

**STRATEGIES USED IN TRANSLATING IDIOMATIC
EXPRESSIONS IN THE SUBTITLE TRANSLATION OF *THE
TRANSPORTER 2* MOVIE**

A THESIS

**Submitted in partial fulfillment of the requirements
for the Degree of *Sarjana Sastra (S.S)* in English Language**



by :

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C11.2010.01171

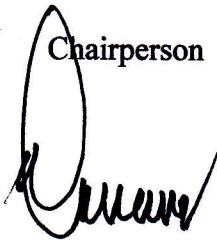
**FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2013**

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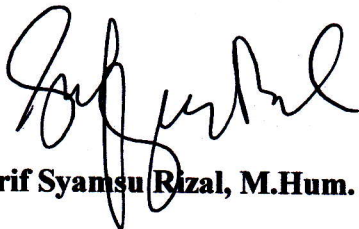
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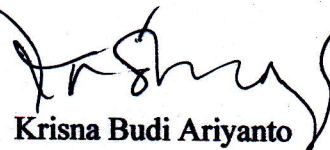


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STATEMENT OF ORIGINALITY

I hereby certify that thesis is definitely my own words. I am completely responsible for the content of thesis, opinion or findings of other included in this thesis are quoted or cited with respect to ethnical standard.

Semarang, 20th, August 2013



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MOTTO

Tidak penting apa pun agama atau sukumu. Kalau kamu bisa melakukan sesuatu yang baik untuk semua orang, orang tidak akan pernah tanya apa pun agamamu.

(Gus Dur)

“Hating people isn’t a productive way of living. So what’s the point in hating anyone? There’s enough hate in the world as it is, without me adding to it.”

(Ozzy Osbourne)

DEDICATION

This thesis is dedicated with love and gratitude to:
My beloved mother and father who give me endless love and support,
My Brother who always supports me,
My grandpa who always gives me advice and guidance

ACKNOWLEDGEMENT

At this happiest moment, I would like to express my deepest respect and sincere thanks to:

1. Allah SWT, for the undying love, blessing me every time...all the time and making it possible. Thank you for the guidance, mercy, and always gives me the best way to face the world.
2. Mr. Achmad Basari, S.S., M.Pd., The Dean of Faculty of Humanities of Dian Nuswantoro University, who gave permission to me to conduct this thesis.
3. Mr. Sarif Syamsu Rizal, M.Hum., The Head of English Study Program Program, Faculty of Humanities, Dian Nuswantoro University, who also gave me permission to conduct this thesis.
4. Mrs. Rahmanti Asmarani, M.Hum., The thesis coordinator of English Study Program, the Faculty of Humanities, Dian Nuswantoro University, who gave me permission to conduct this thesis, and as my advisor, for her continuous and valuable guidance, advice, encouragement, and so much patience she gave in completing this thesis.

5. All lecturers at the English Department of Faculty of Humanities of Dian Nuswantoro University, who have taught, motivated, and given guidance during the writing of this thesis.
6. My parents; my mom and dad, for their loves, prayers, motivations, supports and for always believing in what I do every time. For the things that you have done for me, thank you very much.
7. My younger brother, Agung, for his care, prayers, and supports.
8. All friends, inside and out of Semarang, for the moments that we got, I hope you enjoy every time we spend, you all are really something to me, I know I can rely on you.

For the people I cannot mention one by one, thank you very much. Finally, I do realize that due to my limited ability, this thesis must have shortcoming. For this, I welcome any suggestions and criticisms.

Semarang, August 2013



Krisna Budi Ariyanto

TABLE OF CONTENTS

PAGE OF TITLE	i
PAGE OF APPROVAL	ii
STATEMENT OF ORIGINALITY	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGMENT	vi
TABLE OF CONTENTS.....	viii
LIST OF TABLE	x
LIST OF APPENDICES	xi
ABSTRACT	xii
CHAPTER I. INTRODUCTION	1
1.1 Background of the Study	1
1.2 Statement of the Problem	4
1.3 Scope of the Study	4
1.4 Objective of the Study	4
1.5 Significance of the Study	4
1.6 Thesis Organization	5
CHAPTER II. REVIEW OF RELATED LITERATURE	6
2.1 Definition of Translation	6
2.2 Types of Translation	11
2.3 Translator	14

2.4	Idiom	16
2.5	The difficulties of translating idiom.....	20
2.6	Strategies in translating idiomatic expression.....	23
2.7	Equivalence.....	26
2.8	Types of non-equivalent.....	27
2.9	Translation strategies at word non-equivalent.....	29
2.10	Definition of translation.....	32
CHAPTER III. RESEARCH METHOD		33
3.1	Research Design	33
3.2	Unit of Analysis.....	33
3.3	Source of Data	34
3.4	Technique of Data Collection.....	34
3.5	Technique of Data Analysis	36
CHAPTER IV. DATA ANALYSIS		37
CHAPTER V. CONCLUSION AND SUGGESTION		63
5.1	Conclusion.....	63
5.2	Suggestion	64
BIBLIOGRAPHY		65
APPENDICES		67

LIST OF TABLE

Table 4.1 The Percentage of Idiomatic Translation strategies used in the movie	
subtitle.....	36

LIST OF APPENDICES

Appendix. The movie script subtitle from SL to TL.....	68
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ABSTRACT

The thesis entitled **Strategies used in translating idiomatic expression in the subtitle translation of *The Transporter 2* movie**, is aimed at describing the strategies used by translator in the subtitle translation of *The Transporter 2 movie*. The strategies here is that the translator deals with idioms.

The study is qualitative analysis. The data of this study were analyzed by using two steps. First, analyzing the translation work and the reason why the translators did it. Second, writing them down and comparing the source text and the target text.

The strategies used in the subtitle translation according to Baker's theory consists of four strategies of translation, those are: translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning but dissimilar form, translation by paraphrasing and translation by omission.

There are 70 idiomatic expressions in the subtitle translation of *The Transporter 2 movie* which are divided into four part as the strategies used by the translator and, the dominant strategy used by Qoryati as the translator is translation by paraphrase which appears in 62 cases. 3 of them were translated by omission. Meanwhile, 3 of them were translated by the strategy of translation using idiom of similar meaning but dissimilar form, and the last, 2 of them were translated by the strategy of translation using idiom of similar meaning and form.

These strategies will help the translator to deal with the problems in translating idiomatic expressions in subtitle translation, these strategies are used in to make the result of translation not only enjoyable but also meaningful for the readers.

Keyword: *idiom, translation, translation strategy*

CHAPTER I

INTRODUCTION

1.1 Background of the study

Communication cannot be limited only in a certain area or community but people in all over the world need to communicate each other. It is because the needs of life are more complex and various. Not only the needs of food, clothing and housing but nowadays the needs of information, education, science and technology, fashion and many more become very important.

The issue above cannot be separated from language as a mean of communication. Language is the device by which we express what we think, the typical vehicle of communication that humans use of dealing with one another. On the other hand, the presence of various languages that people speak in different nations all over the world, has more or less caused obstacles in the process of communicating among speakers of different language. Not every human can speak in all languages. In this case translation plays important role to understand information from others country with different languages, and also to share the experiences, sciences and technology and many things to the people in all over the world.

The activity of translation is really needed for enormous importance in the modern world and it is a subject of interest not only to linguist, professional and amateur translators and languages teachers, but also to electronic engineers and mathematicians, it can be said that the activity of translation is very useful for

enhancing the people's knowledge, and the professional translators who take interest in this subject.

people are not often aware that translation gives much contribution to the growth of the world. Translation is needed in the fields of life for example commerce, industry and science. Especially in the fields of industry, science and technology, it is said undoubtedly that translation brings much ease to their progress. because nowadays there are so many movies have been launched, for instance, box office movies. Of course the distributions of those products are not limited in a certain country. The companies compete to enhance their distribution to the international market. Of course in order to make the consumers understand about the story made in the movie, the companies have to provide the subtitle. Besides it facilitates the users, the subtitle is useful for them in avoiding the misunderstanding which causes the moviegoers miss the messages from the movie they watch.

Automatically, the movie companies have to provide the subtitle in languages where the companies distribute their products. Here, the translation takes an important role to give much understanding of how to know the messages in movie properly by conveying the message of the Source Language. Translation is not as simple as most people think. It is more than just an ability in speaking the target language and understanding it. A translator has to know and understand the language not just semantically and grammatically, but also the culturally where the language is used.

Watching movie is mostly everyone's favorites, it is always fun to watch movie which is used English as the movie script, at least does anyone not only enjoy the story but also able to learn about the language used in the movie through the subtitle. For the language used the movie are slightly different from those we often hear on daily conversation, the writer has chosen the subtitle of *The Transporter 2* movie as an exchange to show the possible problem in translating English idiomatic expression.

The reasons for choosing the topic "strategies used for idiom translation in the movie subtitle entitled *The Transporter 2*" is because in watching movie, moviegoers tend to be confused to get the meanings when they find idiomatic. The moviegoers need time to understand the word which quite unfamiliar or totally new for them. In this case at least a good translation in the subtitle can help them to get the meaning meanwhile, English idiom has meanings which depart from the English normal pattern. The idioms are unpredictable which must be learn in context in addition, By analyzing the English idiomatic expression, the resaercher wants to give the form and meaning of the idiomatic expression found in the movie subtitle. In short, this topic is very important to help Indonesian learners in studying English as a foreign language especially its idioms expressions.

1.2 Statement of the problem

Through this study the researcher wants to find out the answer of the question: what are strategies used by the translator in translating the English idiomatic expression into Indonesian.

The statement of the problem in this study is what strategies are used by the translator to translate the English idiomatic expression in the subtitle translation of *The Transporter 2* movie?

1.3 Scope of the study

The scope of this study is analyzing the translation strategies of idiomatic expression in the subtitle translation of *The Transporter 2* movie, presented by Twentieth Century Fox and broadcasted by RCTI in 2012.

1.4 Objective of the study

The objective of the study is to describe the strategies used by the translator in translating the idiomatic expression in the subtitle translation of *The Transporter 2* movie.

1.5 Significance of the study

The finding of the study can be very useful in the area of translation, especially in translating English idiom into Indonesian. The result of this study can be used as an additional knowledge to improve the vocabulary of idioms for Indonesian English learners. This study is also useful for anyone who is doing translation.

1.6 Thesis organization

Thesis organization is a summary of each chapter. It is to create a systematic writing. The thesis organization is arranged as follows:

Chapter I: Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II: In this chapter the researcher only includes one part that is review of related literature. It is contain of some theories to support this study. The theories used in this study are definition of translation, types of translation, translator, idiom, the interpretation of idiom, the difficulties of translating idiom, strategies in translating idiomatic expression, equivalence, types of non-equivalent, translation strategies at word non-equivalent.

Chapter III :Research Method. This chapter consists of research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV :Data Analysis. This chapter covers the analysis of the data. It presents the research findings and discussion.

Chapter V :Conclusion and Suggestion. It contains the conclusion of the study and suggestions related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

To make a good analysis, the researcher of this thesis should be supported by several related theories. The theories which are applied in this thesis are, definition of translation, types of translation, translator, idiom, the difficulties of translating idiom, strategies in translating idiomatic expression, equivalence, types of non-equivalent, translation strategies at word non-equivalent, definition of subtitling.

2.1 Definition of Translation

Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988:5). Translation is used for multilingual notices, which at last appeared increasingly conspicuously in public places. Furthermore, as a technique for learning foreign languages, translation is a two-edged instrument it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise the learner's intelligence in order to develop the competence.

Translating a text or written translation is not only changing one language into another language, but also sending a meaningful message so that the readers can understand. It is because it deals with many aspects, such as social aspects, cultural aspects and linguistic aspects. Translation has an important role to make the text grammatically and to be naturalness, so that the text can be easily understood by the readers. The goal of translation is generally to establish a

relation of equivalence of intent between the source and the target texts. Here are some definitions of translation which are proposed by some experts. Catford (1974:20) states that “Translation is replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. Meanwhile, Nida and Taber (1974:12) states that “Translation consists of reproducing in the receptor language to the closest natural equivalent of the source language message, first in term of meaning, secondly in term of style”.

Based on the definitions of translation according to the experts above, the researcher concludes that translation replaced the textual material in one language into another language which the target language is the closest natural equivalent of the source language. It can be said that translation means delivery of message contained in source language (SL) into target language (TL), and the message transferred in target language (TL) is closely similar to that in the source language (SL). Translation is an operation of some languages, it is a process of transferring ideas, thoughts and purposes from one language (SL) into another language (TL).

In translation, there is substitution of TL meanings for the SL. In transference there is an implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation. The best translation does not sound like a translation. But, this does not mean that it should exhibit in its grammatical and stylistic forms any trace of awkwardness or strangeness.

Definition of translation cannot separate from the approaches in translation because it is one of theory to support the translation and approaches in translation are basic of translation.

Translation has an important role to make a grammatical and natural text, so that the text can be understood by the readers. Translation is a subject of interests not only to linguists, professional and amateur translators and language teachers but also to electronic engineers and mathematicians.

Translation activity is very important in the modern world. Translation is a useful test case for examining the whole issue of the role of language in social life. It is also meant the activity to substitute the source text into the target text in order to make a grammatical and natural text that involves many factors that influence the result of the text.

This chapter will discuss about theory and ideas which are relevant to the problem of the study. It should have a brief conclusion of the discussion about translation study. Larson states that translation is transferring meaning from the source language into the target language (1984:3)

Translation equivalence could be in the rank of word for word, phrase for phrase, sentences for sentences and grammar for grammar equivalence. To know further about translation, it is better to concede some definitions of translation that are proposed by some experts:

1. Wills (1982: 112)

Translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic,

semantic, stylistic, and text pragmatic comprehension by the translator of the original text.

2. Catford (1965: 1)

Translation is an operation performed on languages: a process of substituting a text in one language for a text on another, translation must make use of a theory of language, general linguistic theory.

3. Malinowski (1965: 11-2) quoted by Tou (1999: 31)

Translation must always be the re-creation of the original into something profoundly different. On the other hand, it is never substitution of word for word but invariably the translation of whole contexts.

4. Larson (1984: 3)

Translation is the changing of language, are: word, phrase, clause, sentence, paragraph, etc. Translation consists of the transfer of meaning from the source language to target language.

5. Rabin (1958: 123)

Translation is a process by which a spoken or written utterance takes place in one language which is intended and presumed to convey the same meaning as a previously existing utterance in another language.

6. Brislin (1976: 1)

Translation is the general term referring to the transfer of thoughts and ideas from language (source) to another (target), whether the languages are in written or oral form, whether the languages have established

orthographies or do not have such standardization or whether one or both languages are based on signs, as with sign languages of the deaf.

7. Newmark (1981: 7)

Translation is a craft consisting in the attempt to replace a written message and / or statement in other languages.

Widely, translation according to Yusuf (1994: 8) is all human activities to translate a set of information or message oral or written from the source information to target information. By dictionary definition, translation consists of changing from one state or form to another, to turn into one's own or another's language. This definition covers wide circumstances, it is not only changing from one language into another language but also from one state or form to another. So it can be changing or translating the beauty of nature into poem, or one's feeling into the music etc.

Translation involves source language and target language. Source language is language which is used by the writer to express the message, ideas, and then make the material that will be translated. Source language can be called "the original language". While target language is the places of translation language, the message, ideas by the writer of the original language, in addition, a source language is a language that will be translated and a target language is a translated language. it is important to know that source language has a system, a structure of tenses, a structure of morphology and word class that is different from the target language and the target language must adapt to the source.

To translate one language into another language is not an easy work. There is a process to substitute the source language into the target language, so that the sound of the result of translated language is not natural or rigid.

Fuller in Soerjowardhana and Quitlong (2002:2-3) add that there are two elements in translating, they are:

1. Form: The ordering of words and ideas in the translation should match the original as closely as possible. Cattford, Nida, Savoci and Pinchuck in Rifqi (2000:1-30) add ‘equivalent’ is also important in translation.
2. Meaning: The translation should reflect accurately the meaning of the Original text. Nothing should be arbitrary added or removed, though occasionally part of the meaning can be changed.

Based on the definition above, it can be said that translation means delivery of message contained in Source Language (SL) into Target Language (TL), and the message transferred in Target Language (TL) is closely similar to that in Source Language (SL). Translation is an operation of some languages; it is a process of transferring ideas, thoughts, and purposes from one language (SL) into another language (TL). The most important thing to consider is message of the text, then the term style that the translator uses.

2.2 Types of translation

Translating a text is not an easy work. It is not only substituting one word of source language into another word of target language, but also needs some

rules that will be explained in principles in translating. Principle in translating contains types of translation that is used to translate the texts. The types of translation (Nababan, 1999: 29-46; Newmark, 1998: 45-47; Larson, 1984: 15) are:

a. Word for word translation

This type of translation is a translation that simply translates word by word as written in SL order into TL order. For example:

SL: *I will go with you.*

TL: *Saya akan pergi bersama anda*

b. Literal translation

The grammatical construction of SL is converted into the nearest TL equivalents but the lexical words are given again translated, singly, out of context. For example:

SL: *Centuries ago, a young girl sat as still as she could while a man carved her picture into a large stone in a palace wall.*

TL: *Beberapa abad yang lalu seorang gadis duduk dalam keheningan sementara seorang lelaki mengukir gambar dia dalam sebuah batu yang besar di sebuah dinding istana.*

c. Semantic translation

It takes more account of the aesthetic value. It also admits creative expectation and allows the translator's intuitive empathy with the original.

For example:

SL: *He is a book-worm.*

TL: *Dia adalah orang yang suka membaca.*

d. Free translation

Free translation reproduces the matter without the manner or the context without the form of the original. This type is also called as intra lingual translation. In this type, the translator has the freedom to express the idea into TL, For example:

SL: *When you go to Rome do as the Romans do.*

TL: *Kalau anda mengunjungi suatu negara, anda juga harus mengenal adat istiadatnya.*

e. Idiomatic translation

It is mainly focused on the reproduction of the message of the SL, but tends to distort nuances of meaning by performing idioms, which do not exist in the SL. For example:

SL: *I'll shout you beer.*

TL: *Mari minum bir bersama, saya yang akan membayarnya.*

f. Communicative translation.

It attempts to reader the exact contextual meaning of the original in such a way that both content languages are readily acceptable and comprehensible to the readership. For example:

SL: *Beware of the dog!*

TL: *Awas ada anjing!*

From the example above, it can be concluded that there are many type of translation according to some experts. The translator should have the ability to recognize those type of translation in order to make a good translation.

2.3 Translator

The translator can no longer be thought of as a ghostly perfect bilingual, but as a living being with a role and abilities that can be described and discussed (Campbell, 1998:4). Thus, it is good to discuss about translator because translation will not be accomplished without the existence of translator. Translator is the most important thing in translation. Thus, there will be no translation in the world without the existence of translators.

According to Hornby, translator is a person who translates writing or speech into a different language, especially as a job (2000:1382). In Indonesian, translator means *penerjemah atau pengalih bahasa* (Echols and Shadily, 1992:601). Although translator and interpreter are much the same, but there is a difference between them. Interpreter is a person whose job is to translate what somebody is saying into another language (Hornby, 2000:680).

From the explanations about translator and interpreter above, it could be known that both translator and interpreter are people who translate one language into another. Translator mostly does writing translation, but interpreter does speech or oral translation. According to Snell-Hornby in Routledge Encyclopedia of Translation Studies, the text cannot be considered as a static specimen of language (an idea still dominant in practical translation classes), but essentially as the verbalized expression of an author's intention as understood by the translator as reader, who then recreates this whole for another readership in another culture (1988:2).

It is essential, that the results of the analysis be transferred from language A to language B, that is, from the source language to the receptor language or target language. But this must take place in someone's brain, and the translator is the person in whose brain the actual transfer take place. Since process takes place in someone's brain, it is inevitable that certain personal problems are likely to distort the process. The personal problems which confront the average translator are not, of course, the result of any conscious bias against his task or the content of the message.

Perhaps some of the most important problems may be stated in terms of the relationship of the translator to the subject matter, the target language, the nature of communication and the procedures which the translator should use. It should be pointed out that these various personal problems may in some cases be more prevalent among national that among foreign translators or vice versa.

In order to get a good translation, there are five principles for a translator according to Dolet in Bassnet-Mcguire (1980:54):

1. The translator must fully understand the sense and the meaning of the original author, although he is at liberty to clarify obscurities.
2. The translator should have a perfect knowledge of both source language and target language.
3. The translator should avoid word-for-word renderings.
4. The translator should use forms of speech in common use.
5. The translator should choose and order words appropriately to produce the correct tone.

Those principles are according to Dolet in Bassnet-Mcguire (1980:54). She published outline of translation principles, entitled *La maniere de bien traduire d'une langue en aultre* (How to translate well from one language into another) in 1540. Machali (2000:11) states that “a translator should have good mastery in both SL (source language) and TL (target language) skills in handling different problems in rendering the source text, standing the source text is the key to successful translation”.

2.4 Idiom

Having excellent knowledge in types of word meaning would do a lot of assisting for translator to choose the most appropriate equivalence in translation. One types of word meaning that can be confusing in translation is idiom. An idiom often carries meaning which cannot be deduced from their individual component (Baker 1992:63)

According to Redman theory (2002:40) “and idiom is a group of words with a meaning that is different from the individual words and often difficult to understand from the individual words”. In line with Redman, Hornby (1995:589) assert that idiom is a phrase or sentence whose meaning is not clear from the meaning of its individual words and which must be learnt as a whole in the English expression. “ to break the ice”, for example, a reader knows only the meaning of ‘break’ and ‘ice’ would be unable to deduce the expression actual meaning. According to *Cambridge Online Dictionary* The idiomatic expression *to break the ice* means to make people who have not met before feel more relaxed with each other or to get to know a person or people by avoiding awkwardness.

Although it can refer literally to the act of breaking a specific ice, native speakers rarely use it that way. Idioms tend to confuse those not already familiar with them. Student of a new language must learn its idiomatic expression the way they learn its vocabulary.

There are various types of idiom stated by some expert. One of the experts is Chitra Fernando that has categorized idiom on the bases of structural and lexical (1996:35-36).

The structural based of idiom consist of 4 types; they are compounds, phrase, semi-clause, and full clauses.

1. Compound is a word made up of two or more words. This idiom type usually consists of two or more words combine into a single word. The example of compound: *blackbox, blackboard, object-lesson, happy-go-lucky, pit- a- pat, cab-man* etc.
2. Phrasal is an idiom containing several words in the form of phrase; it can be combined by an adverb and/or preposition the example of phrasal verb: *on the contrary, turn in, keep in touch with, all in all* etc.
3. Semi-clause idiom is an idiom which consists of a minimum of verb and object or to be and adverb. The example of semi-clause idiom: : *lose ground, kill time, kiss the dust* etc.
4. Full clause idiom is an idiom in the form of sentence consisting subject, verb and, object. This idiom has example: *I don't care a hoot, I beg to differ* etc.

Meanwhile, the lexical based in idiom has three types. They are: pure idiom, semi idiom, and literal idiom.

1. Pure idioms

A pure idiom a type of conventionalized, non-literal multiword expression whose meaning cannot be understood by adding up the meanings of the words that make up the phrase. For example the expression *spill the beans* is a pure idiom, because its real meaning has nothing to do with beans.

2. Semi-idioms

A semi-pure, on the other hand, has at least one literal element and one with a non-literal meaning. For example *Foot the bill* (i.e. pay) is one example of a semi-idiom, in which foot is the non-literal element, whereas the word bill is used literally.

3. Literal idioms

Literal idioms, such as *on foot* or *on the contrary* are semantically less complex than the other two, and therefore easier to understand even if one is not familiar with these expressions.

These expressions may be considered idioms because they are either completely in variant or allow only restricted variation. Fernando (1996:37) admits the difficulty of drawing a clear boundary between these three idiom types.

Taking into consideration the function of the phrase, Halliday (1985, as quoted by Fernando 1996:72) groups idioms into ideational, interpersonal and relational idioms.

1. Ideational idioms

Ideational idioms either signify message content, experiential phenomena including the sensory, the affective, and the evaluative, or they characterize the nature of the message (Fernando 1996:72). These expressions may describe:

- actions (tear down, spill the beans),
- events (turning point),
- situations (be in a pickle),
- people and things (a red herring),
- attributes (cut-and-dried), evaluations (a watched pot never boils)
- emotions (green with envy).

2. Interpersonal idioms

Interpersonal idioms on the other hand, ‘fulfil either an interactional function or they characterize the nature of the message’: they can, for instance, initiate or keep up an interaction between people and maintain politeness (Fernando 1996:73). These expressions include:

- greetings and farewells (good morning),
- directives (let’s face it),
- agreements (say no more),
- "feelers" which elicit opinions (what do you think?) and
- rejections (come off it).

3. Relational idioms

Halliday (1985:74) distinguishes relational (or textual) idioms, which ensure that the discourse is cohesive and coherent. Examples of relational idioms are *on the contrary*, *in addition to* and *on the other hand*.

Based on Mona Baker (1992), there are some idioms which are easily recognizable, they are:

1. Expression which violate truth conditions.

For example: Its raining cats and dogs. (to rain very heavily).

Throw caution to the wind. (to become very careless)

2. Expression which seem ill-formed because they do not follow the grammatical rules of language.
3. Expression which start with like (simi-like structure) also tend to suggest that they should not interpret literally.

For example: Like a bat out of hell. (with great speed and force).

Like water of a duck's back (easily, without any apparent effect).

From the example above, it can be concluded that there are many type of idioms. The translator should have the ability to recognize those type of idioms in order to make good idioms translation.

2.5 The difficulties of translating idiom

As far as idioms are concerned, the first difficulty that a translator comes across is being able to recognize that s/he is dealing with an idiomatic expression. This is not always so obvious. There are various types of idioms, some more

easily recognizable than others. Those which are easily recognizable include expressions which violate truth conditions, such as *It's raining cats and dogs*, *throw caution to the winds*, *storm in a tea cup*, *jump down someone's throat*, and *food for thought*. They also include expressions which seem ill-formed because they do not follow the grammatical rules of the language, for example *trip the light fantastic*, *blow someone to kingdom come*, *put paid to*, *the powers that be*, *by and large*, and *the world and his friend*. Expressions which start with *like* (simile-like structures) also tend to suggest that they should not be interpreted literally. These include idioms such as *like a bat out of hell* and *like water off a duck's back*. Generally speaking, 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. Because they do not follow text are easy to recognize as idioms (assuming one is not already familiar with them).

Provided a translator has access to good references works and monolingual dictionaries of idioms, or, better still, is able to consult native speakers of the language, opaque idioms which do not make sense for one reason or another can actually be a blessing in disguise. The very fact that s/he cannot make sense of an expression in a particular context will alert the translator to the presence of an idiom of some sort.

There are two cases in which an idiom can be easily misinterpreted if one is not already familiar with it.

1. Some idiom are misleading. They seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text. A larged number of idioms in English, and probably in all languages, have both a literal and idiomatic meaning such as *go out with* (have a romantic or sexual relationship with someone) and *take someone for a ride* (decieve or cheat someone in some way).
2. An idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning. For example, the idiomatic question '*Has the cat had/got our tongue?*' Is used in English to urge someone to answer a question or to contribute to a conversation, particularly when their failure to do some becomes annoying. In French there is a similar idiom involving cats and tongues: *donner as language on chat* (to give one's tongue to the cat), but this means to give up or stop guessing when you don't know the answer to something, or don't know what someone is asking of you, and An equivalent idiom in English is "*to throw in the towel*" or "*to throw in the sponge*".

Once an idiom has been recognized and interpreted correctly, the next step is to decide how to translate it into the target language. The main difficulties involved in translating idioms may be summarized as follow:

1. An idiom may have no equivalent in the target language. An idiom may be culture-specific which contain culture specific items are not necessarily

untranslatable. For example, the English expression *On carey street*, if someone is on Carey Street, they are heavily in debt or have gone bankrupt, though culture-specific in the sense that it contains a reference to a place named Carey Street. It can not be translated to Indonesian *di jalan Carey*, so that the reader can not understand the meaning in the text. may be in Indonesian there are a phrase *Gulung tikar* can be used which has the same meaning of it.

2. An idiom may have a similar counterpart in the target, but its context may be different. For example, *do not break your mother's hearth*. Break hearth is an English idiom which means *patah hati*. Here is usually used for couple who are disappointed.
3. An idiom may be used in the source text in both its literal and idiomatic sense at the same time. It usually finds in English joke. We can not translate the joke to the target language as same as the source. It will be totally different, because it represents the condition of the source place that that it does not has connection in the target.

2.6 Strategies in translating idiomatic expression

In order the meaning of idiom can be conveyed well, it needs some strategies to use to translate it into the target language. Still based on Mona Baker (1992:72-77) stated the strategies in translating idiom. There are four strategies in translating idiom, those are:

1. Translation by using an idiom of similar meaning and form.

This strategy is to translate an idiom by using idiom in the target language, which roughly have the same meaning as the source language idiom (Baker 1992:72). It is a kind of matching idiom from the target language with idiom from the source language. Not all idioms have the same form the meaning with the source language. So we have to remember that this strategy can only be used for certain idioms. For example here the researcher writes some English idioms that have similar form with idioms in Indonesian:

a) Source text: He did it **step by step** according to the instruction.

Target text: **Langkah demi langkah** dia lakukan sesuai petunjuk.

b) Source text: They start to get in **one by one**.

Target text: **Satu per satu** mereka pun mulai masuk.

c) Source text: This thesis really **racked my brain**.

Target text: Tesis ini benar-benar **memeras otak**.

2. Translation by using an idiom of similar meaning but dissimilar form.

Knowing that it is impossible to translate all idioms in the source language into the same form as idioms in the target language. Baker (1992:74) says that it is possible for the translator to find an idiom in the target language, which has a meaning that similar to the source idioms have the same form, and meaning. The researcher concretizes that the similarity in meaning is the priority for the translator in translation. In other words, meaning is the priority and form is the following. For examples, here the researcher puts

down some idioms, which have similarity in meaning between idioms in English and Indonesia:

- a) Source text: Alike as two peas in a pod.
Target text: Bagaikan pinang dibelah dua.
- b) Source text: It never rains but it pours.
Target text: Sudah jatuh, tertimpa tangga pula.
- c) Source text: No use in crying over spilt milk.
Target text: Nasi sudah jadi bubur.

It can be seen that by using this strategy the result of the translation sound natural in Indonesia.

3. Translation by Paraphrasing

A passage or a text is usually paraphrased when it expresses the meaning in other words. It can be said that paraphrasing is rewording a passage or a text. When a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language, the translator can use the strategy of paraphrase Baker (1992; 24). Similarly, Buss (1981) point out that it is not necessary to translate an idiomatic expression in one language as an idiomatic expression in another. Here the researcher gives some examples in paraphrasing some idioms, into Indonesian:

- a) Source text: Glass. Don't touch! Fragile!
Target text: Awas kaca!
- b) Source text: It is as easy as ABC.
Target text: Ini hal yang sangat gampang.

Looking for the examples, by paraphrasing the translator readers the idioms in his/her own words. It sounds natural rather than giving the reader the long explanation of the idioms.

4. Translation by omission.

If there is no close match in the target language and its meaning cannot be easily paraphrased, an idiom may sometimes be omitted together in the target text Baker (1992:77). In order to make the result text, this strategy is whom the translator unable to translate the meaning of the idioms. For stylistic reason, his strategy can also be used, for example from Source text: **Come on**, man. What you got for me?. translated into Target text: Kau punya apa untukku?

2.7 Equivalence

To translate an idiom is necessary to know its equivalent on the target language because if it is translated word by word and its form by more than one word, the result will be a literal translation, and the meaning will be totally different.

Knowing that the translation is aimed to bridge two different languages by rendering one of them into another, however the area of many problems in translation that is caused by many different factors. Baker acknowledges that in the bottom up approach to translation, equivalent is the first element to be taken into consideration by the translator. Non-equivalence means that the target language has no direct equivalence which occurs in the target text. Different kind of non equivalence requires different strategies.

2.8 Types of non-equivalent

In translating a text in a certain language into another language, perhaps a translator finds some problem occurs in doing his work. The basic problem in the process of translation is non-equivalence. The following are some common types of nonequivalence according to Baker (1992:21-26)

1. Culture-specific concept

The source language text may express a concept which is totally unknown in the target language culture. The concept may be abstract or concrete. An example for an English abstract is the word *privacy*, which rarely understood by people from other culture.

2. The source-language concept is not lexicalized in the target language

The source language express a word which easily understood by people from other culture but it is not lexicalized. The word *savory* has no equivalent in many languages. Although its meaning is easy to understand.

3. The source-language word are semantically complex

The source-language word are semantically complex. Bolinger and Sears, as cited by baker (1992:22) states that words do not have to be morphologically complex to be semantically complex. A single word that consist a single morpheme can be more complex than a whole sentence.

4. The source and target language make different distinction in meaning

The target language may make more or fewer distinction in meaning than the source language. For example, the word *going out in the rain* makes

two meaning in Indonesia (kehujanan dan hujan-hujan), while English does not make the distinction.

5. The target language lacks a superordinate

The target text may have specific word (hyponyms) but no general word (superordinate) to head the semantic field. For example, Russian has no equivalent for facilities, but it has several words which can be thought as facilities.

6. The target language lacks a specific term (hyponim)

Usually, language tends to have general words (superordinate), but lack the specific ones (hyponyms). For example, English has a variety of hyponyms which have no equivalent in other languages. For example, under house English has many hyponyms such as cottage, hut, villa, hall, lodge, and bungalow.

7. Differences in physical or interpersonal perspective

Physical or interpersonal perspective which has to do with where things or people in relation to one another or to a place may be more important in one language than in another. For example, Japanese has six equivalents for give, depending on who gives to whom: *yarū*, *ageru*, *morou*, *kureru*, *itadaku*, and *kudasaru*.

8. Differences in expressive meaning

Differences in expressive meaning are usually more difficult to handle when the target-language is more emotionally loaded than the source-language item.

9. Difference in form

There is often no equivalent in the target-language for a particular form in the source text. English has many couplets consist of such noun and suffixes or prefixes such as employer/employee, trainer/trainee, steward/stewardess.

10. The use of loan words in the source text

Once a word is loaned into a particular language, we cannot control its development or its additional meaning. For example average Japanese translation is likely to confuse an English *feminist* with a Japanese *feminist* (feminist in Japanese means a man who excessively soft with women).

The above are some of the more common example of non-equivalent among languages and various difficulties they pose for translator.

2.9 Translation strategies at word non-equivalent

Many kind of non- equivalent are shown as problems accord in translating a language into another language. Therefore, strategies in the following explanation are necessary to overcome the problem. We can look at examples of strategies suggest by Baker for dealing with these various types of non-equivalent (1992:26-42).

1. Translation by a more general word (superordinate)

This strategy means that the translator may go up one level in a given semantic field to find a more general word that covers the core propotional meaning of the missing hyponym in the receptor language.

2. Translation by a more neutral/expressive word

The translator may use the more /less expressive word if the source language has differences in expressive meaning which is more difficult to handle because the target-language equivalent is more emotionally or less emotionally than the source-language item.

3. Translation by cultural substitution

The strategy involves replacing a culture specific item or expression with a target language item which does not have prepositional meaning but is likely to have a similar impact on the target-language. The advantage is the readers can identify a concept which is familiar to the readers.

4. Translating using a loan word or loan word plus explanation

This strategy is particularly common in dealing with non-equivalence on cultural specific concepts, when item may not exist in particular language because it depends on the environment culture. Once explained the loan word continually can be used on its own, the readers can understand without lengthy explanation because it is explained formerly.

5. Translating by paraphrase using related word

This strategy tends to be used when a concept expressed by the source items is lexicalize in the target language but in different form, and when the frequency with which a certain form is used in source text is significantly higher than would be natural at the target language.

6. Translating by paraphrase using unrelated word

The translator can use the paraphrase strategy although the source text word is not lexicalized at all in the target language and it is semantically complex. This step is by modifying a super ordinate or simply unpacking the meaning of the source item. The disadvantage of using this strategy is that it is awkward to use because it involves feeling a one-item slot with an explanation consisting of several item.

7. translation by omission

The translator sometimes can simply omit translating the word from the source text because it is not vital enough to the development of the text. it does not harm compared to this track the reader with a lengthy insignificant in explanation.

8. translation by illustration

This translation offers an easy choice and it can be a useful option if the word which has no equivalent in the receptor language refers to a physical item which can be illustrated.

From the explanations above it can be concluded that equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the source text s/he looks at the word as single units in order to find a direct equivalence term in the target language.

2.10 Definition of subtitling

Subtitles are textual versions of the dialog or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen. They can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language.

(Excerpted from <http://en.wikipedia.org/>)

Based on Gottlieb (2001:15), subtitling is an overt type of translation which, by retaining the original version, lays itself bare to criticism from everybody with the slightest knowledge of the source language. At the same time, subtitles are fragmentary in that they only represent the lexical and the syntactic features of the dialogue. The prosodic features are not truly represented in subtitles: added exclamation marks, italics, etc. are only faint echoes of the certain ring that intonation gives the wording of the dialogue. Furthermore, subtitling has to manage without well-known literary and dramatic devices such as stage direction, author's remarks, footnotes, etc. The audience will have to turn to the original acoustic and visual clues in trying to grasp the meaning behind the words of the subtitles.

Those some definition of subtitling, by having knowledge about subtitling especially the rule in writing subtitle hopefully the translator could make the translation result better.

CHAPTER III

RESEARCH METHOD

A research has an important role in developing a science, knowledge, and technology. By doing research, someone can explore, and discover new things that he or she does not know before and also to improve what he or she has already known.

This research method is arranged based on the problem analyzed and the main purpose of the research. The research method in this study covers research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

1.1 Research Design

Based on the problem analyzed, this research uses descriptive qualitative research. As Nawawi (1993:63) states that descriptive method is a research method to describe of the subject or object of the research based on the fact or the reality. The data of this research were collected from the subtitle of *The Transporter 2* movie. In collecting data, documentation method was used to collect the data of this research.

1.2 Unit of Analysis

The unit of analysis in this research is the utterances containing the idiomatic expression which is found in the movie entitled *The Transporter 2*. presented by Twentieth Century Fox, and broadcasted by RCTI on 16th May 2012.

Utterances here are what the researcher found in the movie script written by Robert Mark Keman and Luc Besson.

3.3 Source of Data

The researcher took data and information from the movie entitled *The Transporter2* presented by Twentieth Century Fox, which contains subtitle written by Qoryati, and broadcasted by RCTI on 16th may 2012.

3.4 Technique of Data Collection

The subjects of the study were the subtitle of movie entitled *The Transporter 2* presented by Twentieth Century Fox. The technique of data collection is as follows:

1. Recording the movie entitled *The Transporter 2*. When RCTI was broadcasting it on 16th may 2012 which contains the subtitle presented by Qoryati using TV tuner which is integrated with the computer storage device where the data is saved.
2. Downloading the movie script (English) written by its movie script writers, Robert Mark Keman and Luc Besson as the source language.
3. Writing subtitle (Indonesian) based on the movie as the target language.
4. Watching the movie from the beginning to take a good comprehension between the script and the subtitle.
5. Doing an independent study on the movie script (English) as the source language, and the video subtitle (Bahasa Indonesia) as the target language.

6. Using several dictionary of idiom to know the meaning idiomatic expression found in the movie script
7. Taking the data from the source of the data in the form of all of idiomatic expression and its translation in the table, then give the codes. Bellow The researcher gives the example in a table and the information of codes.

Code. 09/01:06:00-01:06:03	
SL	Ah! <i>Speak of the devil</i> , it's my mother.
TL	<i>Baru dibicarakan</i> . Ini ibunya

SL : Source Language (English).

TL : Target Language (Bahasa Indonesia).

09 : The sequence number of data.

01:06:00-01:06:03 : The duration, the duration in this case is the period of time the subtitle appears in the movie.

3.5 Technique of Data Analysis

After the data were collected, they were analyzed. The researcher used the following steps to analyze the strategies of translation. The steps are as follow:

1. Identifying and analysing the translation strategies by using Baker's theory of translation strategy of idioms. There are four translation strategies used, first, translation by using idiom of similar meaning and form. Second,

translation by using idiom of similar meaning but dissimilar form, third, translation by paraphrasing, and the last translation by omission.

2. Calculating the data in order to get the number and the percentage of each translation strategy employed by the translator.
3. Presenting and discussing the data findings of translation strategies of idioms to give more detail information of translation strategy frequently found in the movie used by translator.
4. Drawing conclusion after the data being analyzed.

CHAPTER IV

DATA ANALYSIS

The analysis on the translation strategy to translate the idiomatic expression in the subtitle translation of *The Transporter 2* movie shows that there are four strategies used by the translator, they are translation using idiom of similar meaning and form, translation using idiom of similar meaning but dissimilar form, translation by paraphrase, and omission. To know it in more detail about those strategies, the frequency of the use of the strategies is shown in the table below:

4.1 Table of the Percentage of Idiomatic Translation strategies used in the movie subtitle

No	Strategies	Frequency	Percentage
1	Using idiom of similar meaning and form	2	2,85%
2	Using idiom of similar meaning but dissimilar form	3	4,28%
3	By Pharaprse	62	88,57%
4	By Omission	3	4,28%
5	Total	70	100%

Based on the table in the previous page, it can be seen that the dominant strategy in the subtitle translation of the *transporter 2* movie used by Qoryati as the translator is translation by paraphrase which appears in (62) cases or 88,57%, and 4,28% of them were translated by omission. Meanwhile, 4,28% of them were translated by the strategy of translation using idiom of similar meaning but dissimilar form, and the last, 2,85% of them were translated by the strategy of translation using idiom of similar meaning and form.

4.1.2 Translation 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. The use of this strategy only appears in two cases, and it can be shown below:

Excerpt 1.

Code. 01/00:11:02-00:11:06	
SL	<i>Hands up!</i> Stop moving or I will shout you.
TL	<i>Angkat tangan!</i> Berhenti bergerak atau ku tembak kau.

The citation above is found in the part of the movie which shows a car robbery. In this scene Frank was fighting against a fold of robberer until one of them threatened him by pointing the gun against his head and asked frank to give the car over to them easily. It was uttered by the robberer.

The idiomatic expression *hands up* is used to express a direction or order to hold one's hands high, as in *Hands up or I'll shoot!* This imperative is usually used by police officers or criminals so that they can see if someone is holding a weapon, or a command for someone to surrender. The idiom *hands up!* is translated into *angkat tangan!* in the target language which belongs to idiom in Indonesian language. It means *menaikkan kedua belah tangan tanda tak akan melawan atau tanda menyerah*. 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 reseacher classifies this idiomatic expression in this strategy since both English and Indonesian expressions are idioms.

Excerpt 2.

Code. 02/00:40:59-00:40:02	
SL	You're <i>in her hands</i> now,amigo mio.
TL	Sekarang kau <i>berada di tangannya</i> , sobat.

The citation above shows the situation of that Frank the driver is in trouble as Chellini said that he had planted a bom in his car, and someone was going to appear in a few second she was Lola. Chellini commanded frank to obey what Lola ordered.

The idiomatic expression *in one's hand* is used to express if someone is under the reign of someone else. Then idiom *in her hands* is translated into *berada di tanganya*, it means that the translator translated that idiom by using strategy of translation by using idiom of similar meaning and form.

4.1.2 Translation Using 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 defferent lexical items. The use of this strategy only appears in two cases. There are some example that the researcher would like to show some of them:

Excerpt 3.

Code. 03/01:03:05-01:03:06	
SL	It's our way of <i>breaking the ice</i> .
TL	Ini cara kami <i>memecah kebekuan</i> .

The citation above is found in the part of the movie which shows that Tarconi was being interogated by the police officer. The police officer wanted to

know how close the relationship between Tarconi and Frank. Tarconi explained that Frank was not really a close friend. The police forces found that Tarconi was cocking when the police forces surrounded Tarconi in Frank's house before arresting, that was why police officer assumed that they were both close as Tarconi attempted to clarify that they are both French, and French don't need to know someone for a long time in order to cook for. It was uttered by Tacroni.

As seen, there is an idiom of *breaking the ice* in above citation. The idiomatic expression *to break the ice* means to make people who have not met before feel more relaxed with each other or to get to know a person or people by avoiding awkwardness. The idiom in the source text is translated into *memecah kebekuan* in target language which belongs to Indonesian idiom which has the same meaning with *memecah kebekuan*, but both of them has different lexical item, *to break the ice* will be *memecah es* if it is translated with equivalent lexical item, but it will make the translation result loss the meaning. In this case they belong to translation by using an idiom of similar meaning but dissimilar form.

Excerpt 4.

Code. 04/02:05:27-02:05:29	
SL	Oh, my! This is just <i>nuts</i> . Jim, are you getting that?
TL	Astaga, ini <i>gila</i> . Kau merekamnya, jim?.

The context of that citation above in the movie shows that there was high speed action chase pursuit, in this case police versus car roberer, until frank came up driving faster and overtook them all in a highway.

the expression *nuts* means as crazy or insane, the idiom above translated as *gila* in Indonesian language, the word *gila* in Indonesian language has a couple of meaning which can be literal and idiomatic. According to *kamus umum bahasa Indonesia* the word *gila* in this context idiomatically means; not as it should be, unusual, or doing nonsensical. In this case the reseacher classifies the idiomatic expression in the strategy of translating idiom in the same meaning and but dissimilar form.

Excerpt 5.

Code. 05/02:06:22-02:06:24	
SL	We have clearance for <i>take-off</i> , Mr. Cellini.
TL	Kita siap <i>lepas landas</i> , Tn chellini.

From the citation above it tells that Chellini was about to go flying to Coloumbia by a plane. It was uttered by the pilot.

The idiom *take-off* is usually used in the flight term, it means the act of rising in flight. Used of an aircraft or a rocket, here the translator translate the idiom *take-off* into *lepas landas* in the target language, here the translator

translated the idiom from source language into the target language by strategy of translation using idiom of similar meaning but dissimilar form because both of them are idiom which has the same meaning but have different lexical items.

4.1.3 Translation by Pharapruse

It is the most common way in translating idiom when the match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target language because of the defferences in stylistic preferences of the source and target language. The researcher will show some of them to be discused. Those are:

Excerpt 6.

Code. 06/00:10:13-00:10:14	
SL	<i>Take it easy</i> , the car's brand new.
TL	<i>Tenang</i> , itu mobil baru.

The context of that citation above is that Frank was hijacked by bandits. To be forced to step out of the car by force while the bandits get in the car, and Frank told the bandits to be careful to the car as it was a brand new. It was uttered by frank.

The source language above contains an idiom of *take it easy*, the idiom *take it easy* means *calm down, relax, do not get excited, to relax and not use up too*

much energy this idiom is translated to be *tenang* this expression does not belong to Indonesia idiom, but it shows directly the meaning of idiom *take it easy* the translation shows that the translator uses the strategy of translation by paraphrase in translating the English idiom.

From the idiom above, the researcher think that the idiom *take it easy* is more appropriate if it is translated into *hati-hati*. By translating the idiom *take it easy* into *tenang* in Indonesian language, result become lack of expressive meaning because as seen in the context, Frank was afraid that the robbers would cause some damage to his car because they get in the car roughly.

Excerpt 7.

Code. 13/00:34:55-00:34:58	
SL	Listen, Inspector, I'm a little <i>tied up</i> .
TL	Dengar, inspektur. Aku agak <i>sibuk</i> . Kau bisa naik taksi? Alamatnya ada, 'kan?

The context of that citation above is that Frank could not pick inspector Tarconi up at the Airport because he had to face the bandits to save Jack whom the bandits wanted to kidnap. It was uttered by Frank.

The idiom *tied up* means to be very busy. The idiom is translated as In Indonesian language, in this case *sibuk* is not idiom in Indonesian language but it

has the same meaning with *tied up* and it is appropriate with the context in the movie. The translation shows that the translator uses the strategy of translation by paraphrase.

Excerpt 8.

Code. 09/01:06:02-01:06:03	
SL	Ah! <i>Speak of the devil</i> , it's my mother.
TL	<i>Baru dibicarakan</i> . Ini ibuku

The citation above is found in the part of the movie which shows that tarconi was demonstrating how to cook a certain France food in the US Marshall office, while he cooked in front of the police officers, Frank called him, then he pretended that someone who called him is his mother whom had been talked about before, it was uttered by Tarconi.

The idiom *speak of the devil* is usually used when someone appears whom you have just been talking about. Here the translator translated the idiom *speak of the devil* into *baru dibicarakan* in the target language which have the same meaning with the idiom in the citation above, but the words *baru dibicarakan* is not considered as idiom in Indonesia it means that the translator uses the strategy of translation by paraphrasing.

Actually the translator can translate the idiom from the source language into the idiom in the target language because the english idiom *speaking of the devil* has equivalence *pucuk dicinta ulam pun tiba* in Indonesian idiom, in addition the translator can use the strategy of translation by using idiom of similar meaning but dissimilar form as the equivalence of idiom in the target language is found in the same meaning but different lexical item, but the translator choosed to paraphrase it to make the subtitle shorter, so that the moviegoers can get the information faster through the subtitle then they can enjoy the movie without being busy to read a long subtitle.

Excerpt 9.

Code. 24/00:40:09-00:40:14	
SL	Come on, Frank. Pick up./ None of this would have been necessary if you had not <i>screwed up</i> my plan,
TL	angkat telponya, frank./ Ini tak perlu terjadi bila kau tak <i>kacaukan</i> rencanaku.

The above citation is found in the the part of the movie which tells that Chellini made a call to Frank in order to tell Frank not to mess his plan and to obey whatever he said. The expression above was uttered by chellini.

The idiom *screw up* means to interfere with someone or something; to mess up someone or something. The translator translated it as *kacaukan* in

Indonesian language, the expression *kacaukan* is not idiom in Indonesian language, but it shows directly the same meaning with *screw up*, in this case the translator uses the strategy of translating idiom by paraphrasing. The translator did not need to find any idiom in the target language, since by paraphrasing the idiom from the source language into the target language made the result more informative.

Excerpt 10.

Code. 07/00:38:39-00:38:42	
SL	<i>Freeze! Drop your weapon! Get down!/Put your guns on the ground!</i>
TL	<i>Jangan bergerak! Jatuhkan senjatamu! tiarap!/letakkan senjatamu!</i>

The above citation is found in the part of the movie which tells that Lola the bandit got caught by the police. shouting to Lola in order to make her surrendered without striving against, the police uttered that.

The idiom *freeze* means to stop moving. It is commonly used by the police in action chase pursuit when the criminal finds no way to get away furthermore to be arrested. The idiom translated into *jangan bergerak* in Indonesian language, this expression does not belong to Indonesia idiom, but it shows directly the meaning of idiom *freeze*. The translation shows that the translator uses the strategy of translation by paraphrase.

Excerpt 11.

Code. 08/00:38:44-00:38:45	
SL	Si?/ They <i>got away</i> .
TL	Ya?/ Mereka <i>lolos</i> .

The context of the citation above is that Lola went after Frank and Jack, but she losted them, informing to Chellini by phone she uttered it.

The idiom *get away* means to escape from someone, something, or some place. The translator translated it into *lolos* in the target language, instead of *meninggalkan* because *meninggalkan* is lack of expressive meaning. The word *lolos* sounds more expressive in the target language, but *lolos* is not idiom in the target language which means that the translator paraphrase it as the word *lolos* still has the same meaning with the idiom *get away*.

Excerpt 12.

Code.10/01:29:25-01:29:28	
SL	I'd like to <i>come by</i> after the conference,
TL	Aku ingin <i>mampir</i> setelah konferensi.

From the citation above, it tells that Mr. Billings was about to go to attend a conference, before his left, he said to Mrs. Billings that he would come to see her and Jack whom was being sick after the conference.

The idiom *to come by* means to make a visit or to stop some place for a visit. from the citation above the translator translated the idiom *come by* into *mampir*, it means that the translator paraphrase that idiom into the target language because *mampir* is not idiom in the target language.

From the idiom above, the reseacher think that the idiom *come by* is more appropriate if it is translated into *kembali* not *mampir*. Because the word *mampir* means a brief stay in the course of a journey or visit informally and spontaneously, in this case the word *mampir* is less approppriate to the context of the situation in the movie because Mr. Billings will stay together with Jack and Mrs Billings after the conference not only stop by for a while and leave again.

Excerpt 13.

Code.11/01:31:45-01:31:48	
SL	You're <i>burning up</i> ./I'm okay.
TL	Kau <i>deman</i> /Aku tak apa-apa.

The context of that citation above is that Mrs. Billings took care of Jack after he got infected by the virus that Chellini gave, it was uttered by Mrs. Billings.

From the citation above, the english idiom *burn up* is translated into *demam*. the idiom *burn up* means to have a bad fever. The meaning from the dictionary above has the similarities as *demam*, the translator did not need to translate it into idiom in indonesian language in order to make it more suitable in meaning, otherwise the idiom *burn up* shows directly the same meaning as *demam*. It means that the translator paraphrase the word *demam*, as it is not an idiom in bahasa Indonesia, It is just a word which show specific name of deasease related with fever.

Excerpt 14.

Code. 12/00:15:16-00:15:20	
SL	<i>Take your time.</i>
TL	<i>Tak perlu buru-buru.</i>

The context of that citation above is that Frank and Jack played a game of puzzle inside the car on the way home after school, Frank played the game as the questioner, and the answerer was jack. It was uttered by Frank.

The idiom *take one's time* means to go as slow as one wants or needs to, to use as much time as is required, and to not hurry, here the translator translated the idiom *take your time* into *tak perlu buru buru*. The translator choosed to paraphrase this idiom considering the context on the source language. The translator did not need to find the idiom in the target language which has equivalence with source language as she did by paraphrasing which has suitable meaning in the result. The sound is acceptable for the reader, it is commonly used in the target language.

Excerpt 15.

Code. 15/00:33:56-00:33:58	
SL	Unfortunately, your doctor was <i>called away</i> on emergency.
TL	Sayangnya doktermu sedang <i>ada urusan</i> darurat

The citation above shows the situation which tells that Jack wanted to see Dr. Copeland to do some annual check up, but everything was set up by Chellini, he sent someone to kill the doctor in the hospital as Chellini had a plan to kidnap Jack by order his man to undercover as Dr. Tyberg who then tried to inject Jack by a virus, jack didn't want to be checked up by other doctor except Dr Copeland. To make Jack wanted to be check up by him, it was uttered by the man.

The idiom *call away* means to ask someone to leave the place, usually by telephoning them or sending them a message. Here the translator translated that idiom into *ada urusan*, it means that the translator paraphrase it to make the translation work more acceptable to the context because it shows that the word *ada urusan* has the same meaning in context.

Excerpt 16.

Code. 17/00:34:01-00:34:03	
SL	He <i>came down with</i> flu very quickly.
TL	Ia mendadak <i>terkena</i> flu

The above citation is found in the part of the movie which tells that Jack Billings wanted to see Dr. Copeland for his annual check up, but everything inside the hospital has been sabotaged by Lola, she kills Dr. Copeland, Dmitri undercover as Dr. Tyberg, but Jack just wanted to be examined by Dr. Copeland not the other, so Dmitri the fake of Dr. Tyberg, explained him that Dr. Copeland was sick, so that he could inject Jack by the virus. It was uttered by Dmitri.

The English idiom *come down with* meansto become sick with (an illness), in this case, an illness is usually the flu. Here the translator translate the english idiom *come down with* into the word *terkena*. In this case the translator translated

the idiom from the source language by paraphrasing it in the target language because the word *terkena* is not regarded as idiomatic expression in Indonesian language, by doing paraphrase the result of translation process is still acceptable in the target language. Although it has different lexical items, it shows the same meaning with the idiom in the source language, so the target readers in this case moviegoers are able to get the information about what happens in the movie through the subtitle.

Excerpt 17.

Code. 16/01:01:09-01:01:14	
SL	Why we can't all just <i>get along</i> , you know. Oh!
TL	Kenapa kita tak bisa <i>rukun</i> saja?tidak?

The context of that citation above is that the police forces arrested Tarconi inside Frank's house while he actually did not know what happened as the police forces come suddenly without any notification arresting him roughly as if he have made a big crime. It was uttered by Tarconi

The translator translated the idiom *get along* into *rukun*. The idiom *get along* means to be amiable with one another, it shows directly the same meaning with *rukun* in the target language, the translator translated it by paraphrasing as *rukun* is not idiom in Indonesian language. As she could find the idiom which has

the same meaning with the idiom *get along* in the target language, in this case, she decided to paraphrase it.

Excerpt 18.

Code. 18/00:18:18-00:18:23	
SL	Well, if anything comes up between now and then, you have my cell/ Nothing will <i>come up</i> , Mrs.
TL	Bila ada sesuatu, kau punya nomor ponselku /Takkan <i>terjadi</i> apapun, Ny.

The context of that citation above is that Mrs. Billings worried about something bad might happens next, she tried to share with Frank and Frank tried to make her calm. It was uttered by Frank.

The translator translates the idiom *come up* into *terjadi*, it means that the translator paraphrase it as the word *terjadi* is not idiom in the target language. The English idiom *come up* means to happen unexpectedly which shows the same meaning as the word *terjadi*. The researcher groups it into the strategy by paraphrasing.

Excerpt 19.

Code. 19/00:12:46-00:12:48	
SL	You're just afraid I'm gonna win./I'm afraid you're gonna be too <i>worn out</i> to do your homework.
TL	Kau takut aku akan menang/Aku takut kau akan <i>lelah</i> mengerjakan PR.

The citation above shows the situation which tells that Frank picked up Jack from school, and on the way home Jack challenged Frank to play a game, but Frank was affraid that Jack would be too tired to do homework after the whole day school. It was uttered by Frank.

The english idiom *wear out* means to be drained of energy or effectiveness; extremely tired; completely exhausted. The translator paraphrased into *lelah* because she was not able to find any idiom in the target language which has same equivalence with the idiom *wear out* then she chooses to paraphrase it by using the word *lelah* that shows directly the same meaning with the idiom *wear out*.

Excerpt 20.

Code. 20/00:17:25-00:17:28	
SL	might have to <i>take you up on</i> it.
TL	Mungkin aku harus <i>mengandalkan ucapanmu</i> .

From the citation above it tells that Mrs. Billings tried to share about her family problems especially the problems of her husband to Frank. Hearing a few frank words, Mrs. Billings started to feel good. In the end of their conversation, Frank said to Mrs. Billings that Anytime he could be of help, if there's anything she need. The idiom is uttered by Mrs. Billings.

The idiom *take you up on* means to accept an offer or invitation from someone, from the context above we can see that Frank offers any help if Mrs. Billings need, that can be said from the utterance *might have to take you up on it* can be translated into *mungkin aku akan meminta pertolonganmu*, as it is still appropriate to the context of the source language, but it sounds unnatural even it has the same meaning. In this case, in order to make the translation result more natural in the target language, the translator chooses to paraphrase this idiom into *mengandalkan ucapanmu*, as in the context Frank have ever offered a favor before the utterance above comes in the subtitle.

Excerpt 21.

Code. 23/00:15:34-00:15:37	
SL	Frank, can I <i>team up</i> mom!/I don't know . it's not in the rule.
TL	Boleh aku <i>bekerja sama</i> dengan ibu?/Entah, tak ada dalam peraturanya.

From the citation above inside the table, it tells that Jack and Frank were playing a puzzle, Jack was unable to break it, then Mrs Billing came, and Jack asked Frank if he could break the puzzle together with Mrs. Billings. It was uttered by Jack

The idiom *team up with (somebody/something)* means to join with another person or group to achieve something, in this case the translator translated the idiom *team up* in the source language into *bekerja sama*. Here the translator used the strategy of translating idiom by paraphrasing because the idiom from the source language is not translated as idiom in the target language. as seen in the table the idiom in the target language is translated into *bekerja sama* which is not kind of idiom in Indonesian language, but it is still has the same meaning although it has different lexical items. It is acceptable because the most important thing is that the message is well-transformed in the target language.

Excerpt 22.

Code. 22/02:02:45-02:02:47	
SL	Took more than a driver to <i>figure this out</i> .
TL	Butuh lebih dari sekedar pengemudi untuk <i>mengetahuinya</i>

The context of the citation above tells that Frank tried to get in Chellini's house for finding Chellini and arresting him then, being able to beat off all Chellini's bodyguards finally Frank found Chellini. It is uttered by Chellini

The idiom *figure something out* means to comprehend someone or something, to come to understand someone or something better. In this case the idiom *figure this out* in the citation above is translated into *mengetahuinya*. Here the translator is not able to find the idiom in the target language with has equivalence with the idiom in the source language, so that the translator used the strategy of paraphrasing, since the word *mengetahuinya* is not an idiom in the target language, but it shows directly the same meaning with the idiom of *figure this out* from the source language.

Excerpt 23.

Code. 25/00:12:49-00:12:53	
SL	It's Friday; I don't have any homework./ <i>In that case</i> , the game./Yes!
TL	Ini hari jumat, tak ada PR/ <i>Kalau begitu</i> kita main.

From the citation above inside the table, the situation tells that Jack wanted to play game with Frank, but Frank refused it because he was afraid that the game would cause Jack too tired. Jack explained to Frank that is no problem to play game because the next day is holiday. Frank agreed to play game. The idiom above is uttered by Frank.

As seen in the table above the idiom *in that case* is translated into *kalau begitu*. The idiom *in that case* means as it was. *kalau begitu* is not kind of idiom in Indonesian language but it has the same meaning with the idiom from the source language. In this case the translator translated the idiom *in that case* into the target language using the strategy of translation by paraphrasing. The translator did not need to search the idiom which has equivalence with the source language because by paraphrasing that idiom into *kalau begitu* the translation result is natural enough.

4.1.4 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.

Excerpt 24.

Code. 66/00:10:32-00:10:35	
SL	<i>Come on</i> , man. What you got for me? kick your ass!
TL	Kau punya apa untukku? Aku akan menghajarmu!

The citation above shows the situation which tells that the bunch of car hijackers challenged Frank to fight.

The idiom *come on* means to hurry up, move rapidly, is often used in the imperative. The translator did not translate the idiom in the target language. The translator omitted the idiom since from the movie scene the moviegoers will be able to get the context, read the situation and the message without translating the idiom *come on* in the target language as in the movie scene shows that the car hijackers make a move to attack Frank. Beside that the subtitle becomes shorter to read as the moviegoers get the message easily. Otherwise, by omitting the idiom *come on*, the message from the source language does not loss in the target

language, so it is acceptable that the translator using translation by omission strategy.

Excerpt 25.

Code. 67/00:44:58-00:45:02	
SL	He's one man in one car! He's a chauffeur, for <i>Christ's sake!</i>
TL	Dia hanya seorang dan satu mobil. Dia hanya supir

The context of that citation above is that Mr. Billings got annoyed after the police forces was not able to find Frank. It is uttered by Mr. Billings

The idiom *Christ's sake!* is usually used to express kind of feeling surprised or annoyed by something in a bad situation. Here the translator did not translate the idiom *Christ's sake!* 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 moviegoers will be able to get the meaning faster, otherwise if the translator didn't translate the idiom *Christ's sake!* in Indonesian language the message will not fade. By omitting that idiom, the translator just made the translation work at the subtitle less expressive, but it did not lose the meaning of the source language in the target language by omitting the idiom *Christ's sake!*.

In the other side, it is considered that the idiom *Christ sake!* contains cultural content that the translator is not able to find the most equivalent of it. Actually, the idiom above is still able to be translated in the target language by paraphrasing it into *astaga!* or *ya ampun!* In the target language but the translator did not do that. In this case, the subtitle becomes lack of expressive meaning as the idiom *Christ sake!* is also a kind of exclamation saying idiom which contains expressive meaning. It is 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 SUGGESTION

In this chapter the researcher comes to some conclusion of what has been discussed in the previous chapters. And also some suggestion are provided with the hope that they will be useful for everyone who does translation activity especially who deals with idiomatic expression.

5.1 Conclusions

As a bridge of communication who deals with two languages that are quite different from each other, a translator needs more skill to choose the most equivalent or the best words of target language in translating the source language, especially in subtitle translation the translator has to deal on how to make the translation result easier to catch so that the message or information from what the source language tells can be understood fast as the subtitle often appears in a short time follows the change of movie scene, beside that when the translator translate the source language text into the target language text s/he will find some problems arising from non-equivalence, such as differences in expressive meaning. Dealing with such problem, the translator uses the translation by more natural/less expressive words and translation by more expressive word.

Based on the analysis in chapter four, the strategies that are used for translating idiomatic expression found in subtitle translation in the movie of *the transporte 2* movie, and its translation is used the strategies suggested by Mona Baker. Those strategies are, translation using idiom of similar meaning and form,

translation using idiom of similar meaning but dissimilar form, translation by paraphrase, and omission.

5.2 Sugestions

The translation activity is really needed in transferring any important information conveyed in the source language into the target language, especially for people from the target language. As the translator, it is the job to translate as many as idioms. It is important to know idioms in the target language accurately. The translator should pay attention on the culture not only the source language, but also the target language. If the idiom are translated incorretly, the reader will lose the message of the original text. Besides, as the beginner, we have to master the source language, put some translation theory an practice it, in order to get the best result in translation.

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APPENDIX

The movie script of *The Transporter 2* movie written by the original movie script writers, Robert Mark Keman and Luc Besson as the source language and translated by Qoryati as a target language.

Duration	Source Language	Target Language
00:09:45- 00:09:47	I'm so sorry, can you help me? My tyre	Maaf, bisa bantu aku? Banku...
00:09:48- 00:09:52	Sorry, I have an appointment, I don't like to be late.	Maaf, aku ada janji. Aku tak ingin terlambat
00:09:53- 00:09:55	Well, would you rather be late or *dead*?	Kau pilih terlambat atau mati?
00:09:56- 00:09:59	You don't want to do this./Step out of the car!	Kau tak mau melakukan ini/Keluar dari mobil!
00:10:07- 00:10:11	Whoo! Let's go, fellas! Come on beib ! Yeah!	Ayo naik!
00:10:13- 00:10:14	Take it easy, the car's brand new.	Tenang, itu mobil baru.
00:10:15- 00:10:18	No problem, buddy, I got this. Baby, let's ride. Time	Tak masalah. Bisa kuatasi Ayo saatnya berangkat

	to go!	
00:10:19- 00:10:22	Your parents know the kind of company you're keeping?/Shut up!	Orang tuamu tahu perusahaan tempatmu bekerja/Diam!
00:10:23- 00:10:25	This shit ain't working, man!	Ada apa? Mesinya tak mau menyala.
00:10:26- 00:10:28	It's coded./What's the code?/Can't tell you that.	Mesinya menggunakan kode/Apa kodenya?/Tak bisa kuberikan.
00:10:29- 00:10:31	Then we'll have to beat it out of you/Get out of the car!	Sepertinya kami harus menghajarmu/. Kita keluar dari mobil ini
00:10:32- 00:10:36	Come on, man. What you got for me? kick your ass!	Kau punya apa untukku? Aku akan menghajarmu!
00:10:38- 00:10:40	Hold on	Tunggu.
00:10:41- 00:10:44	. Just came out of the dry cleaners.	
00:11:02- 00:11:06	Hands up! Stop moving or i will shot you.	Angkat tangan! Berhenti bergerak atau kutembak kau
00:11:07- 00:11:09	Don't you have home work to do?	Kau tak punya PR yang harus kau kerjakan?

00:11:11- 00:11:16	why don't you go and do it/ Ok. I'm sorry	Kerjakan PR-mu/ Baik maafkan aku
00:11:18- 00:11:19	Late.	Aku terlambat.
00:12:29- 00:12:33	The game, the game, the game, the game!/What's the first rule wh entering a man's car?	Mulai permainanya!/Apa peraturan pertama saat masuk mobil seseorang?
00:12:34- 00:12:37	Respect a man's car, a man respects you.	Hormati mobilnyadan orang itu akan menghormatimu
00:12:38- 00:12:41	Greet the man. Good afternoon, Frank./Good afternoon, Jack.	Beri salam padanya. Selamat siang, Frank"/Selamat siang Jack.
00:12:42- 00:12:45	Can we play the game now?/ I should think your brain would be too tired after a whole day of school.	Bisa kita lanjutkan permainanya sekarang?/Otakmu tak lelah setelah seharian sekolah?
00:12:46- 00:12:48	You're just afraid I'm gonna win./I'm afraid you're gonna be too worn out to do your homework.	Kau takut aku akan menang/Aku takut kau akan lelah mengerjakan PR.
00:12:49-	It's Friday; I don't have any	Ini hari jumat, tak ada PR/Kalau

00:12:53	homework./In that case, the game./Yes!	begitu kita main.
00:12:55- 00:12:57	But first: What's the third rule of the car	Tapi sebelumnya, ada peraturan ketiga..bagus.
00:13:15- 00:13:18	Five points. I'm white, I'm round, but I'm not –always around	Nilainya 5. Aku berwarna putih, bulat tapi tak selalu ada.
00:13:19- 00:13:23	Mmm... a tennis ball./Tennis balls are yellow.	Bola tenis/Bola tenis warnanya kuning..
00:13:35- 00:13:40	Four points. I'm half, sometimes I'm whole, sometimes a slice of me is all you'll know.	Nilainya empat. Kadang aku separuh, kadang utuh, kadang kau hanya tahu sepotong dariku.
00:13:41- 00:13:45	A loaf of bread./No.	Roti tawar?/Bukan.
00:13:49- 00:13:51	Three points. Sometimes I'm light, sometimes I'm dark, sometimes I'm both.	Nilainya tiga. Kadang aku terang, kadang gelap, kadang keduanya.
00:13:52- 00:13:57	I know! A lightbulb!/No./pizza!/No.	Aku tahu. Bohlam!/Bukan/Pizaa/Bukan
00:14:56- 00:15:01	Audrey. Audrey! Stop walking away from me.	Berhentilah menghindar dariku, Audrey. Aku ingin selesaikan

	Listen, we've got to finish this conversation.	pembicaraan kita.
00:15:02- 00:15:06	I got only 2 minutes where is he go?	Waktunya hanya 2 menit. mau kemana dia?
00:15:10- 00:15:11	Ok look at me, last clue for all the points	Baik, lihatlah aku. Petunjuk terakhir untuk semua nilai.
00:15:12- 00:15:15	Everyone wants to walk on me, but only a few ever have.	Semua ingin menginjakku tapi hanya sedikit orang yang bisa melakukannya.
00:15:16- 00:15:20	Take your time.	Tak perlu buru-buru.
00:15:27- 00:15:30	Shh! Mom, its the game. I'm trying to think./Sorry	Kami sedang main, Bu. Aku sedang berpikir/Maaf.
00:15:31- 00:15:33	Hey, Frank. How are you to day/Well, Mrs Billings.	Apa kabarmu hari ini, Frank?/Baik, Ny. Billings.
00:15:34- 00:15:37	Frank, can i team up mom!/I don't know . it's not in the rule	Boleh aku bekerja sama dengan ibu?/Entah, tak ada dalam peraturanya.
00:15:38- 00:15:40	Come on, what's the point in having rules if you can bend'em /Ok	apa gunanya peraturan bila tak bisa dilanggar? /Baiklah.
00:15:41- 00:15:45	just this one/All right give me the clues	Sekali ini saja/Beritahu ibu petunjuknya.

00:15:46- 00:15:48	It's round but not always arround.	Bulat tapi tak selalu ada..
00:15:49- 00:15:51	Its linght sometimes,dark sometime,or both sometime.	kadang gelap, kadang terang, kadang keduanya.
00:15:52- 00:15:54	Everyones wants to walk on it but only a few ever have	Semuanya ingin menginjaknya tapi hanya sedikit yang bisa.
00:15:55- 00:16:00	This is the hard one/Tell me about it.	Sulit juga/Benar
00:16:03- 00:16:04	The moon	Bulan!
00:16:05- 00:16:09	Correct Good job, good job. All right come on/See you Monday/Bye, Frank thanks	Benar. Kerja bagus. Ayo/Sampai hari senin/Sampai jumpa, Frank. Terima kasih.
00:16:10- 00:16:13	Keep your snack in the kitchen./By, mom./Bye honey.	Simpan kudapanya di dapur/Sampai nanti, Ibu/Ya, sayang.
00:16:14- 00:16:17	He's really taken to you in the month you have been with us/Likewise	Ia sangat dekat denganmu sebulan kau bersama kami/Aku juga.

00:16:18- 00:16:19	Its too bad you can't stay on after Tony gets back	Sayang kau tak bisa tetap di sini setelah Tony kembali.
00:16:20- 00:16:22	It was just a favor. I don't usually do this sort of a job.	Ini hanya bantuan. Biasanya aku tak lakukan pekerjaan ini.
00:16:23- 00:16:26	I thought you were a professional driver?	Kukira kau pengemudi profesional.
00:16:27- 00:16:30	A different kind of driver.	Pengemudi yang berbeda.
00:16:31- 00:16:35	Well, we're all gonna miss you when you're gone.	Kami akan kehilanganmu saat kau pergi.
00:16:41- 00:16:44	And... thank you for what you did.	Terima kasih atas apa yang kau lakukan.
00:16:45- 00:16:46	For what?	Apa?
00:16:47- 00:16:51	For turning the car around so that Jack wouldn't have to see us fighting.	Kau memutar mobilnya agar Jack tak melihat kami bertengkar.
00:16:52- 00:16:54	You really know kids, don't you?/know fighting.	Kau sangat memahami anak- anak,'ya?/Aku memahami pertengkaran.
00:16:55- 00:16:57	He hasn't seen Jack in months,	Berbulan-bulan ia tak menemui Jack.
00:16:58-	and then when he gets back	Dan saat kembali yang kudengar

00:17:01	here, all I can hear is what I'm doing wrong?	hanya ia menyalahkan aku.
00:17:02- 00:17:06	You'd think that after being separated for a year that he would...	Kukira setelah berpisah lebih dari setahun, dia akan..
00:17:08- 00:17:10	I'm sorry. Um... you don't have to hear this.	Maaf. Kau tak perlu dengar ini.
00:17:11- 00:17:13	That's okay.	Tak apa.
00:17:14- 00:17:18	For what it's worth I think you're doing a great job with Jack./Thank you.	Menurutku kau telah mendidik Jack dengan baik/Terima kasih.
00:17:19- 00:17:21	Anytime I can be of help, if there's anything you need...	Kapanpun aku bisa membantu, apapun yang kau butuhkan..
00:17:22- 00:17:24	That's really sweet of you, Frank.	Kau baik sekali, Frank.
00:17:25- 00:17:28	might have to take you up on it.	Mungkin aku harus mengandalkan ucapanmu.
00:17:31- 00:17:34	Oh, uh, I almost forgot-- I'm supposed to take Jack to the doctor tomorrow morning for his annual checkup,	Aku hampir lupa. Aku harus antar Jack kedokter besok untuk pemeriksaan rutin.

00:17:35- 00:17:39	but I'm organizing a surprise party for him, even though his birthday's not until next week.	Tapi aku sedang mengatur pesta kejutan untuknya meski ultahnya baru minggu depan
00:17:40- 00:17:42	I thought it wld be nice since his dad's in town.	Menurutku ini bagus, Ayahnya sedang ada di sini.
00:17:43- 00:17:46	So, while I decorate and, um, his friends arrive,	Saat merancang pestanya dan teman-temanya tiba..
00:17:47- 00:17:48	I was thinking, if you wouldn't mind.../I'll take him	Mungkin kau takkan keberatan.../Aku akan mengantarnya.
00:17:49- 00:17:51	I feel kind of funny cutting into your weekend.	Maaf aku mengganggu akhir pekanmu.
00:17:52- 00:17:54	I'm just picking up a friend at the airport later on in the day.	Aku hanya harus menjemput seseorang teman di bandara nanti.
00:17:55- 00:17:56	That's nice./What is?	Bagus/Apanya?
00:17:57- 00:18:00	The guys on security say you're a bit of a loner.	Petugas keamanan bilang, kau seorang penyendiri.
00:18:01- 00:18:04	Um, so it's just... it's just nice to hear you have a friend. He's not really a	Senang mendengar kau punya teman. Sebenarnya dia bukan teman.

	friend.	
00:18:05- 00:18:07	He's French.	Dia orang prancis.
00:18:08- 00:18:09	I'll call you back.	Nanti aku telpon lagi.
00:18:10- 00:18:14	Audrey, I'd like to finish our conversation.	Aku ingin selesaikan pembicaraan kita, Audrey.
00:18:18- 00:18:23	Well, if anything comes up between now and then, you have my cell/ Nothing will come up, Mrs. Billings.	Bila ada sesuatu, kau punya nomor ponselku /Takkan terjadi apapun, Ny. Billings.
00:18:24- 00:18:25	Audrey/Audrey.	Audrey/Audrey.
00:18:56- 00:18:59	Yeah, hello?/Confirmed for tommorow 9 . a.m.	Halo?/ Sudah dipastikan untuk besok pukul 9.
00:19:34- 00:19:37	Tomorrow, 9:00 a.m. Only change: the driver'll be taking him, not the mother.	Besok pukul 9. Tapi berubah, sopirnya yang mengantar, bukan ibunya
00:19:38- 00:19:40	Even better.	Itu lebih baik
00:19:48- 00:19:53	Is it stable?/Yes, it's stable./And the antidote?	Ini stabil?/Ya/Penangkalnya?
00:20:00-	See you tomorrow,	Sampai besok

00:20:01	gentlemen.	
00:20:02- 00:20:06	And in other news, the drug enforcement ministers of six Latin-American countries arrived in Miami today	Para Menteri Anti Narkoba dari enam negara Amerika Latin tiba di miami hari ini
00:20:07- 00:20:09	for a summit meeting... with jefferson Billing	...untuk pertemuan dengan Jefferson Billing...
00:20:10- 00:20:11	Yeah. Martin, Frank. 1156 Palmetto.	Jalan palmetto
00:20:12- 00:20:15	Paid for an express delivery. That's what you told me 45 minutes ago.	Aku menunggu hantaran ekspres. Itu yang kau bilang 45 menit lalu
00:20:16- 00:20:20	Anything else? No, I don't need anything else. Just get me the pizza.	Ada yang lain?/Tidak, aku butuh yang lain, antarkan saja pizzanya.
00:20:21- 00:20:23	I'm not paying for that...	Aku tak membayar..
00:20:26- 00:20:30	So, Mr. Martin, it's one medium pie, no mozzarella, extra olives and extra anchovies,	Jadi, Tn Martin, satu pai ukuran sedang tanpa mozarella, tambah zaitun dan anchovy
00:20:31-	which amounts to \$11.95. I	Harganya 11.95 dolar. Semoga kau

00:20:34	hope you're hungry.	lapar
00:20:35- 00:20:38	You have no idea./I apologize for the delay, sir.	Kau tak tahu/Maaf atas keterlambatanya
00:20:40- 00:20:42	Mrs. Billings.	Ny. Billings..
00:20:43- 00:20:48	Uh-uh. Audrey. Audrey.	Audrey.
00:20:49- 00:20:50	What are you doing?/ What does it look like I'm doing?	Apa yang kau lakukan?/Sepertinya apa?
00:20:51- 00:20:55	What, you've been drinking?/A little.	Kau baru minum?/Sedikit
00:20:57- 00:20:59	You said if I needed anything...	Kau bilang bila aku butuh sesuatu...
00:21:00- 00:21:04	I can't./Why? Because of who I am?	Aku tak bias/Kenapa? Karena siapa aku?
00:21:05- 00:21:09	Because of who I am.	Karena siapa aku
00:21:17- 00:21:21	I feel so lost, so confused.	Aku merasa begitu sesat dan bingung
00:21:22- 00:21:24	Who isn't?	Siapa yang tidak?
00:21:34-	Thank you, Frank.	Terimakasih, frank.

00:21:37		
00:21:38- 00:21:42	For the time... the respect..	Terimakasih atas waktu dan rasa hormatmu padaku.
00:21:43- 00:21:46	I think it's what I needed the most.	Kurasa itu yang sangat aku butuhkan.
00:21:48- 00:21:49	Bye	Selamat tinggal
00:22:19- 00:22:22	Am I gonna get a shot?/No, no, no.	Apa aku akan disuntik?/Aku tak tahu
00:22:44- 00:22:46	Jeez, uh... We're not open yet./It's an emergency.	Astaga! kami belum buka/Ini darurat
00:22:47- 00:22:49	I need to see the doctor immediately./ Right.	Aku harus bertemu dokter segera/ Baiklah,
00:22:50- 00:22:52	Dr. Copeland, uh, if you'll come out here, please. We have an issue.	bisa kesini, Dr. Koblin? Ada masalah
00:22:53- 00:22:55	You'll have to fill out some papers stating the medical problem.	Anda harus mengisi formulir tentang masalah medisnya.
00:22:56- 00:22:59	Actually, my problem's not medical. It's psychological.	Sebenarnya masalahku bukan masalah medis. Masalahku psikologis.
00:23:00-	Yes, Laura, what seems to	Apa masalahnya laura?

00:23:03	be the problem?	
00:23:04- 00:23:05	Me.	Aku.
00:32:32- 00:32:33	I hate shots.	Aku benci disuntik
00:32:34- 00:32:37	Number one: there's no guarantee you're getting a shot,	Pertama, belum pasti kau akan disuntik.
00:32:38- 00:32:41	so there's no sense in getting all worked up over something that might not happen.	Jadi, tak ada gunanya taku pada sesuatu yang mungkin tak terjadi
00:32:48- 00:32:50	Give me the good news./Doctor said I'm cured.	Berikan aku kabar bagus./Dokter bilang aku sudah sembuh.
00:32:51- 00:32:54	Frank, it hurts a lot./I'll never let anyone hurt you a lot.	Rasanya sakit sekali, frank/Takkan kubiarkan siapapun menyakitimu.
00:32:55- 00:32:57	Promise?/You know my fourth rule? Never make a promise you can't keep. Come on.	Janji?/Kau tau janji keempatku? Jangan pernah buat janji yang tak bisa kau tepati. Ayo.
00:33:04-	Close the door.	Tutup pintunya.

00:33:06		
00:33:14- 00:33:17	Come on.	Ayo
00:33:21- 00:33:24	May I help you?	Bisa kubantu?
	Jack Billings to see Dr. Copeland.	Jak billings harus menemui Dr. Koblin.
00:33:25- 00:33:27	I'm sorry, he's out sick today.	Maaf, hari ini dia tidak bisa masuk karena sakit.
	He'll be seeing Dr. Tyberg.	Ia akan dilayani Dr. Tyberg.
00:33:28- 00:33:31	I like Dr. Copeland./Don't worry. Dr. Tyberg's very nice.	Aku suka Dr. Koblin./Jangan khawatir, Dr.Tyberg sangat baik.
00:33:32- 00:33:34	Now, if you'll just take him into Room 3.../Where's Miss Laura?	Tolong antar dia ke ruang 3/Mana Nn. Laura?
00:33:35- 00:33:39	Who?/You're standing at her desk./That Miss Laura. She's out sick, too.	Siapa?/Kau berdiri di mejanya/Nn Laura yang itu/ dia juga sakit,.
00:33:40- 00:33:43	There's a lot of flu going around. Now, come on. Doctor's got a busy day.	Banyak yang terkena flu. Ayo cepat. Dokternya sibuk.
00:33:44-	Come on. It'll be over	Ayo. Pasti sudah selesai sebelum kau

00:33:47	before you know it.	sadari.
00:33:49- 00:33:52	Hey, hey. I'm Dr. Tyberg.	Aku Dr Tyberg.
00:33:53- 00:33:54	Can't I wait for my doctor?	Boleh aku menunggu dokterku saja?
00:33:56- 00:33:58	Unfortunately, your doctor was called away on emergency.	Sayangnya doktermu sedang ada urusan darurat.
00:33:59- 00:34:03	Your nurse said he had the flu.	Perawat bilang dia terkena flu
	That was the emergency,	Itu urusan daruratnya.
00:34:01- 00:34:03	He came down with flu very quickly.	Ia mendadak terkena flu/Jadi,
00:34:04- 00:34:06	So, the sooner we start, the sooner we finish, heh?	semakin cepat mulai semaki cepat selesai
00:34:08- 00:34:11	Come, I show you something very cool.	Ayo. Kutunjukkan sesuatu yang sangat asyik
00:34:12- 00:34:13	Uh, I'm sorry, Doctor/patient privacy in room.	Maaf, ini ruang khusus dokter dan pasien
00:34:15- 00:34:17	You can wait in reception area or glass of water or..	Kau bisa menunggu di ruang tunggu, minum segelas air.

00:34:18-	Hey, trust me. I am doctor. Please, it's	Percayalah aku dokternya. Itu telponmu
00:34:21- 00:34:24	Please, it's your phone.	Itu telepon mu
00:34:27- 00:34:32	Yeah?/Hello, hello, Frank, I'm here./you're early./ Yeah.	Halo, frank. Aku sudah datang/ Kau datang lebih cepat/Ya,
00:34:33- 00:34:35	We had fantastic tailwinds. Cut two hours of my vacation just like that	kami dapat angin buritan yang luar biasa. Perjalananya hanya 2 jam.
00:34:36- 00:34:40	. From now on, it's the only way I fly, Frank-- tailwinds or nothing.	Mulai sekarang, hanya dengan itu aku terbang. Angin mburitan atau tidak terbang.
00:34:41- 00:34:43	Glad you made it.	Aku senang kau bisa sampai
00:34:44- 00:34:47	Hello? Sorry, Dr. Dunietz is not in today,	Maaf Dr. Dunietz tak datang hari ini.
00:34:48- 00:34:51	Call back Monday.	Telepon kembali hari senin.
00:34:55- 00:34:58	Listen, Inspector, I'm a little tied up. You mind taking a cab? You have the address, yes?	Dengar, inspektur. Aku agak sibuk. Kau bisa naik taksi? Alamatnya ada,'kan?

00:34:59- 00:35:03	Oh, thank you. Oh, you know, I heard the fish down here is fantastic,	Terima kasih. Aku dengar ikan disini sangat enak.
00:35:04- 00:35:07	I could make us a bouillabaisse. You like bouillabaisse, Frank, no?	Aku bisa buat Boullabaise untuk kita. Kau suka itu, 'kan?
00:35:08- 00:35:10	I gotta go.	Aku harus pergi.
00:35:11- 00:35:14	Frank!/You know, maybe it's better if we wait for his regular doctor to come back.	Frank!/Mungkin kita menunggu dokter langgananya kembali
00:35:15- 00:35:17	It's very important that he receive his immunizations./Well, I'm sure it is,	Ia harus segera dapat imunisasinya/Aku yakin begitu.
00:35:18- 00:35:22	but a week won't make a difference./No, we're doing now!	Seminggu takkan ada bedanya/Kami akan lakukan sekarang!
00:35:42- 00:35:44	Keep going, Jack	Pergi, jack
00:36:44- 00:36:47	Come here. Look at me. Look at me.	Lihat aku.

00:36:48- 00:36:50	Remember my promise?/yes	Kau Inagat janjiku?/ya.
00:37:10- 00:37:11	It's... it's me./ Get out!	Ini aku/Keluar!
00:37:15- 00:37:18	Frank.	Frank..
	Shit!	
00:37:48- 00:37:52	The patient's not cooperating, Prep the vehicle.	Pasien tidak bekerja sama. Siapkan kendaraanya
00:38:05- 00:38:08	Hurry up! Come on, hurry.	Ayo, cepat!
00:38:11- 00:38:14	Don't worry everything's going to be okay.	Jangan kuatir semua akan baik-baik saja.
00:38:39- 00:38:42	Freeze!/Drop your weapon! Get down!/Put your guns on the ground!	Jangan bergerak!/Jatuhkan senjatamu!tiarap!/letakan senjatamu!
00:38:43- 00:38:45	Si?/ They got away.	Ya?/ Mereka lolos.
00:38:47- 00:38:48	Plan B?	Rencana B
00:38:49- 00:38:51	Yes, Plan B.	Ya. Rencana B

00:39:06- 00:39:11	Oh, you made it./Aw, what's that?	Kau datang./Apa itu?
00:39:12- 00:39:15	Jack's birthday present. Baseball uniform, cleats, glove and a bat.	Hadiah ulang tahun jack. Seragam bisbol, klet, sarung tangan dan pemukul.
00:39:16- 00:39:20	Whoo-hoo... it's his favorite sport./It was... last year.	Itu olahraga favoritnya./Ya. Tahun lalu.
00:39:21- 00:39:24	He's on a soccer team now, and he's actually really good.	Sekarang dia masuk tim sepak bolan dan dia cukup hebat
00:39:25- 00:39:27	You know, you should see him sometime./Hello.	Kau harus melihatnya sesekali
00:39:28- 00:39:34	Mr. and Mrs. Billings, they're coming!/Hide, everyone, hide!	Tuan dan Nyonya Billings, mereka datang!/Semua sembunyi!
00:39:40- 00:39:42	Yes?/Good morning, Mr. Driver./Who is this?	Ya?/Selamat pagi pak supir/siapa ini?
00:39:43- 00:39:45	Look in your rearview mirror and you'll see who it is.	Lihat kaca sepionmu dan kau akan tahu siapa ini.
00:39:46- 00:39:49	I know what you're thinking: bulletproof glass.	Aku tahu apa yang kau pikirkan. Kaca tahan peluru.
00:39:50-	So now you tell me, in your	dari pengalamanmu, yang dilihat dari

00:39:53	experience-- which, judging from the little performance,	aksimu..
00:39:54- 00:39:56	you put on back at the office, goes way beyond just driving children to school and back--	... saat di kantor tadi, lebih dari mengantar jemput anak sekolah..
00:39:58- 00:40:01	does, uh, bulletproof glass stop a 7.62 armor-piercing round?	katakan, apa kaca anti peluru bisa menahan peluru baja 762?
00:40:02- 00:40:04	Frank,ra why'd you stop the car?	Kenapahentikan mobilnya, frank?
00:40:08- 00:40:09	Don't bother looking. They're triangulated over 300 feet away.	Tak perlu repot mencari. Mereka sudah sejauh lebih dari 3 kaki.
00:40:09- 00:40:14	Come on, Frank. Pick up./ None of this would have been necessary if you had not screwed up my plan,	angkat telponya, frank./ Ini tak perlu terjadi bila kau tak kacaukan rencanaku.
00:40:15- 00:40:16	so now I'm going to tell you how to set things right.	Ku beri tahu bagai mana cara menyelesaikanya.
00:40:17- 00:40:20	Someone is going to appear in a few seconds.	seseorang akan datang sebentar lagi.

00:40:27- 00:40:30	Let her in.	Biarkan dia masuk.
00:40:35- 00:40:37	Driver?	Supir..
00:40:38- 00:40:39	Good boy, good boy.	anak pandai
00:40:44- 00:40:47	Leave it on.	Biarka terpasang.
00:40:49- 00:40:51	Personally, I hate kids.	Secara pribadi aku benci anak-anak.
00:40:52- 00:40:53	Now, I don't know what your feelings are on the subject,	Entah bagai mana perasaanmu soal ini,
00:40:54- 00:40:58	but if you ever want to have any, make no moves but the moves I tell you to make.	tapi bila ingin punya anak, jangan bergerak kecuali gerakan yang ku perintahkan.
00:40:59- 00:40:02	You're in heher hands now,amigo mio.	Sekarang kau berada di tangannya, sobat. Tangan itu bisa sangat lembut...
00:41:02- 00:41:04	They can be very gentle hands, or they can be the hands from hell. Trust me on this one.	Tapi juga bisa jadi tangan dari neraka. Percayalah padaku.

00:41:05- 00:41:07	Trust him on this one.	Percayalah padanya.
00:41:08- 00:41:10	Now drive.	Sekarang, jalan!
00:41:50- 00:41:54	Make a left! I said left!	Belok kiri! Aku bilang, kiri!
00:42:14- 00:42:16	Listen, we keep doing this your way, no matter how many rights and lefts we make, they're going to catch us.	Bila kita lakukan dengan caramu, meski beberapa kali belokpun, kita akan tertangkap.
00:42:17- 00:42:20	Let me do this my way so no one gets hurt./ Where's the fun in that?	Biar ku lakukan dengan caraku agar tak ada yang terluka./Mana kesenanganya?
00:42:21- 00:42:24	Let's save the fun for later.	Kita simpan kesenanganya untuk nanti.
	Hey! Look out!	
00:44:11- 00:44:14	Not bad./ Didn't your mother ever teach you to say "thank you"?	Lumayan/ Apa ibumu tak pernah
00:44:15- 00:44:17	Yeah. She tried and failed miserably.	Ya dia pernah mencobanya

00:44:18- 00:44:21	I think we lost them. /Think again.	Kurasa kita sudah lolos dari mereka./ Pikirkan lagi.
00:44:26- 00:44:29	Thought complete. Let's go.	Pemikiran selesai. Ayo.
00:44:56- 00:44:57	What do you mean, you can't find him?!	Apa maksudmu, kalian tak bisa menemukanya?
00:44:58- 00:45:02	He's one man in one car! He's a chauffeur, for Christ's sake!/Not exactly, sir.	Dia hanya seorang dan satu mobil. Dia hanya supir/Tidak juga.
00:45:03- 00:45:04	There's a possibility by he may have been in on it.	Kami rasa ada kemungkinan dia terlibat.
00:45:05- 00:45:07	That's impossible./How would you know?	Itu mustahil./Darimana kau tahu?
00:45:08- 00:45:11	He's been working here for a month. /He could've been setting this up the whole time,	Dia sudah sebulan bekerja disini,/mungkin selama ini dia merencanakanya...
00:45:12- 00:45:13	and you wouldn't have known any different./And you are such an expert on knowing people!	dan kau tak tahu bedanya/Kau memang ahli mengenal orang.
00:45:14-	His background.	Ini latar belakangnya.

00:45:16		
00:45:17- 00:45:20	He's ex-special forces, Headed an elite commando unit for five years.	Mantan pasukan khusus, 5 tahun memimpin komando elit...
00:45:21- 00:45:24	Specialized in search-and- destroy. Been in and out of Lebanon, Syria, Sudan...	...Specialisasi pencari penghancur. Keluar masuk Libanon, Syria, Sudan..
00:45:25- 00:45:27	The man is a hunter./I don't care what his skills are. I don't care where he's from.	Dia seorang pemburu/Aku tak peduli dengan keahlian dan asalnya
00:45:28- 00:45:30	This is not a war zone! This is an American city!	Ini bukan medan perang, ini kota di Amerika
00:45:31- 00:45:34	Where's my son?!	Dimana putraku?
00:46:00- 00:46:03	Last stop. All out.	Pemberhentian terakhir. Semua keluar.
00:46:05- 00:46:06	You're quite a guy.	Kau lumayan juga.
00:46:07- 00:46:09	Another time, another place, you and me, baby--	Lain waktu, lain tempat. Hanya kau dan aku, sayang.
00:46:10-	the pleasure we could	Kita bis

00:46:15	have./ Frank? Frank!	a bersenang-senang/frank..
00:46:21- 00:46:22	Frank!/Not what you expected when you reported for work this morning,	Frank!/Tak seperti yang kau harapkan saat berangkat kerja tadi pagi.
00:46:23- 00:46:25	is it, um, Frank, no?	Benar,'kan, Frank?
00:46:26- 00:46:28	Is that what passes for wit in this circle?	Ini yang disebut sebagai kecerdasan dalam lingkaran ini?
00:46:29- 00:46:32	In this circle, my friend, wit is not a requirement of the job.	Dalam lingkaran ini, kecerdasan bukan persyaratan kami.
00:46:33- 00:46:36	Brutality, yes. An ability to inflict pain, absolutely.	Yang dibutuhkan kekejaman dan kemampuan menerima rasa sakit.
00:46:37- 00:46:40	A certain psychotic moral ignorance, blind obedience: all required.	Sikap tak bermoral, pembangkang, itu semua dibutuhkan.
00:46:41- 00:46:44	But not wit. How was it?/Fun.	Tapi tidak kecerdasan. bagaimana tadi?/Menyenangkan.
00:46:45- 00:46:47	Only the beginning, my love. /What's this all about?	Ini baru permulaan, sayang./Ada apa ini?
00:46:48-	A timely question. Max?	Pertanyaan yang tepat pada

00:46:51		waktunya. Max..
00:46:52- 00:46:53	Pardon me.	Permisi.
00:56:29- 00:56:31	Hello?/Put me on the speaker so you don't have to repeat the instructions.	Gunakan pengeras suara agar kau tak perlu mengulang instruksi dariku.
00:56:32- 00:56:38	In the next two hourho you'll get \$5 million in nonsequential \$100 bills.	Dalam dua jam ini, siapkan5 juta dolar dalam pecahan 100 dolar tak berurutan
00:56:37- 00:56:40	You'll put them in a waterproof suitcase. You go to the Bayfront Park, personally.	Masukan dalam koper tahan air, pergilah ke taman Bay Front sendiri.
00:56:41- 00:56:42	There will be a blue Chrysler parked on the sand.	Akan ada mobil Chrysler biru parkir di pasir.
00:56:43- 00:56:44	You place the suitcase in the trunk and you leave.	Masukan kopornya dalam bagasi, lalu pergi.
00:56:45- 00:56:47	I don't know if I can get \$5 million in two hours.	Entah bagaimana aku bisa dapatuang 5 juta dolar dalam 2 jam.
00:56:48- 00:56:51	Mr. Billings, please. /I read the newspapers. The day you were appointed to your	Aku baca koran, Tn Billings. Saat kau terpilih dalam jabatanmu sekarang,

	current position,	
00:56:52- 00:56:55	your net worth exceeded \$100 million, so... you won't even feel the bite.	jaringanmu bernilai lebih dari 100 juta dolar. Jumlah ini tak berarti.
00:56:56- 00:56:59	What guarantee do I have that you won't harm my son?	Apa jaminan untuku bahwa kau takkan menyakiti putraku?
00:57:00- 00:57:03	Guarantee? Mr. Billings, uh, I'm not a car dealer.	Jaminan, Tn. Billings? Aku bukan pedagang mobil.
00:57:04- 00:57:07	Don't let the charming accent and my grammatically impeccable syntax mislead you.	Jangan sampai aksen menawan dan tata bahasaku yang buruk menyesatkanmu.
00:57:08- 00:57:10	I live in the jungle, and in the jungle, you either eat or be eaten.	Aku tinggal di hutan. Di hutan, bila tak makan, kau akan dimakan.
00:57:11- 00:57:13	But a in the spirit of doing business, here is the guarantee	Tapi dalam semangat berbisnis ini jaminanya...
00:57:14- 00:57:16	ten minutes past the deadline, if the money doesn't arrive,	...sepuluh menit setelah tenggat waktu, bila uangnya tak ada...
00:57:17-	I send finger; 20 minutes, a	aku kirim jari, 20 meni,t aku kirim

00:57:18	hand;	lengan.
00:57:19- 00:57:21	30 minutes, a foot.	30 menit, aku kirim kaki.
00:57:22- 00:57:26	Sounds like we have a deal, don't we, Mr. Billings?/You have a deal.	Sepertinya kita sudah sepakat, Tn. Billings?/Kita sepakat
00:57:27- 00:57:30	Could we p... please speak to our son?	Bisakah kami bicara dengan putra kami?
00:57:31- 00:57:33	Mommy! Mommy!	Ibu!ibu!
00:57:34- 00:57:38	You have two hours, Mr. Billings, starting now.	Kau punya waktu 2 jam, Tn. Billings. Mulai dari sekarang.
00:57:41- 00:57:43	Just get my son. /All right. All right.	Kembalikan putraku!/Baik.
	Get Jack...	
00:57:44- 00:57:49	Frank, you promised you wouldn't let anybody hurt me! You promised!	Frank, kau janji takkan biarkan seorangpun menyakiti aku. Kau janji!
00:57:50- 00:57:51	Never make promises you can't keep, my friend.	Jangan pernah buat janji yang tak bisa kau tepati.
00:57:52- 00:57:56	I don't. That's one of my rules.	Memang tidak. Itu salah satu aturanku.
00:57:57-	Wow! Bravo!	Hebat.

00:57:58		
00:57:59- 00:58:01	A man who lives his life by the rules.	Seorang yang menjalani hidup sesuai aturan.
00:58:02- 00:58:04	In my work, rules are meant to be broken./ Not in mine.	Tapi diduniaku aturan dibuat untuk dilanggar./Tidak diduniaku.
00:58:05- 00:58:09	This time you're gonna have to make an exception. Go. Go.	Kali ini kau akan buat pengecualian. Pergi.
00:58:52- 00:58:58	No, no, wait, wait. A little distance between us isn't a bad thing.	Jangan. Tunggu, beri jarak bukan hal buruk.
00:59:09- 00:59:11	Now.	
00:59:50- 00:59:52	I had nothing to do with this./Onescratch on his head, one hair out of place- -!	Aku sama sekali tak terlihat./Bila kau sentuh dia..
00:59:53- 00:59:56	Mr. Billings, let me speak to who's in charge. /Hello, Frank, this is US Marshall Stappleton.	Biar aku bicara dengan pimpinannya, Tn billings/ Frank, ini Marshal Stappleton.
00:59:57-	You have to act fast. There	Kalian harus cepat bertindak. Ada 3

00:59:58	are three boats-- crankies.	kapal engkol.
00:59:59- 01:00:02	Just tell us where you are./Get a plane up over the Intercoastal. They're heading north.	Katakan saja dimana kau/Siapkan pesawat di intercoastal, mereka ke utara.
01:00:03- 01:00:04	Just tell me where you are. /Just tell us where you are!	Katakan saja dimana kau, frank!/Katakan dimana kau, frank!
01:00:05- 01:00:09	Hello, Frank? /Got it.	Frank?/Dapat.
01:00:37- 01:00:38	Tarconi, it's me. Get out of the house./Uh, no.	Ini aku, Tarconi. Keluar dari rumah/ Tidak.
01:00:39- 01:00:43	I was just putting the madeleines... /Tarconi, forget the madeleines. Just get out.	Aku sedang memanggang Madeleine/ Lupakan itu, keluar saja.
01:00:44- 01:00:46	And go where?/Anywhere. The beach. Go to the beach.	Lalu kemana?/ Kemana saja pergilah ke pantai.
01:00:47- 01:00:48	Oh, the beach. Oh, the famous Miami Beach.	Pantai. Ya, pantai miami yang terkenal.
01:00:49- 01:00:53	Oh, my dream. I would love to go to the beach.	Itu impianku. Aku ingin ke pantai.
01:00:56-	Maybe not.	Mungkin tidak

01:00:58		
01:00:59- 01:01:02	Freeze! Who the fuck are you?/I'm the cook.	Jangan bergerak! Siapa kau?/Aku kokinya
01:01:05- 01:01:07	Oh! That's a mistake, a terrible mistake.	Ini kesalahan besar.
01:01:09- 01:01:14	Why we can't all just get along, you know. Oh!	Kenapa kita tak bisa rukun saja?tidak?
01:01:29- 01:01:33	Hello?/It's Frank. Don't hang up. Pretend it's someone else.	Ini frank, jangan ditutup, pura-puralah aku orang lain.
01:01:35- 01:01:38	Hi, Susan. Uh, no. I'm just here at home.	Hai, susan. Tidak, aku dirumah
01:01:39- 01:01:42	I didn't do it, Audrey. She had a gun on Jack. I had no choice.	Bukan aku pelakunya. Ia menodong kepala jack, aku tak punya pilihan.
01:01:43- 01:01:45	Yeah, I saw that.	Ya, aku lihat itu.
01:01:46- 01:01:47	What do you know?/It's more than a kidnapping.	Apa yang kau tahu?/Ini lebih dari sekedar penculikan.
01:01:48- 01:01:51	They called and asked for a ransom./The doctors there were fake.	Mereka menelpon minta tebusan./Semua dokter disana palsu.
01:01:52-	They were trying to give	Mereka mencoba menyuntik jack saat

01:01:56	Jack a shot. When I interrupted them...	aku masuk...
01:01:59- 01:02:01	Audrey, I promised Jack I wouldn't let anyone hurt him.	Aku janji pada jack takkan biarkan seorangpun menyakitinya.
01:02:02- 01:02:06	I'm not gonna break that promise./Thanks.. / I'll call you back.	Aku takkan melanggar janji itu/Terima kasih/Nanti kutelepon lagi
01:02:07- 01:02:09	Audrey?	Audrey?
01:02:10- 01:02:11	Is everything all right?	Semua baik-baik saja?
01:02:12- 01:02:16	That's a pretty stupid question to ask right now, don't you think, Jeff?	Itu pertanyaan bodoh untuk ditanyakan saat ini,'kan?
01:02:23- 01:02:25	So tell me again, Inspector Tarconi,	Katakan sek ali lagi, inspektur Tarconi...
01:02:26- 01:02:32	why you didn't immediately identify yourself as a police officer.	kenapa kau tak segera mengatakan dirimu sebagai polisi?
01:02:33- 01:02:36	Oof. I was, uh, overwhelmed by the effectiveness of your	Aku kagum pada keefektivan operasimu...

	operation,	
01:02:37- 01:02:39	the sophistication of your equipment.	...betapa canggihnya peralatan kalian. Kau tahu...
01:02:40- 01:02:44	You know, I work in a small office in a small town. We only have small crimes.	Aku bekerja di kantor kecil di kota kecil. Yang ada hanya kejahatan kecil.
01:02:45- 01:02:49	I must admit I was a little insecure./And you and Frank Martin are friends, right?	Harus kuakui, aku agak cemas/ Kau dan Frank Martin berteman,'kan?
01:02:50- 01:02:52	Friend? Oh, I wouldn't say exactly a friend.	Teman? Tidak juga
01:02:53- 01:02:56	I know him, we have a relationship./A long relationship?	Aku kenal dia, kami berhubungan/Hubungan yang lama?
01:02:57- 01:02:59	Mm, not so long./But they found you cooking in his house.	Tidak juga/Tapi mereka dapati kau sedang masak dirumahnya!
01:03:00- 01:03:04	But I'm French./So?/We don't need to know someone for a long time in order to cook for them.	Aku orang Prancis/Lalu?/Kami tak perlu kenal lama untuk memasak seseorang.

01:03:05- 01:03:06	It's our way of breaking the ice.	Itu cara kami memecah kebekuan.
01:03:07- 01:03:10	Take for example, you, this sandwich and coffee you have so gracefully offered me.	Contohnya kau, kau, Roti lapis dan kopi yang telah begitu baik kau tawarkan ini
01:03:11- 01:03:13	You will pardon me to saying so, but it's not very good.	Maaf ucapanku, tapi roti ini tidak enak.
01:03:14- 01:03:17	Yeah, I know, it sucks, but what has that got to do with anything?	Aku tahu rotinya tidak enak, tapi apa hubungannya?
01:03:18- 01:03:20	Do you have a kitchen?	Kau punya dapur?
	Stand back. Stand back.	
01:04:45- 01:04:47	Don't move!/Smith!	Jangan bergerak!/Smith!
01:04:48- 01:04:49	Drop it.	Jatuhkan
	It's down this way.	
01:05:16- 01:04:19	Oh, Jesus! What happened in here?/We'll take care of it.	Astaga!apa yang terjadi?/Kami akan mengurusmu

01:05:26- 01:05:28	Are you sure this is safe?/Look over your shoulder.	Kau yakin ini aman?/Berpalinglah..
01:05:29- 01:05:32	We got you covered.	Kami sudah melindungimu.
01:05:40- 01:05:41	As my mother used to say,	Seperti yang biasa dikatakan ibuku..
01:05:42- 01:05:46	a meal is only limited by your imagination.	makanan hanya dibatasi oleh imajinasimu.
01:05:47- 01:05:50	Hmm. That's creme brulee and croque monsieur./Creme brulee, right?	Creme blrulee/ Creme brulee/ Ya.
01:05:51- 01:05:54	Cock?/Croque, monsieur/Croque monsieur.	Coque?/Croque monsieur/Croque monsieur.
01:05:55- 00:05:57	Yeah. Oui?/Where are you?/Cooking.	Dimana kau?/Sedang memasak.
01:05:58- 01:06:01	Cooking?Can you talk?	Memasak?Kau bisa bicara?
01:06:02- 01:06:03	Ah! Speak of the devil, it's my mother/Mom.	Baru dibicarakan. Ini ibuku/Ibu.
01:06:04- 01:06:07	Uh, please, uh, do you mind? Thank you.	Kau keberatan? Terimakasih

01:06:15- 01:06:17	May I ask who you're cooking for?/For the US Marshals.	Kau memasak untuk siapa?/Untuk Uarshal AS
01:06:18- 01:06:21	Once they found my badge, they were very polite.	Begitu melihat lencanaku, mereka sangat sopan
01:06:22- 01:06:23	They gave me a coffee and a sandwich.	Mereka memberiku kopi dan roti lapis.
01:06:24- 01:06:25	You wouldn't believe what passes for food in this place, Frank,	Kau tak akan percaya makanan disini, frank.
01:06:26- 01:06:27	but I'm correcting the situation	Tapi aku sedang perbaiki keadaan ini...
01:06:28- 01:06:31	while they wait for my chief to call back and confirm everything.	sambil mereka menunggu atasanku menelpon dan pastikan segalanya.
01:06:32- 01:06:35	Of course, um, that might take a while. I mean, he's never there.	Tentu itu akan butuh waktu. Dia tak pernah ada.
01:06:36- 01:06:39	Anything about me?/Yes. They are very interested about you.	Ada sesuatu tentang aku?/Ya. Mereka sangat tertarik padamu.
01:06:40- 01:06:42	They want to know where you are.	Mereka ingin tahu dimana kau.

01:06:43- 01:06:46	Where are you? Nowhere for very long. Listen. Hold on.	Dimana kau?/Dimanapun takkan lama. tunggu...
01:06:51- 01:06:52	Do you have access to a computer?	tunggu Kau. punya akses ke komputer?
01:06:53- 01:06:57	Oh, these years, I'm having access to something decent to it.	Lebih mudah dari punya akses, dapat makanan yang layak.
01:07:12- 01:07:13	Oh, handsome fellow. Who is it?	Pria yang tampan. Siapa dia?
01:07:14- 01:07:15	That's what I need to know. Do they have an ID program?	Itu yang harus kutahu. Mereka punya program identifikasi?
01:07:16- 01:07:18	Uh, you'll forgive me, but I'm not so used to this system.	Maaf, aku tak terbiasa dengan sistem ini
01:07:19- 01:07:21	Back home, there is one computer for ten of us.	Di tempatku hanya ada satu komputer untuk 10 orang
01:07:22- 01:07:25	So, how is it with you, Frank?/It's a complicated story.	Bagaimana keadaanmu, Frank?/Ceritanya rumit.
01:07:26- 01:07:30	Ah, you mean you're in trouble ?/You might say	Maksudmu kau dalam kesulitan?/Bisa dibilang begitu.

	that.	
01:07:31- 01:07:32	In other words, your natural state.	Dengan kata lain, keadaan itu sudah biasa bagimu
	Ah, voila!	
01:07:33- 01:07:35	A Russian virologist	Ahli virus dari Rusia
01:07:36- 01:07:39	with advanced degrees from the state laboratory for biological warfare in Siberia.	dengan gelar kehormatan dari Laboratorium Perang Biologi di Siberia.
01:07:40- 01:07:46	They have an address?/Miami, Park West, King Street, Number 11.	Kau dapat alamatnya?/Park West, Miami. Jalan king nomor 11.
01:09:41- 01:09:43	Get down!	Minggir!
01:09:53- 01:09:57	What are you doing?! /Trying to catch a bus.	Apa yang kau lakukan?/Mencoba mengejar bis.
01:09:59- 01:09:01	Come on.	Ayolah
01:10:17- 01:10:20	What are you doing, driver? Not so good on the water,	Apa yang kau lakukan, sopir? Di air tak enak, 'ya?

	eh?	
01:10:52- 01:10:53	Open up the window here...	Buka!
01:10:55- 01:10:57	Okay, okay./Tell me about the doctor's office./What doctor's office?	Baiklah/Katakan tentang kantor dokter itu/Kantor dokter apa?
01:10:58- 01:11:03	The one where you tried to stick the kid with this. Want to tell me?	Tempat saat kau menyuntik anak itu dengan ini. Mau katakan?
01:11:11- 01:11:14	Do you know what you have done? Do you know what you have done?	Kau tahu apa yang telah kau lakukan?
01:11:15- 01:11:17	Obviously something not conducive to your good health,	Pastinya sesuatu yang tak baik untuk kesehatanmu.
01:11:18- 01:11:20	which is all I needed to know in the first place.	Ini yang ingin ku tahu sejak awal.
01:11:21- 01:11:25	Have a good life, what's left of it.	Semoga sisa hidupmu ini menyenangkan.
01:20:44- 01:20:47	Outpost to base, the ransom is still there.	Pos depan pada markas. Uang tebusanya masih ada.
01:20:48- 01:20:51	The ransom still hasn't been picked up./What does that	Uang tebusanya belum diambil/Artinya?/Jangan khawatir, tak

	mean?/Don't worry, right now it means nothing.	ada artinya.
01:20:52- 01:20:55	And what if it's not just a kidnapping?/I've worked on over 15 kidnapping cases in the past two years.	Bagaimana bila ini bukan penculikan?/2 tahun ini aku tangani 15 kasus penculikan.
01:20:56- 01:20:58	If they don't take the ransom, I'm gonna get my son back?	Menurutmu bila mereka tak ambil tebusanya putraku akan kembali?
01:20:59- 01:21:03	Audrey, don't make this any more complicated than it already is./I'm not making this complicated, Jefferson.	Jangan membuatnya makin rumit, Audrey/Aku tak membuatnya rumit, Jefferson.
01:21:04- 01:21:06	It's because of your job./What does my job have to do with any of this?	Ini karena pekerjaanmu/Apa hubungan pekerjaanku dengan semua ini?
01:21:07- 01:21:08	It has everything to do with it.	Sangat berhubungan.
01:21:09- 01:21:12	Don't you understand-- because you became famous, we became the targets?	Tidakah kau mengerti? Karena kau jadi terkenal kami jadi target.

01:21:13- 01:21:17	And no matter what any of you all think, the only one who's out there trying to get Jack back is Frank.	Apapun tanggapan kalian, hanya Frank yang berusaha dapatkan jack kembali.
01:21:17- 01:21:18	Frank? The chauffeur?	Frank? Sopir itu?
01:21:19- 01:21:21	You spoke to Frank Martin and didn't tell us?/What are you doing talking to him?	Kau bicara pada Frank dan tak beritahu kami?/Kenapa bicara denganya?
01:21:22- 01:21:25	Because he's the last person who saw Jack alive!	Karena dia orang terakhir yang melihat jack hidup.
01:21:27- 01:21:30	We found the boy.	Kita temukan anak itu!
01:21:54- 01:21:56	It's shut down. The hard drive blew./Well, get another one in there!/Yes, sir.	Mati. Perangkat kerasnya meledak/Kirim yang lain/Baik, pak.
01:21:57- 01:21:59	How long is it gonna take?/Ma'am, we're going as fast as we can.	Butuh waktu berapa lama?/Kami usahakan secepatnya, Bu.
01:21:00- 01:22:02	He can suffocate in there!/Ma'am, stay calm.	Ia bisa mati lemas didalam sana!/Tenang, nyonya.
01:22:03-	It's my son!/Audrey, let	Dia putraku!/Biarkan mereka bekerja,

01:22:06	them work./Are you just going to sit there--	Audrey/Kau akan diam saja?
01:22:07- 01:22:10	Audrey, they're experts!/Everyone is an expert! I've had it with all of you!	Mereka ahlinya, Audrey!/Semua ahli. Aku muak dengan kalian semua!
01:22:11- 01:22:15	Audrey! Audrey! Audrey! Audrey!	Audrey!
01:22:30- 01:22:33	Mommy!	Ibu!
01:22:37- 01:22:41	Are you okay?	Kau baik-baik saja?
01:22:44- 01:22:47	There you go, little buddy.	Bagus, sayang.
01:22:50- 01:22:52	Mm-hmm, breathe. Come on, breathe.	Bernapas. Ayo, bernapaslah.
01:22:53- 01:22:55	You're the devil./I wish.	Kau iblisnya/Andai begitu.
01:23:27	Tipov! Whoa!Shit!	Tipov!/Sial!
01:23:31- 01:23:34	Shit!Dmitri you scare shit in me.Oh, no, Dimitri!/Where is Sonovitch?/He's in	Kau membuatku kaget!/Mana sonovich?/Dia diruanganya.

	chamber.	
01:23:35- 01:23:37	I need to speak with him./He won't be long./I need to speak with him now! Sit down!	Aku harus bicara denganya/Dia takkan lama/Aku harus bicara/Duduk!
01:23:38- 01:23:41	Listen Panasonic. It's rock music. It's good.	Dengarkan Panasonic. Musik rock ini bagus.
01:25:16- 01:25:20	What was that? I don't know.	Apa itu? Aku tak tahu
01:25:20- 01:25:23	What are you doing here?/I need antidote.	Sial!/Apa yang kau lakukan di sini?/Aku butuh penangkalnya
01:25:24- 01:25:26	The driver, he inject me with virus. Look.	Sopir itu menyuntikkan virus padaku./Lihat.
01:25:27- 01:25:30	Dimitri, where would he get the virus?/The one we left in doctor's surgery.	Darimana ia dapat virusnya, Dimitri?/Yang kami tinggalkan di ruang dokter.
01:25:31- 01:25:34	Please, I need antidote. I am sick./ Calm down. You're not sick.	Aku mohon aku butuh penangkalnya. Aku sakit/Tenang. kau tidak sakit.
01:25:35- 01:25:38	You have four hours before the virus is active.	Kau punya waktu 4jam sebelum virusnya aktif.

01:25:39- 01:25:41	You know that. You worked on creating it.	Kau tahu itu. Kau yang membuatnya.
01:25:42- 01:25:44	Open fridge./I'm telling you-- /Ow!/Open fridge!	Buka lemari pendinginya./Aku beritahu.../Buka!
01:25:45- 01:25:49	Open fridge. Open the fridge!	Buka lemari pendinginya, Buka!
01:25:50- 01:25:52	Yes. Insurance policy.	Polis asuransinya
01:25:53- 01:25:57	How many you have?/Two doses. Enough for Tipov and myself.	Berapa banyak yang kau miliki?/Dua dosis.Cukup untuk tipov dan aku.
01:26:00- 01:26:03	Tipov's policy canceled. There is one for me...	Polis tipov dibatalkan. Ada satu untuku...
01:26:04- 01:26:07	and I want it now. Come on. Come on.	dan aku menginginkanya sekarang.
01:26:09- 01:26:10	Let's do it!	Ayo lakukan!
01:26:11- 01:26:14	Let's not./Who are you?/Driver. There is enough for two of us.	Tidak/Siapa kau?/Pengemudi, penawarnya cukup untuk kita berdua.
01:26:15- 01:26:17	You don't need it./But you injected me!/With water.	Kau tak membutuhkannya/Tapi kau sudah menyuntikku/Dengan air.

01:26:18- 01:26:23	I'm not sick?/Not sick./Water?/Water.	Aku tak sakit/Tidak/Air?/Air.
01:26:24- 01:26:26	Son of bitch!	Keparat!
01:26:28- 01:26:31	Good, our problem is solved. One dose for each of us.	Masalah selesai. Satu dosis untuk masing-masing kita.
01:26:32- 01:26:34	It's not for us. Ah, one for you, one for the child.	Bukan untuk kita Satu untuk kita, satu untuk anak itu.
01:26:35- 01:26:38	Your devotion is touching./My patience is about to run out.	Kesetiaanmu sangat menyentuh/Kesabaranku hampir habis.
01:26:43- 01:26:46	Tell me about the virus./Okay. What you want to know?/Everything.	Ceritakan tentang virus itu./Baik. Apa yang ingin kau tahu?/Semuanya.
01:26:47- 01:26:51	For starters, what is it?/It's a recombinant retroimmune double polymorphing effluent.	Mulai dari apa itu/Itu adalah cairan retro-imun double polymorphic rekombinan
01:26:52- 01:26:54	The child will die, anyone he breathes on will die,	Anak itu akan mati, juga semua yang bernapas bersamanya.
01:26:55-	and then it's over./What do	Lalu semua selesai/Apa maksudmu?

01:26:57	you mean, it's over?	
01:26:58- 01:27:00	The virus is designed to go inert after 24 hours.	Virus itu dirancang untuk tak lagi aktif setelah 24 jam.
01:27:01- 01:27:03	Thanks for the lesson. Now give me the vials.	Terimakasih atas pelajaranya. Sekarang, berikan botolnya.
01:27:04- 01:27:06	You really want to play superhero, don't you?	Kau benar-benar ingin jadi pahlawa super, 'ya?
01:27:07- 01:27:11	Well... let's see if you can fly.	Kita lihat apa kau bisa terbang
01:27:45- 01:27:49	You okay?/I'm okay.	Kau tak apa-apa?/Ya
01:28:50- 01:28:53	There's nothing to worry about. It's just a simple viral infection combined with the stress of what happened.	Tak perlu cemas. Ini hanya infeksi virus ditambah tekanan atas kejadian tadi.
01:28:54- 01:28:57	It should pass in a day or two. I gave him something to help him sleep.	Satu atau dua hari lagi pasti akan sembuh. Akan kuberi dia obat tidur.
01:28:58- 01:29:03	Call me if anything arises./Thank you./Thank you, Doctor.	Telepon aku bila ada sesuatu./Terimakasih./Terimakasih, dokter.
01:29:04-	You know, Audrey...	Kau tahu, Audrey..

01:29:05		
01:29:06- 01:29:10	all this has... well, it's made me realize what a fool I've been...	Semua kejadian ini membuatku menyadari betapa bodohnya aku...
01:29:11- 01:29:15	with Jack... and with you.	sikapku terhadap Jack dan kau.
01:29:19- 01:29:23	Are you okay?/Mr. Billings, we're running late.	Kau tak apa-apa?/Kita terlambat, Tn. Billings.
01:29:24- 01:29:24	I'll be right out.	Aku segera keluar.
01:29:25- 01:29:28	I'd like to come by after the conference,	Aku ingi mampir setelah konferensi.
01:29:29- 01:29:34	check on Jack... check on you.	Aku ingin lihat keadaan jack dan kau.
01:29:37- 01:29:39	Good. I'll see you soon.	Bagus. Sampai nanti.
01:29:40- 01:29:43	They're here if you need them.	Mereka ada di sini jika bila kau butuh mereka.
01:29:52- 01:29:56	You all right, ma'am?/I'm fine.	Anda tak apa-apa, Bu?/Aku baik-baik saja
01:29:59- 01:30:02	Hello?/It's me.	Halo?/Ini aku...
01:30:03-	Are you okay, Mrs.	Anda baik-baik saja Mrs.

01:30:06	Billings?/Go into your bedroom./Hi, Susan. How are you?	Billings?/Masuklah kamar/Apa kabar, Susan?
01:30:09- 01:30:11	I'm alone. Where are you, Frank?	Aku sendiri. Di mana kau, Frank?
01:30:12- 01:30:14	Turn around.	Berpalinglah
01:30:24- 01:30:27	Frank, you were wrong. It was a kidnapping.	Kau salah, Frank. Ini memang penculikan.
01:30:28- 01:30:30	Jack is fine./Jack's been infected with a deadly virus, Audrey.	Jack baik-baik saja/Jack terinfeksi virus mematikan, Audrey.
01:30:31- 01:30:32	Now anyone who comes into contact with him will die.	Siapa pun yang bersentuhan dengannya akan mati.
01:30:33- 01:30:35	What are you telling me?	Apa maksudmu?
01:30:36- 01:30:40	Are you telling me that my son is going to die? No, he's not.	Maksudmu putraku akan tewas?/Tidak.
01:30:42- 01:30:43	Once incubated, the virus becomes airborne,	Begitu berinkubasi, virusnya menyebar lewat udara.
01:30:44-	so any one he breathes on	Yang bernafas didekatnya terinfeksi.

01:30:46	gets infected.	
01:30:47- 01:30:49	The son was the weapon. The target is his father.	Putramu senjatanya, targetnya adalah Ayahnya.
01:30:50- 01:30:51	Jefferson? But why?	Jefferson? kenapa?
01:30:52- 01:30:54	Because of the conference. It's the only logical answer.	Karena konferensi itu? Hanya itu jawaban yang logis
01:30:55- 01:30:56	Every drug enforcement agency and the hemisphere in one room.	Semua biro anti narkoba sedunia ada di ruangan itu.
01:30:57- 01:31:01	Your husband breathes, the room dies.	Saat suamimu bernapas, seluruh ruangan tewas.
01:31:04- 01:31:10	Oh, please... /You've got to trust me, Audrey.	Aku mohon.../Kau harus percaya padaku, Audrey.
01:31:15- 01:31:16	Can you get to him?	Kau bisa hubungi suamimu?
01:31:17- 01:31:21	What are you gonna do?/Find the guy responsible. There's more of this...	Apa yang akan kau lakukan?/Cari pelakunya. Ia punya penawaran lebih banyak...
01:31:22- 01:31:24	for you and everybody else.untukmu dan lainnya.
01:31:25-	But for you, now	Sekarang untukmu juga.

01:31:28		
01:31:43- 01:31:44	We have a guest.	Kita kedatangan tamu.
01:31:45- 01:31:48	You're burning up./I'm okay.	Kau demam/Aku tak apa-apa.
01:31:49- 01:31:53	You've gotta go...Go.	Kau harus pergi. Pergilah.
01:31:54- 01:31:56	Don't move!	Jangan bergerak!
01:32:39- 01:32:41	Is the governor here?/Everybody's gonna to be here	Gubernur sudah datang?/Semua kan datang
01:32:42- 01:32:44	-- the governor, delegates from all over the world.	. Gubernur, utusan dari seluruh dunia
01:32:45- 01:32:47	Just one second. Hello?/Jefferson, you can't go to the conference.	Tunggu/hallo?/Kau tak boleh ke konferensi.
01:32:48- 01:32:51	Is everything all right?/They kidnap jack...to give him a deadly virus...	Semua baik-baik saja?/Mereka menculik Jack untuk memberinya virus mematikan.
01:32:52- 01:32:54	Audrey, I can't hear you. I'm inside... Now I've got it and so do you.	Aku tak bisa dengar, aku didalam../Aku terkena, kau juga.

01:32:55- 01:32:58	Audrey, I can't hear you./Their plan is to infect everyone at the conference.	Aku tak bisa dengar, Audrey/Mereka ingin semua diruangan itu terinfeksi.
01:32:59- 01:33:02	I'm going to have to call you back./Jeff...	Nanti aku akan menghubungimu lagi/Jeff..
01:33:03- 01:33:06	Mr. Billings, are you all right?	Anda baik-baik saja, Tn. Billings?
01:33:07- 01:33:10	I'm all right. Come on, let's get going./You're sure?/Yeah.	Aku tak apa-apa. Ayo/Anda yakin?/Ya
01:39:36- 01:39:38	Hello./You still a guest of the government's?	Hallo?/Kau masih jadi tamu pemerintah?
01:39:39- 01:39:42	They gave me the fivetar accommodation.	Mereka memberiku akomodasi hotel bintang lima.
01:39:43- 01:39:45	Let me guess. You need my help./Are you near the computer?	Biar ku tebak. Kau butuh bantuanku?/Kau berada didekat komputer?
01:39:46- 01:39:50	It's practically my pillow. So, where do you want to start?/I don't know. I have nothing.	Sangat dekat. Kau ingin mulai dari mana?/Aku tak punya apapun.
01:39:51- 01:39:55	Ah, my favorite type of investigation.	Ini investigasi kesukaanku.

01:39:56- 01:39:59	Let's see. Hello.	Mari kita lihat.
01:40:00- 01:40:03	I'd like to take this opportunity to introduce you to my delegates../ Breathe. That's right,	Aku ingin perkenalkan anda pada para utusan../Bernapaslah. Bagus.
01:40:04- 01:40:06	breathe, my friend, breathe.	Ayo bernapaslah
01:40:07- 01:40:13	Tomorrow... once these bastards are out of the way and their corporation agreements are dead and buried,	Tommorrow, saat para keparat ini perjanjian kerjasama mereka mati dan terkubur...
01:40:14- 01:40:19	you know what our biggest problem is going to be?/What?/Counting the money.	Kau tahu apa masalah terbesarnya?/Apa?/Menghitung uangnya.
01:40:20- 01:40:23	Its easy for me	Mudah untuku
01:40:25- 01:40:28	Ah. Gianni Chellini. He hires himself out to anyone looking to make trouble--	Gianni Chellini, ia bekerjasama dengan siapapun yang cari masalah...
01:40:29-	...like the Red Brigade, the	...seperti Red Brigades, Shining Path.

01:40:32	Shining Path...	
01:40:33- 01:40:36	Someone accessed the database on the 15th floor.	Seseorang mengakses pusat data di lantai 15.
01:40:37- 01:40:40	That's Gonzalez. He's on vacation.	Itu gonzales. Ia sedang cuti.
01:40:41- 01:40:44	Ah, he was behind the hostage-taking of the OPEC ministers in Geneva.	Ia berada dibalik penyanderaan para menteri OPEC di Jenewa.
01:40:45- 01:40:49	That was a nice piece of work.	Itu pekerjaan yang bagus.
01:40:52- 01:40:56	Give me an address./Miami, East Island, Pelican Drive, Number 26900.	Brikan alamatnya/Pelican Drive 26900, miami.
01:40:57- 01:41:01	We found the car. / You're one great cop, Tarconi./Ah, thank you for the compliment,	Kami temukan mobilnya!/Kau polisi hebat, Tarconi/Terimakasih atas pujiannya.
01:41:02- 01:41:03	and now I am going back to sleep.	Sekarang aku akan kembali tidur.
01:41:07- 01:41:10	Hmm, maybe not.	Mungkin tidak.
01:41:11-	Look out, man! Move out	Menyingkirlah dari situ!

01:41:12	the way!	
01:41:13- 01:41:14	Move over. i'll do that of course	Geser/Akan kulakukan. Tentu
01:41:15- 01:41:19	This is the second cab I lost tonight. Anything wrong with it,	Ini mobil keduaku.bila mobil ini rusak..
01:41:20- 01:41:21	and I'm going to be out of a job, out of a house, and out of a wife!	aku tak hanya kehilangan pekerjaan, tapi juaga rumah dan istriku.
01:46:58- 01:47:00	Mommy?	Ibu?
01:47:01- 01:47:04	Hmm? Hi, honey. You feeling better?/A little bit.	Sudah merasa baikan, sayang?/Sedikit
01:47:05- 01:47:10	Why don't you try to go back to sleep, okay?	Tidurlah kembali.
01:47:14- 01:47:18	Ma'am, are you all right?	Anda tak apa-apa, nyonya?
01:47:28- 01:41:30	Jefferson! Jefferson, you okay?	Kau tak apa-apa jefferson?
01:47:51- 01:47:54	Okay, do it.	Baik. Lakukan.
01:48:02- 01:48:05	What are you doing?/You know, last night got me	Apa yang kau lakukan/Kejadian semarang membuatku berpikir...

	thinking...	
01:48:06- 01:48:08	how to transport the antidote safely.	bagaimana mengirim penawarnya secara aman?
01:48:09- 01:48:11	We need something that won't break, something that can't be stolen,	Kita butuh sesuatu yang tidak bisa pecah, tak bisa dicuri..
01:48:12- 01:48:14	something totally secure.	sesuatu yang benar-benar aman..
01:48:15- 01:48:18	Me.	Diriku
01:48:23- 01:48:26	Impressive. Get dressed.	Mengagumkan. Cepat berpakaian.
01:48:28- 01:48:30	Stop him.	Hentikan dia!
01:48:31- 01:48:34	These your friends?/Not yet.	Mereka temanmu?/Belum.
01:48:44- 01:48:46	Where'd they go?/The garage.	Kemana mereka pergi?/Ke garasi
01:48:48- 01:48:50	I'm out of ammo./Me, too. So am I./Where are the reloads?	Aku kehabisan amunisi./Aku juga/Dimana amunisinya?
01:48:51- 01:48:52	The garage.	Di garasi.

01:54:01- 01:54:04	Check the house!Go, go, go!	Periksa!Cepat!
01:54:07- 01:54:11	Forget the ammo! Get him!	Lupakan amunisinya! Tangkap dia!
01:55:42- 01:55:46	What you want me to do?/Keep the meter running./Bye.	Apa yang harus kulakukan?/Nyalakan terus argonya/Baik
01:55:47- 01:55:51	Don't worry, baby. You're safe now. You're safe. You're so beautiful.	Jangan kuatir, sayang. Sekarang kau aman. Kau cantik sekali.
01:55:52- 01:55:54	You remind me of my yw ellow purple rider.	Kau mengingatkanku pada mobil pum pum kuningku.
02:02:20- 02:02:23	Don't move./Oh, Mr. Driver.	Jangan bergerak !/Tuan pengemudi
02:02:24- 02:02:26	I'll blow you into tomorrow./But then I bleed what you came for all over the floor.	Aku akan meledakanmu/Maka aku akan tumpahkan apa yang kau cari di lantai.
02:02:27- 02:02:28	You wouldn't want this, would you?	Kau tak menginginkan itu, 'kan?
02:02:29- 02:02:31	Not after you worked so hard trying to get to the antidote.	Tidak setelah kau bekerja keras untuk dapat penawarnya.

02:02:32- 02:02:35	Take a good look, Frank Martin.	Lihat baik-baik, Frank Martin.
02:02:36- 02:02:38	I'm a cure for what ails you. I'm the only cure for what ails you.	Aku penyembuh atas penyakitmu. Satu-satunya penyembuh.
02:02:39- 02:02:40	I am the antidote.	Akulah penawarnya.
02:02:41- 02:02:44	But nice try, I'm impressed. Didn't give you enough credit.	Tapi usaha yang bagus. Aku terkesan. Aku tak cukup menghargaimu
02:02:45- 02:02:47	Took more than a driver to figure this out.	Butuh lebih dari sekedar pengemudi untuk mengetahuinya
02:02:48- 02:02:52	I haven't figured it all out yet./Perhaps I can help you. What part are you a little, how you say, "thick" on?	Aku memang belum tahu/Mungkin bisa kubantu, bagian mana yang tak bisa kau pahami?
02:02:53- 02:02:54	You. Why?	Darimu. Kenapa?
02:02:55- 02:02:59	Oh, that's the easy part. It's a business deal, pure and simple.	Itu mudah. Ini hanya kesepakatan bisnis.
02:03:00- 02:03:01	I'm for hire to the highest bidder,	Aku dipekerjakan pada penawar tertinggi.

02:03:02- 02:03:04	and in this case, the highest bidder was the Colombian cocaine cartels..	Dalam kasus ini, penawar tertinggi adalah kartel kokain Kolombia...
02:03:05- 02:03:08	that wanted these pesky lawmen off their backs.	yang menginginkan para penegak hukum menyebalkan ini menyingkir.
02:03:09- 02:03:11	You really think killing all these politicians is going to make things easier for them?	Menurutmu membunuh para politisi ini akan mempermudah mereka?
02:03:12- 02:03:16	That's not my problem. I was hired to do a job. I did the job.	Itu bukan urusanku. Aku dipekerjakan untuk lakukan sesuatu, aku melakukannya.
02:03:17- 02:03:21	Like you. Just, uh... my pay is better.	Seperti kau, tapi bayaranku lebih baik.
02:03:22- 02:03:24	My hair and my suit, too.	Begitu juga rambut dan setelanku.
02:03:26- 02:03:27	Oh, Lola.	Lola..
02:03:28- 02:03:32	Now, if you'll excuse me, I have a plane to catch.	Permisi. Aku harus kejar pesawat.
	Ciao, ciao.	
02:03:38- 02:03:42	Don't even blink./What's in this for you?/Pleasure.	Jangan berkedip/Apa untungnya bagimu?/Kenikmatan...

02:03:45- 02:03:47	In killing you.	...Saat membunuhmu
02:05:17- 02:05:18	We're coming to you live from the Key Biscayne Causeway,	Kami menyiarkan langsung dari jembatan Key Biscayne..
02:05:19- 02:05:22	where at least ten police cars are in hot pursuit of a stolen red pickup truck.dimana setidaknya 10 mobil polisi mengejar sebuah truk merah curian.
02:05:27- 02:05:29	Oh, my! This is just nuts. Jim, are you getting that?	Astaga, ini gila. Kau merekamnya, jim?
02:05:30- 02:05:33	There's another car that is swaying past the police as if they were standing still.	Ada mobil lain yang melewati mobil polisi, seolah mobil itu tak bergerak.
02:05:34- 02:05:39	Son of a bitch can drive. Woo./Yes, he can.	Pria ini benar-benar bisa mengemudi/Tentu.
02:06:22- 02:06:24	We have clearance for takeoff, Mr. Cellini.	Kita siap lepas landas, Tn chellini.
02:06:25- 02:06:29	Sit back, enjoy your flight, and we will be in Colombia before you know it.	Duduk santai, nikmati penerbangan ini, kita tiba di kolombia tanpa kau sadari.
02:11:22- 02:11:24	We have a problem with the landing gear. It won't come up. I'm turning back	Ada masalah, roda pendaratannya tak keluar, kita kembali ke daratan.

	to land.	
02:11:25- 02:11:27:	Can we fly with the problem?/Yeah, theoretically.	Bisakah kita terbang dengan masalah itu?/Secara teori, bisa
02:11:28- 02:11:30	Then you land when we get to Colombia.	Mendarat saat kita tiba di kolombia.
02:11:31- 02:11:33	Go and see if you can lift it manually.	Coba lihat apa kita bisa mengangkatnya secara manual.
02:11:34- 02:11:38	Sorry for the inconvenience, Mr. Cellini. Nothing to worry about.	Maaf atas ketidaknyamanannya, Tn chellini. Tak ada yang perlu dicemaskan.
02:11:42- 02:11:44	Sorry, flight's been canceled.	Maaf, penerbanganya dibatalkan.
02:11:45- 02:11:47	I am sorry to inform you that you have been canceled.	Maaf aku katakan ini padamu, kau yang dibatalkan.
02:11:48- 02:11:50	Have a seat.	Silakan duduk.
02:11:52- 02:11:55	Relax. Drink something,	Tenang. Minumlah sesuatu.
02:11:56- 02:12:00	and let's get to know each other./I think I know everything I need to know.	Mari kita berkenalan./Kurasa aku sudah tahu semua yang harus kutahu tentangmu.

02:19:48- 02:19:50	Five points: what has eyes but no ears,	Nilainya 5, apa yang punya mata tapi tak punya telinga...
02:19:51- 02:19:54	skin but no hair-- it's white inside and brown outside?	punya kulit tapi tak berambut. Didalam warnanya putih, diluar coklat.
02:19:55- 02:19:57	Mom?/A worm?/Wrong.	Ibu?/Cacing?Salah,
02:19:58- 02:20:01	Dad?/A caterpillar./Wrong.	ayah?/Ulat bulu/Salah
02:20:02- 02:20:05	A potato.	Kentang.
02:20:08 02:20:11	May I help you?/I was just leaving.	Ada yang bisa saya bantu?/Aku baru akan pergi.
02:20:14- 02:20:16	Coconut?/Wrong./Uh... snake.	Kelapa?/Salah/Ular?
02:20:17- 02:20:18	Wrong.	Salah.
02:20:19- 02:20:21	A peanut?	Kacang?
	Yuck.	
02:20:23- 02:20:27	A hot dog./Wrong.	Hotdog/Salah.
02:20:37-	That was fast./Yeah.	

02:20:39		Cepat sekali/Ya
02:20:40- 02:20:44	Didn't want you to miss your plane./That's very thoughtful of you.	Aku tak mau kau ketinggalan pesawat/Kau perhatian sekali.
	Life is good.	
02:20:54- 02:20:57	Check it out, the ride.	Coba lihat mobilku.
02:20:58- 02:21:01	You wouldn't believe what happened to me last night.	Kalian takkan percaya apa yang terjadi padaku semalam
02:21:07- 02:21:10	I have something for you since you never got to the beach.	Aku punya sesuatu untukmu. Kurasa karena kau belum sempat ke pantai...
02:21:11- 02:21:15	I know, water is water, sand is sand, here, there, it's all the same.	Aku tahu air tetap air, pasir juga, dimanapun sama.
02:21:17- 02:21:21	Thank you, Frank. It was an interesting vacation.	Terimakasih, Frank. Ini liburan yang menarik. Ini liburan yang menarik.
02:21:22- 02:21:24	What more could one ask for?	Lebih dari yang diharapkan siapapun.
02:21:25- 02:21:27	Eh. Au revoir, Frank./Au revoir, my friend.	Sampai jumpa, Frank/Sampai jumpa, teman.

02:21:28- 02:21:31	Have a good flight./I doubt it. They said it is all head winds.	Semoga penerbanganmu menyenangkan./Kuragukan itu. Anginya angin depan.
02:21:32- 02:21:35	I guess we can't have everything we wish for, can we?	Kurasa kita tak bisa selalu dapat apa yang kita harapkan. Benar, 'kan?
02:21:36- 02:21:38	No, we can't.	Memang tidak.
02:21:51- 02:21:56	Yeah?/I'm looking for a transporter.	Ya?/Aku mencari seorang pengantar.
02:21:59- 02:21:01	I'm listening.	Aku mendengarkan.