

**A SUBTITLING ANALYSIS ON DIRECTIVE UTTERANCE IN  
*HOMEFRONT* MOVIE BY BABA NAHEEL**



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**RENDY EDO PERDANA KUSUMA**

**A320110205**

**SCHOOL OF TEACHER TRAINING AND EDUCATION**

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**APPROVAL**

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MOVIE BY BABA NAHEEL**

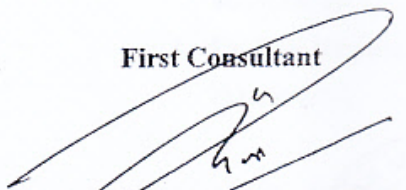
Article Publication

by

**RENDY EDO PERDANA KUSUMA  
A320110205**


**Approved to be Examined by Consultant**

**First Consultant**



**Dr. Anam Sutopo, M.Hum**  
NIK 849 | NIDN 0608106901

**Second Consultant**



**Siti Fatimah, S.Pd, M.Hum**  
NIK 850 | NIDN 0618117601

ACCEPTANCE

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by

RENDY EDO PERDANA KUSUMA  
A320110205

Accepted and Approved by Board of Examiner  
School of Teaching Training and Education  
Muhammadiyah University of Surakarta,

On....., ..<sup>th</sup>, 2016

Team of Examiner:

1. Dr. Anam Sutopo, M.Hum (Chair Person)
2. Siti Fatimah, S.Pd, M.Hum (Member I)
3. Dr. Dwi Harjanti, Dra., M.Hum (Member II)



Prof. Dr. Harun Joko Prayitno, M.Hum  
NIP. 19650428199303001

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Rendy Edo Perdana Kusuma

A320110205

## ABSTRAK

*Penelitian ini bertujuan untuk mengidentifikasi metode yang digunakan untuk menerjemahkan ujaran langsung, untuk mengelompokkan jenis ujaran langsung yang digunakan, dan untuk menjelaskan keakuratan dari penerjemahan ujaran langsung di film Homefront oleh Baba Naheel. Jenis penelitian ini adalah penelitian deskriptif kualitatif. Objek penelitian adalah ujaran langsung di film Homefront dan terjemahannya oleh Baba Naheel. Data dibagi menjadi data primer yang terdiri dari data yang diambil dari film Homefront dan terjemahannya oleh Baba Naheel, kemudian data tambahan dari buku, internet, skripsi, kamus, dan sumber lain yang berhubungan dengan penelitian ini. Sumber data diambil dari kaset CD film Homefront yang dirilis pada tahun 2013. Teknik pengumpulan data terdiri dari 4 tahapan seperti 1) melihat skrip film Homefront dan terjemahannya, 2) membuat catatan terjemahan, 3) mengumpulkan data yang terdiri dari ujaran langsung, dan 4) memberi kode ke data. Teknik analisis data terdiri dari 4 tahapan yaitu 1) menganalisis metode penerjemahan yang digunakan dalam data terjemahan, 2) mengelompokkan jenis-jenis ujaran langsung dari data yang merupakan perintah, saran, permintaan, dan peringatan, 3) menganalisis keakuratan terjemahan dalam film Homefront, dan 4) membuat kesimpulan dan saran. Hasil dari penelitian yaitu sebagai berikut: (1) metode yang digunakan untuk menerjemahkan ujaran langsung ada 3 metode yang terdiri dari 23 data atau 46% menggunakan metode penerjemahan komunikatif, 21 data atau 42% menggunakan metode penerjemahan idiomatik, 6 data atau 12% menggunakan metode penerjemahan bebas, (2) jenis-jenis ujaran langsung yang digunakan ada 4 jenis yaitu 16 data atau 32% masuk dalam kategori perintah, 20 data atau 40% masuk dalam kategori permintaan, 8 data atau 16 % masuk dalam kategori saran, dan 6 data atau 12% masuk dalam kategori peringatan, (3) keakuratan penerjemahan dalam ujaran langsung mempunyai tiga kriteria yaitu 31 data atau 62% dikategorikan ke dalam kriteria sangat akurat, 12 data atau 24% dikategorikan ke dalam kriteria kurang akurat, dan 7 data atau 14% dikategorikan ke dalam kriteria akurat.*

**Kata kunci: ujaran, terjemahan, arti, keakuratan**

## **A SUBTITLING ANALYSIS ON DIRECTIVE UTTERANCE IN HOMEFRONT MOVIE BY BABA NAHEEL**

Rendy Edo Perdana Kusuma  
A320110205  
radenz\_rendy@rocketmail.com

*This research aims to identify the method used for subtitling on directive utterance, to classify the kind of directive utterance used, and to describe the accuracy of subtitling on directive utterance in Homefront movie by Baba Naheel. The research type is the qualitative research. The object of the study in this research is directive utterance in the Homefront Movie and its subtitle by Baba Naheel. Data is divided into primary data consists of data collected from Homefront Movie and its subtitle in English and Indonesian, then secondary data is from the books, internet, and research paper. Data source is from the cassette disk of "Homefront" released at 2013. Technique of collecting data consists of four steps such as (1) watching the movie and its subtitle, (2) taking notes of the subtitle, (3) collecting the data which includes into directive utterance, and (4) coding the data. Technique of analyzing data consists of four steps such as (1) analyzing the method used in the making subtitle of data, (2) classifying the kinds of directive utterance of data, (3) analyzing the accurateness of subtitling on Homefront movie, and (4) making conclusion and suggestion. The results of the research are: (1) the methods used for subtitling on directive utterance are three methods type in which are 23 data or 46 % using the communicative translation, 21 data or 42 % using the idiomatic translation, 6 data or 12 % using free translation, (2) the kinds of directive utterance used are four kinds in which are 16 data or 32 % as commanding, 20 data or 40 % as requesting, 8 data or 16 % as suggesting, and 6 data or 12 % as warning, and (3) the accuracy of subtitling on directive utterance has three criteria in which are 31 data or 62 % which categorized into very accurate, 12 data or 24 % which categorized into less accurate, and 7 data or 14 % which categorized into not accurate.*

**Keywords: utterance, subtitle, meaning, accuracy**

### **A. Introduction**

The process of understanding a foreign language or getting information from foreign language needs certain ability to interpret the language to our native language. A lot of people also cannot do it easily. To solve that problem, some foreign movies provides subtitle. A lot of people consider that subtitling is similar with the translation, but in the fact, subtitling is a language act that usually applied into the movie, in the other hand translating is a language act that done for novel, biography,

books, short story, etc. To make the qualified subtitle of a foreign movie, a translator needs to transfer the source language to the native language. According to Meschonnic (2008:340) in Sutopo (2015:10), he defines that “translating is an act of language and every act of language implies an ethics of language”. Based on the explanation above, subtitling can be meant as a language act that have language ethics which includes the different messages. An translator may face the meaning of word, phrase, clause and sentence. It means that understanding of the meaning is very important in translation field.

From the reason above, the writer formulates the goal of the research are to:

1. Identify the methods used for subtitling on directive utterance in *Homefront* Movie by Baba Naheel,
2. Classify the kind of directive utterance used in *Homefront* Movie by Baba Naheel, and
3. Describe the accuracy of subtitling on directive utterance in *Homefront* Movie by Baba Naheel.

Then, the writer gives an analysis example in one of the popular movie entitled *Homefront*. It is a foreign movie. In this movie, there is a subtitle which provided by a subtitler to make the viewer easily to understand the story. This is the example of the analysis:

SL: Are you fucking kidding me? **Don't be lighting that shit up in here.**

TL: *Apa kau bercanda? **Jangan hisap disini.***

On the subtitle's data above, there is a bold typed sentences which show the communicative translation method. Because the subtitler reduces some words to make it easier understood by the viewer. He adapts the Indonesian's culture. He deletes the words, **that, shit up** in the source language (SL) then he writes ***Jangan hisap disini*** in the target language. The word, **lighting** in *bahasa* meant *menyalakan*, but he shifts the meaning to *hisap*. It is done to make the viewer understand it easily.

Then, in the kinds of directive utterance analysis, the sentence “**Don't be lighting that shit up in here**” is included into the commanding category. It is meant that the speaker commands the addressee to do not something. In situational context, the Boss of the Bikers Gangster tries to avoid Jojo to do not smoke in the room. Then, in accurateness analysis, in the Source Language (SL) “**Don't be lighting that shit up in here**” consists of auxiliary **do**, not, **be**, Verb ing, **lighting**, and clause **that shit up in here** as object complemet. And in Target Language, the sentence “*Jangan hisap disini*”, consists of auxiliary, *jangan*, verb, *hisap*, and adverb of place, *disini*. The translation has same meaning, but there are two words had been deleted or not translated into Target Language (TL). They are **that** and **shit up**. Then there is also shift translation in the word “**lighting**” which shifted into *hisap*. Although there are two words omitted in this translation, it does not disturb the whole meaning. Then the meaning of words, phrase, clause in from Source Language (SL) is translated less accurately into Target Language (TL). That is why the writer considers this subtitling as less accuratecriteria.

## **B. Research Method**

The research type is the qualitative research. The object of the study in this research is directive utterance in the *Homefront* Movie and its subtitle by Baba Naheel. Data is divided into primary data consists of data collected from *Homefront* Movie and its subtitle in English and Indonesian, then secondary data is from the books, internet, research paper, dictionary, and other sources related to the study. Data source is from the cassette disk of “*Homefront*” movie that released at 2013. Technique of collecting data consists of four steps such as (1) watching *Homefront* movie and its subtitle, (2) taking notes of the subtitle, (3) collecting the data which includes into directive utterance, and (4) coding the data. Technique of analyzing data consists of four steps such as (1) analyzing the method used in the making subtitle of data, (2) classifying the kinds of directive utterance of data which are command, suggestion,



request, and warning, (3) analyzing the accurateness of subtitling on Homefront movie, and (4) making conclusion and suggestion.

## **C. Discussion**

In this part, the writer presents two points, research finding and discussion.

### **1. Research Finding**

The research finding provides the answer of the problem statement. It is to determine the method used for subtitling on directive utterance, the kinds of directive utterance used in *Homefront* movie, and the accuracy of subtitling on directive utterance in *Homefront* movie by Baba Naheel. The data are in directive utterances in both of the Source Language (SL) and the Target Language (TL). The writer explains the explanation as below:

#### **a. Method Used for Subtitling on Directive Utterance on *Homefront* Movie by Baba Naheel**

The writer analyzes 50 data from *Homefront* movie's subtitle, then he finds three methods used by subtitler, Baba Naheel, to translate the Source Language (SL) to the Target Language (TL) such as communicative translation, idiomatic translation, and free translation. The description can be seen as follows:

##### **1) Communicative Translation Method**

According to Newmark (1988:47) in Sutopo (2015:40-41), he describes that communicative translation attempts to render the precise contextual meaning of the original so that both content and language are readily acceptable and comprehensible to the readership. The writer finds 23 data which use the communicative method. The description of the analysis can be seen as below:

**001/HF/SL6/TL7**

SL :Are you fucking kidding me? **Don't be lighting that shit up in here.**

TL :*Apa kau bercanda? **Jangan hisap disini.***

On the subtitle's data 001/HF/SL6/TL7above, there is a bold typed sentence which translated by using the communicative translation method. The subtitler reduces some words to make it difficult to be understood by the viewer. He deletes the words, **that, shit up** in the Source Language (SL) then he writes ***Jangan hisap disini*** in the Target Language (TL). The word, **lighting** in *bahasa* meant *menyalakan*, but he shifts the meaning to *hisap*. Actually, the sentence “**Don't be lighting that shit up in here**” shows that the speaker forbids the addressee to do not smoke in the area. This method is effectivelly done in order to make the viewer understand it easily without deleting both of the content and language aspects from Source Language.

**007/HF/SL82/TL51**

SL :Twice what, loser?

I asked twice.

Yeah, if you're gonna take the job, **you might as well do it right.**

TL :*2x apa, pecundang?*

*Sudah kubilang dua kali.*

*Kau terima kerjanya, **setidaknya lakukanlah dengan benar.***

On the subtitle's data 007/HF/SL82/TL51above, there is a bold typed sentence which translated by using the communicative translation method. The subtitler reduces some words to make it difficult to be understood by the viewer. **Idiomatic Translation Method**

According to Larson in Choliludin (2006:23) in Sutopo (2015:40), he said that “ Idiomatic translation uses the natural form in Source Language (SL) which is appropriate with the grammatical construction and its lexical choice”.The

writer presents some analysis from 21 data which use the idiomatic translation method. Here, they are:

**002/HF/SL7/TL7**

SL :Are you fucking kidding me?

Don'tbe lighting that shit up in here.

**Take it outside, Jojo.**

TL :*Apa kau bercanda?*

*Jangan hisap disini.*

***Pergi keluar sana, Jojo.***

On the subtitle's data 002/HF/SL7/TL7 above, there is a bold typed sentence which translated by using the idiomatic translation method. In Source Language (SL), the sentence “**Take it outside, Jojo**” consists of Verb 1 + noun + adj. The grammatical construction of the sentence is that the word **take** is a verb 1 which followed by **it**, as noun, then completed by adjective, **outside**. In Target Language (TL), the sentence “**Take it outside, Jojo**” is translated into “***Pergi keluar sana Jojo***”. The word **take** is shifted the meaning into ***pergi***. The grammatical construction in Target Language (TL) is not changed, where there is verb, ***pergi*** in the beginning of the sentence which completed by adjective, ***keluar sana***. It is like the natural speech from speaker. Actually, the sentence means that the speaker asks the addressee to leave the place. In this subtitling movie result above, it shows that the subtitler can translate the Source Language to Target Language naturally like the original speaker's writing and he also can produce the message easier to be understood by the viewer or the reader.

**003/HF/SL36/TL21**

SL :**Drop your weapon!**

TL :***Jatuhkan senjata kalian!***

On the subtitle's data 003/HF/SL36/TL21 above, there is a bold typed sentence which translated by using the

idiomatic translation method. In Source Language (SL), the sentence “ **Drop your weapon**” consists of Verb 1 + noun. The grammatical construction of the sentence is that the word **drop** is as verb 1 which followed by noun, **your weapon**. In Target Language (TL), the sentence “**Drop your weapon**” is translated into “*Jatuhkan senjata kalian*”. The grammatical construction in Target Language (TL) is not changed, where there is verb, *jatuhkan* in the beginning of the sentence then it completed by noun, *senjata kalian*. It is like the natural speech from speaker. Actually, the sentence means that the speaker commands the addressees to do something which is dropping their gun. **Free Translation Method**

According to Newmark (1988:46); Machali (2009:53) in Sutopo (2015:39) free translation is a translation method which more emphasizes in content than the construction of text in Source Language (SL). The writer presents some analysis from 6 data which use the free translation method. Here, they are:

**008/HF/SL98/TL62**

SL :I'm working with you,not for you, Broker.

Hey, Broker, **don't sweat it**.

It's probably nothing.

TL :*Aku bekerja denganmu, bukan untukmu Broker.*

*Hei Broker, **kuharap itu bukan masalah penting**.*

*Ya, semoga saja.*

On the subtitle's data 008/HF/SL98/TL62 above, there is a bold typed sentence which translated by using free translation method. In Source Language (SL), the sentence “ **don't sweat it**” consists of Auxiliary + not + verb 1 + noun. The grammatical construction of the sentence is that the word **do** is as auxiliary which followed by **not**, as noun, then completed by verb 1, **sweat**, and noun, **it**. In Target Language

(TL), the sentence “**Don’t sweat it**” is translated into “*kuharap itu bukan masalah penting*”. In the grammatical construction, the text in SL is different with TL. In the meaning, the sentence “**don’t sweat it**” should be translated into *Jangan berkeringat*, but the subtitler describes it into “*kuharap itu bukan masalah penting*”. He has the own assumption about the meaning of the sentence “**don’t sweat it**”. Actually, the sentence means that the speaker asks the addressee to do not think anything about him about for whom he will work then. Based on the explanation above, the subtitler tries to tell the meaning based on his thinking without caring the grammatical construction. He decides more emphasizing the content of the text, so he describes the longer text in Target Language in order to make the reader can understand it well.

**046/HF/SL833/TL540**

SL :You're on notice, Bodine.

**Hey, you should tell your little girl to be brave.**

TL :*Kau sudah diperingatkan Bodine.*

***Katakan pada putrimu beranilah jadi orang jangan jadi ketakutan seperti ayahnya.***

On the subtitle’s data 046/HF/SL833/TL540 above, there is a bold typed sentence which translated by using free translation method. In Source Language (SL), the sentence “**you should tell your little girl to be brave**” is a declarative sentence. **The Kinds of Directive Utterance Used in Homefront Movie**

In *Homefront* movie, the writer finds many directive utterance. He gets 50 data. Based on the analyzing data, there are four kinds of directive utterances in *Homefront* movie. The explanation can be seen as below:

**1) Commanding Category**

Kreidler (1998:190) argues that commands are the act getting someone to do something. A command is effective only if the speaker has some degree of control over the actions of the addressee. The forms of sentences are usually imperative sentences. The writer presents some analysis from 16 data as commanding category which found in *Homefront* movie. Here, they are:

**001/HF/SL6/TL7**

SL : Are you fucking kidding me?

**Don'tbe lighting that shit up in here.**

TL : *Apa kau bercanda?*

*Jangan hisap disini.*

On the data 001/HF/SL6/TL7 above, there is a bold typed sentence which is categorized into commanding category. The sentence “**Don'tbe lighting that shit up in here**” means that the speaker commands the addressee to do not smoke in the area because the addressee’s act can disturb everybody which stays over there. In this situation, the speaker is the boss of them, so he holds the control of the addressee’s action.

**004/HF/SL40/TL24**

SL :Stand down!

Stand the fuck down!

**Put your fucking weapon down!**

TL :*Berlutut!*

*Berlutut!*

*Turunkansenjata kalian!*

On the data 004/HF/SL40/TL24 above, there is a bold typed sentence which is categorized into commanding category. The sentence “**Put your fucking weapon down!**” means that the speaker commands the addressees to put down the weapon. The speaker is a head of D.E.A Agent which attacks the mafia’s gank place. The addressees are the

member of mafia's gank. Here, the speaker takes the control of the addressee's action.

**005/HF/SL69/TL41**

SL :**Don't walk away from me.**

Broker!

TL :*Jangan lari dariku.*

*Broker!*

On the data 005/HF/SL69/TL41 above, there is a bold typed sentence which is categorized into commanding category. The sentence “**Don't walk away from me**” means that the speaker commands the addressees to do not run away from him. The speaker is a member of mafia's gank which will attack the addressee. The addressee is a spy of FBI. His spying action is known by the member of mafia's gank. Here, the speaker takes the control of the addressee's action.

## 2) Requesting Category

Kreidler (1998:191) request is an expression of what the speaker want the addressee to do or return from doing. A request does not assume the speaker's control over the person addressed. Not only, the addressee does what the speaker wants but also he can ignore that. The writer presents some analysis from 20 dataas requesting category which found in *Homefront* movie. Here, they are:

**011/HF/SL165/TL101**

SL :What's wrong?

Just **stand by the car, please.**

TL :*Ada apa?*

*Tunggu dalam mobil*

On the data 011/HF/SL165/TL101 above, there is a bold typed sentence which is categorized into requesting category. The sentence “**Just stand by the car, please**” means that the speaker requests the addressee to stay for waiting him in the car because the speaker has the business with the sherif. The speaker is the father of the addressee. The

addressee is the speaker's daughter. Here, the speaker says the words slowly to her in order to do not know the problem faced by him.

**013/HF/SL167/TL102**

**SL :Jimmy, back in the truck, please.**

*TL :Kembali kedalam mobil, Aku mohon.*

On the data 013/HF/SL167/TL102 above, there is a bold typed sentence which is categorized into requesting category. The sentence “**Jimmy, back in the truck, please**” means that the speaker requests the addressee to get in to the car because the speaker sees the emotion of the addressee which can attack a person. The speaker is the sheriff of the city. The addressee is a man that has the child who kicked by other child. Here, the speaker says the words slowly to the addressee in order to make him staying in the car and keeping the situation calmly.

**3) Suggesting Category**

According to Kreidler (1998:191) suggestion is the utterance that we make other person to give our opinions as to what they should or should not do. Suggestion is needed for supporting the person or solving the problem. The writer presents some analysis from 8 data as suggesting category which found in *Homefront* movie. Here, they are:

**007/HF/SL82/TL51**

**SL :Twice what, loser?**

*I asked twice.*

**Yeah, if you're gonna take the job, you might as well do it right.**

**TL :2x apa, pecundang?**

*Sudah kubilang dua kali.*

*Kau terima kerjanya, setidaknya lakukanlah dengan benar.*



On the data 007/HF/SL82/TL51 above, there is a bold typed sentence which is categorized into suggesting category. The sentence **“if you’re gonna take the job, you might as well do it right”** means that the speaker suggests the addressee to do the work appropriately, because the addressee always makes risk of the wood and his work can destroy the construction of the house. They work together to repair the house in corner of the town. The speaker is a friend of the house owner, he is a carpenter. Then, the addressee is the owner of the house. Here, the speaker tries to suggest the addressee for doing the job hardly because they have the friendship nearly. The speaker shows that he cares with each other.

**009/HF/SL100/TL63**

SL :I hear you, but **you need to stay calm about this.**

TL :*Dengar. Mengapaakuharustenang?*

On the data 009/HF/SL100/TL63 above, there is a bold typed sentence which is categorized into suggesting category. The sentence **“you need to stay calm about this”** means that the speaker suggests the addressee to keep calm and to do not do foolish action because the place is in the school. The speaker is a head master of the school and the addressee is the mother of the kid who is injured because of fighting with other friends. In this situation, the addressee is angry with the student who hits her child. She wants to justice the student by her own hand. But the speaker tries to prevent this action, he creates the emotion of the addressee decreasing. He wants this problem can solve with the right way without the violence.

#### 4) Warning Category

Warning is the speaker utterances are to tell or to inform the addressee about danger (Leech, 1975:147). But, in the other hand, warning also can be functioned as the sign of memory to remember an event which happened before. The writer presents some analysis from 6 data as warning category which found in *Homefront* movie. Here, they are:

##### **010/HF/SL133/TL80**

SL :So, what happened?

**I warned him two times**, like I was supposed to.

TL :*Ngomong2, apa yang terjadi?*

*Aku sudah peringatkan dia dua kali.*

On the data 010/HF/SL133/TL80 above, there is a bold typed sentence which is categorized into warning category. The sentence “**I warned him two times**” means that the speaker tells the addressee that she has just warned the big boy to do not disturb her. The boy is very naughty, he always disturb somebody who are near of him. Here, the speaker is Maggy, the little girl who has the fighting ability. Her father teaches her about that. The addressee is Sussan, her teacher of the school. The speaker tries to tell the boy, if he still disturb her, she will kick him hardly. In this situation, the little girl kicks the boy because he doesn’t care about the warning of the little girl.

##### **020/HF/SL268/TL161**

SL :Well, let me warn you, I've got a five-gallon can of **gasoline out in my truck that I will happily pour down your fucking throats if I ever catch you cooking and stinking up my town again.**

TL :*Kuperingati kalian, Aku memiliki 19 liter bensin didalam truk, Akan dengan senang hati menuangkan ke leher kalian, Jika ketahuan lagi mengisap itu disini.*

On the data 020/HF/SL268/TL161 above, there is a bold typed sentence which is categorized into warning category. The sentence “**let me warn you, I've got a five-gallon can of gasoline out in my truck that I will happily pour down your fucking throats if I ever catch you cooking and stinking up my town again**” means that the speaker warns the addressees to do not smoke near the truck because the speaker is filling gasoline in the tank of the truck. If the fire reaches the tank of the truck, it will burst and all of them also will be died. In this situation, the speaker tries to give the warning for the addressee in order to leave him far away. The addressees are the thieves who operates in the area. They always disturb people who stay there.

**b. The Accuracy of the Subtitling on Directive Utterance in *Homefront* Movie by Baba Naheel**

The writer uses theory proposed by Nababan and friends to measure the translation accuracy of *Homefront* movie subtitle by Baba Naheel. The description of the analysis can be seen as below:

**1) Very Accurate Criteria**

According Nababan, Nuraenin and Sumardiono (2012: 50), the result of translating is very accurate if words meaning, phrase, clause, sentence or source language (SL) are transferred accurately into target language (TL), no meaning distortion. The writer presents some analysis of 31 data found in *Homefront* movie which are categorized into very accurate criteria. Here, they are:

**003/HF/SL36/TL21**

**SL :Drop your weapon!**

**TL :*Jatuhkan senjata kalian!***

On the subtitle's data 003/HF/SL36/TL21 above, it can be categorized into very accurate criteria. Based on the grammatical construction, the sentence in Source Language (SL) “ **Drop your weapon!**” consists of Verb 1 + noun. The description of grammatical construction of the sentence is that the word **drop** is a verb 1 which is followed by **your weapon**, as a noun. In Target Language (TL), the sentence “*Jatuhkan senjata kalian*” consists of Verb 1 + noun. The description of it is that the word is a verb, *jatuhkan*, which is followed by **senjata kalian**, as a noun.

**016/HF/SL177/TL107**

SL : Honey, **get in the truck**.

TL : *Masuk dalam mobil, Sayang*.

On the subtitle's data 016/HF/SL177/TL107 above, it can be categorized into very accurate criteria. Based on the grammatical construction, the sentence in Source Language (SL) “ Honey, **get in the truck**” consists of Verb 1 + preposition + noun. The description of grammatical construction of the sentence is that the word **get** is a verb 1 which is followed by **in**, as a preposition, then completed by noun, **the truck**. In Target Language (TL), the sentence “*masuk dalam mobil, sayang*” consists of Verb 1 + preposition + noun. The description of it is that the word is a verb, *masuk*, which is followed by *dalam*, as a preposition, then completed by noun, *mobil*. The grammatical construction in Target Language (TL) is not changed, where there is a verb, *masuk* in the beginning of the sentence which is completed by preposition, *dalam* and noun, *mobil*. In the words meaning, the sentence in Source Language (SL) “Honey, **get in the truck**” is translated into “*masuk dalam mobil, sayang*” in Target Language. There is no shift in this translation. The

meaning of the sentences in the Target Language (TL) covered the whole meaning of the sentences from Source Language (SL). There is no meaning distortion in this translated. The words of the sentence in Source Language (SL) are transferred accurately into Target Language (TL).

## 2) Less Accurate Criteria

According Nababan, Nuraenin and Sumardiono (2012: 50), the result of translating is less accurate if most of the meaning, phrase, clause, sentence or source language (SL) are transferred accurately into TL. But, meaning distortion still exist or double meaning translation or omitted meaning which disturb the whole message. The writer presents some analysis of 12 data found in *Homefront* movie which are categorized into less accurate criteria. Here, they are:

### **026/HF/SL376/TL229**

**SL : I want you to apologize to my wife.**

Cause it's what's right, and my kid, too.

**TL : Meminta maaf pada istriku dan anakku juga**

On the subtitle's data 026/HF/SL376/TL229 above, it can be categorized into less accurate criteria. Based on the grammatical function, the sentence in Source Language (SL) “ **I want to apologize to my wife**” consists of Subject + predicate + infinitive with to + object. The description of grammatical function of the sentence is that the word **I** is as subject which followed by **want** as predicate, then completed by infinitive with to, **to apologize** and also followed by object, **my wife**. In Target Language (TL), it consists of the phrase “*meminta maaf pada istriku*”.

### **030/HF/SL428/TL269**

**SL : You can stay in there.**

Little girl, this won't take too long.

**TL : *Tinggal di mobil.***

*Sayang. Tidak akan lama.*

On the subtitle's data 030/HF/SL428/TL269 above, it can be categorized into less accurate criteria. Based on the grammatical construction, the sentence in Source Language (SL) “**you can stay in there**” consists of pronoun + modals + verb 1 + preposition + adverb of place. The description of grammatical construction of the sentence is that the word **you** is as pronoun which followed by **can** as modal, **stay** as verb, then completed by preposition, **in** and also followed by adverb of place, **there**. In Target Language (TL), it consists of the phrase “*tinggal di mobil*”. It's different in the construction between both of the source language and target language. The source language here is a sentence and the target language is a phrase. In the words meaning, the sentence in Source Language (SL) “**you can stay in there**” is translated into “*tinggal di mobil*” in Target Language. The word **there** is referred to *mobil*. The subtitling above has same meaning, but there are two words had been deleted or not translated into Target Language (TL). They are **you** and **can**. Although there are two words that omitted in this subtitling, it does not disturb the whole meaning.

### 3) Not Accurate Criteria

According Nababan, Nuraenin and Sumardiono (2012:50), the result of translating is not accurate if words meaning, phrase, clause, sentence or source language (SL) are transferred inaccurately into target language (TL) or some words are deleted. The subtitler deletes some words which can disturb the whole of the meaning. The writer presents some analysis of 7 data found in *Homefront* movie which are categorized into not accurate criteria. Here, they are:

**008/HF/SL98/TL62**

SL :I'm working with you,not for you, Broker.

Hey, Broker, **don't sweat it.**

It's probably nothing.  
TL :*Aku bekerja denganmu, bukan untukmu Broker.*  
*Hei Broker, kuharap itu bukan masalah penting.*  
*- Ya, semoga saja.*

On the subtitle's data 008/HF/SL98/TL62 above, it can be categorized into not accurate criteria. In Source Language (SL), the sentence " **Don't sweat it**" is a negative imperative sentence. It consists of Auxiliary, **do**, which followed by **not**, then completed by verb 1, **sweat**, and pronoun, **it**.

#### 009/HF/SL100/TL63

SL :I hear you, but **you need to stay calm about this**.  
TL :*Dengar*

*Mengapa aku harus tenang?*

On the subtitle's data 009/HF/SL100/TL63 above, it can be categorized into not accurate criteria. In Source Language (SL), this words " **you need to stay calm about this**" are a clause. It consists of pronoun, **you**, verb 1, **need**, preposition, **to**, verb 1, **stay**, adjective, **calm**, and noun, **about this**. In Target Language (TL), the sentence "*Mengapa aku harus tenang*" is interrogative sentence. It consists of WH Question, *Mengapa*, pronoun, *aku*, modals, *harus*, adjective, *tenang*. It is different in the construction between both of the source language and target language. The source language here is a clause and the target language is also an interrogative sentence.

## 2. Discussion

In this study, the writer determines the method used for subtitling on directive utterance, classifying the kinds of directive utterance used in *Homefront* movie, and analyzing the accuracy of subtitling on directive utterance in *Homefront* movie by Baba Naheel. The finding elaborates the answer of the problem statements as follows: First, the methods used for subtitling on directive

utterance are three methods type. They are communicative translation method, idiomatic translation method, and free translation method. Second, the kinds of directive utterance used in *Homefront* movie are four kinds. They are commanding category, requesting category, suggesting category, and warning category. Third, the accuracy of subtitling on directive utterance in *Homefront* movie by Baba Naheel has three criteria. They are very accurate criteria, less accurate criteria, and not accurate criteria

#### **D. Conclusion**

Based on the research finding and discussion of the study, the writer may draw the following conclusions :

First, the methods used for subtitling on directive utterance are three methods type. From 50 data, the writer determines 23 data or 46 % using the communicative translation method, 21 data or 42 % using the idiomatic translation method, 6 data or 12 % using free translation method in subtitling the *Homefront* movie by Baba Naheel.

Second, the kinds of directive utterance used in *Homefront* movie are four kinds. From 50 data, the writer classifies 16 data or 32 % as commanding category, 20 data or 40 % as requesting category, 8 data or 16 % as suggesting category, and 6 data or 12 % as warning category which are used in *Homefront* movie.

Third, the accuracy of subtitling on directive utterance in *Homefront* movie by Baba Naheel has three criteria. After analyzing the data, the writer analyzes 31 data or 62 % which categorized into very accurate criteria, 12 data or 24 % which categorized into less accurate criteria, and 7 data or 14 % which categorized into not accurate criteria.



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