

**ENGLISH-INDONESIAN TRANSLATION OF IDIOMATIC
EXPRESSIONS IN *PIRATES OF THE CARIBBEAN: THE
DEAD MAN'S CHEST* MOVIE SCRIPT**

A FINAL PROJECT

Submitted in Partial Fulfillment of the Requirement
for Gaining the Degree of Bachelor Education
in English Language Education



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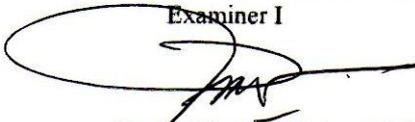
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MOTTO

اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ¹

Read, in the name of your God who has created²

¹ Mahmud Y. Zayid, *The Quran*, (Lebanon: Dar Al-Choura, 1980), p.527.

² Mahmud Y. Zayid, *The Quran*, p.527.

DEDICATION

I wholeheartedly dedicated this work to:

My dearest parents, Mr. Muh.Asmuni and Mrs. Ngafiyah (Alm)

My beloved older brother's family, Mr. Muhaimin and

Mrs.Anggit Purnamasari

My beloved older brother's family, Mr.Aufa Mujtahid and

Mrs.Naufa Auliatul Ana Farida

My lovely youngest brother, Muhammad Lutfy Mubarok

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Finally, the researcher always expects that this research may be helpful for all. Amin.

Semarang, May 26, 2016
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ABSTRACT

Robingul Ahsan (103411041) “English-Indonesian Translation of Idiomatic Expression in *Pirates of the Caribbean: the Dead Man’s Chest* Movie Script. A final project, Semarang: Bachelor Program of English Language Education of Education and Teacher Training Faculty (FITK), Walisongo State Islamic University Semarang, 2016.

This thesis is a study of idiomatic expression translation in the movie entitled ‘Pirates of the Caribbean: the Dead man’s Chest’, describing the types of idiom found in the movie script, and the strategies used by the translator in translating those idioms. The collected data of this study were analyzed through descriptive qualitative method using theories on *A Course of Modern Linguistic*, book of Charles Hockett, and *In Other Words*, book of Mona Baker. They were analyzed by using these steps: classifying idiom from the movie script by drawing tables and pictures based on types and the strategies of translation found in the movie, explaining both the types and strategies of translation used by the translator.

The result shows from 95 of idiomatic expressions found in the movie consist of six types, they are substitutes (3,15%), proper name(3,15%), abbreviation (1,05%), figure of speech (26,3%), English phrasal compound (43,1%) and slang (23,1%). The result shows the translator used from four strategies in the movie are translation by using an idiom of similar meaning and form(4,2%), translation by using an idiom of similar meaning but dissimilar form(21,7%), translation by paraphrase(73,7%), and translation by omission(1,05%).

It can be assumed that paraphrasing can be appropriate when there is no corresponding target language. The use of the strategy itself can influence meanings within the text. Even though the message of the text has been paraphrased, generally the meanings have reached the complete meaning. The high degree of complete meaning implies that the translator succeeds in transferring the meaning of the idiomatic expressions.

Based on result of this research, I suggest that the students of English Language Education Department should learn about idiom as good as possible not only from magazines, television but also literary work, such as movie script because there are many idioms in the dialogue.

Keyword : Idiom, Translation, Movie.

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CHAPTER I

INTRODUCTION

A. Background of the Research

Language has characteristic flexible and dynamic which will create new possibility in communication, so it is impossible that language just can stop in one word and one meaning because language can change as fast as the grown of human life itself.¹

There are many kinds of language in the world. This also mention in Quran surah Ar-Rûm verse 22

وَمِنْ آيَاتِهِ خَلْقَ السَّمَوَاتِ وَالْأَرْضِ وَأَخْتَلَفُ الْأَلْسِنَتِكُمْ وَالْوَأْنَكَمَ إِنَّ

فِي ذَلِكَ لَآيَاتٍ لِّلْعَلَمِينَ ﴿٢٢﴾

“And of his sign is the creation of heaven and the earth, and the diversity of your tongues and colours. There are signs in this for all mankind.”²

From the verse, the word (ألسنتكم) *alsinatikum* is a plural form from the word (لسان) *lisân* that has a meaning tongue. It refers to language or voice. Thus, the difference tongue means difference language. The verse explains that it is because every person lives in

¹ Vitoria Fromkin & Robert Rodman, *An Introduction to Language*, (New York: Hold Rinehart and Winston Inc., 1974), p.26.

² Mahmud Y. Zayid, *The Quran*, (Lebanon: Dar Al-Choura, 1980), p.297.

different place, so they have a different language too. The difference is one of the God's clout.³

Knowing a language obviously means knowing the morphemes, simple words, compound words, and their meanings. Not only that, there are fixed phrases, consisting of more than one words, with the meanings that cannot be inferred by knowing the meanings of the individual words, such as idiomatic expressions. Idioms are used in many ways in language, including through movies where speakers must convey messages which can only be spoken with idiomatic expression. It is very interesting to study different types of idioms which were used by a group of society, and categorizing the idioms into many groups.

Idiom has advantages to provide a full understanding produced from the speakers. Not many have known that idioms can be categorized into different groups and meanings. Therefore this research may appear itself as a useful insight for future idiom learners.

In understanding of Idiom, translation has a strategic role to deliver message from source language (SL) into target language (TL). It requires a translator to deliver the message to be acceptable and readable for all people which naturally. According to Nida and Taber, "Translation consists of reproducing in the receptor language to the closet natural equivalent of the source language message, first in term

³ M. Quraish Shihab, *Tafsir Al-Mishbah*, (Jakarta: Penerbit Lentera Hati, 2005), p.37-38.

of meaning, secondly in term of style”.⁴ In translation the form of the source language is replaced by the form of the receptor (target) language. As a means of communication, translation is used for multilingual notices, which at least appeared increasingly and conspicuously in public places.

Translation is not only changing writings from one language to another, words by words, or sentence by sentence, it is also interpreting the cultural differences. Idioms are specific to cultures and customs. The translator should be aware of reproducing the meaning of the text, inaccurate and non equivalent meaning could affect the reader’s understanding towards the given meaning. Ideally, an idiom is translated into an idiom. The way in which idiomatic expressions can be translated depends on many factors, such as the availability of an idiom with equivalent meaning in the target language. The use of certain strategies will depend on the context in which a given idiom is translated. Since it is difficult to translate idiom into idiom, a translator may apply non idiomatic translation in order to maintain the meaning of the translated expression in the target language. Moreover, the translator has a choice not to realize an idiom in the translation since it has no close equivalent in the target language or its meaning cannot be easily paraphrased. Another difficulty is idiom with variants. Idioms take many different forms or structures. An idiom can have a regular structure, an irregular or even a

⁴ Eugene Nida and R. Taber Charles, 1982, *Theory and Practice of Translation*, (Leiden), P.12

grammatically incorrect structure. Since there are many problems arising when dealing with idiomatic expressions, delimitation is made by the researcher.

There are two main forms of film translation or "language transfer" in film or television: subtitling and dubbing. Subtitling is "the written translation of the spoken language (source language) of television program or film into the language of the viewing audience (target language); the translated text usually appears in two line at the foot of the screen simultaneously with the dialogue or narration in the source language".⁵ Dubbing is "voice over which closely approximates the lip movement of the original picture; to place an existing visual talking head in a foreign language".⁶ This simultaneous provision of meaning in two different languages, one in oral and other in written text, is thus a new form of language transfer created by film and further developed by television.

When a foreign film is released in a country that uses different language, subtitle is added to the film. Furthermore subtitle is a written translation of the spoken language or "language transfer" at the bottom of the screen during the scenes of a film or television shows in foreign language. The aim of subtitling and dubbing is to make people to comprehend the idea, story, and message of the original film which

⁵<https://www.museum.tv/archives/etv/S/htmlS/Subtitling/subtitling//> accessed on february, 9, 2016 at 6.46 a.m.

⁶<https://www.alsintl.com/services/subtitling//> accessed on february, 9, 2016 at 6.50a.m.

makes equivalent into the target language (TL). In Indonesia there is no standardization of translation in subtitling and dubbing. It makes researcher challenged to try analyzing the subtitle which has arisen and used in our country.

Because of that, besides the researcher interested to describe idiomatic expressions on that movie, the researcher also interested to describe its translation in a qualitative descriptive research entitled “English-Indonesian translation of idiomatic expressions in *Pirates of Caribbean : the Dead Man’s Chest* movie script”. So, The reason why the researcher chose this movie is not only because this movie received Academy Award nominations for Best Art Direction, Sound Editing, Sound Mixing, and won the Academy award for Visual effect, but also this movie provides new idiomatic expressions arose in a community. Pirates in legendary movies and tales spoke various accents and dialects of English, many interesting idioms are also used and all not so easy to understand for certain communities who do not know the current situation of why, where, and when it was spoken. That is very useful to increase English ability, spoken and written skill.

This study focused on analyzing the types of idioms found in *Pirates of the Caribbean: the Dead Man’s Chest* and their translation which is taken from subtitle in Bahasa Indonesia, analyzing the strategies used to translate idiomatic expressions in *Pirates of the Caribbean: the Dead Man’s Chest* movie script.

B. Research Questions

Based on the background of the research, the researcher tries to get answer of the following questions:

1. What types of idiomatic expressions are found in the *Pirates of the Caribbean : the Dead Man's Chest* movie script?
2. What strategies are used by the translator to translate the idiomatic expressions in the *Pirates of the Caribbean : the Dead Man's Chest* movie script into Indonesian?

C. Objectives of the Research

The objectives of the research are as follows.

1. To find out the types of idiomatic expression in the *Pirates of the Caribbean : the Dead Man's Chest* movie script.
2. To find out the strategies which are used by the translator to translate English idiomatic expression in the *Pirates of the Caribbean : the Dead Man's Chest* movie script into Indonesian language.

D. Significances of the Study

The significances of this study are that the researcher addresses as follows:

1. Theoretically: The result of the study is hoped:
 - a. Giving new knowledge about idiomatic expression that arose in the movie, because idiom is about an agreement in a society.

- b. Offering insights for other institutes and build upon existing academic research and literature.
 - c. Giving a stimulus for the young researcher in doing various and deeper researches about English literature.
2. Practically: The result of the study is hoped to be as follow:
- a. Reference in English Department, especially in English-Indonesian Translation class.
 - b. Suggestion for teachers and lecturers, especially to English-Indonesian Translation class that movie is an alternative medium that can be used in teaching and learning activity.
 - c. Contribution to the readers to increase knowledge particularly in understanding idiom language by knowing the theory and the meaning. Moreover, they can apply their knowledge and comprehension in the appropriate daily conversation, especially in informal occasion.
 - d. Reference for other researchers to do some related researches in deeper, further, and better techniques.

E. Review of the Previous Researches

1. *An Analysis of Slang Expressions Translation in Mean Girls Movie* written by Nur Ardyasari Ratna Ningrum Sebelas Maret University

The goals of this study are to find out the kinds of translation strategies employed in translation of slang expression in “Mean Girls” movie and its impact toward the quality in terms of accuracy and acceptability of the translation. It addresses to

research questions, they are what strategies are used to translate slang expression in “Mean Girls” movie into Indonesian?, and how is the impact of the strategy toward the quality in terms of accuracy and acceptability of the translation?. Based on the research that is done by the researcher, the most appropriate way in translating slang expression is by using TL slang expression. This statement supported by the result analysis that the strategy used by the translator that procedures high level of accuracy and acceptability is translation by using slang expression.⁷

2. *Translation Strategies in “Diary of a Wimpy Kid” by Jeff Kinney Translated into “Diary si Bocah Tengil” by Ferry Halim* written by Yosalina Fitri Dian Nuswantoro University Semarang

This study describes the strategies used by the translator in dealing with non- equivalence at word level, and idioms and describes in what situation those strategies are used. These strategies based on Mona Baker references are used to make the result of translation meaningful and easy to understand for the readers. The writer concludes that the strategies used by the translator in translating in the novel dealing with Non-Equivalent at word level consists of translation by more general word (superordinate), translation using loan word, translation by cultural substitution, and translation by the omission. Strategies

⁷ Nur Ardyasari Ratna Ningrum, “An Analysis of Slang Expressions Translation in Mean Girls Movie”, *Thesis* (Surakarta: Sarjana Degree at the English Departement Faculty of Letters and Fine Arts Sebelas Maret University, 2009).

dealing with idiom consists of translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning but dissimilar form, and translation by paraphrasing. Kinds of translation strategies are used to make the result translation not only enjoyable but also meaningful for the readers to read.⁸

3. *Analyzing Idioms in The Movie Pirates of The Caribbean –the Dead Man’s Chest into Syntactical Categorization* by Muhammad Erik Fazlurahman Gajah Mada University Yogyakarta

The research reveals that the script writer of the movie has tried very hard in combining cultures and expressions into varieties of idioms and some of them are rare and only spoken by specific communities and groups. It is natural that the script writer had done a huge scale of research in selecting idioms into perfect and dynamical conversations. Idioms in the movie are used fundamentally to convey messages to the viewers in a way so the dialog may become more interesting and smarter. It is interesting that most of the idioms have a relation to terms found in pirate activities, for example; *plank, key, Shanghai, sword, etc.* Even though the idioms are smart and entertaining, they demand strong

⁸ Yosalina Fitri, “Translation Strategies in Diary of a Wimpy Kid by Jeff Kinney Translated into Diary si Bocah Tengil by Ferry Halim”, *Thesis* (Semarang: English Departement Faculty of Humanities Dian Nuswantoro University, 2013).

efforts and high level English from foreign viewers such as Indonesians to understand them.⁹

4. *An analysis of idioms in the movie script of the “Expendable” directed by Sylvester Stallone* by Amir Yahya Muria Kudus University

This research is in the area of qualitative research. It is aimed in finding what types of idiom is used in the script movie. The data source of this research is Script “The Expendable” Movie meanwhile the data is dialogue. The result of this research is there are types of idiom used in the Script “The Expendable” Movie. Which are Neutral (17), Formal (1), Colloquial (7), and Slang (26). The meanings are classified in to the types of meanings (Lexical and Idiomatic) and translated in to lexical and idiomatic meaning and the listed those idiom and the meanings into table. Idiomatic meaning of idiom must be used because the meaning of idiom cannot be seen from word by word. But it should be understood as a whole based on the context of sentence.¹⁰

The sameness of this research with the researches above is about analyzing idiomatic expressions, analyzing movie and making the categories in expert theories. The point of difference

⁹ Muhammad Erik Fazlurahman, “Analyzing Idioms in The Movie *Pirates of The Caribbean –the Dead Man’s Chest* into Syntactical Categorization, Thesis (yogyakarta: English Department Faculty of Cultural Sciences, 2013)

¹⁰ Amir Yahya, ‘An analysis of idioms in the movie script of the “expendable” directed by Sylvester Stallone’, Thesis (Kudus : Sarjana program in English Education Muria Kudus University, 2013)

in this research is the Pirates movie provided many varieties of accent, pronunciation, grammatical speech, and also the idiomatic expressions. On other hand this research was so interesting to be a reference to students who wants to know the idiom widely. In this research, the theory was used is from Hocket theories which is seldom to be used in the researches above.

F. Research Method

1. Type of research

It is qualitative, since the researcher describes phenomena in words instead of numbers or measurement. Cresswell states, “Qualitative research is descriptive in that researcher is interested in process, meaning and understanding gained through words or picture”.¹¹ Additionally, according to Maxwell, qualitative research emphasis on words rather than number.¹²

2. Source of data

In the research, source of data is the subject from which the data can be found.¹³ According to Lofland and Lofland, source of data in qualitative research are words and action, the other is

¹¹ John W. Cresswell, *Research Design: Qualitative and Quantitative Approaches*, (California: Sage Publications Inc., 1994), p.145.

¹² Joseph A. Maxwell, *Qualitative Research Design: An Interactive Approach Second Edition*, (United States of America: SAGE Publication, 1996), p. 17.

¹³ ArikuntoSuharsimi, *Prosedur Penelitian Suatu Pendekatan Praktik*, (Jakarta: Bina Aksara, 1989), 6th ed., p.102.

addition document etc. The data can be gotten from note, pictures, video/audio tapes, films.¹⁴ The data on this research was “*Pirates of the Caribbean : the Dead Man’s Chest*”, it was written by Ted Elliot and Terry Rossio and published in 2005. This international edition revised in 2006. This script movie was downloaded from the official website of “Walt Disney”, production house of *Pirates of the Caribbean : the Dead Man’s Chest*” .The Indonesian version was taken from subtitle of the original VCD movie.

3. The focus of the study

In this research, the researcher only focused on the types of idiom that are utilized in the *Pirates of the Caribbean: the Dead Man’s Chest* movie script and the idiom translation strategies in the *Pirates of the Caribbean: the Dead Man’s Chest* movie script.

4. Technique of data collection

In collecting data for this research there were several steps of data collecting procedures. For the first step was watching the original movie of *Pirates of the Caribbean: the Dead Man’s Chest* for many times, in order to get deep understanding and impression about dialogue. The second step was downloading English original movie script from official website of production house “Walt Disney” The third step was writing Indonesian subtitle version based on VCD translation. The fourth step was reading

¹⁴ Lexy J. Moleong, *Metodologi Penelitian Kualitatif*, (Bandung: PT Remaja Rosdakarya, 2002), p. 157.

both Indonesia and English subtitle version in order to get certain idioms comparison. The fifth step was identifying, listing, and classifying idioms found in *Pirates of the Caribbean: the Dead Man's Chest* movie script.

5. Technique of data analysis

The data in this research was analyzed by the following steps.

- a. Comparing the data from the movie script in English version of *Pirates of the Caribbean: the Dead Man's Chest* and its translation into Indonesian version.
- b. Finding out idiomatic expressions in the Movie script and its translation.
- c. Determining the types of idiomatic expression.
- d. Determining the strategies applied in translating idiomatic expression from the Movie script into the target language.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter represents some related topics to build comprehension of thinking in this research. The related topics to be discussed are idiom and translation.

A. Translation

1. The definition of translation

There are some definitions of translation and every translation expert has his/her own opinion about it. In general, translation is defined as a process of transferring the message from source language into the target language. Toury states translation as “a kind of activity which inevitably involves at least two languages and two cultural tradition.”¹ As this statement implies, the translators are faced with the problem of how to treat the cultural aspects which are implicit in source text (ST) and finding the most appropriate technique of successfully conveying these aspect in the target language (TL). Meanwhile, Catford defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”² This translation definition has weakness, which is the structure of one language is different from the structure of other

¹ G. Toury, *In Search of a Theory of Translation*, (Jerusalem: The PorterInstitute for Poetics and Semiotics, 1980), P.200.

² J.C Catford, *A Linguistics Theory of Translation*, (Oxford: Oxford University Press, 1974), P.20.

languages. Consequently, textual material in source language cannot be directly replaced by textual material in target language to keep the message and content of the Source Text to the Target Text. Just like what Newmark states: “Translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and/or statement in another language”.³

Nida and Taber define translation by focusing not only on the message or the idea of source language but also on the style of language. “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”⁴

This opinion describes that considering the style of language in the translation is also important besides transferring the idea of the source language into the target language as the main priority.

Regarding the definitions, we can conclude that translation is the process of transferring ideas, thought, and message from the source language (SL) into the target language (TL), in the written or spoken form by considering the accuracy of the transferring

³ Peter Newmark, *A Textbook of Translation*, (Hertfordshire: Prentice Hall International (UK), 1988), P.7.

⁴ Eugene Nida and Taber Charles R., *Theory and Practice of Translation*, (Netherlands: E. J. Brill, 1982), p.14.

message, the acceptability, the form and also the style of the language.

2. Types of translation

Catford makes categories of translation in terms of extent, levels, and ranks. Based on the extent, he classifies translation into *full* and *partial* translation. On the levels of translation, there are *total* and *restricted* translation and on the ranks there are *rank bound* and *unbounded* translation.⁵

In full translation, the entire text is submitted to the translation process, that is, every part of the source language text is replaced by the target language text material. In partial translation, some parts of the source language text are left untranslated. They are simply transferred to the target language text.

Total translation means the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology or graphology by non equivalent TL phonology or graphology. While restricted translation means the replacement of SL textual material by equivalent TL textual material at only one level, that is translation performed only at the phonological or at graphological level, or at only one of the two levels of grammar and lexis.

Rank-bound translation is translation in which the selection

⁵ . J.C Catford, *A Linguistics Theory of Translation*, (Oxford: Oxford University Press, 1974), P.21—25.

of TL equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-to-word or morpheme-to-morpheme equivalence. In contrast with this, normal total translation in which equivalences shift freely up and down the rank scale is called unbounded translation.

Based on the purpose of translation, Brislin (in Cholimudin, categorizes translation into these following types.

a. Pragmatic Translation

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form. It is not concerned with other aspects of the original language version.

b. Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

c. Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source language and target language versions. Translators have to be sensitive to the way the words are used and must know how the words fits into cultures.

d. Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form. The example is the language in a computer program and machine translation.⁶

Based on the kinds of texts to be translated, there are two types of translation namely factual and literary translations. Factual translation refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. Literary translation refers to the translation of art works. In this kind of translation, the translator involves his or her emotion or feeling and it tends to be subjective, for example the translation of screen play, movie script, poems, drama, novels, etc.

According to Larson translation is classified into two main types, namely form-based and meaning-based translation.⁷ Form-based translation attempts to follow the form of Source Language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such

⁶. Choliludin. *The Technique of Making Idiomatic Translation*. (Jakarta:Visipro. 2007).p.26-29.

⁷ Larson, L.M. *Meaning-Based Translation*.(Lanham: Univ Press of America.1984).p.14.

translation is called idiomatic translation.⁸

Larson says that idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language.⁹ Therefore, a good translator will try to translate idiomatically.

In practice, however, it is hard to consistently translate idiomatically or literally. These translations are often a mixture of literal and idiomatic forms of language. Translation then falls on a continuum from very literal, to literal, to modified literal, to near idiomatic, to idiomatic, and may fall, even more on the unduly free as displayed below.

Very Lite Ral	Lite ral	Mod ified literal	Inconsistent Mixture	Near Idiomatic	Idiomatic	Undully free



Translator's goal

Figure 2.1 Translation as a continuum by Larson (1984: 17)

⁸ Larson, L.M. *Meaning-Based Translation.*(Lanham: Univ Press of America.1984).p.15.

⁹ Larson, L.M. *Meaning-Based Translation.* (Lanham: Univ Press of America.1984).p.16.

The translator's goal should be an idiomatic translation. Newmark states that idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idiom where these do not exist in the original.¹⁰ He will know he is successful if the receptor language readers do not recognize his work as a translation at all, but simply as a text written in the receptor language for their information and enjoyment.

3. Translation process

According to Larson when translating a text, the translator's goal is an idiomatic translation which makes every effort to communicate their meaning of the SL text into the natural forms of the receptor language. Furthermore, he states that translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the SL text, which is analyzed in order to determine its meaning.¹¹ The discovered meaning is then re-expressed or re-constructed using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. The following diagram is presented by Larson as the translation process.

¹⁰ Peter Newmark, *A Textbook of Translation*, (Hertfordshire: Prentice Hall International (UK), 1988), P.46.

¹¹ Larson, L.M. *Meaning-Based Translation*.(Lanham: Univ Press of America.1984).p.3.

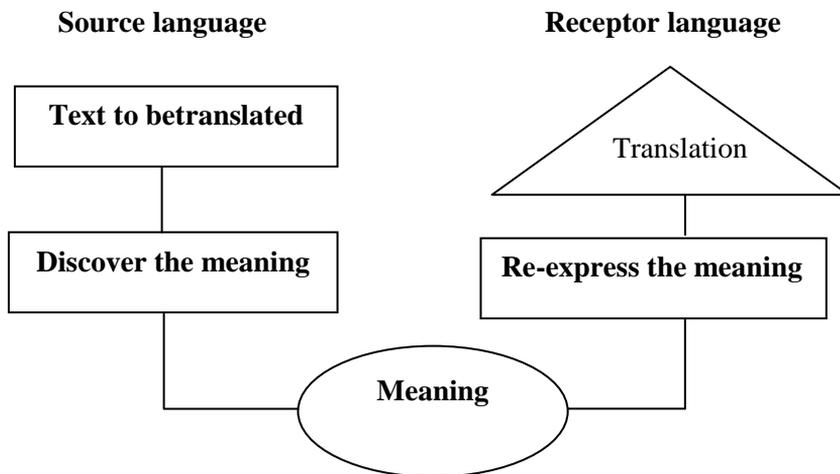


Figure 2.2 Translation process by Larson (1984: 4)

Nida and Taber distinguish translation process into three stages:

- (1) analysis, in which the surface structure is analyzed in terms of
 - (a) the grammatical relationships and
 - (b) the meaning of the words and combinations of words,
- (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and
- (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.¹² The translation process can be illustrated in the following diagram

¹² Eugene Nida and Taber Charles R., *Theory and Practice of Translation*, (Netherland: E. J. Brill, 1982), p.33.

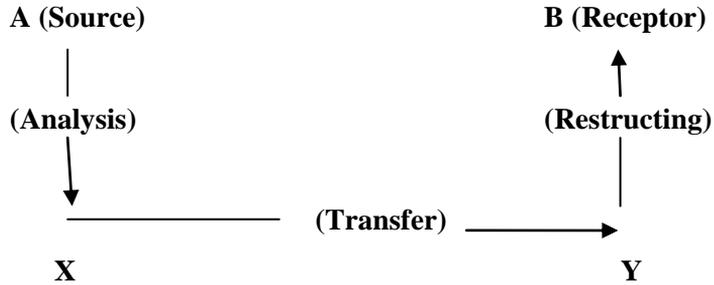


Figure 2.3. Translation process by Nida and Taber (1982: 33)

In the translation process, the first thing to do is understand the total meaning of the source text. There are three types of “meaning” that can be determined in the analysis of meaning of the source text, namely (1) grammatical meaning, (2) referential meaning, and (3) connotative meaning.¹³ In grammatical meaning, when one thinks of meaning, it is almost inevitably in terms of words or idioms. Generally grammar is taken for granted since it seems to be merely a set of arbitrary rules about arrangement, rules that must be followed if one wants to understand, but not rules themselves that seem to have any meaning. Referential meaning refers to words as symbols which refer to objects, event, abstracts, and relations. Connotative meaning refers to how the users of the language react, whether positively or negatively, to the words and their combination.

¹³.Eugene Nida and Taber Charles R., *Theory and Practice of Translation*, (Netherland: E. J. Brill, 1982), p.34

Translation has been performed as a process which begins with the source text, then the meaning of the text is analyzed, discovered, transferred, and re-expressed in the receptor language. In actual practice, however, the translator moves back and forward from the source text to the receptor text. Sometimes he or she will analyze the source text in order to find the meaning, then restructure this meaning in the receptor language, and move back once again to look at the source text. In translation, the translators should know the types of meanings. By knowing what meaning they should produce, the messages of the source text can be transferred well. Then, the well-transferred meaning will make easier to understand for the readers.

4. Translation strategy

The term strategy is often said similar to the term technique. In some ways it can be called similar because some experts use these terms with the same purpose. For example, Mona Baker says that she proposes some strategies to translate idiomatic expressions, whereas Andrejs Veisberg proposes some techniques to translate idiomatic expressions. Both expressions aim at the same point¹⁴.

According to *Oxford Advanced Learner's Dictionary*, technique is a method of doing or performing something whereas

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strategy is a plan to accomplish a specific goal.¹⁵ This research will use the term strategy related to Mona Baker's theory of strategies to translate idiomatic translation. Mona Baker's view of translation strategies are applied when a translation difficulty occurs and the translator wishes to solve the problem and produce a good translation. Thus, translation strategies are means which considers to be the best in order to reach the goals.

Based on many experts in translation, there are many translation strategies to translate a text. Every translator uses different strategies to translate a text since different people may understand a word in different ways. Furthermore, there are kinds of expressions such as idioms and proverbs which are the products of culture. Idioms in one language probably have different forms in other languages. It may have distinctive form but the same meaning.

The way in which an idiom can be translated into another language depends on many factors, such as the availability of an idiom with a similar meaning, the significance of the specific lexical items which constitute the idiom, and the appropriateness of using idiomatic language in a given register in the target language.

¹⁵. Hornby, A.S. *Oxford Advanced Learner's Dictionary of Current English*.(London: Oxford University Press.1995), p89

Mona Baker on his or her book entitled “A Coursebook On Translation”, proposes the strategies that can be used to translate idiom as follows.

a. Using an idiom of similiar meaning and form

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items.¹⁶ In this strategy, the translator changes the word of SL by finding its same lexical item in the TL.

Example:

ST: One by one

TT: Satu per satu

b. Using an idiom of similar meaning but dissimilar form

It is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items.¹⁷ This strategy uses different lexical items to express more or less the same idea.

Example:

ST: Outta my way, runts!

TT: Minggir, bocah tengik!

¹⁶.Mona Baker, *In Other Words, A Coursebook on Translation*, (London: Routledge, 1992), P.72.

¹⁷.Mona Baker, *In Other Words, A Coursebook on Translation*, (London: Routledge, 1992), P.74

c. Translation by paraphrase

This is by far the most common way of translating idioms when an equivalent cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target language.¹⁸

Example:

ST: Cruel blackguard

TT: Bajingan kejam

d. Translation by omission

As with single words, an idiom may sometimes be omitted altogether in the target text. It is because it has no close equivalent in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.¹⁹ Sometimes translator choose to do omission to make the sentence appropriate to the context in the target language.

Since it is very difficult to translate idioms into idioms, then a translator may apply non idiomatic translation in order to maintain the meaning of the translated expressions in the target language. Moreover, he or she has a choice not to realize an idiom

¹⁸ Mona Baker, *In Other Words, A Coursebook on Translation*, (London: Routledge, 1992), P.74

¹⁹ Mona Baker, *In Other Words, A Coursebook on Translation*, (London: Routledge, 1992), P.77

in the translation since it has no close match in the target language or its meaning cannot be easily paraphrased.

B. Idiom

1. The definition of idiom

In vocabulary studies idioms have been approached from different perspectives. Here, researcher presents some perspectives to reach agreement on the definition of an idiom.

Idiom term *idiom* is frequently used in the literature, but what it refers to varies. It is important to bear in mind that “idiom and idiomacity, while closely related, are not identical”.²⁰

After reading some materials and references, the researcher knows that there are some theories of idiom that were proposed by some linguist. Here some definitions of idiom.

a. According to Carter

Carter defines idioms as special combinations with restricted forms and meanings that cannot be deduced from the literal meanings of the words which make them up.²¹ Accordingly, an idiom is learned and used as a single unit. It should not be analyzed into its constituents; it is unchangeable and always carries figurative meaning.

²⁰Mantyla, K. “ *Idioms and Language Users : the Effect of the Characteristic of Idioms on their Recognition and Interpretation by Native and Non Native Speaker of English*”. (University of Jyvaskyla Press, 2004), p.26.

²¹ Carter, R. *Introducing Applied Linguistics*. (London: Penguin Books.1993).p.65

b. According to Felicity O'dell and Michael McCarthy

“ Idiom are expressions which have a meaning that not obvious from the individual words”.²²

In other book they also give a definition which give us limitation about idiom :

“Idioms are fixed combination of words whose meaning is difficult to guess from the meaning of each individual word”.²³

From their definition, so idioms can not be understood in each word, because idioms are constructed in different ways, so the best way to understand idioms is to see its context.

c. According to Mantyla

“An idiom is an expression that contains more than one word, and whose meaning is different from the sum of the literal meanings of its components”.²⁴

Based on the definitions above the researcher can take big line that idiom or idiomatic expression is a group of words

²² McCarthy, M, O'dell, F, “*English Idioms in use;intermediate*”, (Cambridge University Press, Cambridge), p.7

²³ McCarthy, M, O'dell, F, “*English Idioms in use;advanced*”, (Cambridge University Press, Cambridge), p.9

²⁴ Mantyla, K. “ *Idioms and Language Users : the Effect of the Characteristic of idioms on their Recognition and Interpretation by Native and Non Native Speaker of English*”. (University of Jyvaskyla Press, 2004).p.67

arranged in a fixed order that have a particular meaning where it is different from the meaning of each word on its own and makes a new meaning, it cannot be translated literally.

d. According to Cambridge Advanced Learner's Dictionary

“A group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own”.²⁵

Idiom is a part of language used by people or in particular social group for internal communication so the other groups will not understand. They can create a new vocabulary and renewed the words.

e. According to F.R Palmer

“An idiom is semantically like a single word, it does not function like one. A large number of an idioms contain a verb and a noun, but although the verb may be placed in the past tense, the number of the noun can never be changed”²⁶

For instance, the expressions ‘kick the bucket’ and ‘kicked the bucke t’ (someone who dies) are largely used in English, in contrast to ‘kick the buckets’ which never occurs.

An idiom allows no variation in form under normal circumstances. Unless the speaker is consciously making a joke or

²⁵ Cambridge University Press, *Cambridge Advance Learner's Dictionary Online* “, <http://dictionary.cambridge.org/dictionary/english/idiom>

²⁶ Palmer ,F.R *Semantics* (2nd ed). (Cambridge: Cambridge University Press.1996).p.80

attempting a play on words. Baker identifies the grammatical and syntactic restrictions of idioms. A speaker or writer cannot normally do any of the following with an idiom.

- 1) Addition: adding any word to an idiomatic expressions would alter its meaning, or remove its idiomatic sense. Thus, adding the adverb 'very' to the adjective 'red' in 'red herring' (very red herring) affects the figurativeness of its meaning completely
- 2) Deletion: deleting the adjective 'sweet' and the article 'the' from the expressions 'have a sweet tooth' and 'spill the beans' would totally change their meanings. Hence, (have a tooth) and (spill beans) have no idiomatic sense.
- 3) Substitution: idioms accept no replacement of words even if those words are synonyms. For example, 'the long and short of it' means the basic facts of a situation. The adjective 'long' cannot be substituted by another adjective, like tall, despite they have nearly the same meaning.
- 4) Changing the words order: any changing in the order of the words of an idiom leads to the destruction of the idiom's meaning. For instance, the order of the words in the expression 'the long and the short of it' cannot be changed into 'the short and the long of it'.

- 5) Changing the grammatical structure: the passive form ‘some beans were spilled’ has different meaning from its active form ‘they spilled the beans’ meaning ‘they reveal a secret’.²⁷

Translating idioms is one of the most difficult tasks for translators. It involves far more than the replacement of lexical and grammatical items between languages, and it may involve discarding the basic linguistic elements of the SL text. According to Baker, the first difficulty that a translator comes across, while translating idioms, is the ability to recognize and distinguish idiomatic from non-idiomatic usage.²⁸ Recognition is difficult, and sometimes impossible, since many idioms can be slightly modified, while others can be discontinuously spread over a clause. As a rule, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom.²⁹

From the definitions above it can be concluded that an idiomatic expression or an idiom is an expression (i.e. term or phrase) whose meaning cannot be deduced from the literal definition and the arrangement of its parts. An idiom can be in the form of phrase, clause or sentence. In addition, the source and the target cultures have a great influence on the comprehensibility as

²⁷ Mona Baker, *In Other Words, A Coursebook on Translation*, (London: Routledge, 1992), P.63.

²⁸ Mona Baker, *In Other Words, A Coursebook on Translation*, P.65.

²⁹ Mona Baker, *In Other Words, A Coursebook on Translation*, P.65-67.

well as the translatability of idioms. Hence, better understanding and using idioms needs both knowing their historical background and familiarity with both the source and the target cultures, and having a clear idea about their different situational context.

It should be quite clear by now, the concept of idiom has been interpreted differently by different people. The scope of idiomaticity and the view of different types of idioms are quite extensive. Since idioms differ greatly both in their character and composition, it is indeed important to provide categorizations for different types of idioms. In this research, some classifications of English idioms from some experts will be introduced by the researcher.

2. Types of idiom

According to Lim says that generally speaking, English idioms consist of the following six types:³⁰

- a. phrasal verb, as in call on, put off, do away with,
- b. prepositional phrases, as in in a nutshell, from time to time, with a view to,
- c. idioms with verbs as keywords, as in come in handy, fight shy of, leave much to be desired,
- d. idioms with nouns as keywords, as in a blessing disguise, child's play, food for thought,

³⁰. Lim, T.C. *Advanced English Idioms*.(Jakarta: Erlangga.2004).p.89

- e. idioms with adjectives as keywords, as in *cold comfort*, *wishful thinking*, *plan sailing*, and
- f. idiomatic pairs, as in *safe and sound*, *aches and pains*, *sink or swim*.

Moreover, Seidl and McMordie also classify idioms into the following groups.

- a. Key words with idiomatic uses
 - 1) Adjective and adverb, e.g. *bad news*, *a big mouth*, *in short*, *it is high time*
 - 2) Noun, e.g. *by the way*, *in the end*, *the bottom line*
 - 3) Miscellaneous, e.g. *after all*, *how in the world*, *it is too bad*
- b. Idioms with nouns and adjectives
 - 1) Noun phrases, e.g. *a blessing in disguise*, *a breath of fresh air*
 - 2) Adjectives + noun, e.g. *a blind date*, *a close call*, *a narrow escape*
- c. Idiomatic pairs

This kind of idiom consists of some combination. Five different types are given as follows:

- 1) pairs of adjectives, e.g. *safe and sound*,
- 2) pairs of nouns, e.g. *flesh and blood*,
- 3) pairs of adverbs, e.g. *in and out*,
- 4) pairs of verbs, e.g. *sink or swim*,
- 5) identical pairs, e.g. *all in all*.

- d. Idioms with prepositions, e.g. *at ease, behind the scenes, in a flash, out of bounds*
- e. Phrasal verbs, e.g. *break up, go on, get out, settle down, get up*
- f. Verbal idiom
 - 1) Verb + noun, e.g. *throw a party*
 - 2) Verb + prepositional phrase, e.g. *keep in touch*
- g. Idioms of comparison , e.g. *as black as coal, as dumb as a statue, to eat like a horse, to go like the wind*

McCarthy and O'Dell give another classification to the English idiom types focusing on their combinations, as it is shown in the following table.

Forms	Examples	Meanings
Verb+object/complement (and or adverbial)	<i>Kill two birds with one stone</i>	Produce two useful results by just doing one action
Prepositional phrase	<i>In the blink of an eye</i>	In an extremely short time
Compound	<i>A bone of contention</i>	Something which people argue and disagree over
Simile (as+adjectives+as like+a noun)	<i>As dry as a bone</i>	Very dry indeed
Binominal (word +and word)	<i>Rough and ready</i>	Crude and lacking and sophistication
Trinomial	<i>Cool, calm and collected</i>	Relaxed, in control, not nervous
Whole clause or sentences	<i>To cut a long story short</i>	To tell the main points, but not all the fine details

In his book, professor of linguistics and anthropology Cornell University, Charles F. Hocket has six classifications related to idiom.³¹

a. Substitute

Substitute is word refers to something already introduced to the context.³²

b. Proper Name

Proper Name is a symbol with designates an entity of which there is only one.³³ As we know that in all human communities there are certain recurrent idiom-creating events called *naming*. Process of naming occurs as identity of existence, people are named; places are named; sometimes certain individual animals, spirits, or vehicles are named. There are various formally prescribed ceremonial activities in connection with naming, Sometimes name is built from the grammatical compound. For the example is *Flying Dutchman*. Flying Dutchman is a name of ship.

c. Abbreviation

Abbreviation is the use of a part as a whole. The results of this type of abbreviate idiom formation can sometimes not be

³¹ Hocket F Charles, *A course of modern linguistic*, (New York, The Macmillan Company, 1958). P 310

³² Larson, L.M. *Meaning-Based Translation*.(Lanham: Univ Press of America.1984).p.72.

³³ Hocket F Charles, *A course of modern linguistic*, (New York, The Macmillan Company, 1958). P 312

distinguished from those of another type, found in many literate communities, in which a spoken abbreviation stems from a reading-off of a written abbreviation. In human life, abbreviation appears in many ways, when we see UN, we must say that it points of United Nations or we can call it PBB in Bahasa Indonesia

d. English phrasal compound

English phrasal compound is a compound of words that the structural signal has no particular meaning save precisely that of making the form as idiomatic.³⁴ English is language that has a varieties of compound. in the ordinary course of speaking, people freely produce new phrasal compounds, particularly those of the first type, though usually when there is some special meaning to be signalled. The most popular in this type is a verb phrase which has formation from verb and adverb.

e. Figure of speech

Figure of speech is when the meaning of words have a deep meaning, which is different from the surface meaning, the meaning of the whole is different that the sum of its part.³⁵

³⁴ Hocket F Charles, *A course of modern linguistic*, (New York, The Macmillan Company, 1958). P 317

³⁵ <https://www.leon.com/figureofspeech/> accessed on february, 10, 2016, at 3.46, a,m

People of rhetoric are dealing with idioms, and with patterns of idiom formation, when they talk *of figures of speech*. When we say *i saw star on your eyes*. It doesn't mean that there's a star which is only in the sky, but the word star replaced a beauty or something like that depends on the context.

f. Slang

Slang language comes from Norway, "Slenja-ord", which means the language of insult or as unofficial language varieties, and not raw seasonal nature.³⁶ So slang is used by a particular social group for internal communication, which is intended to non-members do not understand. Slang has many varieties depend on the society where it appears. The meaning of slang itself is very informal language that is usually spoken rather than written, used especially by particular groups of people. For the example of slang is "mother Carey's chicken" it cannot be understood if we do not know the culture of the speaker. So when we study about slang it must begin from the culture.

The types of idioms in Bahasa Indonesia and English are different. English has more types of idioms than Bahasa Indonesia. In this research, the researcher provides the classification based on

³⁶ Eric Partridge, *Slang To-Day and Yesterday*, (London: Routledge & Kegan Paul Ltd, 1971), p.2.

an expert. Khak states that there are three types of idiom in Bahasa Indonesia³⁷, they are as follows:

- a) Complex idiom
 - 1) affixation
 - prefix + noun or verb, as in *mengekor, tersemat*
 - affix (combination) + noun, as in *bersemuka, bersebadan*
 - 2) reduplication, e.g. *mata-mata, kuda-kuda*
- b) Phrasal idiom
 - 1) verba idiom
 - verb + noun, as in *naik darah*
 - adverb + verb, as in *sudah berpulang ke rahmatullah*
 - 2) nomina idiom
 - noun+ noun,e.g. *buaya darat*
 - noun + adjective,e.g. *kuda hitam, air besar*
- c) Proverb (peribahasa),e.g. *sambil menyelam minum air, gali lubang tutup lubang.*

³⁷ Khak, A. *Idiom Dalam Bahasa Indonesia* <http://www.balabahasa.org/idiomdalam-Bahasa-Indonesia/>, accessed on September 12th, 2015.

CHAPTER III

GENERAL DESCRIPTION OF THE MOVIE

The description of the movie, biography of the author, the summary of the movie and the characters and the characterizations will be explained in this chapter.

A. The description of the movie

1. Pirates of the Carribean

Pirates of the Caribbean is a series of fantasy swashbuckler films produced by Jerry Bruckheimer and based on Walt Disney's theme park ride of the same name. Directors of the series include Gore Verbinski, Rob Marshall , and Joachim Rønning and Espen Sandberg . The series was most notably written by Ted Elliott and Terry Rossio; other writers include Stuart Beattie , Jay Wolpert , and Jeff Nathanson . The stories followed the adventures of Captain Jack Sparrow (Johnny Depp), Hector Barbossa (Geoffrey Rush), Joshamee Gibbs (Kevin McNally), Will Turner (Orlando Bloom), and Elizabeth Swann (Keira Knightley). The films take place in a fictional historical setting; a world ruled largely by an amalgam of alternative versions of the British Empire and the East India Company, with the pirates representing freedom from the ruling powers.

The film series started with their first release on the big screen in 2003 with *Pirates of the Caribbean: The Curse of the Black Pearl*, which received positive reviews from the critics and grossed US\$654 million worldwide. After the first film's success,

Walt Disney Pictures revealed that a trilogy was in the works. The franchise's second film, subtitled *Dead Man's Chest*, was released three years later in 2006; the sequel proved successful, breaking financial records worldwide the day of its premiere. *Dead Man's Chest* ended up being the number one film of the year upon earning almost \$1.1 billion to-date at the worldwide box office. The third film in the series, subtitled *At World's End*, followed in 2007, and Disney released a fourth film, subtitled *On Stranger Tides*, in 2011 in conventional 2D, Digital 3-D and IMAX 3D. *On Stranger Tides* succeeded in also grossing more than \$1 billion, becoming the second film in the franchise and only the eighth film in history to achieve this.

So far, the film franchise has grossed \$3.73 billion worldwide; it is the tenth highest-grossing film series of all-time and it was the first franchise where more than one film grossed \$1 billion worldwide. A fifth film, subtitled *Dead Men Tell No Tales*, is currently in mid stages of post-production and is set to be released on May 26, 2017.¹

2. Pirates of the Caribbean 2 : the Dead Man's Chest

Pirates of the Caribbean: Dead Man's Chest is a 2006 American fantasy swashbuckler film and the second installment of the *Pirates of the Caribbean* film series, following *The Curse of the Black Pearl* (2003). It was directed by Gore Verbinski, written

¹https://en.wikipedia.org/wiki/Pirates_of_the_Caribbean:_Dead_Man's_Chest accessed on february, 10, 2016, at 3.46, a,m

by Ted Elliott and Terry Rossio, and produced by Jerry Bruckheimer. In the film, the wedding of Will Turner (Orlando Bloom) and Elizabeth Swann (Keira Knightley) is interrupted by Lord Cutler Beckett (Tom Hollander), who wants Turner to acquire the compass of Captain Jack Sparrow (Johnny Depp) in a bid to find the Dead Man's Chest. Sparrow discovers his debt to Davy Jones (Bill Nighy) is due. Two sequels to *Pirates of the Caribbean: The Curse of the Black Pearl* were conceived in 2004, with Elliott and Rossio developing a story arc that would span both films. Filming took place from February to September 2005 in Palos Verdes, Saint Vincent and the Grenadines, Dominica, and The Bahamas, as well as on sets constructed at Walt Disney Studios. It was shot back-to-back with the third film of the series, *Pirates of the Caribbean: At World's End*. *Dead Man's Chest* was released in the United States on July 7, 2006. The film set several records in its first three days, with an opening weekend of \$136 million in the United States, and it was, at the time, the fastest film ever to gross over \$1 billion in the worldwide box office. It currently ranks as the seventeenth highest-grossing film of all time worldwide and held the record as the highest-grossing film released by the Walt Disney Studios for nearly six years until it was surpassed by *The Avengers* (2012), although it remains the highest grossing live-action Walt Disney Pictures release. The film received Academy Award nominations for Best Art

Direction, Sound Editing, Sound Mixing, and won the Academy Award for Visual Effects.²

3. The summary of the movie

The wedding of Will Turner and Elizabeth Swann is interrupted by Lord Cutler Beckett of the East India Trading Company, who has arrest warrants for the couple as well as for Commodore James Norrington, for allowing Captain Jack Sparrow to escape custody. Norrington's whereabouts are uncertain, as he resigned after his obsessive pursuit of Sparrow resulted in the Navy's flagship, HMS *Dauntless*, being destroyed in a typhoon. Elizabeth is imprisoned, but Beckett promises to free her if Will tracks down Jack and brings Beckett Jack's magic compass which points to whatever the holder wants most. Shortly after, Governor Swann tries to escape Port Royal with Elizabeth but is captured. Elizabeth negotiates with Beckett to let her escape to find the compass herself and she hides aboard a Scottish merchant vessel, the *Edinburgh Trader*.

On the *Black Pearl*, Jack reunites with Will's father Bootstrap Bill, who reveals he is a crewman on the *Flying Dutchman*, captained by Davy Jones, whom Jack previously made a deal with to raise the *Pearl* from the depths. Jack must join Jones' crew or be dragged to Davy Jones' Locker by the monstrous Kraken. Will eventually finds Jack's crew on an island ruled by

²https://en.wikipedia.org/wiki/Pirates_of_the_Caribbean:_Dead_Man's_Chest accessed on february, 10, 2016, at 3.58, a,m

cannibals, from which they escape. The crew meet voodoo priestess Tia Dalma (Naomie Harris), who tells them Jones' weakness is his heart, locked within the Dead Man's Chest. Locating the *Dutchman*, Will is shanghaied into service while Jones sends Jack to bring him one-hundred souls so his blood debt can be paid. On the *Dutchman*, Will meets his father, and learns that the chest's key is in Jones' possession. After playing a game of *Liar's Dice* against Davy Jones, Bootstrap helps Will escape with the key, but Jones sends the Kraken after him, sinking the *Edinburgh Trader*.

In Tortuga, Jack hires a new crew, including Elizabeth, and Norrington, now a drunk. All parties arrive on Isla Cruces where the chest is buried but a three-way sword fight breaks out between Jack, Will, and Norrington who all want the heart for their respective goals: Jack wants to call off the Kraken, Will wants to rescue his father, and Norrington wants to regain his life. In the chaos, Jack obtains Jones' heart and hides it in a jar of dirt, but Norrington secretly steals the heart and runs off pretending to lure away the *Dutchman's* crew. Jones attacks the *Pearl* with the Kraken, which devours most of the crew and destroys all but one of the *Pearl's* lifeboats, but Jack, who briefly fled, returns and wounds it with a net full of explosives.

Jack orders the survivors to abandon ship, but Elizabeth manacles him to the mast so that the crew can escape the Kraken. Jack manages to break free but is swallowed by the Kraken. Jones

discovers his heart is missing and rages. In Port Royal, Norrington approaches Beckett and gives him the heart and Letters of Marque meant for Jack, allowing him back into the navy as well as allowing Beckett to gain control of Davy Jones and the seas. The *Pearl's* crew take shelter with Tia Dalma, where they all agree to rescue Jack. Tia Dalma introduces the captain that will guide them: the resurrected Captain Barbossa.³

B. The Profile of the Author

Pirates of the Carribean: the Dead Man's Chest movie script is written by Terry Rossio and Ted Elliot

1. The biography of Terry Rossio

Rossio was born in Kalamazoo, Michigan. After graduating from Saddleback High School in Santa Ana, California, he went on to study at California State University, Fullerton where he received his Bachelor of Arts in Communications, with an emphasis in radio, television and film. He is the founder of Wordplay a.k.a. Wordplayer.com, one of the premier screenwriting sites on the Internet.

Along with his writing partner Ted Elliott, Rossio has written some of the most successful American films of the past 15 years, including *Aladdin*, *Pirates of the Caribbean: The Curse of the Black Pearl* and *Shrek*. He is the second most successful

³https://en.wikipedia.org/wiki/Pirates_of_the_Caribbean:_Dead_Man's_Chest accessed on february, 10, 2016, at 3.58, a,m

screenwriter of all time in terms of domestic box office receipts with totals at around \$2.5 billion.

As quoted in the India Times, Deadline Hollywood and other sources, "'Pirates of the Caribbean' writer Terry Rossio has been sued by his former agent for pending commission payment of over two years. Dodie Herskovitz, of Dodie Gold Management, filed a complaint in Los Angeles Superior Court and claimed the screenwriter has not paid her "certain revenues" she is owed under their contract, said The Hollywood Reporter. Herskovitz said she became Rossio's manager in February 2002, and their contract entitled her to 10 per cent of gross revenues and other amounts earned from entertainment industry work negotiated by her firm. Rossio, however, ended their contract in March 2013. The former manager claims she managed the writer while he signed to write (with Ted Elliott) instalments of "Pirates of the Caribbean" saga, apart from "The Lone Ranger", "Deja Vu" and upcoming projects "Lightspeed" and "Instant Karma."⁴

In his carrier for dedication in witting movie script he has been given some international awards :

- a) 2001 - Nominated for Academy Award for Writing Adapted Screenplay for *Shrek*
- b) 2002 - Nominated for Nebula Award nomination for Best Script for *Shrek*

⁴ https://en.wikipedia.org/wiki/Pirates_of_the_Caribbean:_Dead_Man's_Chest accessed on february, 10, 2016, at 3.58, a,m

- c) 2003 - Nominated for Bram Stoker Award for Best Screenplay for *Pirates of the Caribbean: The Curse of the Black Pearl*
- d) 2004 - Nominated for Hugo Award for Best Dramatic Presentation for *Pirates of the Caribbean: The Curse of the Black Pearl*
- e) 2013 - Nominated for Golden Raspberry Award for Worst Screenplay for *The Lone Ranger*⁵

2. The biography of Ted Elliott

Ted Elliott was born in 4th July 1961. He is an American screenwriter. Along with his writing partner Terry Rossio, Elliott has written some of the most successful American films of the past 30 years, including *Aladdin*, *Shrek* and the *Pirates of the Caribbean* series. In 2004, he was elected to the Board of Directors of the Writers Guild of America; his term on the board ended in 2006. Along with fellow former board member Craig Mazin, Elliott runs artfulwriter.com, a website aimed at professional screenwriters. He is also a co-founder with Terry Rossio of Wordplay. In 2005, Elliott ran for president of the Writers Guild of America, west, but lost to animation writer and

⁵ https://en.wikipedia.org/wiki/Pirates_of_the_Caribbean:_Dead_Man's_Chest accessed on february, 10, 2016, at 3.58, a,m

historical figurine maker Patric Verrone. Verrone received 1301 votes; Elliott received 591.⁶

In his carrier for dedication in writting movie script he has been given some international awards :

- a) 2001 - Nominated for Academy Award for Writing Adapted Screenplay for *Shrek*
- b) 2002 - Nominated for Nebula Award nomination for Best Script for *Shrek*
- c) 2003 - Nominated for Bram Stoker Award for Best Screenplay for *Pirates of the Caribbean: The Curse of the Black Pearl*
- d) 2004 - Nominated for Hugo Award for Best Dramatic Presentation for *Pirates of the Caribbean: The Curse of the Black Pearl*
- e) 2013 - Nominated for Golden Raspberry Award for Worst Screenplay for *The Lone Ranger*⁷

⁶ https://en.wikipedia.org/wiki/Terry_Rossio , accessed on february, 9, 2016 at 6.00 a.m.

⁷ https://en.wikipedia.org/wiki/Ted_Elliot , accessed on february, 9, 2016 at 6.24 a.m.

CHAPTER IV

TYPES OF IDIOM, STRATEGIES OF TRANSLATION

This chapter presents the data analysis divided into two parts, they are the types of idiomatic expressions and the strategy in translating the idiomatic expression in the *Pirates of the Caribbean; the dead man's chest* movie script.

A. Types of Idiomatic Expression in the *Pirates of the Caribbean; Dead Man's Chest* Movie Script

After doing research in both English and Indonesian version movie script, researcher found several idiomatic expression which has different types. In order to make the data writing and collecting processes of the types of idioms easier, the name of the types of idiom were abbreviated into the following shorter forms as seen in the following table :

Table 4.1. The abbreviation of Types of idiom

No	Types of idiom	Abbreviation
1	Substitutes	S
2	Proper Name	PN
3	Abbreviation	Ab
4	English Phrasal Compound	EPC
4	Figure of Speech	FS
5	Slang	SI

Researcher tabulated the selected data taken from the *Pirates of the Caribbean; the dead man's chest* movie script below:

Table 4.2. Types of idiom

No	Idiomatic expression	Types of idiom					
		S	PN	Ab	EPC	FS	SI
1	Make way!					√	
2	Stand your men down				√		
3	Come on				√		
4	All in all						
5	Walk the plank					√	
6	Do no good						
7	We're setting out to find whatever				√		
8	We're going after this key				√		
9	You're not making any sense at all						√
10	We have a heading					√	
11	Mark my words					√	
12	At the point of a sword					√	
13	Jack Sparrow is a dying breed						√
14	You're a pair of superstitious goat					√	
15	We have a stowaway on board				√		
16	And to what do I owe the pleasure of your carbuncle?						√
17	To return to Royal Port		√				
18	Black pearl		√				
19	Bugger, bugger						√
20	The world is shrinking					√	
21	As you were , gents						√
22	As you were, gents			√			
23	I had some help retrieving the Pearl by				√		

	the way						
24	He ended up a pirate after all				√		
25	I stood up for you				√		
26	Jack's hat ! Bring her about!				√		
27	What's coming after us				√		
28	Jack sparrow turn up in Singapore				√		
29	Go on , we won't bite you				√		
30	Our name still has some standing					√	
31	We can't count on William Turner				√		
32	We can come to some sort understanding					√	
33	We gotta take care of our immortal souls				√		
34	What's got into him?				√		
35	Tide's coming in , that should help.				√		
36	Worse, as it turns out				√		
37	Oh, bugger						√
38	Make ready to cast off				√		
39	Let's get away from this island				√		
40	Tia Dalma and I go way back						√
41	Thick as thieves						√
42	I'll watch your back					√	
43	You have no idea						√
44	Him heart	√					
45	Him carve out him heart				√		
46	To climb aboard the		√				

	Flying Dutchman						
47	Such a long time in such a mess						√
48	Davy Jones cannot make port					√	
49	She doesn't look like much						√
50	I cut down anyone in my path					√	
51	Down on your morrowbones!					√	
52	The rest have moved on			√			
53	I'll take my chances, sir					√	
54	Cruel blackguard						√
55	Now we're haggling over price			√			
56	You're a diamond					√	
57	Make your mark					√	
58	My wife ran off with my dog			√			
59	I don't give an ass rat's						√
60	Carry on			√			
61	Form an orderly line						√
62	Hey! Mind yourself						√
63	Bit by bit			√			
64	You can still walk away			√			
65	It was always in my blood to die at sea					√	
66	Off the books , of course						√
67	Oh , Mother Carey's chicken! What happened						√
68	Chart a course to Isla					√	

	Cruces						
69	Mind if I shine your shoes , sir?					√	
70	I knew you'd warm up to me				√		
71	Be my guest						√
72	Norrington took it to draw them off				√		
73	Best not wallow in our grave					√	
74	Brace up the foreyard				√		
75	Break off pursuit				√		
76	We're giving up, sir				√		
77	We have to get off the ship				√		
78	Hurry up				√		
79	We can get away				√		
80	Will. Step to!				√		
81	Damn you , Jack sparrow						√
82	On of the ships did pick up a man				√		
83	I took the liberty of filling in my name					√	
84	Thank god						
85	Beg pardon						√
86	Will, step to				√		
87	Where is the thump-thump?						√
88	To square your debt with Jones					√	
89	That chest must be worth more than a shiny penny					√	
90	You're welcome					√	
91	She doesn't look like much					√	

92	You will spend an eternity on this ship					√	
93	Face the hangman's noose					√	
94	And start banging away at each other				√		
95	Come on				√		

Based on the data found in the movie script, there were six types of idiom, because they were based on groups which can be available in. It was match with the classification of Charles F. Hocket in A course of modern linguistic book, The group which idiom mostly could be found in the movie script was six types.

1. Substitutes

Regarding the definition of Substitutes in the second chapter. Substitutes are word refers to something has already introduced in the context before. So, when a word has a connection to the context, although is not correct grammatically, and that word stands to replace or refer before, that are substitutes.

Here are the example of the substitutes

“**him** carve out **him** heart”

For the first impression when we hear statement above, we deeply make a deal that it is the incorrect sentence grammatically. But when we analyze with several theories from the expert in linguistic, especially according to Charles F. Hocket who has explained clearly in his book and has divided idioms into six

types, that sentence is on the idioms. The word “him” replace refers to “he” before.

Based on the data, it was just found three idioms included this type.

2. Proper name

In this type, Proper name has also plays an important role to make idiom more interesting to learn. Some group of words can not be translated separately word by word because they have been used for something new maybe a city, a group of people in communities, or something that has known as a name. Here the example:

“to return to **Royal Port**”

At that example, Royal Port is a name of a port although it is consist of an adjective and a noun as a noun phrase.

Based on the data, it was just found three idioms included this type.

3. Abbreviation

Nowadays language has produced so many terms because of people need. Sometimes people use an abbreviation in giving name for things, this culture has spread away in many languages. In spoken language it happens more than in written language, here the example

“as you were, **gents**”

The word “gents” there is no in formal situation, because it is an abbreviation for Gentlemen.

4. English phrasal compounds

Compound of words that structural signal has no particular meaning also take a place in idiom that has many findings in this research. Here the example

“**brace up** the foreyard”

That idiom consist of two words, verb and adverb. Researcher found many idioms of this type because this type is the common used in English

Based on the data, it was found 41 idioms included this type.

5. Figures of speech

When the word has a deep meaning and which is so different from the surface. Usually this type is mostly found in art literature as a poem, a novel and movie script that make it very beautiful. Here the example

“best not to wallow the grief”

The word “wallow the grief” has a deep meaning, so this sentence expresses more than its written text lexical meaning.

Based on the data, it was found 25 idioms included this type.

6. Slang

In delivering message or describing situation people may use an informal words and expressions. Here the example

“mother Carey’s chicken’

In this movie, researcher found this type was used to express their condition with an usual expression which it sounds strange for non native speaker.

Based on the data, it was found 22 idioms included this type.

B. Strategy in Translating the Idiomatic expressions in *The Pirates of the Caribbean : the Dead Man's Chest* movie script

1. Using an idiom of Similiar meaning and form

The data classified to this strategy are those resulted from the strategy by using idiom of similar meaning and form, This strategy involves using idiom in the target language which convey the same meaning as that of the source language idiom and consist of equivalent lexical items. This kind of match can occasionally be achieved. There some examples of this strategy by showing the idiom in the source language and their translation in the target language. It means that the translator used an idiom of similiar meaning and form word in the target language which expresses the same referential meaning and the same expressive meaning as those of the idiom expression in the source text.

Example:

ST : One by one

TT : satu persatu

The translator translated the idiomatic expression One by one into *satu per satu*. The citation above was found in the part of the movie which shows a battle between William Turner and a

group of Indian people, in that scene William turner ask to Indian people to come forward in a single person while holding a sword.

The idiomatic expression *one by one* was used to express direction or order to come in a single person, the translator used *satu per satu*. They have equivalent lexical items, or in the other word, both of the idiom above not only have the same form but also the same meaning. The researcher classified this idiomatic expression in this strategy since both English and Indonesian expressions are idioms. The source target idiomatic expression is translated into target text by using idiom of similar meaning and form.

The number of the data translated using this strategy of translation is 4, as can be seen in the following table:

Table 4.3.1
Translation by Using an idiom of similiar meaning and form

Number	Idiomatic expressions	Indonesian Translation
1	The world is shrinking	Dunia semakin menyusut
2	Gents	Tuan-tuan
3	One by one	Satu per satu
4	Bit by bit	Sedikit demi sedikit

2. Using an idiom of similiar meaning but dissimilar form

This strategy consists of data that were translated using an idiom of similar meaning but dissimilar form. It is often possible to find idiom in the target language which has a meaning similar

to that of the source idiom or expression, but which consist of different lexical items. There was one of some examples that the researcher showed in the following example:

Example:

ST : We have a **stowaway** on board

TT : Sepertinya ada **penumpang gelap** di kapal ini

The citation above was found in the part of the movie which happened in the ship when the chief of ship crew knew that there was someone joining his ship without permission. So the idiomatic expression “we have a stowaway on board” was expressed to announce to the other.

As seen, there is an idiom of *stowaway* in above citation. The idiomatic expression *stowaway* means to people who don't have any permission in joining. The idiom in the source text is translated into *penumpang gelap* in target language which belongs to Indonesian idiom which has the same meaning with *seorang tak berijin*, but both of them has different lexical item. The translator used *penumpang gelap* to make it closer with Bahasa Indonesia. In this case they belong to translation by using an idiom of similar meaning but dissimilar form.

The number of the data translated using this strategy of translation was 20, as can be seen in the following table:

*Table 4.3.2.
Translation by Using an idiom of similar meaning but
dissimilar form*

Number	Idiomatic expressions	Indonesian Translation
1	Down on your marrowbones	Berlututlah
2	At the point of a sword ?	Dengan kekuatan militer?
3	Jack Sparrow is a dying breed	Jack Sparrow sekarat
4	Time is up , Jack	Waktu habis , Jack
5	Bugger	Astaga
6	What we need to do is find out what the spirit needs	Yang perlu kita lakukan adalah cari tahu apa yang ia mau
7	We have a stowaway on board	Sepertinya ada penumpang gelap di kapal ini
8	Cruel blackguard!	Bajingan kejam!
9	We're haggling over price	Kita tawar-menawar harga
10	Mark you mark	Tanda tanganlah
11	Mother carey's chickens!	Astaga!
12	I knew you'd warm up to me	Aku tahu kau akan berpihak padaku
13	Best not wallow in our grief	Sebaiknya tak bergelimang dalam kesedihan
14	Hurry up!	Bergegaslah!
15	Bugger, bugger	Brengsek
16	Damn you , Jack Sparrow!	Sialan kau , Jack Sparrow

17	Face the hangman's noose	Menghadapi hukuman mati
18	Our name still has some standing	Nama kita masih dihormati
19	Thank God	Syukurlah
20	You're welcome	Sama-sama

3. Translation by Paraphrase

There were some idiomatic expressions of source language which are not translated into Bahasa Indonesia based on available text, translator used translation by using paraphrase to get a suitable meaning with considering several aspect and understanding to the situation when the speaker expressed that idiom as can be seen in the following example:

ST : I stood up for you

TT : Aku membelamu

From the citation above, the translator used *membela* to translate idiomatic expression *stood up for*. This scene happened when Bill Turner said the truth secretly and this conversation was done in the bottom of ship with Jack Sparrow. The researcher agreed with the translator in choosing this strategy, because *membela* is more appropriate with the contextual meaning. In that situation Bill turner told that he was in Jack Sparrow's army.

There were 70 data translated applying this strategy of translation, as can be seen in the following table:

Table 4.3.3.
Translation by Paraphrase

Number	Idiomatic expressions	Indonesian Translation
1	Make way!	Minggir!
2	Stand your men down	Suruh prajuritmu mundur
3	All in all	Setelah dipikir-pikir
4	You get what you went in for?	Kau sudah dapatkan yang kau cari ?
5	Walk the plank	Terjun dari kapal
6	You know that don't do good	Kau tahu itu tak ada gunanya
7	We're setting out to find whatever this key unlock	Kita harus mencari isi yang bisa dibuka kunci ini
8	We're going after this key	Kita akan mencari kunci ini
9	You're not making any sense at all	Kau sama sekali tak paham
10	We have a heading	Kemana tujuan kita ?
11	Mark my words	Ingat kata-kataku
12	As you were , gents	Istirahatlah tuantuan
13	As you were, gents	Istirahatlah tuantuan
14	He end up a pirate after all	Akhirnya dia menjadi bajak laut
15	And to what do I owe the pleasure of your carbuncle?	Dan ada apa gerangan kau muncul disini?
16	I stood up for you	Aku membelamu
17	Jack's hat! Bring	Topi Jack,

	her about!	bawakan kembali!
18	Jack sparrow turn up in Singapore	Jack Sparrow muncul di Singapura
19	Go on , we won't bite you	Ayo cepat, kami takkan menggigit
20	We can't count on William Turner	Kita tak bisa andalkan William Turner
21	We can come to some sort understanding	Kita bisa melakukan kesepakatan
22	We gotta take care of our immortal souls	Kita harus menjaga jiwa kita abadi
23	It will do you no good	Itu tak ada gunanya
24	What's got into him?	Ada apa dengan anjing itu?
25	Tide's coming in , that should help	Gelombang sedang pasang ,
26	Worse, as it turns out	Lebih buruk lagi
27	Make ready to cast off	Bersiap berangkat!
28	Let's get away from this island	Ayo pergi dari pulau ini
29	And head out to open sea	Dan arahkan ke laut terbuka
30	She is locked up	Dia dipenjara
31	Tia Dalma and I go way back	Tia Dalma dan aku dulu berteman
32	Thick as thieves	Sahabat sesama pencuri
33	I'll watch your back	Akan kuawasi dari belakang
34	What's coming after	Apa yang

	us?	mengejar kita?
35	Him heart	Jantungnya
36	Him carve out him heart	Dia mengeluarkan jantungnya
37	To return to Royal Port	Untuk kembali ke Royal Port
38	To climb aboard the Flying Dutchman	Naik ke kapal Flying Dutchman
39	Such a long time in such a mess	Berantakan sekali
40	Davy Jones cannot make port	Davy Jones tidak bisa berlabuh
41	She doesn't look like much	Kelihatannya sedang rusak
42	I cut down anyone in my path	Aku hajar siapapun yang di depanku
43	The rest have moved on	Sisanya telah mati
44	I'll take my chances, sir	Akan kuhadapi itu, tuan
45	You're a diamond	Kau bijak
46	My wife ran off with my dog	Istriku lari dengan anjingku
47	I don't give an ass rat's	Aku tak peduli
48	Form an orderly line	Mengantrilah
49	Carry on	Lanjutkan
50	Hey! Mind yourself	Kau yang minggir!
51	You can still walk away	Kau masih bisa mundur
52	You will spend an eternity on this ship	Kau akan abadi di kapal ini
53	It was always in my blood to die at sea	Sudah takdirku mati di laut
54	Off the books , of course	Di luar perkiraan, tentu saja
55	Chart a course to	Rencanakan

	Isla Cruces	menuju Isla Cruces
56	Mind if I shine your shoes , sir?	Keberatan jika kusemir sepatu anda, tuan?
57	Beg pardon	Maaf
58	To square your debt with Jones	Untuk melunasi hutangmu pada Jones
59	And start banging away at each other	Dan mulai saling menyerang
60	That chest must be worth more than a shiny penny	Peti itu pasti bernilai tinggi
61	Be my guest	Silahkan
62	Norrington took it to draw them off	Norrington membawanya untuk mengalihkan mereka
63	Brace up the foreyard	Kuatkan layar depan
64	Break off pursuit	Hentikan pengejaran
65	We're giving up , sir	Kita menyerah , pak
66	Where is the thump-thump ?	Dimana jantungnya?
67	We have to get off the ship	Kita harus turun dari kapal
68	We can get away	Kita bisa lolos
69	Will. Step to!	Will, turunlah!
70	On of the ships did pick up a man . . .	Salah satu kapal menyelamatkan seseorang. . .

4. Translation by Omission

Sometimes an idiom must be omitted in the target language. This may be because it has no match in the target language, its meaning is hard to be paraphrased or for stylistic reasons. Under this condition the translator does omission. Some of them will be shown in the following discussion

Table 4.3.4.
Translation by Omission

Number	Idiomatic expressions	Indonesian Translation
1	I had some help retrieving the Pearl by the way	Aku mendapatkan bantuan untuk mengambil Pearl kembali

The context of that citation above is that Jack Sparrow was surprised when William Turner appeared in his ship suddenly. William Turner knew that *Pearl*, Jack's ship, had come back. Jack told that he got a little help in getting ship back with "I had some help retrieving the Pearl by the way".

The idiom *by the way* is usually used to express in delivering news about something new, or usually used in the beginning of conversation to starting new topic. Here the translator did not translate the idiom *by the way* into Indonesian language. There is a reason of why the translator used this strategy. According to the researcher, the translator used this strategy for stylistic reason, or just made the translation work in the subtitle more simple, so that the people

watching movie will be able to get the meaning faster, otherwise if the translator didn't translate the idiom *by the way* in Indonesian language the message will not fade. By omitting that idiom, the translator just made the translation work at the subtitle more simple, but it did not lose the meaning of the source language in the target language by omitting the idiom *by the way*.

In the other side, it is considered that the idiom *by the way* contains cultural content in spoken language, but when we make it to another language, sometimes we do not find out the match expression that has a same equivalence in meaning. So, it is still acceptable as the most important, the meaning of the source language is transformed in the target language while the more or less expression of the context still can be seen in the way the actor expresses it through body language in the movie.

CHAPTER V

CONCLUSION AND RECOMMENDATION

This is the last chapter of this research. This chapter draws the conclusions based on the discussion of the data analysis and findings in the chapter four, there are some important points which are presented in conclusion and recommendation.

A. Conclusion

Through this section, this research comes to conclusions related to the formulation of the problems and the objectives of this research. They are describing the types of idiomatic expressions found in *Pirates of The Caribbean: the Dead Man's Chest* movie script and describing the translation strategies used by the translator.

1. There were six types of idiomatic expressions used in the *Pirates of The Caribbean: The Dead Man's Chest* movie script. They were substitutes (3,15%), proper name (3,15%), abbreviation (1,05%), figure of speech (26,3%), English phrasal compounds (43,1%) and slang (23,1%). The most number belongs to English phrasal compounds.
2. There were four strategies of translation used by the translator found in translating Idiomatic Expressions in the *Pirates of The Caribbean: The Dead Man's Chest* movie script. They were translation by using an idiom of similar meaning and form (4,2%), translation by using an idiom of similar meaning but dissimilar

form (21,05%), translation by paraphrase (73,7%), and translation by omission (1,05%).

B. Recommendation

After drawing the conclusion, then the researcher presented some recommendations as follow.

1. For the readers, by reading this thesis, the readers can increase knowledge particularly in understanding idiomatic expressions by knowing the theory and the meaning, moreover, they can apply their knowledge and comprehension in the appropriate daily conversation, especially in informal occasion, and also they have a new understanding that learning English can be easy and from many ways, including through watching movies.
2. For the lecturer. This thesis is hoped as reference to improve knowledge about how to teach English-Indonesian Translation interestingly.
3. For students. Students can get larger knowledge about types of idiomatic expressions and its translation strategy used by the translator. Idioms are colourful and lively expressions which are usually unique and specific to a particular language. The fact that there is so much idiomaticity in all languages, makes them not only important part of our every day language use, but also an interesting area of study.
4. For the researcher. The researcher recommends to other researchers that they should do some related researches in deeper,

further, and better techniques. For upcoming researcher should not only focus on identifying strategies used in translating idiom, but also procedure of its translation, the error of translation outcome in idioms, the quality of the translation, and all aspects about idiom translation than can be done deeply.

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APPENDICES

Appendix 1

THE ORIGINAL VCD



Appendix 2
MOVIE SCRIPT



Appendix 3

THE AUTHOR OF PIRATES OF THE CARIBBEAN; THE DEAD MAN'S CHEST MOVIE SCRIPT



Appendix 4

THE CHARACTERS IN PIRETES OF THE CARIBBEAN



Jack Sparrow



Mr. Gibbs



Will Turner



Elizabeth Swann

Appendix 5

LIST OF IDIOM AND ITS TRANSLATION

Number	Idiomatic expressions	Indonesian Translation
1	Make way!	Minggir!
2	Stand your men down	Suruh prajuritmu mundur
3	All in all	Setelah dipikir-pikir
4	You get what you went in for?	Kau sudah dapatkan yang kau cari ?
5	Walk the plank	Terjun dari kapal
6	You know that don't do good	Kau tahu itu tak ada gunanya
7	We're setting out to find whatever this key unlock	Kita harus mencari isi yang bisa dibuka kunci ini
8	We're going after this key	Kita akan mencari kunci ini
9	You're not making any sense at all	Kau sama sekali tak paham
10	We have a heading	Kemana tujuan kita ?
11	Mark my words	Ingat kata-kataku
12	As you were , gents	Istirahatlah tuantuan
13	As you were, gents	Istirahatlah tuantuan
14	He end up a pirate after all	Akhirnya dia menjadi bajak laut
15	And to what do I owe the pleasure of your carbuncle?	Dan ada apa gerangan kau muncul disini?
16	I stood up for you	Aku membelamu

17	Jack's hat! Bring her about!	Topi Jack, bawakan kembali!
18	Jack sparrow turn up in Singapore	Jack Sparrow muncul di Singapura
19	Go on , we won't bite you	Ayo cepat, kami takkan menggigit
20	We can't count on William Turner	Kita tak bisa andalkan William Turner
21	We can come to some sort understanding	Kita bisa melakukan kesepakatan
22	We gotta take care of our immortal souls	Kita harus menjaga jiwa kita abadi
23	It will do you no good	Itu tak ada gunanya
24	What's got into him?	Ada apa dengan anjing itu?
25	Tide's coming in , that should help	Gelombang sedang pasang ,
26	Worse, as it turns out	Lebih buruk lagi
27	Make ready to cast off	Bersiap berangkat!
28	Let's get away from this island	Ayo pergi dari pulau ini
29	And head out to open sea	Dan arahkan ke laut terbuka
30	She is locked up	Dia dipenjara
31	Tia Dalma and I go way back	Tia Dalma dan aku dulu berteman
32	Thick as thieves	Sahabat sesama pencuri
33	I'll watch your back	Akan kuawasi dari belakang

34	What's coming after us?	Apa yang mengejar kita?
35	Him heart	Jantungnya
36	Him carve out him heart	Dia mengeluarkan jantungnya
37	To return to Royal Port	Untuk kembali ke Royal Port
38	To climb aboard the Flying Dutchman	Naik ke kapal Flying Dutchman
39	Such a long time in such a mess	Berantakan sekali
40	Davy Jones cannot make port	Davy Jones tidak bisa berlabuh
41	She doesn't look like much	Kelihatannya sedang rusak
42	I cut down anyone in my path	Aku hajar siapapun yang di depanku
43	The rest have moved on	Sisanya telah mati
44	I'll take my chances, sir	Akan kuhadapi itu, tuan
45	You're a diamond	Kau bijak
46	My wife ran off with my dog	Istriku lari dengan anjingku
47	I don't give an ass rat's	Aku tak peduli
48	Form an orderly line	Mengantrilah
49	Carry on	Lanjutkan
50	Hey! Mind yourself	Kau yang minggir!
51	You can still walk away	Kau masih bisa mundur
52	You will spend an eternity on this ship	Kau akan abadi di kapal ini
53	It was always in my blood to die at sea	Sudah takdirku mati di laut
54	Off the books , of course	Di luar perkiraan, tentu saja

55	Chart a course to Isla Cruces	Rencanakan menuju Isla Cruces
56	Mind if I shine your shoes , sir?	Keberatan jika kusemir sepatu anda, tuan?
57	Beg pardon	Maaf
58	To square your debt with Jones	Untuk melunasi hutangmu pada Jones
59	And start banging away at each other	Dan mulai saling menyerang
60	That chest must be worth more than a shiny penny	Peti itu pasti bernilai tinggi
61	Be my guest	Silahkan
62	Norrington took it to draw them off	Norrington membawanya untuk mengalihkan mereka
63	Brace up the foreyard	Kuatkan layar depan
64	Break off pursuit	Hentikan pengejaran
65	We're giving up , sir	Kita menyerah , pak
66	Where is the thump-thump ?	Dimana jantungnya?
67	We have to get off the ship	Kita harus turun dari kapal
68	We can get away	Kita bisa lolos
69	Will. Step to!	Will, turunlah!
70	On of the ships did pick up a man . . .	Salah satu kapal menyelamatkan seseorang . . .
71	Down on your marrowbones	Berlututlah

72	At the point of a sword ?	Dengan kekuatan militer?
73	Jack Sparrow is a dying breed	Jack Sparrow sekarat
74	Time is up , Jack	Waktu habis , Jack
75	Bugger	Astaga
76	What we need to do is find out what the spirit needs	Yang perlu kita lakukan adalah cari tahu apa yang ia mau
77	We have a stowaway on board	Sepertinya ada penumpang gelap di kapal ini
78	Cruel blackguard!	Bajingan kejam!
79	We're haggling over price	Kita tawar-menawar harga
80	Mark you mark	Tanda tanganlah
81	Mother carey's chickens!	Astaga!
82	I knew you'd warm up to me	Aku tahu kau akan berpihak padaku
83	Best not wallow in our grief	Sebaiknya tak bergelimang dalam kesedihan
84	Hurry up!	Bergegaslah!
85	Bugger, bugger	Brengsek
86	Damn you , Jack Sparrow!	Sialan kau , Jack Sparrow
87	Face the hangman's noose	Menghadapi hukuman mati
88	Our name still has some standing	Nama kita masih dihormati
89	Thank God	Syukurlah
90	You're welcome	Sama-sama
91	The world is shrinking	Dunia semakin menyusut
92	Gents	Tuan-tuan

93	One by one	Satu per satu
94	Bit by bit	Sedikit demi sedikit
95	I had some help retrieving the Pearl by the way	Aku mendapatkan bantuan untuk mengambil Pearl kembali

Appendix 6

INDONESIAN SUBTITLE OF PIRATES OF THE CARIBBEAN

1

Will!

2

Mengapa ini terjadi?/
Aku tak tahu.

3

Kau terlihat cantik.

4

Sial bagi mempelai pria bila melihat
pengantin wanita sebelum pernikahan.

5

Minggir! Biarkan aku lewat!
Beraninya kau!

6

Suruh prajuritmu mundur.
Kau dengar?

7

Gubernur Weatherby Swann,
sudah lama tak berjumpa.

8

Cutler Beckett?/
Sekarang aku seorang Lord.

9

Lord atau bukan, kau tak punya alasan
dan tak punya otoritas untuk menangkapnya.

10

Sebaliknya, aku punya.
Tn. Mercer?

11

Surat perintah penangkapan William Turner.

12

Surat ini untuk Elizabeth Swann./
Benarkah? Memalukan. Salahku.

13

Tangkap dia./
Atas tuduhan apa?

14

Ini baru untuk William Turner.

15

Dan aku punya satu lagi
untuk Tn. James Norrington.

16

Apa ia ada?/
Apa tuduhannya?

17

Komodor Norrington mengundurkan diri
dari jabatannya beberapa bulan lalu.

18

Itu bukan jawaban dari
pertanyaan yang ku ajukan.

19

Lord Beckett. Dalam kategori
pertanyaan apa yang tak dijawab...

20

Kami berada dibawah yurisdiksi
Gubernur Raja Port Royal

21

dan kau harus katakan atas
tuduhan apa kami ditangkap.

22

Tuduhannya adalah
"bersekongkol untuk membebaskan

23

narapidana kejahatan
melawan Crown dan Kerajaan

24

dan dihukum mati, untuk..."

25

Untuk hukumannya, sayang sekali,
juga kematian.

Appendix 7

ENGLISH SUBTITLE OF PIRATES OF THE CARIBBEAN

1
Will!

2
- Why is this happening?
- I don't know.

3
You look beautiful.

4
And it's bad luck for the groom
to see the bride before the wedding.

5
Make way! Let me through!
How dare you!

6
Stand your men down at once.
Do you hear me?

7
Governor Weatherby Swann,
it's been too long.

8
- Cutler Beckett?
- It's Lord now, actually.

9
Lord or not, you have no reason
and no authority to arrest this man.

10

In fact, I do. Mr. Mercer?

11

The warrant for the arrest
of one William Turner.

12

- This warrant is for Elizabeth Swann.
- Oh, is it? That's annoying. My mistake.

13

- Arrest her.
- On what charges?

14

-No!
-Aha. Here's the one for William Turner.

15

And I have another one
for a Mr. James Norrington.

16

- Is he present?
- What are the charges?

17

Commodore Norrington resigned
his commission some months ago.

18

I don't believe that was the answer
to the question I asked.

19

Lord Beckett. In the category
of questions not answered...

20

We are under the jurisdiction
of the king's governor of Port Royal

21

and you will tell us
what we are charged with.

22

The charge is "conspiring to set free

23

a man convicted of crimes
against the Crown and Empire

24

and condemned to death,
for which the..."

25

For which the punishment,
regrettably, is also death.

Appendix 8



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI WALISONGO
FAKULTAS ILMU TARBIYAH DAN KEGURUAN
Jl. Prof. Dr. Hamka Kampus II Ngaliyan Telp. 7601295 Semarang 50185

SURAT KETERANGAN

Nomor : Un.10.03./K/ PP. 009/3791/ 2016

Assalamu'alaikum Wr. Wb.

Dekan Fakultas Ilmu Tarbiyah dan Keguruan UIN Walisongo Semarang menerangkan dengan sesungguhnya, bahwa :

Nama : Robingul Ahsan
Tempat/Tanggal Lahir : Wonosobo, 25 Desember 1990
Nomor Induk Mahasiswa : 103411041
Program/Smt/Tahun : S.1 / XII/ 2016
Jurusan : Pendidikan Bahasa Inggris
Alamat : Ds. Gadingrejo RT 02 RW 03, Kepil, Wonosobo

Bahwa yang bersangkutan : Adalah benar-banar telah melaksanakan Kegiatan Ekstra Kurikuler dan nilai kegiatan dari masing-masing aspek sebagaimana terlampir.

Surat keterangan ini diberikan untuk keperluan : Syarat Ujian Komprehensif.
Demikian surat keterangan ini dibuat, dan kepada pihak-pihak yang berkepentingan diharap maklum.

Semarang, 18 April 2016

A.n. Dekan,

Wakil Dekan

Bidang kemahasiswaan dan

kerjasama



[Signature]
Sidiyudi, M. Pd

6803141995031001

Appendix 9



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI WALISONGO
FAKULTAS ILMU TARBIYAH DAN KEGURUAN
Jl. Prof. Dr. Hamka Kampus II Ngaliyan Telp. 7601295 Semarang 50185

TRANSKRIP EKSTRA KURIKULER

Nama : Robingul Ahsan

Nomor Induk Mahasiswa : 103411041

No	Nama Kegiatan	Jumlah Kegiatan	Nilai Kum.	Prosentase
1	Aspek Keagamaan dan Kebangsaan	6	14	22,5%
2	Aspek Penalaran dan Idealisme	7	18	17,5%
3	Aspek Kepemimpinan dan Loyalitas	10	26	15%
4	Aspek Pemenuhan Bakat dan Minat	5	12	32,5%
5	Aspek Pengabdian pada Masyarakat	5	10	12,5%
	Jumlah	33	80	100%

Predikat: (Istimewa/ Baik Sekali/ Baik/ Cukup)

Semarang, 18 April 2016

A.n. Dekan,
Wakil Dekan
Bidang Kemahasiswaan & Kerjasama



Drs. Wahyudi, M.Pd
NIP. 196803141995031001

Appendix 10

CERTIFICATE OF TOEFL TEST



KEMENTERIAN AGAMA
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Jl. Prof. Dr. Hamka KM. 02 Kampus III Ngaliyan Telp./Fax. (024) 7614453 Semarang 50185
email : ppb@walisongo.ac.id

Certificate

Nomor : Un.10.0/P3/PP.00.9/1608/2016

Certificate Number : 12016743

This is to certify that

ROBINGUL AHSAN
Student Register Number: 20160142743

the TOEFL Preparation Test

conducted by

*the Language Development Center of State Islamic University (UIN) "Walisongo"
Semarang*

On May 11th, 2016

and achieved the following result:

Listening Comprehension	Structure and Written Expression	Vocabulary and Reading	Score
47	47	41	450

Give in Semarang,
May 19th, 2016

Director,
Dr. H. Muhammad Saifullah, M.Ag.
NIP. 196321 199603 1 003



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CURRICULUM VITAE

A. Private Data



My complete name is Robingul Ahsan. I was born on December 25, 1990 in Wonosobo. My student number is 103411041. My address is Desa Gadingrejo, RT 002 RW 003, Kec. Kepil, Kab. Wonosobo. My phone number and E-mail are, 0856 4367 7822 and robic.ahsan@gmail.com.

B. Background of Education

1. Formal Education

- a. 1996-2003 : MI Islamiyah Wonosobo
- b. 2003-2006 : MTs Al Iman Bulus Purworejo
- c. 2006-2009 : MA Al Iman Bulus Purworejo

2. Nonformal Education

- d. 2003-2009 : Pesantren Al Iman Bulus Purworejo
- e. 2009-2010 : Basic English Course (BEC) Pare Kediri

3. Academic Achievement

-

Semarang, May 26, 2016

Robingul Ahsan
103411041