hormone.HAP	SE					√		SE	√				
22.	He developed bitch tits because his testosterone was too high and his body upped the estrogen.DO,HAP	Ia punya dada yang besar karena hormon testosteronnya terlalu tinggi dan tubuhnya kelebihan oestrogen.ATTR,HAP	TE				√			TE	√				
23.	That was where I fit, between those huge sweating tits that hung enormous, the way you'd think of God's as big.EXIST	Di situlah aku bertemunya. Di antara buah dada yang berkeringat itu dan menempelkannya, membuatmu berpikir Tuhan itu besar.DO,EXIST	TE				√			TE				√	
24.	For six months, I couldn't sleep. HAP	Selama 6 bulan aku tidak bisa tidur.HAP	SE = TE	√						SE = TE	√				

No.																
25.	With insomnia, nothing's real.ATTR	Dengan insomnia, semua tidak ada yang nyata.ATTR	SE = TE	√							SE = TE	√				
26.	Everything's far away.ATTR	Semuanya jauh sekali.ATTR	SE = TE	√							SE = TE	√				
27.	Everything's a copy of a copy of a copy. ATTR	Semuanya cuma tiruan dari tiruan.ATTR	SE		√						SE	√				
28.	When deep space exploration ramps up, it'll be the corporations that name everything. ATTR	Bila angkasa dijelajahi lebih jauh, akan ditemukan nama perusahaan-perusahaan besar.DO	TE					√			TE	√				
29.	It must have been Tuesday. ID	Sekarang pasti hari Selasa. ID	SE = TE	√							SE = TE	√				
30.	He had on his cornflower blue tie.DO	Dia mememakai dasi bunga warna biru.DO	SE = TE	√							SE = TE	√				
31.	You want me to deprioritise my reports until you advise of a status upgrade?FEEL	Kau ingin memprioritaskan laporanku sampai keadaan lebih baik?FEEL	SE		√						SE	√				
32.	He was full of pep. ATTR	Dia sangat bersemangat.ATTR	SE	√							SE	√				

No.	English	Indonesian																
33.	Like so many others, I had become a slave to the Ikea nesting instinct.ID	Seperti kebanyakan orang, aku bekerja keras untuk mengumpulkan IKEA.DO	SE					√			SE	√					
34.	I'd like to order the Erika Pekkari dust ruffles.DO	Aku ingin memesan Erika Pekkari dust ruffles.DO	SE = TE	√							SE = TE	√					
35.	Anything clever like a coffee table in the shape of a yin-yang, I had to have it.ATTR	Kalau aku melihat sesuatu yang bagus seperti meja kopi berbentuk yin-yang maka aku harus memilikinya.SEE,ATTR	SE						√		SE	√					
36.	I'd flip through catalogues and wonder, what kind of dining set defines me as a person?DO,THINK	Aku membalik halaman katalog dan langsung mengiginkannya, perlengkapan makan malam seperti apa yang untuk satu orang?DO,FEEL	TE		√						TE	√					
37.	I had it all. ATTR	Aku punya semuanya. ATTR	SE	√							SE	√					

No.	English	Indonesian																
38.	Even the glass dishes with tiny bubbles and imperfections, proof that they were crafted by the honest, hard-working, indigenous peoples of.ATTR,CRE	Bahkan piring gelas cantik dengan gelembung kecil yang dikerjakan dengan terampil, kerja keras, oleh orang ahli.ATTR,CRE	SE				√				SE	√					
39.	We used to read pornography.DO	Kita perlu membaca pornografi.DO	TE		√						TE	√					
40.	Now it was the Horchow collection.ATTR	Sekarang koleksi Horchow.ATTR	SE		√						SE	√					
41.	I nod off, I wake up in strange places.DO,HAP	Aku tertidur, dan bangun di tempat yang tak kuketahui. DO,HAP	TE			√					TE	√					
42.	I have no idea how I got there.THINK,ATTR	Aku tidak tahu bagaimana aku bisa sampai disana.THINK,ATTR	SE = TE	√							SE = TE	√					
43.	Can you please just give me something?DO	Bisakah kau berikan saja aku sesuatu?DO	SE = TE	√							SE = TE	√					
44.	I'm in pain.ATTR/FEEL	Aku sakit.ATTR/FEEL	SE	√							SE	√					
45.	And this is how I met the big moosie.ATTR,DO	Dan disinilah aku bertemu si besar moosie.ATTR,DO	SE = TE		√						SE = TE	√					
46.	His eyes already shrink-wrapped in	Matanya sudah mengecil karena	SE			√					SE	√					

No.	English	Indonesian														
	tears.ATTR	banyak menangis.ATTR														
47.	Bob had been a champion bodybuilder.ID	Bob pernah menjadi juara binaraga.ID	SE = TE	√						SE = TE	√					
48.	You know that chest expansion programme on late-night TV?FEEL	Kau tahu acara dada besar di tv tengah malam?FEEL	SE	√						SE	√					
49.	That was his idea.ATTR	Itu adalah idenya.ATTR	SE = TE	√						SE = TE	√					
50.	Strangers with this kind of honesty make me go a big, rubbery one.CRE	Orang asing ini membuatku merasa tidak ada apa-apanya.CRE	SE				√			SE	√					
51.	And then, something happened.HAP	Dan kemudian sesuatu terjadi.HAP	SE = TE	√						SE = TE	√					
52.	I let go.DO	Aku meluapkannya.DO	SE = TE	√						SE = TE	√					
53.	That's really good.ATTR	Bagus sekali.ATTR	SE = TE		√					SE = TE	√					
54.	I found freedom. DO	Aku mendapatkan kebebasan.DO	SE = TE	√						SE = TE	√					
55.	Losing all hope was freedom.ID	Kehilangan semua harapan membuatku bebas.CRE	SE				√			SE	√					
56.	Babies don't sleep this well.DO	Bayi tidak pernah tidur sepulas ini.DO	TE		√					SE	√					
57.	I became addicted.ID	Dan aku menjadi	SE =		√					SE =	√					

		ketagihan.ID	TE							TE						
58.	If I didn't say anything, people always assumed the worst.SAY,THINK	Kalau aku tidak bicara apapun, orang-orang berpikir aku yang paling menderita.SAY,THINK	SE = TE	√						SE = TE	√					
59.	They cried harder, then I cried harder.BEH	Kalau mereka menangis dengan keras, aku menangis lebih keras.BEH	SE		√					SE	√					
60.	I wasn't really dying.ATTR	Aku tidak benar-benar sekarat.ATTR	SE = TE	√						SE = TE	√					
61.	I wasn't host to cancer or parasites.ATTR	Aku tidak punya kanker atau parasit.ATTR	SE		√					SE	√					
62.	I was the warm little centre that the life of this world crowded around.ID	Aku adalah titik kecil hangat dalam kehidupan di keramaian dunia.ID	SE = TE	√						SE = TE	√					

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
29	17	4	1	8	3	0	62

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
20	8	34	62

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
58	2	0	2	0		62

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
20	8	34	62

Data Analysis II

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
63.	Every evening I died.HAP	Setiap malam aku mati,HAP	SE = TE	√							SE = TE		√			
64.	And every evening I was born again.HAP	dan setiap malam aku terlahir kembali.HAP	SE = TE	√							SE = TE		√			
65.	Bob loved me because he thought my testicles were removed too.FEEL,THINK	Bob menyukaiku karena berpikir testic ku juga telah di pindah.FEEL,THINK	SE = TE		√						SE = TE	√				
66.	Being there, pressed against his tits, ready to cry.EXIST	Disana, menekan dadanya, mulai menangis.EXIST	SE		√						SE	√				
67.	This was my vacation.ATTR	Ini adalah liburanku.ATTR	SE = TE	√							SE = TE	√				
68.	And she ruined everything.DO	Dan dia menghancurkan segalanya.DO	SE = TE	√							SE = TE	√				

No.	English	Indonesian															
69.	This chick, Marla Singer, did not have testicular cancer.ATTR	Perempuan ini, Marla Singer, tidak mempunyai kanker testic.ATTR	SE = TE	√							SE = TE	√					
70.	She was a liar.ID	Ia pembohong.ID	SE = TE	√							SE = TE	√					
71.	She had no diseases at all.ATTR	Dia tidak sedang mengidap penyakit sama sekali.ATTR	TE		√						TE	√					
72.	I had seen her at Free And Clear, my blood parasites group, Thursdays.SEE	Aku pernah melihatnya di "Free and Clear", di perkumpulan benalu darahku, hari Kamis.SEE	TE		√						TE	√					
73.	Her lie reflected my lie.DO	Kebohongannya mencerminkan kebohonganku.DO	SE = TE	√							SE = TE	√					
74.	And suddenly, I felt nothing.FEEL	Dan tiba-tiba, aku tidak merasakan apa-apa.FEEL	SE = TE	√							SE = TE	√					
75.	I couldn't cry. HAP,BEH	Aku tidak bisa menangis. HAP,BEH	SE = TE	√							SE = TE	√					
76.	So once again, I couldn't sleep.HAP,DO	Dan Sekali lagi, aku tidak bisa tidur.HAP,DO	SE		√						SE = TE	√					

No.	Source Text	Target Text	ST	√	√						TT	√				
77.	Next group, after guided meditation, after we open our heart chakras, when it's time to hug, I'm gonna grab that bitch, Marla Singer, and scream.DO,BEH	Perkumpulan selanjutnya nanti, setelah panduan meditasi, setelah kita membuka chakra hati, saat waktunya berpelukan, aku akan merebut wanita kurang ajar itu, Marla Singer, dan berteriak.DO,BEH	TE		√						TE	√				
78.	I hadn't slept in four days.DO,HAP	Aku tidak bisa tidur dalam 4 hari.DO	TE		√						TE	√				
79.	When you have insomnia, you're never really asleep, and you're never really awake.ATTR	Bila kau mengidap insomnia, kau tidak pernah benar-benar tidur, dan kau tidak pernah benar-benar bangun.ATTR	SE = TE	√							SE = TE	√				
80.	Chloe looked the way Meryl Streep's skeleton would look if you made it walk around.SEE,CRE	Chloe melihat segala sesuatu seperti apa yang dilakukan Meryl Streep.SEE,DO	SE						√		SE	√				
81.	If I did have a tumor, I'd name it	Kalau aku punya tumor, aku menamainya	SE = TE		√								√			

No.	English	Indonesian																		
	Marla.DO	Marla.DO																		
82.	We need to talk.	Kita perlu bicara.	SE = TE	√							SE = TE	√					
83.	I'm onto you.ATTR	Aku tahu kau.THINK	SE			√					SE	√					
84.	You're a faker. ID	Kau pembohong. ID	SE	√							SE	√					
85.	You're not dying.HAP	Kau tidak sekarat.HAP	SE = TE	√							SE = TE	√					
86.	In the Tibetan-philosophy, Sylvia-Plath sense of the word, I know we're all dying.	Di Tibetan-philosophy, Sylvia-Plath kata-kata perasaan. Aku tahu mereka semua disana sekarat,	TE					√			TE						√
87.	But you're not dying the way Chloe is.	tapi kau tidak sekarat seperti Chloe.	SE = TE	√							SE = TE		√				
88.	So you're a tourist.ID	Kau cuma turis.ID	SE			√					SE	√					
89.	I've seen you. SEE	Aku melihatmu. SEE	SE			√					SE	√					
90.	I saw you at melanoma, I saw you at tuberculosis.SEE	Aku melihatmu di melanoma, aku melihatmu di tuberculosis.SEE	SE = TE	√							SE = TE						
91.	I saw you at testicular cancer!SEE	Aku melihatmu di kanker testic!SEE	SE = TE	√							SE = TE	√					
92.	I'll expose you.DO	Aku akan membongkar kedokmu.DO	TE	√							TE	√					
93.	Why are you doing	Mengapa kau melakukan	SE =	√							SE =	√					

No.	English	Indonesian														
	this?DO	ini?DO	TE							TE						
94.	Look, this is important. ATTR	Dengar, ini penting. ATTR	SE = TE	√						SE = TE	√					
95.	These are my groups.ID	Ini adalah perkumpulanku.ID	SE = TE	√						SE = TE	√					
96.	I've been coming for over a year.HAP	Aku sudah lebih dari setahun disini.HAP	TE		√					TE	√					
97.	I don't know.THINK	Aku tidak tahu.THINK	SE = TE	√						SE = TE						
98.	Look, you don't want to get into this.FEEL	Dengar, kau tidak perlu melakukan semua ini.FEEL	TE		√					TE	√					
99.	It becomes an addiction.ID	Kau akan kecanduan.ATTR	SE				√			SE	√					
100.	I'm not kidding.BEH	Aku tidak bercanda. BEH	SE = TE	√						SE = TE	√					
101.	I can't cry if another faker is present, and I need this.DO	Aku tidak bisa menangis kalau ada pembohong di sini, dan aku butuh ini.DO	SE = TE		√					SE = TE	√					
102.	You gotta find somewhere else to go.DO	Kau harus pergi dari sini.DO	SE				√			SE	√					
103.	We'll split up the week, OK?DO	Kita bisa membagi mingguannya, OK?DO	SE = TE		√					SE = TE	√					
104.	You take lymphoma and tuberculosis.DO	Kau ambil lymphoma dan tuberculosis.DO	SE = TE	√							√					
105.	You're kidding. BEH	Kau bercanda.BEH	SE	√						SE	√					

No.															
106.	What do you want?FEEL	Apa yang kau mau?FEEL	SE = TE	√						SE = TE	√				
107.	You can't have both.ATTR	Kau tidak bisa ambil semuanya.DO	TE			√				TE	√				
108.	I'll take the blood but I want brain dementia.DO	Aku ambil darah tapi aku ingin dementia otak.DO	SE = TE		√					SE = TE	√				
109.	You can't have the whole brain.ATTR	Kau tidak bisa mengambil semua otak.DO	SE = TE					√		SE = TE	√				
110.	They're yours.ATTR	Itu milikmu.ATTR	SE		√					SE	√				
111.	Now we both have three.ATTR	Sekarang masing-masing dapat tiga.	SE		√					SE	√				
112.	You left half your clothes.DO	Pakaianmu ada yang tertinggal.HAP	SE					√		SE	√				
113.	What, are you selling those?DO	Apa, kau menjual semua itu?DO	TE	√						TE	√				
114.	We each have three. ATTR	Kita masing-masing dapat tiga.ATTR	SE = TE	√							√				
115.	The girl had done her homework.DO	Wanita itu telah menyelesaikan semuanya.DO	TE		√					TE	√				
116.	I want bowel cancer.FEEL	Aku mau kanker perut.FEEL	SE = TE	√						SE = TE	√				
117.	Look, we'll split it.DO	Dengar, kita bisa bagi.DO	SE		√					SE	√				
118.	Take the first and third Sunday.DO	Ambil minggu pertama dan ketiga.DO	SE = TE	√						SE = TE	√				

119.	Let's not make a big thing out of it.CRE	Mari kita tidak membuat sesuatu yang besar dari semua ini.CRE	TE				√				TE	√			
120.	Maybe we should exchange numbers.DO	Mungkin kita perlu bertukar nomor telepon.DO	SE = TE		√						SE = TE	√			
121.	We might wanna switch nights.DO	Jika kita mau bertukar jadwal.DO	SE				√				SE	√			
122.	This is how I met Marla Singer.ATTR,EXIST	Di sinilah aku bertemu Marla Singer.ATTR/EXIST	SE			√					SE	√			
123.	Marla's philosophy of life was that she might die at any moment.ID	Falsafah hidup Marla adalah mungkin dia akan mati kapan saja.ID	SE = TE		√						SE = TE	√			
124.	The tragedy, she said, was that she didn't.SAY	Tragedi, dia mengatakan, dia tidak.SAY	SE				√				SE	√			
125.	You wake up at SeaTac.DO/HAP	Kau bangun di seattle.DO/HAP	SE = TE	√							SE = TE	√			
126.	You wake up at O'Hare.DO/HAP	Kau bangun di O'Hare.DO/HAP	SE = TE	√							SE = TE	√			
127.	This is your life, and it's ending one minute at a time.ATTR	Ini hidupmu, dan berakhir dalam satu menit.ATTR	SE		√						SE	√			
128.	You wake up at Air Harbor	Kau bangun di Air Harbour	SE = TE	√								√			

No.	English	Indonesian															
	International.DO/HAP	International.DO/HAP															
129.	If you wake up at a different time, in a different place, could you wake up as a different person?DO/HAP	Kalau kau bangun di waktu yang berbeda, di tempat yang berbeda, kau bisa menjadi orang yang berbeda?DO/HAP	SE		√					SE	√				
130.	Everywhere I travel, the people I meet on each flight, they're single-serving friends.DO,ATTR	Di mana saja aku berpergian, orang yang aku temui saat di pesawat, mereka cuma teman sesaat.DO,ATTR	SE		√					SE	√				
131.	Between takeoff and landing, we have our time together.HAP	Antara takeoff dan landing, waktu kami bersama-sama,HAP	SE		√					SE			√		
132.	That's all we get.ATTR	ya cuma itu.ATTR	SE		√					SE			√		
133.	On a long enough time line, the survival rate for everyone drops to zero.DO	Dalam waktu yang cukup lama, jumlah manusia yang bertahan dari kematian turun menjadi nol.DO	TE		√					TE	√				
134.	I was a recall coordinator. ID	Aku dipanggil kembali menjadi koordinator.HAP	TE					√		TE	√				
135.	My job was to apply the formula.DO	Pekerjaanku menerapkan rumus.DO	SE = TE	√						SE = TE	√				

136.	A new car built by my company leaves somewhere travelling at 60 mph.ATTR	Mobil baru yang dibuat oleh perusahaanku dapat menempuh 60 mil/jam.ATTR	TE		√						TE	√					
137.	The car crashes and burns with everyone trapped inside.DO	Mobil menabrak dan terbakar dengan semua penumpang terperangkap di dalam.DO	TE	√							TE	√					
138.	Now, should we initiate a recall?DO	Sekarang, haruskah kita memulai kembali?DO	TE		√						TE	√					

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
34	30	2	4	5	1	0	76

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
20	13	43	76

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
70	5	0	1	0		76

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
20	13	43	76

Data Analysis III

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
139.	Take the number of vehicles in the field, A.DO	A. Jumlah kendaraan yang terjadi di lapangan.	TE					√			TE				√	
140.	Multiply it by the probable rate of failure, B.DO	B. Mengalikannya dengan peluang kegagalan.DO	TE	√							TE				√	
141.	Multiply the result by the average out-of-court settlement, C.DO	C. Mengalikan hasil rata-rata yang terjadi dilapangan.DO	TE		√						TE				√	
142.	If X is less than the cost of a recall, we don't do one.ATTR	Jika X lebih rendah dari biaya pengembalian kita tidak akan memberikannya.ATTR	TE		√						TE	√				
143.	You wouldn't believe.FEEL	Kau tidak akan percaya.FEEL	SE = TE	√							SE = TE	√				

No.	English	Indonesian															
144.	Every time the plane banked too sharply on takeoff or landing, I prayed for a crash or a midair collision. DO/SAY/THINK	Setiap kali pesawat menukik terlalu tajam saat takeoff atau landing, aku berdoa agar meledak atau menabrak.DO/SAY/THINK	SE		√						SE	√				
145.	Life insurance pays off triple if you die on a business trip.DO,HAP	Asuransi kehidupan akan membayar tiga kali lipat kalau kau mati saat perjalanan dalam urusan bisnis.DO,HAP	TE			√					TE	√				
146.	''If you are seated in an emergency exit row and would be unable or unwilling to perform the duties listed on the safety card, please ask a flight attendant to reseat you.''DO,SAY	"Jika kamu duduk pada baris didekat pintu darurat dan merasa tidak enak atau enggan duduk di tempat sesuai daftar, silahkan menanyakan pihak penerbangan untuk memindahkan tempat duduk yang lain untuk anda." DO,SAY	TE				√				TE	√				
147.	It's a lot of responsibility.ATTR	Sangat bertanggung jawab.ATTR	SE		√						SE	√				
148.	Wanna switch seats?DO	Mau bertukar tempat?DO	SE	√							SE	√				

No.	English	Indonesian	Cat	1	2	3	4	5	6	Cat	1	2	3	4	5
149.	I'm not sure I'm the man for that particular job.ATTR	Aku tidak yakin akulah orang yang tepat.ATTR	SE		√					SE	√				
150.	Yeah, I guess so.THINK	Yah, aku pikir juga begitu.THINK	SE = TE	√						SE = TE	√				
151.	You know why they put oxygen masks on planes?THINK	Kau tahu mengapa mereka menaruh masker oxigen di pesawat?THINK	SE = TE	√						SE = TE	√				
152.	Oxygen gets you high.CRE	Oxygen membuatmu mabuk.CRE	SE	√						SE	√				
153.	In a catastrophic emergency, you take giant panic breaths.HAP	Pada saat keadaan yang sangat darurat, kamu menghirup nafas yang sangat banyak karena panik.HAP	TE		√					TE	√				
154.	Suddenly you become euphoric, docile.ID	Tiba-tiba kau akan menjadi orang yang penurut karena merasa senang.ID	TE				√			TE	√				
155.	You accept your fate.DO	Lalu kau akan menerima takdirmu.DO	TE		√					TE	√				
156.	It's all right here.ATTR,EXIST	Semuanya ada di sini.ATTR,EXIST	SE = TE	√						SE = TE	√				
157.	That's an interesting theory.ATTR	Itu teori yang menarik.ATTR	SE = TE	√						SE = TE	√				
158.	What do you do? DO	Apa yang kamu lakukan?DO	SE = TE	√						SE = TE	√				

No.															
159.	What do you do for a living?DO	Apa pekerjaanmu?DO	SE	√							SE	√				
160.	So you can pretend you're interested?DO	Agar kau bisa berpura-pura tertarik?DO	SE = TE	√							SE = TE	√				
161.	You have a kind of sick desperation in your laugh.ID,BEH	Kau punya semacam keputus-asaan di tawamu.ID,BEH	SE = TE	√							SE = TE	√				
162.	We have the exact same briefcase.ATTR	Kita punya koper yang sama.ATTR	SE = TE	√							SE = TE	√				
163.	I make and I sell soap.CRE	Aku membuat dan menjual sabun.CRE	SE		√						SE	√				
164.	And this is how I met Tyler Durden.HAP	Dan beginilah aku bertemu Tyler Durden.HAP	SE = TE	√							SE = TE	√				
165.	Did you know if you mix gasoline and frozen orange juice, you can make napalm?THINK,DO	Kau tahu kalau kau mencampurkan bensin dengan jus jeruk yang beku kau bisa membuat bom cair?THINK,DO	SE	√							SE	√				
166.	Is that true?ATTR	Benarkah itu?ATTR	SE	√							SE	√				
167.	That's right.ATTR	Benar.	SE		√						SE				√	
168.	One can make all kinds of explosives with simple household items.CRE	Seseorang dapat membuat bahan peledak berbagai macam hanya dengan barang rumah tangga sederhana.CRE	SE = TE	√							SE = TE	√				
169.	Tyler, you are by far	Tyler, kamu betul-	TE		√						TE	√				

No.	English	Indonesian	Cat	1	2	3	4	5	6	7	Cat	1	2	3	4	5	6
	vibrating? HAP		TE								TE						
178.	I had everything in that suitcase. ATTR	Semuanya ada di koper itu. ATTR	SE	√							SE	√					
179.	Home was a condo on the 15th floor of a filing cabinet for widows and professionals.ID	Rumahku adalah flat di lantai 15 yang ditempati janda dan para professional.ID	SE		√						SE	√					
180.	The walls were solid concrete.ATTR	Tembok betonnya sangat kuat.ATTR	TE	√							TE	√					
181.	A foot of concrete is important when your next-door neighbor has to watch game shows at full volume.ATTR,SEE	Lantai beton yang kuat penting kalau tetanggamu menonton pertandingan olahraga dengan volume yang keras.ATTR,SEE	TE			√					TE	√					
182.	Or when a blast of debris that used to be your personal effects blows out of your windows and sails flaming into the night.HAP	Atau kalau puing-puing dari ledakan yang akan mengenaimu karena ledakan hanya akan keluar lewat jendela dan menerangi malam.HAP	SE			√					SE	√					
183.	I suppose these things happen.THINK,HAP	Andaikan hal ini akan terjadi…THINK,HAP	SE		√						SE		√				

No.	English	Indonesian													
184.	The police later told me the pilot light might have gone out letting out just a little bit of gas.SAY	Polisi memberitahu kalau kompor gas belum dimatikan jadi gas itu keluar sedikit.SAY	SE = TE					√			SE = TE	√			
185.	That gas could have filled the condo.HAP	Gas itu lalu mengisi seluruh ruangan.HAP	SE = TE			√					SE = TE	√			
186.	Then the refrigerator's compressor could have clicked on.HAP	Kemudian kompressor kulkas memercikkan listrik.HAP	TE		√						TE	√			
187.	If you ask me now, I couldn't tell you why I called him.SAY	Kalau kau tanya aku sekarang, aku tidak bisa mengatakan padamu mengapa aku menelponnya.SAY	SE = TE	√							SE = TE	√			
188.	Who's this?ID	Siapa ini?ID	SE = TE	√							SE = TE	√			
189.	Who is this?ID	Siapa ini?ID	SE = TE	√							SE = TE	√			
190.	We met on the airplane.HAP/DO	Kita bertemu di pesawat.DO/HAP	SE = TE	√							SE = TE	√			
191.	We had the same suitcase?ATTR	Kita punya koper yang sama?ATTR	SE = TE	√							SE = TE	√			
192.	I called a second ago.DO	Aku barusan menelpon, DO	SE = TE	√							SE = TE		√		
193.	There was no answer.EXIST	tapi tidak ada jawaban.EXIST	TE		√						TE		√		

No.	English	Indonesian															
194.	I'm at a payphone. ATTR	Aku di telepon umum.ATTR	SE = TE	√						SE = TE						
195.	I never pick up my phone.DO	Aku tidak pernah angkat teleponku.DO	SE = TE	√						SE = TE	√					
196.	You're not gonna believe this.THINK	Kau tida akan percaya ini.THINK	SE = TE	√						SE = TE	√					
197.	You know, it could be worse.THINK	Kau tahu, itu bisa lebih buruk.THINK	SE = TE	√						SE = TE	√					
198.	A woman could cut off your penis while you sleep and toss it out of a car.DO	Seorang wanita bisa memotong penismu saat kau tidur dan membuangnya dari mobil.DO	SE = TE	√						SE = TE	√					
199.	There's always that.ATTR	Mengapa slalu begitu.ATTR	SE		√					SE	√					
200.	I don't know.THINK	Aku tidak tahu.THINK	SE = TE	√						SE = TE	√					
201.	When you buy furniture, you tell yourself, that's it.DO,SAY	Ketika kau beli furnitur, kau katakana pada dirimu bahwa…DO,SAY	SE		√					SE			√			
202.	That's the last sofa I'll need.ID	itu adalah sofa terakhir yang aku butuhkan.ID	SE	√						SE			√			
203.	Whatever happens, that sofa problem is handled.HAP	Apapun yang terjadi, masalah sofa bisa diatasi.HAP	SE = TE	√						SE = TE	√					
204.	I had it all.ATTR	Aku punya	SE =	√						SE =	√					

No.	English	Indonesian															
		semuanya.ATTR	TE								TE						
205.	I had a stereo that was very decent.ATTR	Aku punya stereo yang cukup bagus.ATTR	SE		√						SE	√					
206.	I was close to being complete.ATTR	Sedikit lagi semua perbotan rumahku akan lengkap.ATTR	TE			√					TE	√					
207.	Now it's all gone.ATTR	Sekarang hilang.ATTR	SE		√						SE	√					
208.	Do you know what a duvet is?THINK	Kau tau apa duvet itu?THINK	SE = TE	√							SE = TE	√					
209.	It's a blanket.ID	Itu selimut.ID	SE	√							SE	√					
210.	Why do guys like you and I know what a duvet is?THINK	Kenapa orang seperti kita tahu apa itu duvet?THINK	SE = TE	√							SE = TE	√					
211.	Is this essential to our survival in the hunter-gatherer sense?ATTR	Apakah ini penting untuk kelangsungan hidup kita dalam arti pemburu-pengumpul?ATTR	SE = TE	√							SE = TE	√					
212.	What are we, then?ID	Lalu kita ini apa?	SE = TE	√							SE = TE	√					
213.	I dunno.THINK	Aku tidak tahu. THINK	SE = TE	√							SE = TE	√					
214.	We're consumers.ID	Kita konsumen.ID	SE = TE	√							SE = TE	√					
215.	We are by-products of a lifestyle obsession.ID	Kita merupakan hasil dari obsesi gaya hidup.ID	SE = TE		√						SE = TE	√					

No.	English	Indonesian														
216.	These things don't concern me.THINK/FEEL	Masalah ini tidak jadi keprihatinanku. FEEL	SE = TE					√			SE = TE	√				
217.	What concerns me are celebrity magazines, television with 500 channels, some guy's name on my underwear. THINK/FEEL, ID	Yang membuatku prihatin adalah majalah selebritis, TV dengan 500 channels, nama seseorang di pakaian dalamku.FEEL,ID	SE = TE		√						SE = TE	√				
218.	She's polishing the brass on the Titanic.DO	Dia menggosokan kuningan di Titanic. DO	SE = TE	√							SE = TE	√				
219.	It's all going down.ATTR	Semuanya akan habis teman.ATTR	SE		√						SE	√				
220.	I say never be complete.SAY	Aku tidak bilang akan lengkap.SAY	SE			√					SE	√				
221.	I say stop being perfect.SAY	Aku katakan jangan menjadi sempurna.SAY	SE = TE	√							SE = TE	√				
222.	I say let's evolve.SAY	Aku katakan biarkan apa adanya,SAY	TE		√						TE		√			
223.	Let the chips fall where they may.DO	dan berhenti kapan dia berhenti.DO	SE						√		SE		√			
224.	But that's me, and I could be wrong.ID	Tapi itu pendapatku, aku bisa salah.ATTR	SE					√			SE	√				
225.	Maybe it's a terrible tragedy.ID	Mungkin ini tragedy.ID	SE		√						SE	√				
226.	It's just stuff.ID	Itu cuma barang. ID	SE =	√							SE =	√				

			TE				√			TE	√				
227.	You did lose a lot of versatile solutions for modern living.DO	Kau tidak akan menemukan penyelesaian masalah hanya dengan hidup modern.DO	TE				√			TE	√				
228.	Fuck, you're right. ID	Brengsek, kau benar. ID	SE = TE	√						SE = TE	√				
229.	I don't smoke.DO	Aku tidak merokok.DO	SE = TE	√						SE = TE	√				
230.	The things you own end up owning you.ID	Barang yang kau miliki akhirnya nanti akan memilikimu.ID	SE = TE	√						SE = TE	√				

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
50	27	6	4	4	1	0	92

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
24	17	51	92

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
79	7	1	4	0		92

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
24	17	51	92

Data Analysis IV

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
231.	Do what you like, man.DO,FEEL	Lakukan apa yang kau mau, teman.DO,FEEL	SE = TE	√							SE = TE	√				
232.	Oh, it's late.ATTR	Oh, sudah larut.ATTR	SE = TE	√							SE = TE	√				
233.	Hey, thanks for the beer. ATTR	Hey, terima kasih birnya. ATTR	SE = TE	√							SE = TE	√				
234.	I should find a hotel.DO	Aku harus mencari hotel.DO	SE = TE	√							SE = TE	√				
235.	What are you talking about?SAY	Kau bicara apa?SAY	SE	√							SE	√				
236.	Three pitchers of beer and you still can't ask.SAY	Sudah tiga gelas bir dan kau masih belum bisa bertanya.SAY	TE	√							TE	√				
237.	You called me because you needed a place to	Kau menelponku karena kau perlu tempat	SE = TE	√							SE = TE	√				

No.																				
	stay.DO,SAY	tinggal.DO,SAY																		
238.	Cut the foreplay and just ask, man.DO	Tidak perlu basa-basi tanya saja, teman.DO	SE = TE		√						SE = TE	√								
239.	Would that be a problem?ATTR	Apa itu jadi masalah?ATTR	SE = TE	√							SE = TE	√								
240.	Is it a problem for you to ask?ATTR	Apa masalah buatmu kalau bertanya?ATTR	SE = TE	√							SE = TE	√								
241.	Can I stay at your place?DO	Bisa aku tinggal di tempatmu? DO	SE = TE	√							SE = TE	√								
242.	I want you to do me a favour. FEEL	Aku ingin kau membantuku. FEEL	SE = TE	√							SE = TE	√								
243.	I want you to hit me as hard as you can.FEEL,DO	Aku ingin kau pukul aku sekuat tenaga.FEEL,DO	SE = TE	√							SE = TE	√								
244.	I want you to hit me as hard as you can.FEEL,DO	Aku ingin kau pukul aku sekuat tenaga.FEEL,DO	SE = TE	√							SE = TE	√								
245.	Let me tell you a little bit about Tyler Durden.SAY	Biarkan aku cerita sedikit tentang Tyler Durden.SAY	SE		√						SE	√								
246.	Tyler was a night person.ID	Tyler adalah orang malam.ID	SE = TE	√							SE = TE	√								
247.	While the rest of us slept, he worked.DO	Saat sebagian orang tertidur, dia bekerja.DO	TE		√						TE	√								
248.	He had one part-time job as a projectionist.ID	Dia bekerja paruh waktu sebagai petugas proyektor.ID	SE = TE	√							SE = TE	√								

No.	Source Text	Target Text	Cat	1	2	3	4	5	6	Cat	1	2	3	4
249.	A movie doesn't come all on one big reel.DO	Sebuah film tidak selalu datang dengan satu roll besar. DO	TE		√					TE	√			
250.	It comes on a few.DO	…mungkin ada yang beberapa roll.ATTR	TE					√		TE		√		
251.	Someone has to switch the projectors at the exact moment that one reel ends and the next one begin.DO	Sesorang harus mengganti proyektor pada saat tertentu saat satu roll habis dan menggatinya dengan roll yang lain.DO	TE		√					TE	√			
252.	You can see little dots come into the upper right corner of the screen.SEE	Kau dapat melihat titik kecil di pojok kanan atas layar.SEE	SE	√						SE	√			
253.	In the industry, we call them cigarette burns.SAY,ID	Dalam industri, kita menyebutnya habis terbakar rokok.SAY,ID	TE		√					TE	√			
254.	That's the cue for a changeover.ATTR	Itu tandanya harus diganti.ATTR	SE	√						SE	√			
255.	He flips the projectors, movie keeps going and the audience has no idea.DO,HAP	Dia memutar proyektor, film tetap berjalan dan penonton tidak tahu apa-apa.DO,HAP			√						√			
256.	Why would anyone want this shit job?FEEL	Mengapa seseorang mau pekerjaan ini?FEEL	SE = TE	√						SE = TE	√			

No.	Source Text	Target Text	Cat	1	2	3	4	5	6	7	Cat	1	2	3	4	5	6
257.	Because it affords him interesting opportunities.ATTR	Karena dapat memberikan pengalaman yang menarik.ATTR	SE=TE		√						SE=TE	√					
258.	Like splicing a frame of pornography into family films.ATTR,DO	Seperti meletakkan potongan frame film porno ke film keluarga.ATTR,DO	TE	√							TE	√					
259.	So when the snooty cat and the courageous dog with the celebrity voices first meet, that's when you'll catch a flash of Tyler's contribution to the film.HAP	Jadi saat kucing mengeong dan anjing menggonggong bertemu dengan suara artis, disitulah kau memenukan sekilas dari kontribusi Tyler di perfilman.HAP	SE				√				SE	√					
260.	Nobody knows that they saw it but they did.THINK,SEE	Tidak ada yang tahu apa yang mereka lihat tapi mereka telah melihatnya.THINK,SEE	TE			√					TE	√					
261.	Even a hummingbird couldn't catch Tyler at work.DO	Bahkan hummingbird tidak bisa menangkap apa yang Tyler kerjakan.DO	TE		√						TE	√					
262.	Tyler also works sometimes as a banquet waiter at the luxurious Pressman	Tyler kadang juga bekerja sebagai pelayan perjamuan di hotel mewah	TE	√							TE	√					

No.	English	Indonesian	Cat 1	a	b	c	d	e	f	g	Cat 2	a	b	c	d	e	f
	hotel.DO	Pressman.DO															
263.	He was the guerrilla terrorist of the food service industry.ID	Ia adalah gerilyawan teroris dari makanan yang disajikan.ID	SE		√						SE	√					
264.	I cannot go when you watch.DO	Aku tidak bisa keluar kalau kau melihat.DO	SE = TE	√							SE = TE	√					
265.	Apart from seasoning the lobster bisque, he farted on meringues, and as for the cream of mushroom soup.DO,HAP	Selain untuk bumbu sup krim lobster, dia juga kentut di meringues, sebagai cream dari sup jamur.DO,HAP	SE = TE		√						SE = TE	√					
266.	You get the idea.THINK	Kau tahu apa itu.THINK	SE = TE	√							SE = TE	√					
267.	You just want me to hit you? FEEL	Kau ingin aku memukulmu? FEEL	SE = TE	√							SE = TE	√					
268.	I don't know. THINK	Tidak tahu.THINK	SE		√						SE					√	
269.	But that's a good thing.ATTR	Tapi itu sesuatu yang bagus.ATTR	SE = TE	√							SE = TE	√					
270.	You can't know yourself if you haven't!THINK	Kau tidak akan tahu dirimu kalau kau tidak mencobanya! THINK	TE	√							TE	√					
271.	I don't wanna die without any scars.FEEL	Aku tidak mau mati tanpa ada bekas luka.FEEL	SE = TE	√							SE = TE	√					

No.	English	Indonesian														
272.	Hit me, before I lose my nerve. DO	Pukul aku, sebelum hilang keberanianku.DO	SE = TE	√							SE = TE	√					
273.	This is crazy.ID	Ini gila.ID	SE = TE	√							SE = TE	√					
274.	Let it rip.DO	Biarkan saja.DO	SE	√							SE			√			
275.	I don't know about this.THINK	Aku tidak tahu apa-apa soal ini.THINK	SE = TE	√							SE = TE	√					
276.	Who gives a shit? DO	Jangan perdulikan siapa-siapa? DO	TE		√						TE	√					
277.	No one's watching.SEE,BEH	Tidak ada yang melihat.SEE	SE = TE	√							SE = TE	√					
278.	What do you care?FEEL	Apa yang kau takutkan?FEEL	SE		√						SE	√					
279.	This is crazy. ID	Ini gila. ID	SE = TE	√							SE = TE	√					
280.	You want me to hit you?!FEEL,DO	Kau mau aku memukulmu?!FEEL,DO	SE = TE	√							SE = TE	√					
281.	That's right.ATTR	Benar.	SE	√							SE				√		
282.	This is so fucking stupid.ATTR	Ini sangat bodoh.ATTR	SE	√							SE	√					
283.	He hit me in the ear!DO	Kau memukulku di telinga!DO	SE		√						SE	√					
284.	Well, Jesus, I'm sorry. ATTR	Well, Jesus, maaf.ATTR	SE = TE	√							SE = TE	√					
285.	No, that was	Tidak, tadi bagus	TE		√						TE	√					

	perfect.ATTR	sekali.ATTR													
286.	No, it's all right.ATTR	Tidak, tidak apa-apa.ATTR	SE = TE	√							SE = TE	√			
287.	It really hurts.FEEL	Itu sangat sakit.FEEL	SE = TE	√							SE = TE	√			
288.	Hit me again.DO	Pukul aku lagi.DO	SE = TE	√							SE = TE	√			
289.	No, you hit me.DO	Tidak, kau yang pukul aku.DO	SE = TE	√							SE = TE	√			
290.	We should do this again sometime.DO	Kita harus melakukan ini lagi lain kali.DO	SE = TE	√							SE = TE	√			
291.	Where's your car?ATTR	Mana mobilmu?ATTR	SE = TE	√							SE = TE	√			
292.	I don't know how Tyler found that house but he said he'd been there for a year.THINK,DO	Aku tidak tahu bagaimana tyler mendapat rumah itu tapi dia bilang sudah disana selama 3 tahun.THINK,DO	TE	√							TE	√			
293.	It looked like it was waiting to be torn down.SEE	Rumah ini terlihat seperti sedang menunggu untuk dirobohkan.SEE	TE	√							TE	√			
294.	Most of the windows were boarded up.ATTR	Sebagian besar jendela tertutup papan.ATTR	TE	√							TE	√			
295.	There was no lock on	Tidak ada kunci di	TE		√						TE	√			

No.	English	Indonesian	Type				Type			
	the front door from when the police, or whoever, kicked it in.ATTR,DO	pintu depan bilamana ada polisi atau siapapun yang menendangnya saat akan masuk.ATTR,DO								
296.	The stairs were ready to collapse.ATTR	Anak tangganya mulai runtuh.ATTR	SE		√		SE	√		
297.	I didn't know if he owned it or was squatting.THINK,ID	Aku tidak tahu ini rumahnya atau tanpa ada ijin dari pemiliknya.THINK,ID	TE			√	TE	√		
298.	That's you.ATTR	Itu kamarmu.ATTR	SE = TE	√			SE = TE	√		
299.	That's me.ATTR	Itu kamarku.ATTR	SE = TE	√			SE = TE	√		
300.	That's the toilet.ATTR	Itu toilet.ATTR	SE = TE	√			SE = TE	√		
301.	Turning on one light meant another light in the house went out.DO	Menyalakan salah satu lampu berarti lampu lain di rumah itu harus mati.DO	TE		√		TE	√		
302.	There were no neighbours.ATTR	Tidak ada tetangga.ATTR	SE = TE	√			SE = TE	√		
303.	That fart smell of steam. SEE	Uap bau kentut…SEE	SE		√		SE		√	
304.	The hamster-cage smell of wood chips.SEE	Kandang hamster bau serpihan kayu…SEE	SE	√			SE		√	

305.	Every time it rained, we had to kill the power.DO	Setiap kali hujan datang kita harus mematikan listrik.DO	TE	√							TE	√				
306.	By the end of the first month, I didn't miss TV.FEEL	Pada akhir bulan pertama, aku tidak melewatkan tayangan TV.FEEL	TE	√							TE	√				
307.	I didn't even mind the warm, stale refrigerator. THINK,FEEL	Aku bahkan tidak memikirkan hangat, kulkas basi.THINK,FEEL	SE		√						SE	√				
308.	At night, Tyler and I were alone for half a mile in every direction.HAP,ATTR	Pada malam hari, Tyler dan aku sendirian untuk setengah mil ke segala arah.HAP,ATTR	SE		√						SE	√				
309.	Rain trickled down through the plaster and the light fixtures.HAP	Hujan turun membasahi melalui plester dan lampu.HAP	SE		√						SE	√				
310.	Everything wooden swelled and shrank.HAP/DO	Semua kayu mengembang dan menyusut.HAP/DO	SE	√							SE	√				
311.	Everywhere were rusted nails to snag your elbow on.ATTR	Di mana-mana ada paku berkarat yang dapat merobek sikumu.ATTR	TE	√							TE	√				
312.	The previous occupant had been a shut-in.ID	Penghuni sebelumnya pasti orangnya	TE		√						TE	√				

No	English	Indonesian															
		tertutup.ID															
313.	What are you reading?DO	Kau baca apa?DO	SE = TE		√						SE = TE	√				
314.	It's an article written by an organ in the first person.CRE	Ini adalah artikel yang ditulis oleh organ dalam orang pertama.CRE	TE			√					TE	√				
315.	''I am Jack's medulla oblongata. ID	"Aku Jack's medulla oblongata. ID	SE = TE	√							SE = TE	√				
316.	Without me, Jack could not regulate his heart rate or breathing.''DO	Tanpaku, Jack tidak bisa mengatur denyut jantung atau pernafasannya."DO	SE = TE	√							SE = TE	√				
317.	There's a whole series of these.ATTR	Ada banyak seri disini.ATTR	SE		√						SE	√				
318.	''I Am Jill's Nipples.''ID	"Aku Jill's Nipples."ID	SE = TE	√							SE = TE	√				
319.	''I Am Jack's Colon. ''ID	"Aku Jack's Colon." ID	SE = TE	√							SE = TE	√				
320.	After fighting, everything else in life got the volume turned down.HAP,DO	Setelah berkelahi, semua dalam kehidupanmu bersuara pelan.HAP,DO	TE		√						TE	√				
321.	You could deal with anything.DO	Kau bisa berurusan dengan semuanya. DO	SE		√						SE	√				
322.	If you could choose,	Jika kau bisa	SE =	√							SE =	√				

	who would you fight?DO	memilih, kau ingin berkelahi dengan siapa?DO	TE								TE					
323.	I'd fight my boss, probably.DO	Aku akan berkelahi dengan bosku, mungkin.DO	SE = TE	√							SE = TE	√				
324.	I'd fight my dad.DO	Ayahku.	SE				√				SE				√	
325.	I don't know my dad.THINK	Aku tidak tahu ayahku.THINK	SE = TE	√							SE = TE	√				
326.	I mean, I know him, but he left when I was like, six years old.THINK	Maksudku, aku tahu dia, tapi dia meninggalkanku saat aku berumur sekitar 6 tahun.THINK	TE	√							TE	√				
327.	Married this other woman and had some other kids.DO	Menikah dengan wanita lain dan punya anak lagi.DO	SE		√						SE	√				
328.	He did this every six years.HAP/DO	Dia melakukannya setiap 6 tahun.HAP/DO	SE = TE	√							SE = TE	√				
329.	He changes city and starts a new family.DO	Dia pindah kota dan mulai keluarga baru.DO	SE = TE	√							SE = TE	√				
330.	My Dad never went to college.DO	Ayahku tidak pernah kuliah.DO	SE = TE	√							SE = TE	√				
331.	So it was real important that I go. ATTR,DO	Jadi sangat penting buatku untuk bisa masuk kuliah. ATTR,DO	TE		√						TE	√				
332.	Call him up long-	Aku menelponnya dari	TE	√							TE	√				

No.	English	Indonesian															
	distance and say, ''Dad, now what?''SAY	jauh dan bilang, "Ayah, sekarang apa?"SAY															
333.	He says, ''Get a job.''SAY	Ia bilang, "Cari kerja." SAY	SE= TE	√							SE= TE	√					
334.	Now I'm 25. ATTR	Sekarang aku berumur 25.ATTR	SE= TE	√							SE= TE	√					
335.	He says, ''I dunno. Get married.''SAY	Dia bilang, "Aku tidak tahu. Menikahlah."SAY	SE= TE	√							SE= TE	√					
336.	You can't get married.DO	Kau tidak bisa menikah.DO	SE= TE	√							SE= TE	√					
337.	I'm a 30-year-old boy.ID	Aku bocah 30 tahun sekarang.ID	TE	√							TE	√					
338.	We're a generation of men raised by women.ID	Kita generasi laki-laki yang dibesarkan oleh perempuan.ID	TE	√							TE	√					
339.	I'm wondering if another woman is really the answer we need.THINK	Aku ingin tahu apakah wanita benar-benar jawaban yang kita butuhkan.THINK	TE	√							TE	√					
340.	Most of the week, we were Ozzie and Harriet.ID	Di kebanyakan hari, kita seperti Ozzie dan Harriet.ID	SE		√						SE	√					
341.	But every Saturday night, we were finding something out.HAP/DO	Kecuali tiap sabtu malam, kita mendapatkan sesuatu yang lain.HAP/DO	TE		√						TE	√					

342.	We were finding out more and more that we were not alone.DO	Kita mendapatkan sesuatu yang lebih yang menunjukkan kalau kita tidak sendirian.DO	TE		√						TE	√				
343.	It used to be that when I came home angry or depressed, I'd just clean my condo.DO,HAP	Dulu saat aku pulang dengan keadaan marah atau depresi, aku hanya membersihkan rumahku saja,DO,HAP	TE	√							TE			√		
344.	Polish my Scandinavian furniture.DO	atau mengelap perabotan rumah.DO	SE			√					SE			√		
345.	I should have been looking for a new condo or haggling with my insurance company.DO	Seharusnya aku mencari rumah baru atau tawar menawar dengan perusahaan asuransiku.DO	TE	√							TE	√				
346.	I should have been upset about my nice flaming little shit.FEEL	Aku seharusnya marah atas kejadian kebakaran itu.FEEL	SE		√						SE	√				
347.	The premise of cybernetting an office is make things more efficient.ATTR	Dasar pemikiran dari cybernetting kantor adalah membuat hal-hal yang lebih efisien.ATTR	SE = TE		√						SE = TE	√				
348.	Monday mornings, I	Senin pagi, aku sudah	SE =		√						SE =	√				

No.	English	Indonesian	Type								Type				
	just thought about next week.THINK	memikirkan minggu depan.THINK	TE								TE				
349.	Efficiency is priority No.1, people.ATTR	Efisiensi adalah prioritas No.1, saudara-saudara.ATTR	SE = TE	√							SE = TE	√			
350.	Because waste is a thief.ID	Karena pemborosan sama dengan pencurian.ID	TE	√							TE	√			
351.	I showed this to my man here.DO	Aku mengatakan ini untuk pria yang ada disini, DO	TE		√						TE			√	
352.	You liked it, didn't you?FEEL	kau suka kan?FEEL	SE		√						SE			√	
353.	You can swallow a pint of blood before you get sick.DO	Kau bisa menelan pil darah sebelum kau sakit.DO	SE		√						SE	√			
354.	It was right in everyone's face.EXIST	Saat itu adalah waktu yang tepat.ATTR	SE				√				SE	√			
355.	Tyler and I just made it visible.CRE	Tyler dan aku harus memperlihatkan diri pada orang-orang.DO	TE				√				TE	√			
356.	It was on the tip of everyone's tongue.EXIST	Karena sudah banyak dibicarakan orang-orang.SAY	TE				√				TE	√			

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
79	37	3	3	3	1	0	126

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
29	38	59	126

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
115	7	2	2	0		126

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
29	38	59	126

Data Analysis V

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
357.	Tyler and I just gave it a name.DO	Tyler dan aku harus memberinya nama.DO	TE		√						TE	√				
358.	Every week, Tyler gave the rules that he and I decided.DO,HAP	Setiap minggu, Tyler memberikan peraturan yang telah aku dan tyler setujui.DO,HAP	SE = TE	√							SE = TE	√				
359.	The first rule of Fight Club is you do not talk about Fight Club.ID	Peraturan pertama Fight Club adalah kau tidak boleh membicarakan tentang Fight Club.ID	SE = TE	√							SE = TE	√				
360.	The second rule of Fight Club is you do not talk about Fight Club!ID	Peraturan kedua Fight Club adalah kau tidak boleh membicarakan tentang Fight Club!ID	SE = TE	√							SE = TE	√				
361.	Fights will go on as long as they have	Pertarungan berlangsung selama	SE		√						SE	√				

	to.HAP	yang mereka inginkan.HAP,FEEL														
362.	If this is your first night at Fight Club, you have to fight.ATTR	Kalau ini malam pertamamu di fight club, kau harus bertarung.ATTR	SE = TE	√						SE = TE	√				
363.	This kid from work, Ricky, couldn't remember whether you ordered pens with blue ink or black.THINK,ID	Anak ini saat kerja, Ricky, tidak bisa mengingat apakah kau menyuruhnya pakai pena tinta biru atau hitam.THINK,ID	TE		√					TE	√				
364.	But Ricky was a god for ten minutes when he trounced the Maitre d' of a local food court.ID,DO	Tapi Ricky sangat kuat selama 10 menit ketika ia mengalahkan Maitre d'yang bekerja di pengadilan makanan lokal.ID,DO	TE			√				TE	√				
365.	Sometimes, all you could hear were the flat, hard, packing sounds over the yelling.HAP,BEH	Kadang-kadang, yang kau bisa dengar cuma suara datar, keras, sekelompok orang berteriak.HAP,BEH	TE	√						TE	√				
366.	You weren't alive anywhere like you were there.FEEL	Kau tidak pernah mengalami kehidupan seperti saat kau ada di sana.FEEL	SE = TE		√					SE = TE	√				
367.	But Fight Club only	Tapi Fight Club hanya	SE =		√					SE =	√				

	English	Indonesian															
	exists in the hours between when Fight Club starts and ends.EXIST	ada pada jam-jam antara ketika Fight Club mulai dan berakhir.EXIST	TE							TE							
368.	Even if l could tell someone they had a good fight, I wouldn't be talking to the same man.SAY,DO	Bahkan saat aku memberitahu seseorang kalau mereka bertarung dengan baik, aku tidak akan berbicara dengan orang yang sama.SAY,DO	TE	√						TE	√						
369.	Who you were in Fight Club is not who you were outside of it.ID	Siapa kau saat ada di Fight Club adalah bukan orang yang sama saat berada di luar fight club.ID	TE	√						TE	√						
370.	A guy came to Fight Club for the first time. DO	Seorang pria datang ke Fight Club untuk pertama kalinya, DO	SE = TE	√						SE = TE		√					
371.	His ass was a wad of cookie dough.ATTR	dengan pantat seperti adonan kue.ATTR	SE		√					SE		√					
372.	After a few weeks, he was carved out of wood.DO	Setelah beberapa minggu, ia seperti kayu yang diukir.ATTR	TE	√						TE	√						
373.	If you could fight any celebrity, who would you fight?DO	Kalau kau bisa bertarung dengan selebritis, siapa	SE = TE		√					SE = TE	√						

		yang kau pilih?DO												
374.	I'd fight William Shatner.DO	Aku akan melawan William Shatner.DO	SE = TE							SE = TE	√			
375.	We all started seeing things differently.SEE	Kami mulai melihat sesuatu dengan berbeda.SEE	SE = TE	√						SE = TE	√			
376.	Everywhere we went, we were sizing things up.THINK,SAY	Ke mana pun kami pergi, kami menilai segala sesuatu.THINK,SAY	SE = TE	√						SE = TE	√			
377.	I felt sorry for guys packed into gyms, trying to look like how Calvin Klein or Tommy Hilfiiger said they should.FEEL,DO,SAY	Aku merasa kasihan pada cowok yang pergi ke gyms karena mencoba untuk terlihat apa yang Calvin Klein atau Tommy Hilfiger inginkan.FEEL,DO,FEEL	TE		√					TE	√			
378.	Is that what a man looks like?SEE	Apakah seperti ini seorang pria?SEE	SE	√						SE	√			
379.	Oh, self-improvement is masturbation.ID	Oh, perbaikan diri adalah masturbasi.ID	SE = TE		√					SE = TE	√			
380.	Fight Club wasn't about winning or losing.DO	Fight Club bukan tentang menang atau kalah.DO	SE = TE	√						SE = TE	√			
381.	It wasn't about words.ATTR	Ini bukan tentang kata-kata.ATTR	SE = TE	√						SE = TE	√			

382.	The hysterical shouting was in tongues like at a Pentecostal Church.BEH,ATTR	Teriakan histeris itu dalam bahasa roh seperti di Gereja Pantekosta.BEH,ATTR	SE		√						SE	√			
383.	Is that it?ID	Cuma itu? ID	SE = TE	√							SE = TE	√			
384.	When the fight was over, nothing was solved.HAP	Ketika pertarungan itu selesai, tidak ada yang diselesaikan.HAP	SE = TE	√							SE = TE	√			
385.	Afterwards, we all felt saved.FEEL	Setelah itu, kita semua merasa diselamatkan.FEEL	TE	√							TE	√			
386.	Sometimes, Tyler spoke for me.SAY	Kadang-kadang, Tyler bicara untukku.SAY	SE = TE	√							SE = TE	√			
387.	He fell down some stairs.HAP/DO	Dia jatuh dari tangga.HAP/DO	SE = TE	√							SE = TE	√			
388.	I fell down some stairs.HAP/DO	Aku jatuh dari tangga.HAP/DO	SE = TE	√							SE = TE	√			
389.	Fight Club became the reason to cut your hair short or trim your fingernails.DO	Fight Club menjadi alasan untuk memangkas pendek rambutmu atau memotong kukumu.DO	TE	√							TE	√			
390.	I'd fight Gandhi.DO	Aku akan bertarung melawan Gandhi.DO	SE = TE	√							SE = TE	√			
391.	Skinny guys fight	Orang kurus	SE		√						SE	√			

No.	English	Indonesian	Cat	1	2	3	4	5	6	7	Cat	1	2	3	4	5
	till they're burger.DO	melawannya sampai jadi burger.DO														
392.	Hey, even the Mona Lisa's falling apart.DO,HAP	Hei, jangan kaget MonaLisa aja berantakan.DO,HAP	SE		√						SE	√				
393.	How did you find me?DO	Bagaimana kau bisa menemukan aku? DO	SE = TE	√							SE = TE	√				
394.	We split 'em up, that was the idea.DO	Kita membagi kelompoknya.DO	SE				√				SE	√				
395.	How do you know? THINK	Bagaimana kau tahu? THINK	SE = TE	√							SE = TE	√				
396.	I found a new one.DO	Aku mememukan yang baru.DO	SE = TE	√							SE = TE	√				
397.	Look, this is a bad time.ATTR	Dengar, ini bukan saat yang tepat.ATTR	SE = TE	√							SE = TE	√				
398.	I'm on my way out.ATTR	Aku sedang akan keluar.ATTR,HAP	SE = TE	√							SE = TE	√				
399.	Picture Marla Singer throws herself around her crummy apartment.THINK	Membayangkan Marla Singer mau mati di apartemen kumuh itu.THINK	SE		√						SE	√				
400.	Tyler's door was closed. ATTR	Pintu tyler tertutup. ATTR	SE = TE	√							SE = TE	√				
401.	I'd been here for two months and his door was never closed.EXIST,ATTR	Aku disini sudah dua bulan tapi pintu tyler tidak pernah tertutup.EXIST,ATTR	SE = TE	√							SE = TE	√				
402.	You won't believe	Kau tidak akan	SE =	√							SE =	√				

	this dream l had last night.THINK	percaya mimpiku tadi malam.THINK	TE							TE					
403.	I can hardly believe anything about last night.THINK	Aku masih ingat semuanya tadi malam.THINK	SE				√			SE	√				
404.	What are you doing here?DO	Apa yang kau lakukan disini?DO	SE = TE	√						SE = TE	√				
405.	This is my house. ATTR	Ini rumahku. ATTR	SE = TE	√						SE = TE	√				
406.	What are you doing here?DO	Apa yang kau lakukan disini?DO	SE = TE	√						SE = TE	√				
407.	Oh, you've got some fucked-up friends!ATTR	Oh, kau punya teman yang kacau!ATTR	SE = TE	√						SE = TE	√				
408.	I come in last night.DO	Aku datang tadi malam. DO	SE	√						SE	√				
409.	Phone's off the hook.HAP	Teleponnya tidak ditutup.HAP	SE	√						SE	√				
410.	Guess who's on the other end?THINK	Tebak siapa yang ditelepon?THINK	SE = TE	√						SE = TE	√				
411.	I knew the story before he told me.THINK,SAY	Aku tahu cerita ini sebelum dia memberitahuku. THINK,SAY	TE	√						TE	√				
412.	How could Tyler, of all people, think it was a bad thing that Marla Singer was	Bagaimana bisa Tyler, dari semua orang, berpikir itu adalah hal buruk kalau Marla	SE = TE		√					SE = TE	√				

about to die?THINK	Singer akan mati?THINK														

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
39	14	1	2	0	0	0	56

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
10	12	34	56

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum$
54	2	0	0	0	56

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
10	12	34	56

Data Analysis VI

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
413.	He was obviously able to handle it.HAP/ATTR	Dia sangat jelas mampu menanganinya.HAP/ATTR	SE = TE	√							SE = TE	√				
414.	You know what I mean, you fucked her. THINK	Kau tahu maksudku, kau pernah menidurinya. THINK	TE	√							TE	√				
415.	You're not into her, are you?FEEL	Kau tidak pernah menidurinya, benarkah?DO	TE			√					TE	√				
416.	I am Jack's raging bile duct.ID	Aku jadi Jack si pembuluh darah empedu mengamuk.ID	TE		√						TE	√				
417.	You can tell me.SAY	Kau bisa katakan padaku.SAY	SE = TE	√							SE = TE	√				
418.	Believe me, I'm sure.THINK	Percaya aku, aku sangat yakin.THINK	SE = TE		√						SE = TE	√				
419.	That's good.ATTR	Itu sangat hebat.ATTR	TE		√						TE	√				
420.	She's a predator	Dia predator bersikap	SE =	√							SE =	√				

No.	English	Indonesian															
	posing as a house pet.ID	seperti hewan peliharaan.ID	TE								TE						
421.	The shit that came out of this woman's mouth, I had never heard!SAY	Omong kosong ini keluar dari mulut wanita ini, aku belum pernah dengar!SAY	SE = TE	√							SE = TE	√					
422.	The other night, he was splicing sex organs into Cinderella.ID	Malam itu, dia dari organ seks menjadi Cinderella.ID,	SE		√						SE	√					
423.	Marla doesn't need a lover, just a caseworker.FEEL	Marla tidak perlu kekasih, hanya butuh kesejahteraan sosial.FEEL	SE = TE		√						SE = TE	√					
424.	This isn't love, it's sport fucking.ID	Ini bukan cinta. Ini olah raga bersetubuh.ID	TE	√							TE			√			
425.	She invaded my support groups and now my home.DO	Dia menyerang kelompok-kelompok pendukungku dan sekarang rumahku.DO	TE		√						TE	√					
426.	I can't have you talking to her about me.SAY	Aku tidak ingin kau bicara dengannya tentang aku.FEEL,SAY	SE = TE	√							SE = TE	√					
427.	Say anything about me or what goes on in this house to her or anybody, we're	Mengatakan sesuatu tentang aku atau apa yang terjadi di rumah ini padanya atau	SE = TE	√							SE = TE	√					

No.	English	Indonesian															
	done.SAY	siapa pun, kita selesai.SAY															
428.	Now promise me, you promise? DO	Berjanjilah padaku, kau berjanji? DO	SE	√						SE	√						
429.	Yeah, I promise.DO	Yeah, aku janji.DO	SE = TE	√						SE = TE	√						
430.	I just said,'' I promise!'' SAY	Aku baru katakan, aku janji! SAY	SE = TE	√						SE = TE	√						
431.	If only I had wasted a few minutes and gone to watch Marla Singer die, none of this would have happened.BEH,	Jika saja aku menyia-nyiakan beberapa menit dan pergi untuk melihat Marla Singer mati, semua ini tidak akan terjadi.BEH	SE	√						SE	√						
432.	I could have moved to another room, where I might not have heard them.DO,SEE	Aku bisa pindah ke kamar yang lain di lantai tiga yang disana aku tidak dapat mendengarnya.DO,SEE	TE		√					TE	√						
433.	What are you doing? DO	Apa yang kau lakukan?DO	SE = TE	√						SE = TE	√						
434.	Wanna finish her off?FEEL	Mau menyelesaikannya?FEEL	SE	√						SE	√						
435.	I became the calm little centre of the world.ID	Aku menjadi ketenangan yang kecil ditengah-tengah dunia.ID	TE	√						TE	√						

No.	English	Indonesian												
436.	I was the Zen master.ID	Aku menjadi master Zen.ID	SE = TE	√						SE = TE	√			
437.	I wrote little haiku poems.CRE	Aku menulis puisi kecil 'haiku'.CRE	SE = TE	√						SE = TE	√			
438.	I e-mailed them to everyone.DO	Aku email-kan ke semua orang.DO	SE = TE	√						SE = TE	√			
439.	I got right in everyone's hostile face.ATTR	Semua orang terlihat memusuhiku.SEE,	SE				√			SE	√			
440.	''Yes, these are bruises from fighting. ''ATTR	"Ya, ini memar dari perkelahian."SEE	SE	√						SE	√			
441.	''Yes, I'm comfortable with that. ''ATTR,FEEL	"Ya, aku senang dengan itu."ATTR,FEEL	SE = TE	√						SE = TE	√			
442.	''I am enlightened.''HAP	"Aku tercerahkan."HAP	SE = TE	√						SE = TE	√			
443.	You give up the condo life, give up all your flaming worldly possessions, move to a dilapidated house in a toxic waste area, and you have to come home to this.DO,HAP	Kau menyerah dengan kehidupan rumah kondominium, menyerah dengan semua harta duniawi, pindah ke sebuah rumah reyot di daerah limbah beracun dan kau pulang ke rumah untuk ini.DO,HAP	SE	√						SE	√			
444.	No, I wasn't aware of	Tidak, aku tidak tahu	SE		√					SE	√			

	that.THINK	sama sekali.THINK														
445.	I am Jack's cold sweat.ID	Aku jack si keringat dingin.ID	SE = TE	√							SE = TE	√				
446.	No, what does it mean?ATTR	Tidak, apa itu?ATTR	SE		√						SE	√				
447.	I'm sorry. ATTR	Maafkan aku. ATTR	SE = TE	√							SE = TE	√				
448.	This is just coming as quite a shock to me, sir.HAP,ATTR	Ini cukup mengejutkan bagiku, pak.DO,ATTR	SE					√			SE	√				
449.	Who would go and do that?DO	Siapa yang melakukannya?DO	SE		√						SE	√				
450.	Tell him the liberator who destroyed my property realigned my perceptions.SAY	Katakan padanya leberator yang menghancurkan propertiku yang disesuaikan persepsiku.SAY	TE			√					TE	√				
451.	I am listening. HAP,SEE	Aku mendengarkan. HAP,SEE	SE = TE	√							SE = TE	√				
452.	It's hard to know what to make of this.	Sulit dipercaya dengan apa yang sudah terjadi.	SE		√						SE	√				
453.	Yes, it's very serious.ATTR	Ya, ini sangat serius.ATTR	SE = TE	√							SE = TE	√				
454.	Look, nobody takes this more seriously than me.DO,FEEL	Dengar, tidak ada orang menganggap ini yang lebih serius	SE = TE	√							SE = TE	√				

No.	English	Indonesian	Cat.	√	√					Cat.	√	√			
		dariku.DO,FEEL													
455.	That condo was my life.ID	Rumah condo itu adalah hidupku.ID	SE = TE	√						SE = TE	√				
456.	I loved every stick of furniture in that place.FEEL	Aku mencintai setiap perabotan di tempat itu.FEEL	SE	√						SE	√				
457.	That was not just a bunch of stuff that got destroyed.ID,ATTR	Ini bukan hanya seikat barang yang hancur.ID,ATTR	SE = TE	√						SE = TE	√				
458.	It was me!ID	Itu hidupku! ID	SE		√					SE	√				
459.	Is this not a good time for you? ATTR	Apa ini bukan waktu yg tepat buatmu?ATTR	SE = TE	√						SE = TE	√				
460.	Tell him you blew it all up! SAY	Katakan kau yang menghancurkan semuanya! SAY	SE	√						SE	√				
461.	That's what he wants to hear.FEEL	Itu yang ingin didengarnya.FEEL	SE = TE	√						SE = TE	√				
462.	Are you saying that I'm a suspect?SAY	Kau mencurigaiku?SAY	SE		√					SE	√				
463.	Except for their humping, Tyler and Marla were never in the same room.ATTR	Kecuali saat mereka bersetubuh, Tyler dan Marla tidak pernah di ruangan yang sama.ATTR	SE = TE	√						SE = TE	√				
464.	My parents pulled this exact same act for years.DO,HAP	Orang tuaku melakukan ini sama persis selama bertahun-tahun.DO,HAP	TE		√					TE	√				

No.	English	Indonesian													
465.	Well then, it suits you.ATTR	Dengan begitu, cocok denganmu.ATTR	TE	√							TE	√			
466.	Get rid of her.DO	Singkirkan dia.DO	SE	√							SE	√			
467.	You get rid of her! DO	Kau yang harus menyingkirkannya!DO	TE		√						TE	√			
468.	Don't mention me.SAY	Jangan sebut-sebut aku.SAY	SE = TE	√							SE = TE	√			
469.	I am six years old again, passing messages between parents.ID	Aku seperti anak umur 6 thn, menyalurkan pesan antar orangtua.ATTR	SE = TE					√			SE = TE	√			
470.	I really think it's time you left.THINK	Aku pikir sudah saatnya kau pergi.THINK	SE	√							SE	√			
471.	Why do you still waste time with her?DO	Kenapa kau masih buang-buang waktu dengannya?DO	SE = TE	√							SE = TE	√			
472.	I'll say this about Marla.SAY	Aku akan mengatakan ini tentang Marla.SAY	SE = TE	√							SE = TE	√			
473.	At least she's trying to hit bottom.DO	Setidaknya dia mencoba mengerti.DO	SE		√						SE	√			
474.	Feathers up your butt do not make you a chicken.CRE	Bulu di pantatmu itu tidak membuatmu jadi pengecut.CRE	SE		√						SE	√			
475.	What are we doing tonight?DO	Apa yang kita lakukan malam ini?DO	SE = TE	√							SE = TE	√			
476.	Tonight we make soap.CRE	Malam ini kita buat sabun.CRE	SE = TE	√							SE = TE	√			

No.	English	Indonesian																	
477.	To make soap, first we render fat.CRE	Untuk membuat sabun, pertama kita perlu lemak.CRE	SE		√						SE	√				
478.	The salt balance has to be just right.ATTR	Kandungan garamnya harus tepat.ATTR	SE = TE	√							SE = TE	√				
479.	Wait, what is this place? ID	Tunggu, tempat apa ini? ID	SE = TE	√							SE = TE	√				
480.	Don't pull it, don't pull it!DO	Jangan ditarik!DO	SE	√							SE	√				
481.	Give me another one.DO	Ambil yang lain.DO	SE	√							SE	√				
482.	As the fat renders, the tallow float to the surface.HAP	Seperti lemak tubuh, lemak akan muncul ke permukaan.HAP	SE		√						SE	√				
483.	It's hard to imagine you as a Boy Scout.THINK	Sulit membayangkan kau ikut pramuka.THINK	SE		√						SE	√				
484.	Once the tallow hardens, you skim off a layer of glycerin.HAP,DO	Setelah lemak mengeras, kau saring lapisan gliserinnya.HAP,DO	SE = TE	√							SE = TE	√				
485.	Add nitric acid, you've got nitroglycerin.DO,HAP	Tambahkan asam nitrat, kau dapat nitrogliserin.DO,HAP	SE = TE	√							SE = TE	√				
486.	Then add sodium nitrate and sawdust, you've got dynamite.DO,HAP	Kemudian tambahkan natrium nitrat dan serbuk gergaji, kau akan dapat	TE	√							TE	√				

No.	English	Indonesian													
		dinamit.DO,HAP			√					SE	√				
487.	Yeah, with enough soap, one could blow up just about anything.DO	Ya, cukup dengan sabun, orang bisa meledakkan apa saja.DO	SE			√					SE	√				
488.	Tyler was full of useful information.ATTR	Tyler penuh dengan informasi berguna.ATTR	SE = TE	√							SE = TE	√				
489.	People found clothes got cleaner when washed at a certain point in the river.DO	Orang-orang menemukan pakaiannya bersih ketika dicuci pada titik tertentu di sungai.DO	TE	√							TE	√				
490.	You know why? THINK	Kau tahu mengapa?THINK	SE = TE	√							SE = TE	√				
491.	Human sacrifices were once made on the hills above this river.CRE,HAP	Pengorbanan manusia pernah dilakukan di bukit diatas sungai ini.HAP,DO	SE					√			SE	√				
492.	Water permeated the ashes to create lye.HAP	Air meresap ke abu dan membuat larutan alkali.HAP	SE			√					SE	√				
493.	This is lye. ID	Ini larutan alkali. ID	SE = TE	√							SE = TE	√				
494.	Once it mixed with the melted body fat, a white soapy discharge crept into	Setelah itu tercampur dengan lemak tubuh yg meleleh, keluar sabun pemutih yang keluar	TE			√					TE	√				

No.	English	Indonesian																
	the river.DO,HAP	lewat sungai.DO,HAP																
495.	May I see your hand, please?SEE	Boleh aku lihat tanganmu, tolong?SEE	SE = TE	√							SE = TE	√				
496.	What is this?ID	Apa-apaan ini?ID	TE	√							TE	√				
497.	This is a chemical burn. ID	Ini adalah luka bakar kimia.ID	SE = TE	√							SE = TE	√				
498.	It will hurt more than any burn and it will leave a scar.DO	Ini akan lebih menyakitkan daripada luka bakar apapun dan akan meninggalkan bekas luka.ATTR,DO	TE	√							TE	√				
499.	Meditation worked for cancer, it could work now.DO	Meditasi bisa menenangkan penyakit kanker, bagaimana dengan ini.FEEL	TE				√				TE	√				
500.	Don't shut the pain out. DO	Jangan tahan rasa sakitnya. DO	SE		√						SE	√				

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
57	24	2	1	4	0	0	88

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
29	20	39	88

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
87	0	1	0	0		88

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
29	20	39	88

Data Analysis VII

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
501.	The first soap was made from heroes' ashes, like the first monkey shot into space.CRE	Sabun pertama dibuat dari abu pahlawan, seperti monyet yang dikirim ke ruang angkasa.CRE	SE	√							SE	√				
502.	Without pain or sacrifice, we would have nothing.ATTR	Tanpa rasa sakit dan pengorbanan, kita tidak akan dapat apa-apa.ATTR	TE	√							TE	√				
503.	I tried not to think of the word searing of flesh.THINK	Aku mencoba untuk tidak memikirkan kata-kata membakar daging.THINK	TE	√							TE	√				
504.	This is your pain, this is your burning hand.ID	Ini rasa sakitmu, ini tanganmu yang terbakar.ID	SE = TE	√							SE = TE	√				
505.	I'm going to my cave to find my power	Aku akan masuk ke gua untuk menemukan hewan	TE	√							TE	√				

No.	English	Indonesian																			
	animal.DO	yang memberiku kekuatan.DO																				
506.	Don't deals with this the way those dead people do!DO	Jangan menghadapi hal seperti ini seperti cara orang-orang yang mau mati saja!DO	TE		√						TE	√										
507.	I get the point!THINK	Aku sudah mengerti maksudnya!THINK	SE = TE	√							SE = TE	√										
508.	You're feeling premature enlightenment.FEEL	Kau belum dapat pencerahan.FEEL	SE		√						SE	√										
509.	It's the greatest moment of your life, and you're off somewhere else!ID,ATTR	Ini momen terbaik dalam hidupmu, dan kau malah memikirkan yang lain!ID,ATTR	SE			√					SE	√										
510.	Our fathers were our models for God.ID	Ayah kita adalah contoh untuk ditiru.ATTR	TE					√			TE	√										
511.	If our fathers bailed, what does that tell you about God?THINK,SAY	Kalau Ayah kita percaya, apa yang kau bisa katakan tentang Tuhan?THINK,SAY	SE = TE		√						SE = TE	√										
512.	You have to consider the possibility that God does not like you.THINK	Kau harus mempertimbangkan kemungkinan kalau Tuhan tidak menyukaimu.THINK	SE = TE	√							SE = TE	√										

No.	Source Text	Target Text	Type	√	√					Type	√				
513.	He never wanted you. FEEL	Dia tidak pernah menginginkanmu.FEEL	SE = TE	√						SE = TE	√				
514.	In all probability, He hates you.FEEL	Kemungkinan lain, Dia membencimu.FEEL	SE = TE		√					SE = TE	√				
515.	This is not the worst thing that can happen. ATTR/ID	Ini bukan hal terburuk yang bisa terjadi. ATTR/ID	SE = TE	√						SE = TE	√				
516.	We don't need Him!ATTR	Kita tidak butuh Dia!ATTR	SE = TE	√						SE = TE	√				
517.	I agree! DO/	Saya setuju! DO/	SE = TE	√						SE = TE	√				
518.	We are God's unwanted children? ID	Kita adalah anak-anak yang tidak diinginkan tuhan?ID	TE	√						TE	√				
519.	I'm getting water!DO	Aku akan ambil air!DO	SE = TE	√						SE = TE	√				
520.	Or use vinegar to neutralize the burn.DO	Atau menggunakan cuka untuk menetralkannya.DO	SE	√						SE	√				
521.	Please let me up!DO	Tolong lepaskan aku!DO	SE		√					SE	√				
522.	First, you have to give up.DO	Kau harus menyerah dulu.DO	SE	√						SE	√				
523.	First, you have to know, not fear, know that someday, you're gonna die.THINK	Kau harus mengerti dulu, bukan takut, kalau suatu hari nanti, kau akan mati.THINK	TE	√						TE	√				

No.	Source	Target		1	2	3	4	5	6	7		1	2	3	4	5	6	7
524.	You don't know how this feels!THINK	Kau tidak tahu bagaimana rasanya.THINK	SE = TE	√							SE = TE	√						
525.	It's only after we've lost everything that we're free to do anything.ATTR,HAP	Setelah kita kehilangan semuanya barulah kita bebas melakukan apa saja.ATTR,HAP	TE	√							TE	√						
526.	You're one step closer to hitting the bottom.ATTR	kau selangkah lagi menuju dasar.ATTR	SE	√							SE	√						
527.	Tyler sold his soap to department stores at $20 a bar.DO	Tyler menjual sabunnya ke department stores seharga $20 per batang.DO	TE	√							TE	√						
528.	God knows what they charged.THINK	Tuhan tahu apa yang mereka bicarakan.THINK	TE		√						TE	√						
529.	It was beautiful.ATTR	Sangat cantik…ATTR	SE	√							SE			√				
530.	We were selling rich women their own fat asses back to them.DO	Kita menjual ke wanita kaya lemak mereka sendiri kembali ke padanya.DO	TE			√					TE	√						
531.	He was wearing his yellow tie.DO	Dia memakai dasi kuningnya.DO	SE = TE	√							SE = TE	√						
532.	I didn't wear a tie to work anymore.DO	Aku tidak pakai dasi lagi kalau aku	TE		√						TE	√						

No.	Source Text	Target Text													
		kerja.DO													
533.	I'm half-asleep again. ATTR/HAP	Aku setengah tertidur lagi, ATTR/HAP	SE = TE	√						SE = TE		√			
534.	I must have left it in the copy machine.DO	aku pasti meniggalkannya di mesin fotokopi.DO	SE = TE		√					SE = TE		√			
535.	Well, I gotta tell you, I'd be very, very careful who you talk to about that.SAY	Baik, aku akan katakan padamu, aku akan sangat, sangat berhati-hati siapa yang sedang kau bicarakan itu.SAY	TE		√					TE	√				
536.	Because the person who wrote that is dangerous.ATTR,DO	Sebab, orang yang menulis itu dia berbahaya.ATTR,DO	TE		√					TE	√				
537.	And this button-down, Oxford-cloth psycho might just snap and then stalk from office to office with an Armalite AR10 carbine gas-powered semiautomatic weapon, pumping round after round into colleagues and co-workers.ID,ATTR,DO	Dan merupakan, psiko lulusan Oxford yang mungkin merencakan sesuatu dari kantor ke kantor dengan senjata semi-otomatis karabin Armalite AR10 gas-powered, yang memompanya berkali-kali untuk dipakai pada kolega dan rekan kerjanya.ID,ATTR,DO	TE				√			TE	√				
538.	This might be someone	Ini mungkin seseorang	SE =	√						SE =	√				

	Source	Target													
	you've known for years.THINK/ATTR	yang sudah kau kenal selama bertahun-tahun.THINK/ATTR	TE							TE					
539.	Tyler's words coming out of my mouth.SAY	Kata-kata Tyler keluar dari mulutku.SAY	SE = TE	√						SE = TE	√				
540.	And I used to be such a nice guy.ATTR	Dan aku pasti seperti orang baik-baik.ATTR	SE			√				SE	√				
541.	Or maybe you shouldn't bring me every piece of trash you pick up.DO	Atau mungkin kau tidak harus membawakanku potongan sampah yang kau ambil.DO	SE = TE	√						SE = TE	√				
542.	I need to take this.DO	Aku ada telepon.HAP	SE				√			SE	√				
543.	What do you mean?THINK	Apa maksudmu? THINK	SE = TE	√						SE = TE	√				
544.	I don't know about this, Marla.THINK	Aku tidak tahu tentang ini, Marla.THINK	SE = TE	√						SE = TE	√				
545.	She didn't call Tyler. DO	Dia tidak menelepon Tyler. DO	SE = TE	√						SE = TE	√				
546.	I'm neutral in her book.ATTR	Aku netral dalam bukunya.ATTR	SE = TE	√						SE = TE	√				
547.	That's nice.ATTR	Itu bagus. ATTR	SE = TE	√						SE = TE	√				
548.	Taking food to Mrs Haniver and Mrs	Mengambil makanan untuk Mrs Haniver dan	SE = TE	√						SE = TE	√				

	Raines.DO	Mrs Raines.DO													
549.	Where are they, exactly?EXIST	Di mana mereka, tepatnya?EXIST	SE = TE	√							SE = TE	√			
550.	OK, I'm pretty sure.ATTR,FEEL	OK, aku sangat yakin.FEEL	SE = TE	√							SE = TE	√			
551.	Breast cancer doesn't run in my family.EXIST,ATTR	Kanker payudara tidak ada dalam keluargaku.EXIST,ATTR	SE		√						SE	√			
552.	How are you, Bob? ATTR	Bagaimana kabarmu, Bob? ATTR	SE = TE	√							SE = TE	√			
553.	Really, what is it?ID	Benarkah, apa itu?ID	SE = TE	√							SE = TE	√			
554.	I'm a member.ID	Aku juga anggota.ID	SE = TE		√						SE = TE	√			
555.	Look at my face, Bob.SEE	Lihat mukaku, Bob.SEE	SE = TE	√							SE = TE	√			
556.	I go Tuesdays and Thursdays.DO	Aku datang hari Selasa dan kamis.DO	SE = TE	√							SE = TE	√			
557.	I go Saturday. DO	Aku hari sabtu. ATTR	SE = TE		√						SE = TE	√			
558.	This was mine and Tyler's gift.ATTR	Ini anugrah milikku dan Tyler.ATTR	SE = TE	√							SE = TE	√			
559.	Our gift to the world.ATTR	Anugrah kita di dunia.ATTR	SE = TE		√						SE = TE	√			
560.	I look around. SEE	Aku melihat sekeliling, SEE	SE = TE	√							SE = TE		√		
561.	I see a lot of new faces.SEE	dan aku melihat banyak wajah baru.SEE	TE	√							TE		√		

No.	English	Indonesian													
562.	I see in Fight Club the strongest and smartest men who've ever lived.SEE	Aku lihat di Fight Club ada pria terkuat dan terpintar selama aku hidup.SEE	TE			√				TE	√				
563.	I see all this potential.SEE	Aku melihat semua potensi.SEE	SE	√						SE	√				
564.	And I see it squandered.SEE	Dan aku melihat ada yang hanya buang-buang waktu.SEE	TE		√					TE	√				
565.	Advertising has us chasing cars and clothes.DO	Iklan yang membuat kita mengejar uang untuk membeli mobil dan pakaian.CRE,DO	TE				√			TE	√				
566.	Working jobs we hate so we can buy shit we don't need.DO	Bekerja di pekerjaan yang tidak kita sukai agar kita dapat membeli sesuatu yang tidak perlu.DO	TE		√					TE	√				
567.	We're the middle children of history.ID	Kita berada ditengah-tengah dari sejarah anak-anak.ATTR	TE				√			TE	√				
568.	We have no Great War.ATTR	Kita tidak dalam perang yang hebat.HAP,ATTR	TE		√					TE	√				
569.	Our great war is a spiritual war.ID/ATTR	Perang terhebat kita adalah perang batin.ID/ATTR	SE = TE	√						SE = TE	√				
570.	Our great depression	Depresi kita adalah	SE =	√						SE =	√				

	is our lives.ID/ATTR	kehidupan kita.ID/ATTR	TE								TE					
571.	We've all been raised on television to believe that one day we'd be millionaires and movie gods and rock stars.THINK	Kita semua tumbuh dari kepercayaan terhadap televisi kalau suatu hari kita akan jadi jutawan artis film atau bintang rock.THINK	TE				√				TE	√				
572.	We're slowly learning that fact.DO	Kita lambat menyadari fakta.THINK/DO	SE		√						SE	√				
573.	And we're very, very pissed off.ATTR	Dan kita amat sangat kacau.ATTR	SE		√						SE	√				
574.	We have a deal worked out with Irvine.DO/CRE	Kita sudah buat kesepakatan dengan Irvine.CRE	SE		√						SE	√				
575.	There is no money.ATTR	Tidak ada.	SE						√		SE			√		
576.	You should join our club.DO	Kau harus gabung di club kita.DO	TE	√							TE	√				
577.	No, I didn't quite catch that, Lou.SEE	Tidak, aku tidak dengar, Lou.SEE	SE		√						SE	√				
578.	OK, OK, I got it.THINK	OK, OK, aku paham.THINK	SE = TE	√							SE = TE	√				
579.	I got it, I got it. THINK	Aku paham. Aku paham.THINK	TE	√							TE			√		
580.	Shit, I lost it.THINK	Brengsek, aku lupa.THINK	SE		√						SE	√				

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
48	21	5	3	2	1	0	80

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
17	25	38	80

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
73	4	3	0	0		80

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
17	25	38	80

Data Analysis VIII

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
581.	We really like this place.FEEL	Kita sangat suka tempat ini.FEEL	SE		√						SE	√				
582.	That's right, Lou. ATTR	Benar, Lou. ATTR	SE	√							SE			√		
583.	You don't know where I've been, Lou.THINK	Kau tidak tahu aku darimana, Lou.THINK	SE = TE	√							SE = TE	√				
584.	You don't know where I've been!THINK	Kau tidak tahu aku dari mana.THINK	SE = TE	√							SE = TE	√				
585.	I want your word, Lou! FEEL	Aku mau kau janji, Lou!FEEL	TE		√						TE	√				
586.	I want your word!FEEL	No realization.	SE							√	SE					√
587.	We'll see you next week.SEE	Kita jumpa minggu depan.SEE	SE = TE		√						SE = TE	√				
588.	This week, each one of you has a homework assignment.ATTR	Minggu ini, masing-masing dari kalian dapat tugas pekerjaan rumah.ATTR	TE	√							TE	√				

No.	English	Indonesian													
589.	You're gonna start a fight with a total stranger.DO	Kau harus memulai perkelahian dengan orang yang sama sekali tidak kau kenal.DO	TE		√						TE	√			
590.	You're gonna start a fight and you're gonna lose.DO	Kau harus memulai perkelahian dan kau harus kalah.DO	TE		√						TE	√			
591.	Now, this is not as easy as it sounds.ATTR	Ini tidak semudah yang didengar.ATTR,SEE	TE		√						TE	√			
592.	Most people, normal people, do just about anything to avoid a fight.DO	Kebanyakan orang-orang normal, melakukan segala sesuatu untuk menghidari perkelahian.DO	SE = TE	√							SE = TE	√			
593.	I am Jack's complete lack of surprise.ID	Aku punya sedikit kejutan.ATTR	SE					√			SE	√			
594.	Let's pretend.THINK	Mari berandai-andai.THINK	TE	√							TE	√			
595.	You're the Department of Transportation, OK?ATTR	Kau bekerja di Department Transportasi, OK?DO	SE					√			SE	√			

No.	English	Indonesian														
596.	Someone informs you that this company installs front-seat mounting brackets that failed collision tests, brake linings that fail after 1,000 miles, and fuel injectors that explode and burn people alive.DO,SAY	Seseorang memberitahumu kalau perusahaan ini memasang bangku depan tempat dudukan orang, gagal dalam tes tabrakan, rem pelapis gagal setelah 1.000 mil, dan bahan bakarnya meledak dan membakar orang hidup-hidup.DO,SAY	TE				√				TE	√				
597.	I have a better solution. ATTR	Aku punya solusi yang lebih baik. ATTR	SE = TE	√							SE = TE	√				
598.	Keep me on the payroll as an outside consultant.DO	Masukkan Aku dalam daftar konsultan lepas.DO	SE		√						SE	√				
599.	In exchange for my salary, my job will be never to tell people these things that I know.SAY,ID	Sebagai ganti gaji ku, pekerjaanku adalah tidak memberitahu orang-orang, semua hal-hal yang telah ku ketahui.SAY,ID	TE		√						TE	√				
600.	I can do this job from home.DO	Aku bisa melakukan pekerjaan ini dari rumah.DO	SE = TE	√							SE = TE	√				
601.	I am Jack's smirking	Aku senyuman balas	SE =	√							SE =	√				

	revenge.ID	dendam Jack.ID	TE								TE					
602.	What the hell are you doing?DO	Apa yang kau lakukan?DO	SE = TE	√							SE = TE	√				
603.	Why would you do that?DO	Kenapa kau lakukan itu?DO	SE = TE	√							SE = TE	√				
604.	What are you doing?DO	Apa yang kau lakukan?DO	SE = TE	√							SE = TE	√				
605.	For some reason, I thought of my first fight, with Tyler.THINK	Entah kenapa, aku memikirkan perkelahian pertamaku dengan Tyler.THINK	TE	√							TE	√				
606.	Under and behind and inside everything this man took for granted, something horrible had been growing.DO,HAP	Semua hal tentang orang ini tumbuh dalam diriku, menjadi sesuatu yang mengerikan.DO,HAP	SE			√					SE	√				
607.	Give me the paychecks, like I asked, and you won't ever see me again.DO,ATTR	Berikan gajiku, seperti yang aku katakan, dan kau tidak akan bertemu denganku lagi.DO,ATTR	SE = TE	√							SE = TE	√				
608.	Please don't hit me again.DO	Tolong jangan pukul aku lagi.DO	SE = TE	√							SE = TE	√				
609.	We now had corporate sponsorship.ATTR	Sekarang kita punya sponsor.ATTR	SE		√						SE	√				
610.	This is how Tyler and I were able to have	Beginilah bagaimana aku dan Tyler bisa	SE			√					SE	√				

No.	English	Indonesian											
	Fight Club every night of the week.ATTR,DO	menjalankan Fight Club setiap malam.ATTR,DO											
611.	Now, the centre of Fight Club became the two men fighting.ID	Sekarang, yang jadi pusat Fight Club adalah dua orang berkelahi.ID	TE		√						TE	√	
612.	The leader walked through the crowd, out in the darkness.DO	Pemimpinnya berjalan melewati kerumunan, dalam keremangan.DO	SE			√					SE	√	
613.	Tyler was now involved in a lawsuit with the Pressman Hotel over the urine content of their soup.ATTR	Tyler sekarang terlibat dalam gugatan dengan Hotel Pressman atas sup urin mereka.ATTR	SE		√						SE	√	
614.	I am Jack's wasted life.ID	Aku menyia-nyiakan hidupku.DO	SE					√			SE	√	
615.	Tyler dreamed up new homework assignments.THINK/DO	Tyler memberikan tugas baru.DO	SE					√			SE	√	
616.	He handed them out in sealed envelopes.DO	Dia menyerahkan ke mereka dalam amplop tertutup.DO	TE		√						TE	√	
617.	There's a Fight Club up in Delaware City. EXIST	Ada Fight Club di Delaware City. EXIST	SE = TE	√							SE = TE	√	

No.	English	Indonesian															
618.	There's one in Penns Grove too.EXIST	Ada di Penns Grove juga.EXIST	SE = TE	√							SE = TE	√					
619.	Bob even found one up in New Castle.DO/SEE	Bob juga menemukannya di Newcastle.DO/SEE	SE = TE	√							SE = TE	√					
620.	Did you start that one?DO	Kau yang membukanya?DO	SE = TE	√							SE = TE	√					
621.	No, I thought you did.THINK	Tidak, kupikir itu kamu.THINK	SE		√						SE	√					
622.	Hey, what are we doing?DO	Hey, apa yang kita lakukan?DO	SE = TE	√							SE = TE	√					
623.	What are we doing?DO	Apa yang akan kita lakukan?DO	SE = TE	√							SE = TE	√					
624.	Is that a gun?ID	Apakah itu pistol?ID		√									√					
625.	Please tell me it's not.SAY	Katakan tidak.SAY	SE		√						SE	√					
626.	It's a gun.ID	Ini pistol.ID	SE = TE	√							SE = TE	√					
627.	What are you doing? DO	Apa yang kau lakukan?DO	SE = TE	√							SE = TE	√					
628.	Meet me in the back.DO	Temui aku di belakang.DO	SE = TE	√							SE = TE	√					
629.	Meet me in the back.DO	Temui aku di belakang.DO	SE = TE	√							SE = TE	√					
630.	On a long enough time line, the survival rate for everyone drops to zero.HAP	Dalam waktu lama, keinginan hidup orang ini menjadi nol.HAP	SE			√					SE	√					
631.	What are you doing?	Apa yang kau	SE =	√							SE =	√					

No.	English	Indonesian	Cat1							Cat2					
	DO	lakukan?DO	TE							TE					
632.	Give me your wallet.DO	Berikan dompetmu.DO	SE = TE	√						SE = TE	√				
633.	They give shitty apartments letters.DO	Mereka memberikan surat-surat yang menyebalkan.DO	TE			√				TE	√				
634.	You're going to die.ATTR	Kau akan mati.ATTR	SE = TE	√						SE = TE	√				
635.	Is that your mom and dad? ID	Apakah itu bapak dan ibu mu? ID	SE = TE	√						SE = TE	√				
636.	They're gonna have to call the kindly doctor.DO,SAY	Mereka sebaiknya memanggil dokter.DO,SAY	SE		√					SE	√				
637.	There'll be nothing left of your face. ATTR	Tidak ada yang akan tersisa dari wajahmu.ATTR	SE = TE	√						SE = TE	√				
638.	What did you study, Raymond?DO/THINK	Kau belajar apa, Raymond?DO/THINK	SE = TE	√						SE = TE	√				
639.	Were the midterms hard?ATTR	Apa ujian semesternya sulit?ATTR	SE = TE	√						SE = TE	√				
640.	I asked you what you studied! SAY	Aku bertanya apa yang kau pelajari!SAY	SE = TE	√						SE = TE	√				
641.	What did you wanna be, Raymond K Hessel?!FEEL	Kau ingin jadi apa, Raymond K Hessel?!FEEL	SE = TE	√						SE = TE	√				
642.	The question, Raymond, was what did you want to be?FEEL	Pertanyaannya, Raymond, kau ingin jadi apa?FEEL	SE = TE	√						SE = TE	√				

No.	English	Indonesian	Cat	1	2	3	4	5	6	7	Cat	1	2	3	4	5	6	7
643.	Answer him, Raymond, Jesus!DO,SAY	Jawab dia, Raymond, Jesus!DO,SAY	SE = TE	√							SE = TE	√						
644.	Yeah, l got that.THINK	Aku mengerti.THINK	SE = TE	√							SE = TE	√						
645.	So you need more schooling. ATTR	Kau harus sekolah dan sekolah lagi.ATTR	TE			√					TE	√						
646.	Would you rather be dead?FEEL,ATTR	Apa kau lebih suka mati?FEEL,ATTR	SE = TE	√							SE = TE	√						
647.	You'd rather die here, on your knees, in the back of a convenience store?FEEL,ATTR	Kau mau mati disini? Di belakang toko swalayan?FEEL,ATTR	SE		√						SE						√	
648.	I'm keeping your license.DO	Aku ambil SIM mu.DO	SE		√						SE	√						
649.	I know where you live.THINK	Aku tahu dimana kau tinggal.THINK	SE = TE	√							SE = TE	√						
650.	If you're not working to be a veterinarian in six weeks, you will be dead.DO	Jika kau tidak segera menjadi peneliti dalam enam minggu, kau akan mati.DO	SE = TE	√							SE = TE	√						

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
41	17	6	1	4	0	1	70

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
19	13	48	70

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
67	0	2	0	1		70

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
19	13	48	70

Data Analysis IX

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
651.	I feel ill.FEEL	Aku merasa sakit.FEEL	SE = TE	√							SE = TE	√				
652.	Imagine how he feels.THINK	Bayangkan apa yang dia rasakan.THINK	SE = TE	√							SE = TE	√				
653.	Come on, this isn't funny!ATTR	Hai, ini tidak lucu!ATTR	SE = TE	√							SE = TE	√				
654.	What the fuck was the point of that?!ATTR	Apa maksud dari semua ini?!ATTR	SE = TE	√							SE = TE	√				
655.	Tomorrow will be the most beautiful day of Raymond K Hessel's life.ID	Besok akan jadi hari dimulainya hari-hari terbaik dalam hidup Raymond K Hessel.ID	TE		√						TE	√				
656.	His breakfast will **taste** better than any meal you and I have ever tasted.SEE	Sarapannya akan **terasa** lebih nikmat dari makanan yang pernah kau rasakan.SEE	TE		√						TE	√				

657.	You had to give it to him.DO	Kau harus memberinya kesempatan.DO	TE		√						TE	√			
658.	He had a plan.ATTR	Dia punya rencana.ATTR	SE = TE	√							SE = TE	√			
659.	And it started to make sense in a Tyler-sort of way.THINK	Apa yang dilakukannya mulai masuk akal.THINK	SE			√					SE	√			
660.	The ability to let that which does not matter.DO	Kemampuannya untuk menyingkirkan hal-hal yang tidak penting.DO	TE		√						TE	√			
661.	You are not your job.ATTR	Kalian bukan apa yang kau kerjakan.ATTR	TE		√						TE	√			
662.	You're not how much money you have in the bank.ATTR	Kalian bukan seberapa banyak uang yang kau simpan di bank.ATTR	SE = TE	√							SE = TE	√			
663.	You're not the car you drive.ATTR	Kalian bukan mobil yang kau kendarai.ATTR	SE = TE	√							SE = TE	√			
664.	You're not the contents of your wallet.ATTR	Kalian bukan isi dompet mu.ATTR	SE = TE	√							SE = TE	√			
665.	You're not your fucking khakis.ATTR	Kau bukan pakaianmu.ATTR	SE = TE	√							SE = TE	√			
666.	You are the all-singing, all-dancing crap of the world.ID	Kalian hanya nyanyian dan tarian omong kosong dunia.ID	SE = TE	√							SE = TE	√			
667.	I'll be out of your	Aku akan pulang	SE		√						SE	√			

No.	English	Indonesian														
	way in a sec.DO	sebentar lagi.DO														
668.	You don't have to go.ATTR	Kau tak harus pergi.ATTR	SE = TE	√							SE = TE	√				
669.	No, I mean, it's OK.ATTR	Tidak, maksudku, tak apa.ATTR	SE = TE	√							SE = TE	√				
670.	Are you still going to groups?DO	Apa kau masih pergi ke perkumpulan?DO	SE = TE	√							SE = TE	√				
671.	When did that happen?HAP	Kapan itu terjadi?HAP	SE = TE	√							SE = TE	√				
672.	I haven't thought about it in a while.THINK	Aku hanya memikirkannya sekilas.THINK	TE		√						TE	√				
673.	What are you getting out of all this?DO	Apa yang kau dapatkan dari semua ini?DO	SE = TE	√							SE = TE	√				
674.	Is this making you happy?CRE	Apa kau bahagia?ATTR	SE				√				SE	√				
675.	I don't know. THINK	Aku tak tahu. THINK	SE = TE	√							SE = TE	√				
676.	I don't understand.THINK	Aku tak mengerti.THINK	SE = TE	√							SE = TE	√				
677.	Why does a weaker person need to latch on to a strong person?DO	Kenapa orang lemah musti bersandar pada orang yang lebih kuat?DO	TE	√							TE	√				
678.	That's not the same thing at all.ATTR	Ini tidak sepenuhnya sama.ATTR	SE	√							SE	√				
679.	It's totally different with	Ini sangat berbeda dengan kita.ATTR	SE = TE	√							SE = TE	√				

No.	English	Indonesian													
	us.ATTR														
680.	I'm sorry. ATTR	Maaf.	SE		√					SE				√	
681.	What do you want?FEEL	Apa yang kau inginkan?FEEL	SE = TE	√						SE = TE	√				
682.	It's nothing. ATTR	Ini bukan apa-apa. ATTR	SE = TE	√						SE = TE	√				
683.	What do you care?DO/FEEL	Apa pedulimu? DO/FEEL	SE = TE	√						SE = TE	√				
684.	Leave me alone.DO	Tinggalkan aku.DO	SE = TE	√						SE = TE	√				
685.	Let me go. DO	Lepaskan aku. DO	SE = TE	√						SE = TE	√				
686.	Let go of me!DO	Tinggalkan aku!DO	SE		√					SE	√				
687.	This conversation is over.ATTR	Percakapan ini selesai.ATTR	SE = TE	√						SE = TE	√				
688.	Hey, this is getting a little old!HAP,FEEL	Hey, ini semakin membosankan!HAP,FEEL	SE = TE	√						SE = TE	√				
689.	What is all this?ID	Untuk apa semua ini?ATTR	SE = TE	√						SE = TE	√				
690.	What do you think?THINK	Bagaimana menurutmu?THINK	TE		√					TE	√				
691.	Hey, why do we need bunk beds?DO	Hey, mengapa kita perlu kasur?DO	SE = TE	√						SE = TE	√				
692.	What's all that?ID	Apa maksudmu?	SE		√					SE	√				
693.	If the applicant is young, tell him he's too young.SAY	Jika pelamar masih muda, katakan dia terlalu muda.SAY	SE = TE	√						SE = TE	√				

694.	If the applicant waits three days without food or shelter, he may enter and begin training.DO	Jika pelamar menunggu selama tiga hari tanpa makanan atau tempat berlindung, dia mungkin bisa masuk dan memulai pelatihan.DO	TE		√						TE	√				
695.	You think this is a game?THINK	Kau pikir ini permainan?THINK	SE = TE	√							SE = TE	√				
696.	You're too young to train here, end of story.ATTR	Kau terlalu muda untuk berlatih di sini, cerita berakhir.ATTR	TE	√							TE	√				
697.	Get the fuck out of here.DO	Pergi dari sini.DO	SE = TE	√							SE = TE	√				
698.	It's not gonna happen.DO	Tidak akan terjadi.DO	SE		√						SE	√				
699.	It's not the end of the world.ATTR	Ini bukan akhir dunia.ATTR	SE = TE	√							SE = TE	√				
700.	You're trespassing and I will have to call the police.DO	Kau masuk tanpa izin dan aku akan menelepon polisi.DO	TE		√						TE	√				
701.	Don't you look at me!SEE,LOOK	Jangan tatap aku!SEE,BEH	SE		√						SE	√				
702.	You're never getting in this fucking house!ATTR,DO	kau tidak akan pernah bisa masuk dalam rumah sialan ini!ATTR,DO	TE	√							TE	√				

No.	ST	TT												
703.	Now get the fuck off my porch! DO	Sekarang pergi dari terasku! DO	SE = TE	√						SE = TE	√			
704.	Get off my porch!DO	Pergi dari teras rumahku!DO	TE	√						TE	√			
705.	Sooner or later, we all became what Tyler wanted us to be.ID	Cepat atau lambat, kita semua menjadi apa yang Tyler inginkan.ID	SE = TE	√						SE = TE	√			
706.	I'm gonna go inside and I'm gonna get a shovel.DO	Aku akan masuk ke dalam untuk mencari sekop.DO	TE		√					TE	√			
707.	You're too old, fat man.ATTR	Kau terlalu tua orang gendut, ATTR	SE = TE	√						SE = TE			√	
708.	Your tits are too big. ATTR	dan dadamu terlalu besar. ATTR	TE		√					TE			√	
709.	Get the fuck off my porch.DO	Pergi dari teras rumahku.DO	SE = TE	√						SE = TE	√			
710.	Like a monkey ready to be shot into space.HAP	Seperti monyet yang siap diterbangkan keluar angkasa.HAP	SE = TE	√						SE = TE	√			
711.	Ready to sacrifice himself for the greater good.DO	Siap untuk mengorbankan dirinya untuk kebaikan yang lebih besar.DO	SE = TE	√						SE = TE	√			
712.	You are not special.ATTR	Kalian tidak istimewa.ATTR	SE = TE	√						SE = TE	√			
713.	You are not a beautiful or unique	Kalian bukan kepingan salju yang indah atau	SE = TE	√						SE = TE	√			

	snowflake.ID	unik.ID														
714.	You are the same decaying organic matter as everything else.ID	Kalian organik yang akan membusuk sama seperti yang lainnya.ID	SE = TE	√							SE = TE	√				
715.	Tyler built himself an army.CRE	Tyler membangun pasukannya sendiri.CRE	SE = TE	√							SE = TE	√				
716.	We are the all-singing, all-dancing crap of the world.ID	Kita adalah nyayian dan tarian omong-kosong dunia.ID	SE = TE	√							SE = TE	√				
717.	We are all part of the same compost heap.ID	Kita semua bagian dari tumpukan kompos yang sama.ID	SE = TE	√							SE = TE	√				
718.	Why was Tyler Durden building an army?CRE	Mengapa Tyler Durden membangun sebuah pasukan?CRE	SE = TE	√							SE = TE	√				
719.	In Tyler we trusted.THINK	Kita percaya pada Tyler.THINK	SE		√						SE	√				
720.	Hey, what's all this?ATTR	Hey, ada apa ini?ATTR	SE = TE	√							SE = TE	√				
721.	What's going on?HAP	Apa yang terjadi?HAP	SE = TE	√							SE = TE	√				
722.	We're celebrating.ATTR	Kami merayakan.ATTR	SE		√						SE	√				
723.	What are we celebrating? ATTR	Merayakan apa?ATTR	SE	√							SE	√				
724.	What the fuck did you	Apa yang kalian	SE =	√							SE =	√				

	guys do?DO	lakukan?DO	TE						TE				

- Meaning Variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑ 5	∑ 6	∑
53	19	1	0	1	0	0	74

∑ SE	∑ TE	∑ SE=TE	∑
12	14	50	74

- Realization variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑
72	2	0	1	0	74

∑ SE	∑ TE	∑ SE=TE	∑
12	14	50	74

Data Analysis X

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
725.	Wrap it around the top of his Hacky Sack. DO	Bungkus di bagian atas nya. DO	SE			√					SE	√				
726.	You're gonna call off your rigorous investigation.DO	Kau harus menghentikan investigasimu.DO	SE		√						SE	√				
727.	You will publicly state there is no underground group or these guys are gonna take your balls.SAY	Keluarkan pernyataan ke publik tidak ada group bawah tanah, atau mereka akan mengambil biji kemaluanmu.SAY	TE		√						TE	√				
728.	They'll send one to the New York Times and one to the LA Times.DO	Mengirimnya satu ke New York Times dan satu lagi ke LA Times.DO	SE		√						SE	√				
729.	The people you are	Orang-orang yang kau	TE		√						TE	√				

	after are the people you depend on.ID	kejar adalah tempat kau bersandar.ID													
730.	We cook your meals. DO	Kami memasak makananmu. DO	SE = TE	√							SE = TE	√			
731.	We haul your trash.DO	Kami angkut sampahmu.DO	SE = TE	√							SE = TE	√			
732.	We connect your calls.DO	Kami menghubungkan panggilan teleponmu.DO	SE = TE	√							SE = TE	√			
733.	We drive your ambulances. DO	Kami mengemudikan mobil ambulanmu. DO	SE = TE	√							SE = TE	√			
734.	We guard you while you sleep.DO	Kami menjagamu saat kau tidur.DO	SE = TE	√							SE = TE	√			
735.	Do not fuck with us.DO	jangan macam-macam dengan kita.DO	TE	√							TE	√			
736.	Bob, you're this way.ATTR	Bob, kau lewat sini.ATTR	SE = TE	√							SE = TE	√			
737.	Let's go.DO	Ayo.	SE				√				SE			√	
738.	I am Jack's inflamed sense of rejection.ID	Aku mulai mengobarkan perlawanan.DO	TE		√						TE	√			
739.	I felt like putting a bullet in every panda that wouldn't screw to save its species.ATTR,DO	Aku merasa seperti menembaki setiap panda agar spesies itu tak perlu lagi ada.ATTR,DO	SE		√						SE	√			

740.	I wanted to open the dump valves on oil tankers and smother all those French beaches I'd never see.FEEL,DO	Aku ingin membuka katup minyak pada kapal tanker dan menumpahkannya di semua pantai di Perancis yang belum pernah ku lihat.FEEL,DO	TE			√					TE	√				
741.	I wanted to breathe smoke.FEEL	Aku ingin menghirup asap.FEEL	TE		√						TE	√				
742.	Where did you go, psycho boy?DO	Mau ke mana kau, psikopat?DO	SE = TE	√							SE = TE	√				
743.	I felt like destroying something beautiful.FEEL	Aku merasa seperti menghancurkan sesuatu yang indah.FEEL	SE = TE	√							SE = TE	√				
744.	Get him to a fucking hospital.DO	Bawa dia ke rumah sakit.DO	SE = TE	√							SE = TE	√				
745.	Something on your mind, dear?THINK	Apa yang kau pikirkan sayang?THINK	SE = TE		√						SE = TE	√				
746.	Yeah, why wasn't I told about Project Mayhem?SAY	Yeah, kenapa aku tak diberitahu tentang Proyek Mayhem?SAY	SE = TE	√							SE = TE	√				
747.	First rule of Project Mayhem is you do not ask questions.ATTR	Peraturan pertama Project Mayhem adalah kau tidak boleh bertanya.ATTR	TE	√							TE	√				
748.	Why didn't you include me in the	Mengapa kau tidak melibatkanku dari	SE = TE	√							SE = TE	√				

No.	English	Indonesian														
	beginning?DO	awal?DO														
749.	Fight Club was the beginning. ID	Fight Club adalah awalnya. ID	SE = TE	√						SE = TE	√					
750.	Now it's left the basements and it's Project Mayhem.DO/HAP	Sekarang beranjak dari ruang bawah tanah ke Proyek Mayhem.DO/HAP	TE	√						TE	√					
751.	We started Fight Club together. DO	Kita memulai Fight Club bersama-sama. DO	SE = TE	√						SE = TE	√					
752.	It's as much mine as it is yours.ATTR	Itu milikku juga milikmu.ATTR	SE	√						SE	√					
753.	Weren't we doing this together?DO	Bukankah kita memulai ini bersama-sama?DO	SE = TE	√						SE = TE	√					
754.	This does not belong to us. ATTR	Ini bukan milik kita.ATTR	SE = TE	√						SE = TE	√					
755.	We are not special.ATTR	Kita tidak istimewa.ATTR	SE = TE	√						SE = TE	√					
756.	You should have told me.SAY	Kau harusnya bilang padaku.SAY	SE = TE	√						SE = TE	√					
757.	What do you want?!FEEL	Apa yang kau inginkan?!FEEL	SE = TE	√						SE = TE	√					
758.	Should I e-mail you?DO	Haruskah aku kirim e-mail ke kamu?DO	TE		√					TE	√					
759.	You decide your level of involvement!DO	Kau yang menentukan tingkat keterlibatanmu!DO	TE	√						TE	√					
760.	I wanna know certain things first!FEEL	Tapi pertama aku mau tahu rinciannya!FEEL	TE			√				TE	√					

761.	I wanna know what you're thinking.FEEL	Aku mau tahu apa yang sedang kau pikirkan.FEEL	TE	√						TE	√				
762.	Forget about what you think you know about life, friendship, and especially about you and me.THINK	Lupakan apa yang kau tahu tentang kehidupan, persahabatan dan khususnya tentang kau dan aku.THINK	TE		√					TE	√				
763.	What is that supposed to mean?THINK	Apa maksudnya?THINK	SE	√						SE	√				
764.	What are you doing?DO	Apa yang kau lakukan?DO	SE = TE	√						SE = TE	√				
765.	What do you wish you'd done before you died?FEEL	Apa yang ingin kau lakukan sebelum kau meninggal?FEEL	SE = TE	√						SE = TE	√				
766.	I don't know. THINK	Aku tak tahu. THINK	SE = TE	√						SE = TE	√				
767.	Get in the right lane. DO	Tetap dalam jalur. DO	SE	√						SE	√				
768.	You have to know!THINK	Kau harus tahu!THINK	SE = TE	√						SE = TE	√				
769.	If you died now, how would you feel about your life?HAP	Jika kau mati sekarang, bagaimana perasaanmu tentang hidupmu?HAP	TE	√						TE	√				
770.	I don't know! THINK	Aku tidak tahu! THINK	SE = TE	√						SE = TE	√				

No.	English	Indonesian	Cat								Cat					
771.	Is that what you want to hear?FEEL	Itu yang ingin kau dengar?FEEL	SE=TE	√							SE=TE	√				
772.	I am sick of all your shit!FEEL	Aku muak dengan semua omong kosong mu!FEEL	SE=TE	√							SE=TE	√				
773.	Quit screwing around.DO	Berhenti main-main.DO	SE=TE	√							SE=TE	√				
774.	Look at you!SEE	Lihat dirimu!SEE	SE=TE	√							SE=TE	√				
775.	You're fucking pathetic!ATTR	Kau sangat menyedihkan!ATTR	SE=TE	√							SE=TE	√				
776.	What are you talking about?SAY	Kau bicara apa?SAY	SE	√							SE	√				
777.	Why do you think I blew up your condo?THINK	Kau pikir kenapa aku meledakkan rumahmu?THINK	TE		√						TE	√				
778.	Hitting bottom isn't a weekend retreat. DO,ATTR	Menyentuh dasar bukanlah suatu kemunduran.DO,ATTR	TE			√					TE	√				
779.	It's not a goddamned seminar.ID	Ini bukan seminar!ID	SE=TE	√							SE=TE	√				
780.	Stop trying to control everything and just let go!DO	Berhentilah mencoba mengendalikan segala sesuatu dan biarkan saja!DO	SE=TE	√							SE=TE	√				
781.	I'd never been in a car accident.ATTR	Aku belum pernah mengalami kecelakaan mobil.	SE=TE		√						SE=TE	√				

782.	This must have been what all those people felt like before I filed them as statistics in my reports.FEEL	Ini pasti apa yang mereka rasakan sebelum aku menulis laporan statistiknya.FEEL	SE		√						SE	√				
783.	We've just had a near-life experience!ATTR	Kita baru saja dapat pengalaman hampir hidup!ATTR	SE		√						SE	√				
784.	In the world l see, you're stalking elk through the Grand Canyon forests around the ruins of Rockefeller Center.SEE,DO	Dunia dalam pandanganku, kau mengejar rusa dalam hutan belantara di sekitar Rockefeller Center.SEE,DO	SE		√						SE	√				
785.	You'll wear leather clothes that will last you the rest of your life.DO	Kau memakai pakaian terakhir di sisa hidupmu.DO	SE = TE	√							SE = TE	√				
786.	You'll climb the thick kudzu vines that wrap the Sears Tower.DO	Kau memanjat menara tinggi.DO	SE			√					SE	√				

No.	English	Indonesian													
787.	And when you look down, you'll see tiny figures pounding corn, laying strips of venison in the empty car-pool lane of some abandoned superhighway.SEE,HAP	Dan saat kau melihat ke bawah, kau melihat sosok kecil seperti butiran jagung, di parkiran mobil yang kosong yang luas.SEE,HAP	SE				√				SE	√				
788.	Tyler was gone.ATTR	Tyler menghilang.ATTR	SE = TE	√							SE = TE	√				
789.	Was I asleep?ATTR	Apa aku tertidur?ATTR	SE = TE	√							SE = TE	√				
790.	Had I slept?ATTR	Aku tertidur?ATTR	SE = TE	√							SE = TE	√				
791.	You are not a beautiful, unique snowflake.ATTR	Kau bukan kepingan salju yang indah dan unik .ATTR	SE = TE	√							SE = TE	√				
792.	The house had become a living thing.ID	Rumah ini menjadi sesuatu yang hidup.ID	SE = TE	√							SE = TE	√				
793.	So many people moving, the house moved.DO	Begitu banyak yang bergerak. Rumah ini bergerak.DO	TE		√						TE			√		
794.	I had to hug the walls.DO	Aku harus memeluk dinding.DO	SE = TE	√							SE = TE	√				
795.	You shouldn't be smoking in here!DO	Kau tidak boleh merokok di sini! DO	SE = TE	√							SE = TE	√				
796.	You know how much	Kau tahu berapa	TE	√							TE	√				

	ether is here!THINK	banyak eter di sini!THINK															
797.	Cooking and working and sleeping in teams.DO	Memasak dan bekerja dan tidur dalam kelompok.DO	SE = TE	√							SE = TE	√				
798.	I'm all alone.ATTR	Aku sendiri…ATTR	SE	√							SE		√			
799.	My father dumped me.DO	Ayahku membuangku.DO	SE = TE	√							SE = TE	√				
800.	Tyler dumped me.DO	Tyler membuangku.DO	SE = TE	√							SE = TE	√				
801.	I am Jack's broken heart.ID	Aku Jack yang patah hati.ID	SE		√						SE	√				
802.	What comes next in Project Mayhem only Tyler knows.THINK	Apa selanjutnya Proyek Mayhem hanya Tyler yang tahu.THINK	SE = TE	√							SE = TE	√				
803.	The second rule is you do not ask questions.ID	Peraturan kedua adalah kau tidak boleh bertanya.ID	SE = TE	√							SE = TE	√				
804.	Get the fuck away from me! DO	Jangan ganggu aku! DO	SE		√						SE	√				

- Meaning Variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$	$\sum 5$	$\sum 6$	$\sum$
54	18	6	1	1	0	0	80

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
16	18	46	80

- Realization variation

$\sum 0$	$\sum 1$	$\sum 2$	$\sum 3$	$\sum 4$		$\sum$
77	1	1	1	0		80

$\sum$ SE	$\sum$ TE	$\sum$ SE=TE	$\sum$
16	18	46	80

Data Analysis XI

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
805.	He's not here.EXIST	Dia tidak ada disini.EXIST	TE	√								√				
806.	Tyler isn't here.EXIST	Tyler tidak ada.EXIST	TE	√								√				
807.	Tyler went away.DO	Tyler pergi.DO	TE	√								√				
808.	Tyler's gone.ATTR	Tyler menghilang.ATTR	TE	√								√				
809.	You're running around in ski masks trying to blow things up?DO	Kau berkeliling memakai topeng ski dan mencoba menghancurkan sesuatu?DO	SE = TE	√								√				
810.	What did you think was gonna happen?!THINK	Kau pikir apa yang akan terjadi?!THINK	SE	√								√				
811.	Get away from him! DO	Menyingkirlah! DO	TE			√									√	
812.	What are you talking about?SAY	Apa maksudmu?THINK	TE	√								√				

No.	English	Indonesian	Cat.													
813.	This isn't fucking evidence. ID	Ini bukan barang bukti. ID	SE	√									√			
814.	This is a person.ID	Ini manusia.ID	SE	√									√			
815.	He's my friend and you're not burying him in the garden!ATTR,DO	Dia temanku dan kau tidak boleh menguburnya di kebun!ATTR,DO	SE		√								√			
816.	This is Bob.ID	No realization.	SE = TE							√						√
817.	Now, you listen to me.	Kau dengarkan aku.	SE = TE		√								√			
818.	This is a man and he has a name, and it's Robert Paulsen, OK?ID	Ini manusia dan dia punya nama, namanya Robert Paulsen, OK?ID	SE	√									√			
819.	He's a man, and he's dead now because of us. ID	Dia manusia, dan dia mati karena kita. ID	TE	√									√			
820.	Do you understand that?THINK	Kalian mengerti itu?THINK	TE	√									√			
821.	This is all over with!ATTR	Ini harus dihentikan!ATTR	TE		√								√			
822.	Get the fuck out of here.DO	Keluar dari sini.DO	SE = TE	√									√			
823.	I went to all the cities on Tyler's used ticket stubs, barhopping.DO	Aku pergi kesemua kota yang Tyler pernah kunjungi seperti yang ada di	SE = TE		√								√			

No.	English	Indonesian	Code												
		tiketnya.DO										√			
824.	I didn't know how or why, but I could look at 50 different bars, and somehow I just knew.THINK	Aku tidak tahu bagaimana atau kenapa, tapi aku bisa melihat ada 50 bar yang berbeda, dan entah bagaimana aku tahu.THINK	SE = TE	√									√			
825.	I'm looking for Tyler Durden. SEE	Aku sedang mencari Tyler Durden. SEE	SE	√									√			
826.	It's very important that I talk to him.ATTR,SAY	Aku harus bicara dengannya ini sangat penting.ATTR,SAY	SE = TE			√							√			
827.	Every city l went to, as soon as l set foot off the plane, I knew a Fight Club was close.DO,THINK	Setiap kota yang aku kunjungi, sesaat setelah aku keluar dari pesawat. Aku tahu Fight Club sudah tutup.DO,THINK	SE = TE		√										√	
828.	Look at my face. SEE	Lihat mukaku. SEE	SE = TE	√									√			
829.	I'm a member.ID	Aku juga anggota.ID	SE		√								√			
830.	Now, I just need to know if you've seen Tyler.THINK	Sekarang, aku cuma perlu tahu apa kau pernah melihat Tyler.THINK	SE = TE	√									√			
831.	You're a moron. ID	Kau tolol.ATTR	SE					√					√			

No.	English	Indonesian	Type											
832.	Tyler had been busy setting up franchises all over the country.DO,HAP	Tyler pasti sibuk mendirikan waralaba di seluruh negeri.DO,	SE		√						√			
833.	Was I asleep? ATTR	Apa aku tertidur? ATTR	SE	√							√			
834.	Is Tyler my bad dream, or am I Tyler's?ID	Apa Tyler mimpi burukku, atau aku Tyler?ID	SE = TE		√						√			
835.	That's the stupidest thing I've ever heard.ID	Itu hal terbodoh yang pernah aku dengar.ID	TE	√							√			
836.	I was living in a state of perpetual deja vu.HAP	Aku berada dalam keadaan deja vu abadi.HAP	TE		√						√			
837.	Everywhere I went, I felt I'd already been there.DO,FEEL	Kemana saja aku pergi, aku merasa seperti pernah berada disana.DO,FEEL	SE = TE		√						√			
838.	It was like following an invisible man.ATTR,DO	Rasanya seperti mengikuti orang tak terlihat.ATTR,DO	SE	√							√			
839.	The smell of dried blood, dirty, bare footprints circling each other.SEE	Bau darah kering, kotor, jejak kaki orang-orang yang membuat lingkaran.SEE	SE = TE		√						√			
840.	That aroma of old	Bekas aroma keringat	TE			√					√			

	English	Indonesian	Cat	1	2	3	4	5	6	7	8	9	10	11	12
	sweat, like fried chicken.ATTR	seperti ayam goreng.ATTR													
841.	The feel of a floor still warm from a fight the night before.FEEL	Merasakan lantai yang masih hangat dari perkelahian malam sebelumnya.FEEL	SE	√								√			
842.	I was always just one step behind Tyler.ATTR	Aku selalu hanya satu langkah di belakang Tyler.ATTR	SE = TE	√								√			
843.	Do you know me?THINK	Kau kenal aku?THINK	SE = TE	√								√			
844.	This is not a test.ID	Ini bukan ujian.ID	SE	√								√			
845.	Who do you think I am?THINK	Kau pikir siapa aku?THINK	SE	√								√			
846.	No, this is not a test.ID	No, this is not a test.ID	TE	√								√			
847.	Please return your seat backs to their full upright and locked position.DO	Silahkan duduk kembali ke tempat duduk anda dan tegakkan posisi anda dan diamlah.DO	TE		√							√			
848.	Marla, it's me.ID	Marla, ini aku.ID	SE	√								√			
849.	Have we ever done it?DO	Apa kita pernah melakukannya?DO	SE	√								√			
850.	Stupid because it's yes or because it's no?ATTR	Bodoh karena ya atau karena tidak?ATTR	SE = TE	√								√			
851.	I need to know.THINK	Aku harus tahu.THINK	SE =	√								√			

No.	English	Indonesian															
			TE														
852.	We did make love?DO	Apa kita pernah bercinta?DO	TE										√				
853.	Just answer the question! SAY	Jawab pertanyaanku saja! SAY	SE = TE	√									√				
854.	Did we do it or not?!DO	Kita melakukannya atau tidak?!DO	SE = TE	√									√				
855.	What did you just say?SAY/DO	Apa yang kau katakan?SAY/DO	SE = TE	√									√				
856.	Say my name!SAY	Sebut namaku!SAY	SE = TE	√									√				
857.	I'm not there!EXIST	Aku tidak disana!EXIST	SE = TE	√									√				
858.	You broke your promise.DO	Kau melanggar janjimu.DO	SE = TE	√									√				
859.	You fucking talked to her about me.SAY	Kau bicara padanya tentang aku.SAY	TE	√									√				
860.	What the fuck is going on?HAP,DO	Apa yang terjadi?HAP,DO	SE = TE	√									√				
861.	I asked you for one thing.SAY	Aku menanyakanmu satu hal. SAY	SE = TE		√								√				
862.	Why do people think that I'm you?THINK	Mengapa orang-orang berpikir aku adalah kau?THINK	SE = TE	√									√				
863.	I think you know.THINK	Aku pikir kau tahu.THINK	SE = TE	√									√				
864.	Why would anyone possibly confuse you	Mengapa ada orang yang bingung	SE = TE			√							√				

	with me?THINK	membedakan kau denganku?THINK													
865.	I don't know.THINK	Aku tidak mengerti.THINK	SE	√								√			
866.	You got it.THINK	Sudah tahu.THINK	SE = TE		√							√			
867.	Do not fuck with us!DO	Jangan macam-macam! DO	SE	√								√			
868.	Because we're the same person.ID	Karena kita adalah orang yang sama.ID	SE	√								√			
869.	That's right.ATTR	Benar sekali.ATTR	SE = TE	√								√			
870.	We are the all-singing, all-dancing crap.ID	Kita adalah nyanyian, dan tarian omong-kosong.ID	SE = TE	√								√			
871.	I don't understand this.THINK	Aku tidak mengerti semua ini.THINK	SE	√								√			
872.	You wanted a way to change your life.FEEL,CRE	Kau ingin merubah hidupmu.FEEL,CRE	TE		√							√			
873.	You could not do this on your own.DO	Kau tidak bisa melakukannya sendiri.DO	SE	√								√			
874.	All the ways you wish you could be, that's me.FEEL	Semua hal yang kau ingin lakukan, itulah aku.FEEL	SE = TE	√								√			
875.	I look like you wanna look I fuck like you	Aku terlihat seperti kau ingin terlihat	SE	√								√			

	wanna fuck.SEE,FEEL	Aku bercinta seperti kau ingin bercinta.SEE,FEEL																
876.	I am smart, capable and, most importantly, I'm free in all the ways that you are not.ATTR	Aku pintar, cakap dan yang paling penting, aku bebas melakukan apa saja.ATTR	SE = TE	√										√				
877.	Tyler's not here. ATTR,EXIST	Tyler' tidak disini. ATTR,EXIST	SE = TE	√										√				
878.	Tyler went away.DO	Tyler sudah pergi.DO	SE = TE	√										√				
879.	This isn't possible. ATTR	Ini tidak mungkin. ATTR	SE = TE	√										√				
880.	This is crazy.ATTR	Ini gila.ATTR	SE = TE	√										√				
881.	People do it every day.DO	Orang-orang melakukannya setiap hari.DO	SE = TE	√										√				
882.	They talk to themselves. SAY	Mereka berbicara sendiri. SAY	SE = TE	√										√				
883.	They see themselves as they'd like to be.SEE	Mereka melihat diri mereka sendiri karena mereka ingin menjadi yang mereka mau.SEE	SE = TE			√								√				
884.	They don't have the courage you have to	Mereka tidak memiliki keberanian untuk	SE = TE	√										√				

	English	Indonesian														
	just run with it.ATTR,DO	menjalaninya.ATTR,DO														
885.	You still wrestle with it, so sometimes you're still you.DO	Kau masih bertarung dengan itu, sehingga kadang-kadang kau tetap kau.DO	SE	√									√			
886.	We should do this again sometime.DO	Kita harus melakukan ini kapan-kapan.DO	SE	√									√			
887.	At times, you imagine you're watching me.THINK	Saat ini, kau membayangkan sedang melihatku.THINK	SE = TE	√									√			
888.	If this is your first time, you have to fight.ATTR,DO	Jika ini yang pertama kali buatmu, kau harus bertarung.ATTR,DO	TE	√									√			
889.	Little by little, you're just letting yourself become Tyler Durden.DO,ID	Sedikit demi sedikit, kau hanya bisa membiarkan diri sendiri menjadi Tyler Durden.DO,ID	SE		√								√			
890.	You are not your job or how much money you have!ID	Kau bukanlah pekerjaanmu atau berapa banyak uang yang kau miliki!ID	SE	√									√			
891.	You have a house.ATTR	Kau punya rumah.ATTR	SE	√									√			
892.	You have jobs, a life.ATTR	Kau punya pekerjaan, dan kehidupan.ATTR	SE = TE	√									√			
893.	You work nights	Kau kerja malam hari	TE	√									√			

No.	English	Indonesian																
	because you can't sleep.DO	karena kau tidak bisa tidur.DO																
894.	You're fucking Marla, Tyler.HAP,DO	Kau bersetubuh dengan Marla, Tyler. HAP,DO	SE = TE	√										√				
895.	It's all the same to her.ATTR	Buatnya itu sama saja.ATTR	SE = TE		√									√				
896.	Now you see our dilemma.SEE	Sekarang kau melihat dilema kita.SEE	SE = TE	√										√				
897.	She knows too much.THINK	Dia tahu terlalu banyak.THINK	SE = TE	√								SE = TE	√				
898.	I think we're gonna have to talk about how this might compromise our goals.THINK	Aku pikir kita harus membicarakan masalah bagaimana nantinya ini bisa sejalan dengan tujuan kita.THINK	TE			√						TE	√				
899.	What are you saying?SAY	Apa yang kau katakan?SAY	SE = TE	√								SE = TE	√				

- Meaning Variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑ 5	∑ 6	∑
70	17	5	1	1	0	1	95

∑ SE	∑ TE	∑ SE=TE	∑
24	18	53	95

- Realization variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4		∑
92	0	1	1	1		95

∑ SE	∑ TE	∑ SE=TE	∑
24	18	53	95

Data Analysis XII

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
900.	This is bullshit.ID	Ini omong-kosong.ID	SE = TE	√							SE = TE	√				
901.	This is bullshit. ID	Ini omong-kosong, ID	SE = TE	√							SE = TE	√				
902.	I'm not listening to this!DO	Aku tidak akan mendengarkan ini!DO	SE = TE	√							SE = TE	√				
903.	You are insane! ATTR	Kau gila! ATTR	SE = TE	√							SE = TE	√				
904.	You're insane.ATTR	Kau yang gila.ATTR	TE	√							TE	√				
905.	We simply do not have time for this crap.ATTR	Kita tidak punya waktu untuk omong kosong ini.ATTR	TE	√							TE	√				
906.	It's called a changeover.SAY	Ini disebut pergantian roll.SAY	TE		√						TE	√				

No.	Source	Target	Class	1	2	3	4	5	6	7	Class	1	2	3	4	5	6	7
907.	The movie goes on and nobody in the audience has any idea.DO,ATTR	Film terus berlangsung dan penonton tidak mengerti apa-apa.DO,ATTR	SE = TE	√							SE = TE	√						
908.	When were these made?CRE,HAP	Kapan panggilan ini?CRE,HAP	SE		√						SE	√						
909.	Have I been going to bed earlier every night? DO	Apa aku tidur lebih cepat setiap malam? DO	SE = TE	√							SE = TE	√						
910.	Have I been sleeping later?DO	Apa aku tidur setelahnya?DO	SE = TE	√							SE = TE	√						
911.	Have I been Tyler longer and longer?ID	Apa aku menjadi Tyler dalam waktu yang lama?ID	SE = TE	√							SE = TE	√						
912.	Is anybody here?EXIST	Ada orang disini?EXIST	SE = TE	√							SE = TE	√						
913.	With enough soap, one could blow up anything.DO	Dengan sabun saja, orang bisa meledakkan sesuatu.DO	TE		√						TE	√						
914.	I need to talk to your supervisor right away.SAY	Aku perlu bicara dengan atasanmu sekarang.SAY	SE	√							SE	√						
915.	Something terrible is about to happen to your building.HAP	Sesuatu yang buruk akan terjadi dengan gedungmu.HAP	SE	√							SE	√						
916.	I gotta talk to you! SAY,DO	Aku harus bicara denganmu!SAY,DO	SE = TE	√							SE = TE	√						

No.	English	Indonesian														
917.	This needs a tremendous act of faith on your part, but hear me out.SEE	Ini butuh kepercayaanmu, tapi dengarkan aku.SEE	SE			√				SE	√					
918.	You have every right to be.ATTR	Kau punya hak.ATTR	SE		√					SE	√					
919.	I'll just have a coffee, thanks.ATTR,DO	Aku minta kopi saja, terima kasih.ATTR,DO	SE = TE	√						SE = TE	√					
920.	I know I've been acting very strange, OK?THINK	Aku tahu aku bertingkah aneh selama ini, OK?THINK	TE		√					TE	√					
921.	I know it seems there are two sides to me.THINK	Aku tahu aku seperti dua sisi yang berbeda.THINK	SE = TE	√						SE = TE	√					
922.	The nature of our relationship wasn't clear to me for reasons I won't go into.ATTR	Sifat hubungan kita ini tidak jelas untukku alasan untuk melakukan "itu".ATTR	SE				√			SE	√					
923.	I know I haven't treated you well. THINK	Aku tahu aku tidak memperlakukanmu dengan baik.THINK	SE = TE	√						SE = TE	√					
924.	Fifteen seconds, don't open your mouth.DO,SAY	15 detik, kau jangan menyela.DO,SAY	SE	√						SE	√					
925.	I'm trying to tell you I'm sorry.SAY	Aku ingin bilang padamu aku minta	TE	√						TE	√					

		maaf.SAY																
926.	What l've come to realise is that I really like you, Marla.THINK,FEEL	Apa yang baru aku sadari adalah aku benar-benar menyukaimu, Marla.THINK,FEEL	TE	√							TE	√					
927.	I care about you and I don't want anything bad to happen to you because of me.FEEL	Aku peduli padamu dan aku tidak ingin sesuatu yang buruk terjadi padamu karena perbuatanku.FEEL	TE	√							TE	√					
928.	Marla, your life is in danger.ATTR	Marla, hidupmu dalam bahaya.ATTR	SE = TE	√							SE = TE	√					
929.	You need to leave town for a while.DO	Kau harus meningggalkan kota untuk sementara waktu.DO	TE	√							TE	√					
930.	I've involved you in something terrible.DO	Aku telah melibatkanmu ke dalam sesuatu yang buruk.DO	TE	√							TE	√					
931.	You're not safe.ATTR	Kau tidak aman.ATTR	SE = TE	√							SE = TE	√					
932.	I know you did.THINK	Aku tahu.THINK	SE = TE	√							SE = TE	√					
933.	I know, and I'm sorry. THINK,ATTR	Aku tahu, aku minta maaf.THINK	SE = TE	√							SE = TE	√					
934.	You can't leave, Marla! DO	Jangan pergi, Marla!DO	SE		√						SE	√					

No.	English	Indonesian														
935.	You're not safe!ATTR	Kau tidak aman disini!ATTR	TE		√						TE	√				
936.	Marla, you don't understand!THINK	Marla, kau tidak mengerti!THINK	SE = TE	√							SE = TE	√				
937.	Marla, I am trying to protect you!DO	Marla, aku mencoba melindungimu!DO	SE = TE	√							SE = TE	√				
938.	That's fine.ATTR	Baiklah.	SE					√			SE	√				
939.	Here, wait right here!DO	Tunggu disini!DO	SE		√						SE	√				
940.	Hold it right there!DO	Tunggu disitu! DO	SE = TE	√							SE = TE	√				
941.	Take this money and get on this bus.DO	Ambil uang ini dan naiklah bus itu.DO	SE = TE	√							SE = TE	√				
942.	I promise I won't bother you again.DO	Aku janji tidak akan menganggumu lagi.DO	SE = TE	√							SE = TE	√				
943.	Please get on the bus. DO	Tolong naiklah ke bus.DO	SE = TE	√							SE = TE	√				
944.	Please get on the bus.DO	No realization.	SE						√		SE					√
945.	They think you're a threat. THINK	Mereka pikir kau itu ancaman. THINK	SE = TE	√							SE = TE	√				
946.	I can't explain it now, just trust me!SAY	Aku tidak bisa menjelaskan sekarang. Percaya saja padaku!SAY	TE	√							TE			√		
947.	If I know where you are, you won't be safe. THINK	Kalau aku tahu kau dimana, kau tidak akan aman. THINK	TE		√						TE	√				

No.	English	Indonesian														
948.	Remember, stay out of major cities. THINK,DO	Ingat, jauhi kota-kota besar. THINK,DO	SE = TE	√							SE = TE	√				
949.	I need you to arrest me.FEEL	Aku ingin kau menangkapku.FEEL	SE = TE	√							SE = TE	√				
950.	I am the leader of a terrorist organization responsible for numerous acts of vandalism and assault all over this city.ID	Aku adalah pemimpin organisasi teroris yang bertanggung jawab atas berbagai tindakan perusakan dan serangan di seluruh kota ini.ID	TE		√						TE	√				
951.	In the metropolitan area, we had probably 200 members.ATTR	Di wilayah metropolitan, kita mungkin punya 200 anggota.ATTR	TE		√						TE	√				
952.	Chapters have sprung up in five or six other major cities already.HAP	Cabang-cabang lain berkembang di 5 atau 6 kota.HAP	SE = TE	√							SE = TE	√				
953.	This is a tightly-regimented organization with many cells capable of operating independent of central leadership.ID	Ini adalah organisasi yang rapat dan teratur dengan banyak sel-sel kecil yang bisa beraksi sendiri tanpa perintah dari pusat.ID	SE			√					SE	√				
954.	Go to the house,	Datanglah ke rumah,	SE	√							SE	√				

No.	English	Indonesian													
	OK?DO	OK?DO													
955.	That's our headquarters.ATTR	Itu adalah markas besar.ATTR	TE		√					TE	√				
956.	In the back, buried in the garden, you'll find the body of Robert Paulsen.DO	Di belakang. Terkubur di kebun, kau akan menemukan mayat Robert Paulsen.DO	TE		√					TE			√		
957.	In the basement, you're gonna find some bathtubs that have been used very recently to make large quantities of nitroglycerin.DO	Di basement, kau akan menemukan beberapa bak mandi yang baru saja dipakai untuk membuat nitroglycerin dalam jumlah yang banyak.DO	SE = TE	√						SE = TE	√				
958.	I believe the plan is to blow up the headquarters of these credit card companies and the TRW building.THINK	Aku yakin rencananya adalah untuk meledakkan kantor-kantor pusat perusahaan kartu kredit dan gedung TRW.THINK	TE		√					TE	√				
959.	If you erase the debt record, then we all go back to zero.DO	Jika catatan hutang orang-orang terhapus, maka kita semua bisa kembali ke nol.DO	TE			√				TE	√				
960.	You'll create total chaos.CRE	Itu akan jadi awal kekacauan besar.ID	TE					√		TE	√				
961.	You're making a big	Kau salah besar!CRE	SE =	√						SE =	√				

No.															
	mistake!CRE		TE							TE					
962.	I'm not Tyler Durden!ID	Aku bukan Tyler Durden!ID	SE = TE	√						SE = TE	√				
963.	I am Tyler Durden.ID	Aku Tyler Durden.DO	SE = TE	√						SE = TE	√				
964.	I'm giving you a direct order.DO,SAY	Aku memberimu perintah.DO,SAY	SE = TE	√						SE = TE	√				
965.	We're aborting this mission now. DO	Kita batalkan misi ini sekarang juga.DO	SE = TE	√						SE = TE	√				
966.	You're police officers!ID	Kau ini petugas polisi!ID	SE = TE	√						SE = TE	√				
967.	Get away from me! DO	Lepaskan aku! DO	SE	√						SE	√				
968.	Drop that fucking knife!DO	Buang pisau sialan itu!DO	SE = TE	√						SE = TE	√				
969.	Face down on the floor right now!DO	Tiarap sekarang juga!DO	SE = TE	√						SE = TE	√				
970.	Get down on the floor!DO	Tiarap!	SE				√			SE				√	
971.	The first person that comes out of this door gets a lead salad!DO	Orang pertama yang keluar dari pintu ini hancur!DO	SE			√				SE	√				
972.	I ran.DO	Aku lari.DO	SE = TE	√						SE = TE	√				
973.	I ran until my muscles burned and my veins pumped battery	Aku berlari sampai ototku terbakar dan pembuluh darahku	TE		√					TE	√				

	acid.DO	terpompa maksimal.DO												
974.	Then I ran some more.DO	Aku terus berlari.DO	SE		√					SE	√			
975.	What the fuck are you doing?DO	Apa yang kau lakukan?DO	SE = TE	√						SE = TE	√			
976.	You look crazy!SEE	Kau seperti orang gila!SEE	TE		√					TE	√			

- Meaning Variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑ 5	∑ 6	∑
52	17	3	2	2	0	1	77

∑ SE	∑ TE	∑ SE=TE	∑
16	22	39	77

- Realization variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑
73	0	2	1	1	77

∑ SE	∑ TE	∑ SE=TE	∑
16	22	39	77

Data Analysis XIII

No	Data I: Source expressions (Original)	Data II: Target expressions (Indonesian Subtitle)	Degree of Variation: 0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest								Degree of Variation: 0 = Lowest; 1 = Low; 2 = Medium; 3 = High; 4 = Highest					
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Rank					
			HD	0	1	2	3	4	5	6	HD	0	1	2	3	4
	Text 1	**Text 2**														
977.	I know what's going on here.THINK	Aku tahu apa yang sedang terjadi.THINK	TE		√						TE	√				
978.	I got us a great place to watch from. DO	Aku dapat tempat yang bagus buat menonton.DO	TE			√					TE	√				
979.	It'll be like pay-per-view.ATTR	Ini seperti penonton VIP.ATTR	SE		√						SE	√				
980.	Now what are you doing?DO	Apa yang kau lakukan?DO	SE = TE	√							SE = TE	√				
981.	I'm stopping this.DO	Aku berhenti.ATTR	SE					√			SE	√				
982.	I can't let this happen.DO,HAP	Aku tidak bisa membiarkan ini terjadi.DO	SE = TE	√							SE = TE	√				
983.	There are 10 other bombs in 10 other buildings.EXIST	Ada 10 peledak di 10 gedung.EXIST	SE	√							SE	√				

984.	Since when is Project Mayhem about murder?ATTR	Sejak kapan Proyek Mayhem tentang pembunuhan?ATTR	SE = TE	√							SE = TE	√			
985.	The buildings are empty.ATTR	Gedung-gedung itu kosong.ATTR	SE = TE	√							SE = TE	√			
986.	We're not killing anyone. DO	Kita tidak membunuh siapapun. DO	SE = TE	√							SE = TE	√			
987.	We're setting 'em free!DO	Kita membebaskan mereka!DO	SE = TE	√							SE = TE	√			
988.	Bob is dead. ATTR,HAP	Bob mati. ATTR,HAP	SE = TE	√							SE = TE	√			
989.	They shot him in the head.DO	Mereka menembaknya di kepala.DO	SE = TE	√							SE = TE	√			
990.	You wanna make an omelet, you gotta break some eggs.FEEL	Jika kau ingin membuat omelet, kau harus menghancurkan beberapa telur.FEEL	TE		√						TE	√			
991.	I'm not listening to you. DO	Aku tidak akan mendengarkanmu. DO	SE = TE	√							SE = TE	√			
992.	You're not even there.ATTR	Kau tidak ada disitu.ATTR	SE = TE	√							SE = TE	√			
993.	I wouldn't do that. DO	Aku tidak akan melakukan itu. DO	SE = TE	√							SE = TE	√			
994.	Not unless you knew which wires were what.THINK	Tidak, kecuali kau tahu kawat yang mana yang harus dipotong.THINK	TE		√						TE	√			
995.	If you know, I	Kalau kau tahu, aku	SE =	√							SE =	√			

No	English	Indonesian														
	know.THINK	tahu.THINK	TE							TE						
996.	Or maybe l knew you'd know, so I spent all day thinking about the wrong ones.THINK	Atau mungkin kau tahu aku tahu, jadi aku bisa menghabiskan waktu seharian untuk memikirkan sesuatu yang salah.THINK	TE			√				TE	√					
997.	You think?THINK	Begitu?	SE					√		SE					√	
998.	Pull any one but the green one.DO	Potong saja yang lain asal jangan yang hijau.DO	SE = TE	√						SE = TE	√					
999.	I asked you not to do that!SAY	Aku bilang jangan lakukan itu!SAY	SE = TE	√						SE = TE	√					
1000.	Tyler, get away from the van.DO	Tyler, menjauh dari van.DO	SE = TE	√						SE = TE	√					
1001.	Tyler, I'm not kidding! BEH	Tyler, Aku serius! BEH	SE = TE	√						SE = TE	√					
1002.	Get away from the van!DO	Menjauh dari van!DO	SE = TE	√						SE = TE	√					
1003.	You are now firing a gun at your imaginary friend near 400 gallons of nitroglycerin!DO,HAP	Sekarang kau membakkan senjata ke teman hayalanmu dekat dengan 400 galon nitroglycerin!DO,HAP	SE		√					SE	√					
1004.	This is it.ATTR	Inilah.	SE					√		SE					√	
1005.	l think this is about where we came in.THINK	Aku fikir disini dimana aku datang.THINK	TE			√				TE	√					

No	English	Indonesian															
1006.	Do you have a speech for the occasion?ATTR	Kau punya ucapan untuk upacaramu?ATTR	SE		√						SE	√				
1007.	I'm sorry?ATTR	Maaf?	SE	√							SE				√	
1008.	I still can't think of anything.THINK	Aku masih belum bisa berfikir.THINK	SE = TE	√							SE = TE	√				
1009.	It's getting exciting now.ATTR	Ini jadi semakin menarik.ID	SE = TE	√							SE = TE	√				
1010.	Think of everything we've accomplished.THINK	Pikirkan semua yang telah kita capai.THINK	SE = TE	√							SE = TE	√				
1011.	Out these windows, we will view the collapse of financial history.SEE	Dari jendela ini, kita akan melihat runtuhnya sejarah keuangan.SEE	SE = TE	√							SE = TE	√				
1012.	Why is she here?EXIST	Mengapa dia disini?EXIST	SE = TE	√							SE = TE	√				
1013.	Put me down, you baldheaded fuck!DO	Turunkan aku, botak sialan!DO	SE = TE	√							SE = TE	√				
1014.	I beg you, please don't do this.BEH,DO	Aku mohon, tolong jangan lakukan ini. BEH,DO	SE = TE	√							SE = TE	√				
1015.	I'm not doing this.DO	Aku tidak melakukan ini.DO	SE = TE	√							SE = TE	√				
1016.	We are doing this. DO	Kita yang melakukan ini. DO	SE = TE	√								√				
1017.	This is what we want.FEEL	Ini yang kita inginkan.FEEL	SE = TE	√							SE = TE	√				
1018.	I don't want	Aku tidak	TE	√							TE	√				

	this.FEEL	menginginkan ini. FEEL														
1019.	We have to forget about you.THINK	Kita harus melupakanmu.THINK	TE		√						TE	√				
1020.	You're a voice in my head.ID	Kau suara di kepalaku.ID	SE = TE	√							SE = TE	√				
1021.	You're a voice in mine!ID	Kau cuma suara dikepalaku!ID	SE = TE	√							SE = TE	√				
1022.	Why can't I get rid of you?DO	Mengapa aku tidak bisa menyingkirkanmu?DO	SE = TE	√							SE = TE	√				
1023.	You need me.FEEL	Kau membutuhkanku.FEEL	SE = TE	√							SE = TE	√				
1024.	You created me. CRE	Kau yang menciptakan aku. CRE	SE = TE	√							SE = TE	√				
1025.	I didn't create some loser alter ego to make me feel better.CRE	Aku tidak menciptakan pecundang untuk membuatku merasa lebih baik.CRE	SE		√						SE	√				
1026.	I am responsible for all of it and I accept that.ATTR	Aku yang bertanggung jawab atas semua dan aku menerimanya.ATTR	SE = TE	√							SE = TE	√				
1027.	So, please, I'm begging you, please call this off.BEH,DO	Jadi, tolong, aku mohon padamu, tolong jangan diteruskan.BEH,DO	TE		√						TE	√				
1028.	Have I ever let us down?DO,FEEL	Pernahkah aku mengecewakan	TE	√							TE	√				

No.	English	Indonesian														
		kita?DO,FEEL														
1029.	How far have you come because of me?!HAP	Seberapa jauh kau bisa maju karena aku?!HAP	TE	√						TE	√					
1030.	I will bring us through this.DO	Aku akan membawa kita melalui semua ini.DO	SE = TE	√						SE = TE	√					
1031.	As always, I will carry you kicking and screaming and in the end you will thank me.DO,BEH	Seperti biasa, aku akan membawamu menendang dan berteriak dan pada akhirnya kau akan berterima kasih padaku.DO,BEH	TE	√						TE	√					
1032.	I'm grateful to you. For everything that you've done for me.FEEL	Aku sangat berterima kasih padamu. untuk semua yang sudah kau lakukan padaku.FEEL	SE = TE	√						SE = TE	√					
1033.	But this is too much. ATTR	Tapi ini terlalu banyak. ATTR	SE = TE	√						SE = TE	√					
1034.	I don't want this.FEEL	Aku tidak mau ini.FEEL	SE = TE	√						SE = TE	√					
1035.	What do you want? FEEL	Apa yang kau mau? FEEL	SE = TE	√						SE = TE	√					
1036.	I won't do it.DO	Aku tidak akan melakukan itu.DO	SE = TE	√						SE = TE	√					
1037.	This can't be happening.HAP	Ini tidak boleh terjadi.HAP	SE = TE	√						SE = TE	√					
1038.	It's already done, so	Ini sudah terjadi,	SE =	√						SE =	√					

No.	English	Indonesian	Cat							Cat					
	shut up!HAP	jadi diamlah!HAP	TE							TE					
1039.	I can figure this out. THINK	Aku bisa mengatasi ini. DO	SE = TE				√			SE = TE	√				
1040.	This isn't even real.ATTR	Ini tidak nyata.ATTR	SE = TE	√						SE = TE	√				
1041.	That gun isn't even in your hand.ATTR	Pistol itu tidak benar-benar ada ditanganmu.ATTR	SE = TE	√						SE = TE	√				
1042.	The gun's in my hand.ATTR	Pistolnya ada ditanganku.ATTR	SE = TE	√						SE = TE	√				
1043.	It doesn't change a thing.CRE	Tapi itu tidak akan merubah apapun.CRE	TE		√					TE	√				
1044.	Why do you wanna put a gun to your head?FEEL	Kenapa kau letakkan pistol itu di kepalamu?FEEL	SE		√					SE	√				
1045.	Where are you going with this, Ikea boy?ATTR,DO	Apa yang akan kau lakukan?DO	SE			√				SE	√				
1046.	It's you and me.ID	Ini aku dan kau.ID	SE = TE	√						SE = TE	√				
1047.	Tyler, I want you to really listen to me.FEEL	Tyler, aku ingin kau mendengarkanku.FEEL	SE		√					SE	√				
1048.	My eyes are open.ATTR	Mataku sekarang terbuka.ATTR	TE		√					TE	√				
1049.	What's that smell?SEE	Bau apa itu?SEE	SE = TE	√						SE = TE	√				
1050.	What's going on?HAP	Apa yang terjadi?HAP	SE =	√						SE =	√				

No.	English	Indonesian													
			TE							TE					
1051.	Oh, yeah, I'm OK.ATTR	Yeah, aku baik-baik saja. ATTR	SE = TE	√						SE = TE	√				
1052.	Nothing, it's no problem.ATTR	Tidak ada. Bukan masalah.ATTR	TE		√					TE				√	
1053.	I'm fine.ATTR	Aku tidak apa-apa.ATTR	SE = TE	√						SE = TE	√				
1054.	Look, I'm fine. SEE,ATTR	Lihat, aku tidak apa-apa. SEE,ATTR	SE = TE	√						SE = TE	√				
1055.	Everything's fine.ATTR	Semuanya baik-baik saja.ATTR	SE = TE	√						SE = TE	√				
1056.	Let her go.DO	Lepaskan dia.DO	SE = TE	√						SE = TE	√				
1057.	Leave her with me. DO	Tinggalkan aku dengannya. DO	TE		√					TE	√				
1058.	Meet me downstairs.DO	Temui aku di bawah tangga.DO	SE = TE	√						SE = TE	√				
1059.	Yes, I'm sure.ATTR/FEEL	Ya, aku yakin.ATTR/FEEL	SE = TE	√						SE = TE	√				
1060.	Yeah, I know.THINK	Yeah, aku tahu.THINK	SE = TE	√						SE = TE	√				
1061.	Don't ask.SAY	Jangan tanya.SAY	SE = TE	√						SE = TE	√				
1062.	Yes, I'm shot. HAP	Ya, aku tertembak.HAP	SE = TE	√						SE = TE	√				
1063.	I did, actually.DO	Sebenarnya, aku yang melakukan.DO	SE = TE	√						SE = TE	√				
1064.	Yes, but it's OK.	Ya, tapi tidak apa-	SE =	√						SE =	√				

	ATTR	apa. ATTR	TE							TE				
1065.	Marla, look at me.SEE	Marla, lihat aku.SEE	SE = TE	√						SE = TE	√			
1066.	I'm really OK.ATTR	Aku baik-baik saja.ATTR	TE		√					TE	√			
1067.	Everything's gonna be fine.ATTR	Semua akan baik-baik saja.ATTR	SE = TE	√						SE = TE	√			
1068.	You met me at a very strange time in my life.DO,HAP,	Kau bertemu denganku di saat teraneh dalam hidupku.DO,HAP,	TE		√					TE	√			

- Meaning Variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑ 5	∑ 6	∑
67	17	4	0	4	0	0	92

∑ SE	∑ TE	∑ SE=TE	∑
13	18	61	92

- Realization variation

∑ 0	∑ 1	∑ 2	∑ 3	∑ 4	∑
89	0	1	2	0	92

∑ SE	∑ TE	∑ SE=TE	∑
13	18	61	92