TRANSLATION ACCURACY
OF ENGLISH IDIOMATIC EXPRESSION
INTO INDONESIAN IN BIG HERO 6 FILM SUBTITLE
BY www.lebahku.com

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Degree of Strata One

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DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
FACULTY OF ADAB AND HUMANITIES
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ABSTRACT

Fitri, Translation Accuracy of English Idiomatic Expression into Indonesian in “Big Hero 6” Film Subtitle by www.lebahku.com. A Thesis: Department of English Language and Literature, Faculty of Adab and Humanities, Syarif Hidayatullah Jakarta State Islamic University, 2016.

This research focuses to find the types of idiomatic expression applied and to examine the translation accuracy of English idiomatic expression into Indonesian in “Big Hero 6” film subtitle translated by www.lebahku.com by using qualitative descriptive method. The researcher collects the data by watching the film, reading the subtitle of the film, and marking the idiomatic expression that is contained in the film. After finding the idioms, the researcher analyses the data by classifying the type of idiomatic expressions based on McCarthy and O’Dell’s theory about the types of idiom, giving explication toward the translation strategy of idiomatic expression that is done by the translator based on Mona Baker’s theory about translation strategy of idiom, and analyzing the translation accuracy of English idiomatic expression translation into Indonesian considering the appropriate of the context of film and related theory about accuracy-rating assessment by Nababan. As the result, the types of idiomatic expression applied in that film are compound, verb + object, prepositional phrase, and whole clause and sentence. The translator seems prefer to use omission of entire idiom, paraphrasing, and using idiom of similar meaning and form strategy in translating idiom expression. There are also three idioms that are not accurate translated, but in general the result of translation can be acceptable. In conclusion, www.lebahku.com has a good quality in translating idiomatic expression.

Keywords: Accuracy, Idiomatic expression, Translation
APPROVAL SHEET

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This thesis entitled above has been defended before by Adab and
Humanities Faculty’s Examination Committee on August 3rd, 2016. It has already
been accepted as partial fulfillment of the requirements for the degree of strata
one.

Jakarta, August 3rd, 2016

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, July 18th, 2016

FITRI
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In the name of Allah, the most gracious, and the most merciful

All praises is due to Allah SWT, the lord of universe who has been giving mercy, blessing and fabulous gift to the researcher in accomplishing this thesis. There is nothing the researcher can do without His help. Peace and blessing of Allah may be upon our beloved Prophet Muhammad SAW, his families, his friends and his faithful followers.

On this occasion, the researcher would like to dedicate her special gratitude to these amazing people who have a role in finishing this thesis, from the beginning of outline until the outline becomes a complete work. They are:

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3. Drs. Saefudin, M.Pd., as the Head of English Language and Literature Department and Elve Oktafiyani, M.Hum., as thesecretary of English Language and Literature Department.
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Finally, the researcher hopes this thesis will be useful for her and those who are interested in this field. She realized this thesis is far from perfect, that is why the researcher welcomes critics and suggestions for this thesis to be better.

Jakarta, May 2016

The Researcher
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<td><em>i.e.</em></td>
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CHAPTER I

INTRODUCTION

A. Background of the Research

In this globalization era, translating activities have been done and applied in various fields to enable communication without being limited by the different of languages. Therefore, translating of foreign language is unconditionally needed. By doing translating activity, it is not impossible for Indonesian to achieve progress in language development like the other developing countries. Currently, the media information’s quantity which is using translation as communication tool is increasing, but it is not accompanied by the increase of translator’s quality, whereas the translating activities are complex activities that demand accuracy, because the acceptable translation depends on its translation quality.

Sometimes, literally translators do not pay attention to the elements of accuracy, while they tend to stuck on the meaning in the dictionary and forget the context. Therefore, the result of translation becomes unnatural, difficult to understand, and inaccurate. Newmark stated that a translator should know the knowledge of literally or non-literally textual criticism, since he has to assess the quality of a text before he decides how to interpret and then translate it (82). From that statement, it can be concluded that a translator needs to understand the knowledge of literally and non-literally text. So, analyzing of the source language
text is also important, because in every activity of translating, the translator is always faced with the source-language text in advance.

The result of translation is commonly applied in various fields, such as education, business, literary works, and also entertainment. It can be known that there are various information in the media that are made not in Indonesian, for example a film that is pretty much enjoyed by people today, so it needs good translation to be easily understood and enjoyed by the audience.

Translating the film consists of two types, namely subtitling and dubbing (voice turn). Subtitle is translated text that appears at the bottom of the television screen, while dubbing is turning voice, replacing the source language to the target language audio (Sayogie 171). So, the role of translator becomes a bridge between film director and audience. The skills and expertise of a translator will determine the success of the translation. Therefore, the translator has high responsibility to be able to convey idea, message, and contents that want to be given by film director to audience by the accurate subtitle translation. In addition to this, the accuracy of subtitle translation on film is the significant elements, because if the result of translation is good, the audience can get information that is appropriate with the contents of film, whereas if the result of translation is not good, the audience cannot understand the contents or message from the film and makes the film becomes less interesting to be enjoyed.

One of the problems of translating film subtitle is finding the difficulty of understanding idiomatic expression, while the intensity of English idiomatic expression is highly used in daily conversation, as well as in the information
media, both in formal and non-formal. The high intensity of English idiomatic expression is also corroborated by Weinreich finding that at least there are more than 25,000 idioms in English language (Jackendoff 157).

Based on Peter Newmark theory, idiomatic translation reproduces the 'message' of the original, but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original (47). From that statement, it can be concluded that idiomatic expression has special meaning which cannot be translated literally. So, in translating idiomatic expression, the translator needs to understand the contents in advance, because the translator cannot translate the idiomatic expression based on arrangement of word or word for word. Therefore, the understanding of idiomatic expression is very important. It is not only to help the audience in understanding the contents of film subtitle, but also can be applied in daily conversation. The translators who do not understand the meaning of idiomatic expression will influence the result of translation, thus causing misunderstanding and the result of translation do not match with the message from the source language.

www.lebahku.com is Indonesian website that contains film subtitles. It has widely produced the subtitle translations for foreign film and has been highly downloaded by film lovers, so it is required the good quality of subtitle translation. One of films that are pretty much downloaded in this website is *Big Hero 6* film. This film is the winner of Academy Award as Best Animated Feature in 2015 and also was the second best-selling Disney films in 2014 ("Big Hero 6 Pemenang Film Animasi Terbaik"). This film successfully catches the general
audience, especially children and also parents, or in the language of marketing is family audience, in Indonesia and abroad. It means that this film is interesting film.

The researcher finds the intensity of idiomatic expression usage on that film. For example, at the beginning of film, one of the characters says “*I’m on a roll, big brother!*” If we analysis, that expression can be translated literally into “*Aku sedang berada di gulungan, Kak!*”, but that idiomatic expression *on a roll* is translated into “*Aku sangat beruntung, Kak!*” Based on dictionary, the meaning of idiomatic expression *on a roll* can be defined as situation when suffering the series of success or luck. Although the translation is different from the literal meaning, but that translation is acceptable because it is appropriate with the context of film and the meaning on dictionary. In addition to this, the translator also uses the translation strategy by translating idiomatic expression to non-idiomatic expression, although there is equivalent idiomatic expression on target language, such as *ketiban durian runtuh*. In other cases, the translator translated the idiomatic expression “*ready to have your face melted*” into “*bersiaplah wajahmu meleleh*” In that translation, the translator translated idiomatic expression *have your face melted* literally, not in communicative way. The different strategy in translating that idiomatic expression is also the factor that makes the researcher interested in researching the accuracy of idiomatic expression translation.

Based on explanation above, the researcher chooses the *Big Hero 6* film with the subtitle translation by www.lebahku.com as a corpus in this research for
proving the accuracy of idiomatic expression translation on that film subtitle, considering that film and film subtitle has had good reputation that required the good quality of translation. It also proves that the good capability of translator will be indicating the good quality of translation. The researcher also focuses the research on the accuracy of idiomatic expression translation on film subtitle, because the understanding of idiomatic expression is one of difficult things for translator, but it is important to be mastered.

B. Research Focus

Based on the background of the research above, the researcher focuses the research on translation accuracy of English idiomatic expression into Indonesian in *Big Hero 6* film subtitle which is translated by www.lebahku.com.

C. Research Question

Based on the research focus, the researcher formulates the following research question as follows:

1. What types of idiomatic expression does the translator apply in *Big Hero 6* film subtitle?

2. How is the translation accuracy of English idiomatic expression into Indonesian in *Big Hero 6* film subtitle translated by www.lebahku.com based on related theory?
D. Research Objectives

Based on research questions above, here are the aims of the research:

1. To find the types of idiomatic expression applied in *Big Hero 6* film subtitle.


E. Significances of the Research

Theoretically, this research can give contribution in the development of translation science, and enrich the knowledge of idiomatic expression and the accuracy of translation for the researcher and also the reader. Practically, this research is expected to help the translator and some subtitle translation website to find the appropriateness meaning of idiomatic expression translation in order to be able to produce more qualified translation.

F. Research Methodology

1. The Method of the Research

This research uses the qualitative descriptive method that is designed for getting information in order to find the conclusion with verbal describing (Farkhan 2). The translation method in this research is idiomatic translation, which is translating toward the target language emphasis. The researcher tries to
describe the accuracy analysis of English idiomatic translation into Indonesian and explains the reasons that can strengthen the result of analysis.

2. Instrument of the Research

The researcher acts as the instrument of this research to get the data by reading, making a mark, and classifying the idiomatic expression in *Big Hero 6* film subtitle.

3. Unit of Analysis

The unit of analysis in this research is film subtitle translated by Indonesian website, www.lebahku.com. The film entitled *Big Hero 6* which is produced by Walt Disney Animation Studios, directed by Don Hall and released in the United State of America on November 7<sup>th</sup> 2014. The unit of analysis in this research focuses on the idiomatic expressions contained. The researcher limits the research on the accuracy of idiomatic expression translation.

4. Technique of Data Analysis

Before the data is analyzed, the researcher identifying and marking the idiomatic expression contained on film subtitle. After marking the data, it will be analyzed in qualitative way by doing these following steps:

1. Classifying the type of idiomatic expressions in film subtitle based on McCarthy and O’Dell’s theory.

2. Justifying the translation strategy of idiomatic expression by www.lebahku.com based on Mona Baker’s theory.
3. Analyzing the accuracy of idiomatic expression translation considering the appropriate of the context of film and related theory about accuracy test by Nababan.

4. Reducing the data that the researcher chooses as sample to describe, considering on accurate and not accurate translation.


5. **Time and Venue**

This research was begun on the 8th semester, started from the early of March 2016 in Adab and Humanities Faculty of Syarif Hidayatullah State Islamic University Jakarta and the library of UIN Jakarta.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Researches

Based on previous researches that have been done, there are some scholars that conducted the research related with idiomatic translation. Some of them are: The first, Suci Apriani’s research, “An Analysis of Accuracy in Translating Idiomatic Expression in Up in The Air Film” in 2012. This previous research has simpler way and understandable in classifying the type of idioms based on McCarthy and O’Dell’s theory. In her research, the accuracy of the idiomatic translation was strengthened by using four dictionaries: Longman American Idioms Dictionary, NTC’s American Idioms Dictionary Third Edition, A Dictionary of American Idioms, and Webster’s New College Dictionary Fourth Edition besides the theories.

The research finding of hers was discussed in some steps. The first, the selected data were classified based on the types of idioms to know whether it was idiom or not. The second, the idiomatic expressions were separated according to the classification of accurate and inaccurate, and finally the result of her research showed that most idioms on the object of analysis were accurate. Unfortunately, her research does not give the explication about translating strategy and does not give the equivalent or solution to the inaccurate idiomatic expressions, so it was too premature to test the accuracy of the translation (Apriani n.pag.).
Meanwhile, the differences between Suci Apriani’s research and this research are this research will try to explain the translating strategy based on Mona Baker’s theory, examine the accuracy based on Nababan’s theory, and also give the detail of explicatory about the accurate idiomatic expression and finding the equivalency to the inaccurate idiomatic expression.

The second, Eka Sari Dewi had conducted the research on “An Idiomatic Translation Analysis of Tooth Fairy Subtitle” in 2012. This previous research has the detail explicatory of how the film subtitle translator of her object analysis had done the strategy of translating idiomatic expression and gave the equivalency to the inaccurate idiomatic expressions on film subtitle according the context.

The research finding of hers was discussed in some steps. The first, the selected data were classified based on the types of idioms to know whether it was idiom or not. The second, the idiomatic expressions were separated according to the type of idiom to be described about the strategies of its translation and the explicatory of its accuracy. Unfortunately, her research only used one dictionary i.e. Oxford Idioms Dictionary for Learners of English for looking up the idiom’s meaning. As the result, her research showed that most idioms on the object of analysis were translated idiomatically, so it could be acceptable in TL culture and intelligible for the audience (Dewi n.pag).

The difference between Eka Sari Dewi’s research and this research is the theory that will be used. Her research used Adam Makkai’s theory to analyze the type of idiomatic expression. Meanwhile, this research will use McCarthy and
O’Dell’s theory to analyze the type of idiomatic expression contained on film subtitle of the research.

The third, Teguh Eka Setiawan conducted the research on “Translation of Idiomatic Expressions of The Very Best of Donald Duck Comic Book: A Barnwell Translation Analysis” in 2013. This previous research described in detail about translation study, the indicator of inaccurate idiomatic expression translating, and the problem of translating the idiomatic expression. Unfortunately, this previous research did not describe about classifying the selected data into the type of idioms or the recognized idioms, so it was too premature to convince whether it was idiom or not.

The research finding of his was discussed in some steps. The first, it looked for the idioms that inappropriately translated into Indonesian. The second, the inappropriate idiomatic expression was classified based on Barnwell’s theory, and the last it was given the equivalency for the better translation. As the result, his research proved that idioms cannot be translated literally, although the readers know the meaning of each word of the idiom grammatical structure. It is because the idiom has conventionalized meaning (Setiawan n.pag).

The difference between Teguh Eka Setiawan’s research and this research is the focus of classifying the selected data and the corpus of analysis. His research focused on the inappropriately translated of idiomatic expression on comic book. Meanwhile, this research will focus on the accuracy of idiomatic expression translation on film subtitle.
The fourth, Ambaresty had conducted the research on “Translation Strategy of Idiomatic Phrasal Verbs in the Novel *the Awakening* by Kelley Armstrong” in 2013. This previous research described in detail about idiomatic phrasal verb. The research finding of hers was discussed in some steps. The first, it looked for every phrasal verb that has idiomatic meaning, and then it was accumulated. After the data were collected, a hundred selected phrasal verbs as representative data are taken to be analyzed by using a random sampling method. Then, the data were classified based on Brown’s classification of phrasal verbs, looked for its translation based on Oxford Phrasal Verbs Dictionary, and finally determined the strategy used by translator.

Unfortunately, her research did not describe the accuracy of idiomatic phrasal verb and its relation with the context. As the result, her research showed that the types of phrasal verbs mostly found were intransitive-inseparable phrasal verbs. Her research revealed that the translation strategy used in translating idiomatic phrasal verbs were omission of entire idiom (OE), paraphrasing, and using an idiom of similar meaning but dissimilar form (SMDF). The paraphrasing was most dominant strategy used in translating idiomatic phrasal verbs on this previous research (Ambaresty n.pag).

The difference between Ambaresty’s research and this research is the research focus. Her research focused on identifying the type of idiomatic phrasal verb mostly found on the novel and translation strategy mostly applied by the
translator. Meanwhile, this research will focus on accuracy analysis of English idiomatic expression that translating to Indonesian on film subtitle.

Based on those previous researches, the researcher expects to fulfill the gap or the deficiency of previous researches in order to make better research related to idiomatic expression translation.

B. Translation Theory

An understanding of general concept of translation theory is an essential thing that is needed for a translator to make decision in translating. It also becomes a successful factor to provide good quality of translation. Here are some general concepts of translation theory that must be needed for translation as a general guideline:

1. The Definition of Translation

Translation theorists defined translation in different ways, but could be complementing for each other. Cartford stated that translation is the replacement of textual material in one language by equivalent textual material in another language (20). If it is analyzed, that definition can be considered as a weak definition, because it is impossible to the translator for replacing the textual material of source language into the target language, because there are different structures in both of the language.

Newmark also stated that translation is rendering the meaning of a text into another language in the way that the author intended the text (5). This
definition can be considered as incomplete definition, because only reveals the transferring translation without considering the form of target language.

On the other hand, Nida and Taber provided more complete definition by emphasizing that translation is the communication activity in returning the message from one language to another language. They stated that translating consist in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (12).

The same statement was also stated by Kridalaksana that cited in Nababan’s book, entitled *Teori Menerjemah Bahasa Inggris*. Kridalaksana defined translation as transferring the message of source language into the target language by the meaning first, then the style. (Nababan 19). According to Nababan, that definition was more adopted, because there are certain reasons. The first, a concept can be stated by two different language. For example, the word *mobil* and *car*. They contain the same concept and same reference, but both of those words are two different language. The second, every message that being transferred is stated definitely in well form of language, verbally and non-verbally. The third, translating the style of language is one of the important aspects that need to be considered in every translation activity (20).

Based on the definitions of translation that have been stated by the experts, the researcher concludes that translation is not only activity of delivering the content of text into another language, but also transferring the meaning, message, utterance and style from source language into target language, based on
equivacency, the norm and the rule of target language in order the reader can understand the message.

2. The Process of Translation

The process of translation can be defined as the activities that being carried out by a translator in transferring the message of source language into target language, or it can be defined as an activity system in translation activity (Nababan 24). Sayogie said that in the process of translating, the translator needs to do the acts of devoting knowledge, skills, abilities, and habits for transferring the message of source language into target language by some steps with using the procedures, methods, techniques, and etcetera (18).

There are also statements about the process of translating by some theorist. Larson stated that process of translation consists of three steps, as follow: (1) studying lexicon, grammatical structure, communication situation and cultural context of the source language text; (2) analyzing the source language text to determine the meaning; and (3) reconstructing the same meaning using the lexicon and grammatical structure which are suitable in the target language and its cultural context (3).

This theory is not only considering about the equivalent between the meanings of source language into target language, but also considering with the cultural context in source text and target text. It is important because the word in source language can give expression that unfamiliar in cultural context of target language. The process of translating according to Larson can be represented as follow:
Nababan also stated that process of translation consists of three steps: (1) source language analysis; (2) transferring message; and (3) reconstruction. Those steps can be represented as follows:

**Image 2.1 The Process of Translating According Larson**

**Image 2.2 The Process of Translating According Suryawinata, cited in Nababan’s book**
Nida and Taber also stated that the good translation should follow the steps of process. It described in three steps: (1) analysis, in which the surface structure (i.e., the message as given in language A) is analyzed in terms of (a) the grammatical relationship and (b) the meanings of the word and combinations of words; (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B; (3) restructuring, in which the transferred material is restricted in order to make the final message fully acceptable in the receptor language (33). The steps of process of translating that are described by Nida and Taber is practical and comprehensive in comparing the equivalency between source language and target language. The process of translating according Nida and Taber can be represented as follow:

Image 2.3 The Process of Translating According Nida and Taber

Sayogie in his book, *Teori & Praktik Penerjemahan*, gave the example of the process of translation application by Nida and Taber. It represented as follow, (25-49)
The processes of linguistic change and its consequences will be treated below. Here, cultural change in general and its relation to language will be considered. By far the greatest part of learned behavior, which is what culture involves, is transmitted by vocal instruction, not by imitation. Some imitation is clearly involved, especially in infancy, in the learning process, but proportionately, this is hardly significant.

I. Analysis

This is the step of looking for the equivalent of target language. It clarifies the translating to obtain accuracy, clarity, and naturalness from source language text.

II. Transfer

In this process, a translator obtain the first target language text

III. Restructuring

In this process, a translator rearranges the text by the appropriate and proper style in target language in order to obtain the second target language text. It also involves the form and meaning that being appropriated communicatively considering the target language.
Based on the explanations of process of translating that have been stated by the theorist, the researcher concludes that the good quality of translation is supported by the willingness of translator to pass through the process of translating gradually and carefully, and also doing the checking process repeatedly to obtain the accurate translation.

3. **Translation Principle**

In the world of translation, there are some principles that have to be considered by the translator to be able to bridge the transferring linguistically and extra linguistically, because every language has its system. The diversification of language system causes the difficulties in translating from one language to another language.

Duff stated the translation principles that cited in Choliludin’s book, entitle *The Technique of Making Idiomatic Translation*, as follow:

1. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though sometimes part of meaning can be transposed.
2. The ordering of the words and ideas in translation should match the original as closely as possible. This is particularly important in translating legal documents, guarantees, contracts, etc. However, differences in the language structure often require changes in the form and order of words. When in doubt, underline in the original text the words on which the main stress falls.

3. Languages often differ greatly in their levels of formality in a given context, for example in the business letter. To resolve these differences, the translator must distinguish between formal and fixed expression, and personal expression in which the writer or speaker sets the tone.

4. One of the most frequent criticisms of translation is that it does not sound ‘natural’. This is because the translator’s thoughts and choice of words are too strongly molded by the original text. A good way to avoid the influence of the source language is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language which may not come to mind when the eye is fixed on the SL text.

5. It will be better if the translator does not change the style of the original. But if it is needed, for example because the text is full of repetitions or mistakes in writing, the translator may change it.
6. Idiomatic expressions including similes, metaphors, proverbs, and sayings, jargon, slang, and colloquialisms and phrasal verbs are often untranslatable. The safest way in translating idioms as if they do not work in the target language is not to force it into the translation. (Choliludin 41-44).

On the other hand, Savory also gave 12 translation principles that related with the type of translation in order to obtain good quality of translation. Those principles are:

1. A translation must give the words of the original,
2. A translation must give the ideas of the original,
3. A translation should read like an original work,
4. A translation should read like a translation,
5. A translation should reflect the style of the original,
6. A translation should possess the style of the translator,
7. A translation should read as a contemporary of the original,
8. A translation should read as a contemporary of the translator,
9. A translation may add to or omit the original,
10. A translation may never add to or omit from the original,
11. A translation of verse should be in prose, and
12. A translation of verse should be in verse (54).

According to Savory, those principles distinguished the literal translation or faithful translation with idiomatic translation or free translation, so the translator needs to choose the right principle for the translation. Savory also gave statement that cited in Choliludin’s book, which the truth is that there are no universally accepted principles of translation, because the only people who are qualified to formulate them have agreed among themselves, but have so often and for so long contradicted each other that they have bequeathed a volume of confused thought which must be hard to parallel in other field of literature.
That statement indicates that there are no specific translation principles that can be applied in all the type of translations.

Sayogie clarified that the good principles of translation are: (1) not deviate from the content of source language, (2) easily understood by the readers, (3) using the sentences that follow the rule of target language and not strange for readers, (4) more concern with the disclosure of the content than the semblance of speech, (5) does not seem as a translation, but as an original work (138-139).

Based on the explanations of translation principles that have been stated by the theorists, the researcher concludes that those principles are needing to be adapted with the type of translation which is use by the translator, because if the translation does not appropriate with the translation principles, the result will not be good. It also can be a manual to obtain the good translation that is appropriate with exciting rules.

C. The Quality of Good Translation

Quality is how good or bad something is (Oxford Learner’s Pocket Dictionary 359). To know the quality of translation, some theorists have statement to evaluate the result of translation. Newmark stated that a good translation fulfills its intention; in an informative text, it conveys the fact acceptability; in a vocative text, its success is measurable, at least in theory, and therefore the effectiveness of an advertising agency translator can be shown by results; in an authoritative or an expressive, form is almost as important as content, there is often a tension
between the expressive and the aesthetic functions of language and therefore a merely ‘adequate’ translation may be useful to explain what the text is about, but a good translation has to be ‘distinguished’ and the translator exceptionally sensitive (192).

Barnwell also stated that the three most important qualities that are needed in good translation are:

1. Accuracy; Correct exegesis of the source message and transfer of the meaning of that message as exactly as possible into receptor language.

2. Clarity; There may be several different ways of expressing an idea, choose the way which communicative most clearly; the way which ordinary people will understand.

3. Naturalness; It is important to use the natural form of the receptor language if the translation is to be effective and acceptable. A translation should not sound foreign (15).

Nababan also stated that the research about quality of translation is focus on three essential things:

1. The accuracy in transferring message

2. The clarity of expressing the message in target language

3. The naturalness of translation language (86).

The researcher concludes that to become a translator is not only based on having the ability of transferring the language from source language into target language, but also having ability such as obtaining accuracy, clarity, and naturalness in translating. The researcher also concludes that if the translator has
been adjusting the three qualities above, so the result of translation could be called as a good translation.

1. **Assessment Method of Translation Accuracy**

The quality of a translation is difficult to measure quantitatively. Most researchers used two instruments to measure the quality of the translation. Both instruments are (1) Accuracy-rating instrument and (2) readability-rating instruments. However, in this study there is still one more, (3) Instruments for measuring the acceptability of a text. Accordance with its name, the instrument (1) is used to measure the quality of the translation of accuracy, while the instrument (2) is used to measure the level of readability and that (3) to measure the acceptability of the text (Nababan 60-63).

To know whether the translation is accurate or not, it needs to examine the accuracy of translation. Nababan gave the guidance table of accuracy-rating instrument:

<table>
<thead>
<tr>
<th>Scale</th>
<th>Definition</th>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>The content of the source sentence is accurately conveyed into the target language sentence. The translated sentence is clear to the evaluator and no rewriting is needed.</td>
<td>Accurate</td>
</tr>
<tr>
<td>2</td>
<td>The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator,</td>
<td>Almost Accurate</td>
</tr>
<tr>
<td></td>
<td>but some rewriting and some change in word order are needed.</td>
<td>The content of the source sentence is not accurately conveyed to the target sentence. There are some problems with the choice of lexical items and with the relationships between phrase, clause and sentence element.</td>
</tr>
</tbody>
</table>

The table above shows that the measuring of instrument adheres to the level of translation equivalence scale of 1 to 3. The higher the score has given to the key informants, the more accurate the resulting translation. Otherwise, the lower the score has given the lower level of the translation equivalence.

Larson explained that the accuracy test can be done by five methods:

1) compare the translation result with the source text at several points in the total project during the translation process, 2) after the comparison complete, do one more careful comparison, 3) when checking for equivalence of information context, make sure that the information is include – nothing omit, nothing add and nothing different, 4) after checking to be sure that all of the information is there, make another comparison of source language and target language text (489-490).

Larson also said that maintaining the dynamics of the original source text means that the translation is presented in such a way that it will, hopefully, evoke the same response as the source text attempted to evoke (6).

According to the statements above, the researcher concludes that a translation can be said accurate if it does not deviate from the context or
information on the source text. If the result of translation does not match with the meaning on target language and context, it can be said that the translation is not accurate. In addition, the most important thing of the result of translation is an original work that maintains the meaning and context from source language.

D. Idiomatic Expression

1. The Definition of Idiom

Idiom is fixed combinations of words whose meaning is often difficult to guess from the meaning of each individual word. For example, ‘I put my foot in it the other day at Linda’s house—I asked her if she was going to marry Simon’. Put your foot in it means say something accidentally which upsets or embarrasses someone. In case the translator do not know the meaning, it is difficult to know exactly what the sentence means because it has a non-literal or idiomatic meaning (McCarthy and O’Dell 6).

According to some good learner’s dictionaries, the definition of idiom is a group of words whose meaning is different from the meanings of the individual words (Hornby 672). On the other hand, idiom means a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately (Gadsby ix).

Chaer stated that idiom is a unit of language that either form of words, phrases, or sentences which its meaning cannot be concluded from the common grammatical rules on that language, or cannot be predicted from the meaning of lexical elements that had made it. Although the meaning of idiom cannot be
concluded from the common grammatical rules or cannot be predicted from the meaning of lexical elements, but comparative historically and etymologically, it still can be looked for the connection between the whole meaning with the lexical meaning of its elements. It means, the meaning of idiom still can be predicted from the lexical meaning of its elements that had made (7-8).

Baker also stated that idiom is frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components. A speaker or writer cannot normally do any of the following with an idiom:

1. Change the order of the words in it,
2. Delete a word from it,
3. Add a word to it,
4. Replace a word with another,
5. Change its grammatical structure (67)

Based on the statements of the experts above, the researcher concludes that idiomatic expression translation is an interesting translation, because it has the different meaning from its elements of word. Therefore, the translator needs to understand well about idiomatic expression translation, because to translating it, the translator is demanded to focus on one set component of sentence and cannot translating it by word for word.

2. Recognizing the Idiom

The first difficulty for the translator is being able to recognizing the idiomatic expression, because the idiomatic expression is not always obvious. J. Seidl and W. Mc. Mordie gave statement that few hints to identify idioms are:
a. Stress in Idiom

Idiom is identified by stressing on particular words. Most English idioms use speech like any other phrases, clauses or sentences, i.e. the word that is given the main stress is the last noun (not pronoun), verb (not auxiliary verb), adjective or adverb in the phrase, clause, or sentence. For example: in the idiom *on the face of it*, the word *face* carry the strong stress.

b. The use slant mark (/) and bracket (_)

Some dictionaries show how to identify an idiom by marked with slant mark. It is for alternative words in idioms. For example: in *to break fresh/new ground/*, the slant mark means that the idiom can be used in either of the form *to break fresh ground* or *to break new ground*.

c. The meaning refers to another thing or person

Idiom refers to main character words. For example: He is the captain of *Rosaline*. The word *Rosaline* in the sentence is not a name of lady but it is name of the ship the captain is in charge (9).

Baker clarified that generally speaking, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely that a translator will recognize it as an idiom (69).

3. Types of Idiom

The types of idiom can be classified according to the theories. Some experts have the theory about idiom and they divided the idiom into some types.

Fernando had grouped the idiom into three sub-classes:
1. **Pure Idiom**

A pure idiom is 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 Idiom**

Semi idiom, on the other hand, has at least one literal element and one with a non-literal meaning. *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 Idiom**

Literal idiom, such as *on foot* or *on the contrary* is semantically less complex than the other two, and therefore easier to understand even if one is not familiar with these expressions. However, these expressions do qualify as idioms, because they are either completely invariant or allow only restricted variation (35-37).

Adam Makkai also stated that there are five types of idiom, namely:

1. **Phrasal Verb Idiom**

The constituent structure of this idiom is always verb+adverb, with the understanding that certain adverbs also occurring as ‘preposition’ are merely transitive adverbs (i.e., construed with an object), in contrast to the ordinary adverbs which are intransitive (i.e., not construed with an
object). The ‘object of preposition’ can just as well be regarded as ‘object of a transitive adverb’. These particular forms have been known by the name ‘phrase verb’. For example: Please turn on the light. This room is dark. In this context, turn on means to start the lamp (135).

2. Tournure Idiom

Tournure idiom is a verb phrase idiom which contains at least three lexicons or words and optionally containing the definite article the or the indefinite article a which occurs in environmentally conditioned compulsory that have metaphorical meaning. For example: to blow a fuse means to get very angry. Tornure idiom also idiom a compulsory it stand last in the sequence. For example: to come off it (148).

3. Irreversible Binomial Idiom

Binomial idiom consist two words which are separated by conjunction. Binomial idiom has the following pattern:

1) B embodies some variation upon A (bag and beggage, bear and forbear).
2) A and B are mutually complementary (assault and battery, brush and pallete).
3) B is the opposite of A (assets and liabilities, sink or swim).
4) B functions as a consequence of A (to shoot and kill, the rise and fall) (155).

4. Phrasal Compound Idiom

This is a common form of idiom. Some words are combined into one, but its meaning is not based on its constituent elements. This class contains primary nominal made up of adjective+noun (i.e., greenhorn means an inexperience person), compound with noun+noun (i.e., egghead means an intellectual), compound with noun+verb (i.e., fish fry means a picnic or dinner at which fish are fried), compound with verb+noun (i.e., kill-joy means one who or that which spoils the joy or pleasure of others), and nominal who stress pattern almost entirely made up of adjective+noun (i.e., black market means a market in which there are violations of legal price controls, rationing, etc.). Any kind of words that are combined into one, then it tuned be phrasal, it’s automatically an idiom.

5. Incorporating Verb Idiom

The first lexicon of these complex lexemes is a noun or an adjective in other environments, and a literal re-encoding of many of them reveals a related structure where the verb leads the construction which is either followed by a direct object and/or an appropriate choice of prepositional phrase. For example eavesdrop means surreptitiously to overhear, but the corresponding literal structure to drop eaves or to drop (something) from the eaves has no semantic connection with overhear (168-169).
Meanwhile, McCarthy and O’Dell divided the idiomatic into 7 types. Here are the types of idiomatic that were described by McCarthy and O’Dell (6):

1. Verb + object/complement (and/or adverbial)

   This idiomatic expression is constructed by the word or phrase that expresses an action with information added, for example: *Kill two birds with one stone* means produce two useful results by just doing one action. The word *kill* indicates a verb, *two birds* indicates object, and *with one stone* indicates an adverb.

   Meanwhile, one of the examples of verb + object/complement type of idiom in the *Big Hero 6* film subtitle is *Get back here*, which means return to dealing with something. The word *get back* indicates a verb, and *here* indicates object.

2. Prepositional phrases

   This idiomatic expression is constructed by a preposition and a noun phrase. Prepositions are words that show the relationship between nouns and phrases in a sentence, for example: *between, in, with*, etc. (Chew and Choy 128). Meanwhile, noun phrase has the function of noun as its head word (139). Example of this type is: *In the blink of an eye* that means in an extremely short time. The word *in* indicates a preposition, and *the blink of an eye* indicates the object of preposition in the form of noun phrase.

   Prepositional phrases type of idiom also found in *Big Hero 6* film subtitle. For example, *I’m on a roll, big brother!*, which can be defined as
situation when suffering the series of success or luck. The word *on* indicates a preposition, and *the roll* indicates the object of preposition of noun phrase.

3. Compound

This idiomatic expression is constructed by compound. Compound is words made up of two or more word acts as single adjective (*Oxford Learner’s Pocket Dictionary* 86). For example: *A bone of contention* means something which people argue and disagree over. The phrase *A bone of* consist of two words that acts as single adjective for explain the *contention* as noun.

The example of compound type idiom found in Big Hero 6 film subtitle is *Get up!*, means to rise up or to indicate movement. In this case, the word *up* shows movement from the lower level to the higher level. The phrase *get* consist of two words that acts as single adjective for explain the *up* as noun.

4. Simile/simili (as + adjective + as, or *Like* + noun)

This idiomatic expression is constructed by Simile. Similes are expressions which compare two things; they always include the words *as* or *like* (McCarthy and O’Dell 22). For example: *...as dry as bone* means very dry indeed. The word *dry* as adjective is compared with the word *bone*. The use of *as* in the example helps to draw the resemblance.

5. Binomial (word + and + word)
Binomial are a type of idiom in which two words are joined by a conjunction (linking word), usually and. The order of the two words is fixed (McCarthy and O’Dell 24). For example: rough and ready means crude and lacking sophistication.

6. Trinomial (word + word + and + word)

Trinomial are a similar type of idiom of binomial, in which three words are joined (McCarthy and O’Dell 24). For example: cool, calm and collected means relaxed, in control and nervous.

7. Whole clause and sentence

This idiomatic expression is constructed by a group of words which contains at least one main clause that express a statement, question, instruction, or exclamation. The difference between Verb+Object type of idiom is the whole clause and sentence type of idiom has more specific object. For example: to cut long story short means to tell the main points, but not all the fine details.

The example of whole clause and sentence type idiom found in Big Hero 6 film subtitle is should I have picked up a book on parenting? The idiom pick up on something actually refers to learn a skill. In this context, the idiom specifically describe a book on parenting as the literally object.

From the explanation about the theory of the type of idiom above, the researcher concludes that Fernando classifies the type of idiomatic expression by considering the literal and non-literal word that constructed the idiomatic
expression. On the other hand, Adam Makkai classifies the type of idiomatic expression by considering the structure of the words. Meanwhile, the researcher uses the theory that was described by Michael McCarthy and Felicity O’Dell as a reference for analyzing the type of idiomatic expression on subtitle Big Hero 6 film, because the theory seems similar but less complex with Adam Makkai’s theory and has more types of idiomatic expression than the other two. The table below will help to see clearly:

<table>
<thead>
<tr>
<th>FORM</th>
<th>EXAMPLE</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verb + object/complement (and/or adverbial)</td>
<td>Kill two birds with one stone</td>
<td>Produce two useful results by just doing one action</td>
</tr>
<tr>
<td>Prepositional phrases</td>
<td>In the blink of an eye</td>
<td>In an extremely short time</td>
</tr>
<tr>
<td>Compound</td>
<td>A bone of contention</td>
<td>Something which people argue and disagree over</td>
</tr>
<tr>
<td>Simile/simili (as + adjective + as, or Like + noun)</td>
<td>As dry as bone</td>
<td>Very dry indeed</td>
</tr>
<tr>
<td>Binomial (word + and + word)</td>
<td>Rough and ready</td>
<td>Crude and lacking sophistication</td>
</tr>
<tr>
<td>Trinomial (word + word + and + word)</td>
<td>Cool, calm and collected</td>
<td>Relaxed, in control and nervous</td>
</tr>
<tr>
<td>Whole clause and sentence</td>
<td>To cut long story short</td>
<td>To tell the main points, but not all the fine details</td>
</tr>
</tbody>
</table>
4. Problems of Idiomatic Translation

Baker stated that the main difficulties involved in idiomatic translation and fixed expressions can be summarized as follows:

(a) An idiom or fixed expression may have no equivalent in the target language.

The way a language chooses to express, or not express, various meanings cannot be predicted and only occasionally matches the way another language chooses to express the same meanings. One language may express a given meaning by means of a single word, another may express it by means of a transparent fixed expression, and a third may express it by means of an idiom and so on. It is therefore unrealistic to expect to find equivalent idioms and expressions in the target language as a matter of course. For example: *Yours faithfully* and *Yours sincerely* in English. These, for instance, have no equivalents in Arabic formal correspondence. Instead, an expression such as *wa tafadalu biqbuul fa’iq al-ihtiraam* (literally: ‘and be kind enough to accept [our] highest respects’) is often used, but it bears no direct relationship to *Yours faithfully* and *Yours sincerely*.

(b) An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different; the two expressions may have different connotations, for instance, or they may not be pragmatically transferable.
For example: *To go to the dogs* (‘to lose one’s good qualities’) has a similar counterpart in German, but whereas the English idiom can be used in connection with a person or a place, its German counterpart can only be used in connection with a person and often means to die or perish.

(c) An idiom may be used in the source text in both its literal and idiomatic senses at the same time.

Unless the target-language idiom corresponds to the source-language idiom both in form and meaning, the play on idiom cannot be successfully reproduced in the target text. For example:

In creating Lord Peter Wimsey, Dorothy L. Sayers demonstrated all the advantages of the amateur private eye. As a wealthy dilettante he was able to pursue the clues without the boring necessity of earning a living. His title as the younger son of a duke pandered to reader snobbery and to the obsessive fascination of some readers with the lifestyle of the aristocracy, or with what they imagined that lifestyle to be. He had sufficient influence to be able to poke his nose into the private affairs of others where less aristocratic noses might have been speedily bloodied.

The above play on idiom can only be reproduced in languages such as French or German which happen to have an identical idiom, or at least an idiom which refers to interfering in other people’s affairs and which has the equivalent of *nose* in it.

(d) The very convention of using idioms in written discourse; the contexts in which they can be used, and their frequency of use may be different in the source and target languages.
For example: English uses idioms in many types of text, even in serious international magazine and especially frequently in advertisements, promotional material and the tabloid press. Meanwhile, Languages such as Arabic and Chinese, which draw a sharp distinction between written and spoken discourse and where the written mode is associated with a high level of formality, tend, on the whole, to avoid using idioms in written texts (71-75).

5. Translation Strategy of Idiom

Based on the problem of translating idioms, the translator needs particular strategy that can deliver the message of idiomatic expression from source language into target language accurately.

Larson said that Idiomatic translations use the natural forms of the receptor language, both in the grammatical constructions and the choice of lexical items. A truly idiomatic translation does not sound like translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically. This is his goal (18-19). Based on that opinion, the translation strategy of idiomatic expression needs to give the ease to target language receptor and making the result of translation seems not like the work of translation.

In translating idiomatic expression, Nida and Taber divided it into three strategies, namely:

1. Idiom to Non-idiom
Frequently idioms are shifted to non-idiom in the process of transfer. For example, *to gird up the loins of the mind* may be transferred as *to get ready in one’s thinking*, and an idiom such as *help coals of fire on his head* becomes *make him ashamed*.

2. Idiom to Idiom

In certain instances it is possible to match one idiom by another. For example, in Shipibo, *to have a hard heart* (a phrase which if translated literally would mean *to be brave*), is transferred into an idiomatic equivalent, *his ears have no hole*. In one African language, the epitome of human wisdom is not *flesh and blood*, (in the phrase *flesh and blood have not revealed it unto you*), but *an old man with a single hair*. In certain cases some translators have felt that it is essential to indicate in the margin the exact form of the Biblical idiom. This is entirely all right, but in most instances it is really not necessary.

3. Non-idiom to Idiom

Whereas one inevitably loses many idioms in the process of translation, one also stands to gain a number of idioms. For instance, *faith* may be rendered –as in Tzeltal- as *to hang on to God with the heart*, and *peace* as in number of African languages is *to sit down in the heart*. Such idiomatic renderings do much to make the translation come alive, for it is by means of such distinctive expressions that the message can speak meaningfully to people in terms of their own lives and behavior (106).
Meanwhile, Baker also stated that there were six types of strategy in translating idiomatic expression, namely:

1. **Using an idiom of similar meaning and form**

   This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved. For example:

   **Source text** (A Hero from Zero, Lonrho:21):

   *The Sultan’s magnificent income was distributed impulsively at his command. The rain fell on the just and on the unjust.*

   **Target text** (French, p.21):

   *Le revenue fabuleux du Sultan etait distribute sur un simple ordre de sa part. La pluie tombait aussi bien sur les justes que sur les injustes.*

   *The fantastic income of the Sultan was distributed on a simple order on his part. The rain was falling on the just as well as on the unjust.*

2. **Using an idiom of similar meaning but dissimilar form**

   It is often possible to find an idiom or fixed expression in target languages which has a meaning to that of source idiom or expression, but which consist of different lexical item. For example: the English
expression One good turn deserves another and the French expression A beau jeu, beau retour (‘a handsome action deserves a handsome return’) use different lexical items to express more or less the same idea.

3. Borrowing the source language idiom

Just as the use of loan words is a common strategy in dealing with culture-specific items, it is not unusual for idioms to be borrowed in their original form in some contexts.

4. Translation by paraphrase

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. For example:

Source text (Language and Society (1985), 16:4):

On frequent criticism of the Manitoba Government throughout the language controversy was that it never seemed to get a handle on the issue.

Target text (French, p.4):

Tout au long de la controverse linguistique, on reprocha frequemment au gouvernement du Manitoba de ne pas réussir, selon toute apparence, a maitriser la situtation.
For the whole length of the linguistic controversy, the government of Manitoba was reproached frequently for not succeeding, by all appearances, in mastering the situation.

5. Translation by omission of a play on idiom

This strategy involves rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language.

6. Translation by omission of entire idiom

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons (75-85).

Based on explanation about the theories, the researcher concludes that the first thing to do in translating idiomatic expression is finding the equivalent of expression, style, or word that exists on target language. If it is not possible, the next way is to use another word with the same meaning in expression, style, or figure of speech on target language.

The researcher uses the translation strategy of idiomatic expression that had stated by Mona Baker as reference to analyze the translation strategy of idiomatic expression on subtitle Big Hero 6 film, because this strategy is more
detail and make it possible for the researcher to give explication properly toward the translation strategy of idiomatic expression.

**E. Subtitle Translation**

Subtitle is translated text that appears at the bottom of the television screen (Sayogie 171). Hatim and Mason summarized the main constraints of subtitling, which create particular kinds of difficulties for the translator, they are:

1. This sift mode from speech to writing. This has the result that certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting, turn-taking) will not automatically be represented in the written form of the target text.

2. Factors which govern the medium or channel in which meaning is to be conveyed. These are physical constraints of available space (generally up to 33, or in some cases 40 keyboard spaces per line; no more than two lines on screen) and the pace of the sound-track dialogue (titles may remain on screen for a minimum of two and a maximum of seven seconds).

3. The reduction of the source text. Because of this the translator has to reassess coherence strategies in order to maximize the retrieve ability of intended meaning from a more concise target language version.
4. The requirement of matching the visual image. Because of the acoustic and visual images are inseparable in film and in translating, coherence is required between the subtitled text and the moving image itself. Thus, matching the subtitle to what is actually visible on screen may at times create an additional constraint (65-66).

The principle of subtitling, according to Lina Ho that being citied on Sayogie’s book, *Teori & Praktik Penerjemahan*, is to help the audience understanding the content of film instead of making the audiences feel busy to read. Therefore, the language of subtitling needs to short, dense and well-targeted. Here are the techniques of subtitle translation:

1. The name of director, producer, actor, and crew teams that appeared in the opening and ending-title do not need to be translated.

2. Song lyric translated only if it is a part of the film. If it is just an illustration of music, it does not need to be translated.

3. If there is repetition of the words, just translate one of them. For example: *come on, come on, come on* … is just translate to *come on*.

4. If the sentence is not clear, clarify the meaning if possible. For example: *We’ve met at the wild life fund raiser last year* is translated into *Kami sudah pernah bertemu pada acara penggalan dana untuk marga satwa tahun lalu.*

5. The writing on the board, mail, e-mail, etc. which is related to the content of the stories have to be translated.
6. Expression and proverbs do not need to be translated literally, but the translator should seek its equivalent. For example: *You’re on cherry mood* is translated into *Kamu kelihatan ceria*.

7. No need translate all the details. Sentences should be simplified. Details that are not important can be omitted. For example: *oh, eh, ha ha ...*

However, it does not mean to translate by only summarize and take the point. If on the source language the form is Subject+Predicate+Object, then on the target language also expected to have the same form Subject+Predicate+Object (Sayogie 171-172).

Sayogie also added that there are no more than two lines of subtitle on screen and each line is up to 35 characters. The cutting of sentence is also important. It has to consider the grammar and logic in one sentence (173).
CHAPTER III
RESEARCH FINDINGS

A. Data Description

As the researcher mentions on Chapter I, this research focuses to find the types of idiomatic expression applied and to examine the translation accuracy of English idiomatic expression into Indonesian in “Big Hero 6” film subtitle translated by www.lebahku.com, so the researcher finds out the idiomatic expression contained as the data.

The data that have been found by researcher in the film subtitle is sixty idioms, but the researcher describes fourteen samples that contained accurate translation and non-accurate translation to avoid repetitive data in this chapter. After the data are collected, fourteen idioms are taken to be tabulated and then classified based on McCarthy and O’Dell’s theory about type of idiom. The classifying strengthen that the data is idiomatic expression. The data description is tabulated as follows:

(Table 3.1 Data Description)

<table>
<thead>
<tr>
<th>No.</th>
<th>Idiomatic Expression in Source Language</th>
<th>Idiomatic Expression in Target Language</th>
<th>Type of Idiom</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Get up! Get up!</td>
<td>Bangun! Bangun!</td>
<td>Compound</td>
</tr>
<tr>
<td>2</td>
<td>Beat it, Kid.</td>
<td>Pergilah, Nak.</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>3</td>
<td>I’m on a roll, big brother!</td>
<td>Aku sangat beruntung, kak!</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Indonesian</td>
<td>Annotation</td>
</tr>
<tr>
<td>---</td>
<td>------------------------------------------------------------------------</td>
<td>--------------------------------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>4</td>
<td>You better <strong>make this up to Aunt Cast</strong></td>
<td>Sebaiknya kau perbaiki ini</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>5</td>
<td>This is what I’ve been <strong>working on</strong></td>
<td>Inilah yang kubuat</td>
<td>Compound</td>
</tr>
<tr>
<td>6</td>
<td><strong>Burning the midnight oil</strong>, Mr. Hamada?</td>
<td>Masih bekerja, Tn. Hamada?</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>7</td>
<td><strong>Wow. Washed up at 14</strong></td>
<td>Wow. Gagal di usia 14</td>
<td>Compound</td>
</tr>
<tr>
<td>8</td>
<td>That always <strong>cracks you up</strong></td>
<td>Itu selalu membuatmu ngakak</td>
<td>Compound</td>
</tr>
<tr>
<td>9</td>
<td>All right, yet ready to <strong>have your face melted</strong></td>
<td>Baik, bersiaplah wajahmu meleleh</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>10</td>
<td>When they’re excited or <strong>pumped up</strong></td>
<td>Saat orang senang or jabat tangan</td>
<td>Compound</td>
</tr>
<tr>
<td>11</td>
<td>You gotta be <strong>kidding me.</strong></td>
<td>Yaampun</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>12</td>
<td><strong>Stop! I’m gonna figure out...</strong></td>
<td>Berhenti! Aku akan cari...</td>
<td>Compound</td>
</tr>
<tr>
<td>13</td>
<td>Reports are still <strong>flooding in about a group of unidentified individuals</strong></td>
<td>Banyak laporan tentang kelompok orang tak dikenal</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td>14</td>
<td><strong>We didn’t set out to be superheroes</strong></td>
<td>Kami tak berencana jadi superhero.</td>
<td>Compound</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

From the tabulated data above, the researcher tries to analyze the translating strategy and examine the accuracy of the selected data by using related theories, i.e. Mona Baker’s theory and Nababan’s theory. The researcher also uses *Dictionary of American Idioms and Phrasal Verbs*, *Longman American Idioms Dictionary*, *NTC’S American Idioms Dictionary*, *www.idioms.thefreedictionary.com*, *www.id.urbandictionary.com*, and *Kamus Inggris Indonesia* for looking up the meaning of the idiom. The data can be analyzed as follows:
1. Get up

In this film, actually, there is only Indonesian subtitle displayed on the screen, but the researcher provides the English language in order to enable the readers and the researcher in understanding and analyzing the subtitle analysis. By doing so, the researcher can compare directly between the English and Indonesian.

From the data above, the phrase get up is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, get up means to wake up and to get out of bed (Spears 248). According to bilingual dictionary of John M. Echols and Hassan Shadily, the word get up in this subtitle refers to bangun or berdiri (268). Meanwhile, according to the context in this film, the crowd clamors “Get up! Get up!” to the fallen robot. This idiom actually has meaning to rise up or to indicate movement. In this case, the word up shows movement from the lower level to the higher level, so that the word up preceded by verbs such as, push up, sit up, lift up,
usually indicates a movement. In this subtitle, the translator translates this idiom into *Bangun! Bangun!*

From the subtitle translation above, the researcher assumes that the translator’s strategy is in line with Mona Baker’s theory of *translating idiom by omitting the entire idiom*, because there is no equivalent idiomatic expression on target language and its meaning cannot be easily paraphrased.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as an accurate translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.

On the other hand, one of the translator’s method seems different with *the principles of subtitling* stated by Lina Ho. As it is stated by Lina Ho, if there is repetition of the words, the translator has to translate one of them. The translator translates the repetition word *Get up! Get up!* into *Bangun! Bangun!* According to *the principle of translation*, the translator should translate *Get up! Get up!* into just *Bangun!*
2. Beat it!

From the data above, the phrase *beat it* is classified into idiomatic expression in type of Verb + Object. According to Dictionary of American Idioms and Phrasal Verbs, *beat it* means go away or get out (Spears 37). According to Longman American Idioms Dictionary, *beat it* means an impolite expression used in order to tell someone to leave immediately, because they are annoying you or they should not be there (Longman 20). According to bilingual dictionary of John M. Echols and Hassan Shadily, the word *beat it* means *pergi* or *nyah* (58). Meanwhile, according to the context in this film, there is a boy, named Hiro Yamada who tries to join the bot (robot) fighting with the robot built by himself, but the ringleader underestimates him. She thinks Hiro can’t join the fight, because he should pay to play. This idiom actually has meaning to ask someone to go away. In this subtitle, the translator translates this idiom into *pergilah*. 

SL: **Beat it, Kid**

TL: **Pergilah, Nak**
From the subtitle translation above, the researcher assumes that the translator’s strategy is in line with Mona Baker’s theory of *translating idiom by omitting the entire idiom* although the phrase *beat it* has a suitable idiom on target language.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as an *accurate translation*.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase *beat it* has a suitable idiom on target language, *angkat kaki*. In addition to this, the expression of *angkat kaki* means *pergi* (*meninggalkan tempat*) (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be
changed (Choliludin 38). According to that statement, the researcher suggests that
the translator can replace *pergilah, Nak* into *angkat kakimu, bocah ingusan* as the
alternative translation.

Based on the concept of subtitle translation, the translator’s method seems
not so far different from the theories of subtitling suggested from many sources,
such as *the principles of subtitling* stated by Sayogie, that translation of subtitling
should no more than two lines on screen.

3. **On a roll**

   **SL:** I’m on a roll, big brother!
   And there is no stopping me!

   **TL:** Aku sangat beruntung, kak!
   Tak ada yang hentikanku!

   From the data above, the phrase *on a roll* is classified into idiomatic
expression in type of prepositional phrase. According to Dictionary of American
Idioms and Phrasal Verbs, *on a roll* means in the midst of a series of successes
(Spears 465). According to bilingual dictionary of John M. Echols and Hassan
Shadily, the word *roll* means *rol, gulungan, goncangan, bantingan, roti kadet,*
suara gemuruh, dan daftar (489). Meanwhile, according to the context in this film, Hiro is telling his brother that he is very lucky to win the bot (robot) fighting. This idiom has different meaning from its literary meaning. It actually can be defined as situation when suffering the series of success or luck. In this subtitle, the translator translates this idiom into beruntung.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of translating idiom by paraphrasing the idiom although the phrase on a roll has a suitable idiom on target language.

Based on the accuracy aspect stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase on a roll has a suitable idiom on target language, mendapat durian runtuh. In addition to this, the expression of mendapat durian runtuh means mendapat keuntungan yang tidak tersangka-sangka or tidak dengan bersusah payah (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each
language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace *aku sangat beruntung, Kak!* into *aku sedang mendapat durian runtuh, Kak!* as the alternative translation.

Based on the concept of subtitle translation, translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen and each line is up to 35 characters.

On the other hand, it also seems not so far different from *the principles of subtitling* stated by Lina Ho, that expression and proverbs do not need to be translated literally, but the translator should seek its equivalent.

4. **Make up (to someone)**
SL: You better make this up to Aunt Cast

TL: Sebaiknya kau perbaiki ini sebelum Bibi Case makan semua yang di kafe

From the data above, the phrase *make up (to someone)* is classified into idiomatic expression in type of whole clause and sentence. According to Dictionary of American Idioms and Phrasal Verbs, *make up (to someone)* means to apologize to someone or to try to become friends with someone (Spears 430). According to NTC’s American Idioms Dictionary, *make up (to someone)* means to repay someone or to make amends to someone (Spears 266). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *make it up to someone* means *berusaha menyenangkan* (371). According to the context in this film, Tadashi is asking Hiro to explain and asking for forgiveness toward Aunt Cass for his fault. This idiom actually has meaning to ask compensate to someone. In this subtitle, the translator translates the idiom *make this up to* into *perbaiki*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by paraphrasing the idiom* although the phrase *make up (to someone)* has a suitable idiom on target language.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the
sentence clearly and effectively. So, by referring to Nababan’s theory of accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase make up (to someone) has a suitable idiom on target language, meluruskan benang kusut. In addition to this, the expression of benang kusut means perkara yang mustakhir untuk dipecahkan (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace sebaiknya kau perbaiki ini into sebaiknya kau luruskan benang kusut ini as the alternative translation.

Based on the concept of subtitle translation, translator’s method seems different from the principles of subtitling stated by Lina Ho, that the name of actor should not to be translated. The researcher suggests the name of Aunt Cast should not be translated into Bibi Case, however it should be translated into Bibi Cast.
5. Working on something

From the data above, the phrase work on is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, working on something means to repair, build, or adjust something (Spears 765). This is also stated in NTC’s American Idioms Dictionary with the same meaning (Spears 439). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word work on means mengerjakan (652). According to the context in this film, Tadashi is showing his invention to Hiro. The idiom in this context actually has meaning to indicate the result of exerting effort in performing something. In this subtitle, the translator translates the idiom working on into buat.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of translating idiom by
paraphrasing the idiom although the phrase working on has a suitable idiom on target language.

Based on the accuracy aspect stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase work on has a suitable idiom on target language, jerih payah. In addition to this, the expression of jerih payah means usaha yang dilakukan dengan susah payah (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that
the translator can replace *inilah yang kubuat* into *inilah hasil jerih payahku* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.

6. **Burning the midnight oil**

![Image 3.6 Scene Capture Data 6](image_url)

**SL:** Burning the midnight oil, Mr. Hamada?

**TL:** Masih bekerja, Tn. Hamada?

From the data above, the phrase *burning the midnight oil* is classified into idiomatic expression in type of Verb + Object. According to Dictionary of American Idioms and Phrasal Verbs, *burn the midnight oil* means to stay up working, especially studying late at night (Spears 73). This is also stated in NTC’s American Idioms Dictionary with the same meaning (Spears 53). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word
burn means membakar (89). According to the context in this film, Professor Callaghan suddenly comes in to the lab of Tadashi while Tadashi is showing his invention to Hiro. The situation held in the late night. This idiom has different meaning from its literary meaning. It actually can be defined as working or studying in very late night. In this subtitle, the translator translates this idiom into bekerja.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of translating idiom by paraphrasing the idiom although the phrase burn the midnight oil has a suitable idiom on target language.

Based on the accuracy aspect stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase burn the midnight oil has a suitable idiom on target language, memutar otak. In addition to this, the expression of memutar otak means memikir dengan sungguh-sungguh (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius
of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace masih bekerja, Tn. Hamada? into masih memutar otak, Tn. Hamada? as the alternative translation.

Based on the concept of subtitle translation, translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as the principles of subtitling stated by Sayogie, that translation of subtitling should no more than two lines on screen and each line is up to 35 characters.

On the other hand, it also seems not so far different from the principles of subtitling stated by Lina Ho, that expression and proverbs do not need to be translated literally, but the translator should seek its equivalent.

7. Washed up

Image 3.7 Scene Capture Data 7
SL: Wow. Washed up at 14

TL: Wow. Gagal di usia 14

From the data above, the phrase *washed up* is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, *washed up* means finished (Spears 740). This is also stated in NTC’s American Idioms Dictionary with the same meaning. (Spears 428). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *washed up* in this subtitle refers to *gagal* or *habis* (637). According to the context in this film, Tadashi is giving allusion toward Hiro, because he has no idea about what invention should he make and then he decide to give up. The idiom in this context actually indicates having done with something or having failed. In this subtitle, the translator translates the idiom *washed up* into *gagal*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of translating idiom by omitting the entire idiom although the phrase *washed up* has a suitable idiom on target language.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of
accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase *washed up* has a suitable idiom on target language, *angkat tangan*. In addition to this, the expression of *angkat tangan* means *tidak sanggup menghadapi* or *putus asa* (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace *wow. Gagal di usia 14* into *wow. Angkat tangan di usia 14* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.
8. Crack (someone) up

From the data above, the phrase *crack (someone) up* is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, *crack (someone) up* means to make someone laugh very hard or to make someone break out laughing (Spears 129). According to NTC’s American Idioms Dictionary, *crack (someone) up* means to break out in laughter (Spears 80). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *crack up* in this subtitle refers to *tertawa terbahak-bahak* (153). According to the context in this film, Aunt Cass is trying to entertain Hiro after the death of Tadashi. She reminds Hiro about something that ever made him laugh. This idiom actually has meaning to start laughing. In this subtitle, the translator translates this idiom into *ngakak*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by*
paraphrasing the idiom although the phrase crack (someone) up has a suitable idiom on target language.

Based on the accuracy aspect stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of accuracy-rating instrument, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase crack (someone) up has a suitable idiom on target language, mengocok perut. In addition to this, the expression of mengocok perut means membuat orang tertawa (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that
the translator can replace *itu selalu membuatmu ngakak* into *itu selalu membuatmu mengocok perut* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.

9. **Have face melted**

   ![Image 3.9 Scene Capture Data 9](image)

   **SL:** All right, yet ready to **have your face melted**
   
   **TL:** Baik, bersiaplah wajahmu meleleh

   From the data above, the phrase *have face melted* is classified into idiomatic expression in type of Verb + Object. *Have face melted* means get tooted up or high (Urban Dictionary). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *melt* in this subtitle refers to *meleleh* (378). According to the context in this film, Aunt Cass is already preparing chicken wings for dinner and so excited to feel the taste. This idiom actually has meaning to indicate something that causing the feeling or an emotion
become gentler. In this subtitle, the translator translates this idiom into \textit{wajahmu meleleh}.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in line with Mona Baker’s theory of \textit{translating idiom by using an idiom of similar meaning and form}.

Based on the \textit{accuracy aspect} stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of \textit{accuracy-rating instrument}, it seems that the translation is considered as an \textit{accurate translation}.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as \textit{the principles of subtitling} stated by Sayogie, that translation of subtitling should no more than two lines on screen.
SL: When they’re excited or pumped up

TL: …saat orang senang
atau jabat tangan

From the data above, the phrase *pumped up* is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, *pumped up* means excited or physically and mentally ready (Spears 525). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *pump up* means *memompa* (456). According to the context in this film, Hiro explains Baymax about when people sometimes do the fist bump. Although the idiom has different meaning from its literary meaning, this idiom in the context actually has meaning to indicate the expression of tense with excitement and enthusiasm. In this subtitle, the translator translates this idiom into *jabat tangan*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by paraphrasing the idiom*, but the translation of phrase *pumped up* in this subtitle is not appropriate with the context. The word *jabat tangan* on target language does not indicate the expression of tense with excitement and enthusiasm, but shake hands to each other as a respect manner.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is not accurately conveyed into the target language sentence. There are some problems with the choice of lexical items. Meanwhile, according to Nababan, a translator should translate the sentence clearly and
effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as a **not accurate translation**.

As the alternative translation, the researcher suggests that the translator can translate the idiom above into proper meaning on the target language, *bersemangat*. In addition to this, *bersemangat* means *ada semangatnya, mengandung semangat, giat, dan gembira* (Kamus Besar Bahasa Indonesia). So, the researcher suggests that the translator can replace … *saat orang senang atau jabat tangan* into … *saat orang senang atau bersemangat* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen and the cutting of subtitling translation should consider the grammar and logic in one sentence.

**11. Kid (someone)**

**Image 3.11 Scene Capture Data**

**SL:** Go Go:
You gotta be **kidding me**.

**TL:** Ya ampun.
From the data above, the phrase *kidding me* is classified into idiomatic expression in type of Verb + Object. According to Dictionary of American Idioms and Phrasal Verbs, *kid (someone)* means to tease someone about someone or something (Spears 376). This is also stated in NTC’s American Idioms Dictionary with the same meaning (Spears 233). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *kid* in this subtitle refers to *memperolok, mempermainkan* or *membohongi* (341). According to the context in this film, Hiro and friends are searching for a place for warming their body after they sink below the sea. They are finally going to a place that unbelievably it is a Fred’s house. The dialogue refers to Go Go who feels so astonish and amazed when they are come in to Fred’s room. This idiom in this context actually has meaning to indicate the wonderment toward a joke that tells somebody about something that is not true. In this subtitle, the translator translates this idiom into *ya ampun*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by paraphrasing the idiom*, but the phrase *kidding me* in this subtitle is not appropriate with the context. The word *ya ampun* on target language does not indicate the wonderment toward a joke that tells somebody about something that is not true, but words that express the feeling of shocked and annoyed.

Based on the accuracy aspect stated by Nababan, the content of the source sentence in this subtitle is not accurately conveyed into the target language
sentence. There are some problems with the choice of lexical items. Meanwhile, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as a **not accurate translation**.

As the alternative translation, the researcher suggests that the translator can translate the idiom above into idiom on the target language, *senda gurau*. In addition to this, the expression of *senda gurau* means *bercanda* (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace *ya ampun* into *kau pasti sedang bercanda gurau* or *kau pasti sedang bercanda* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.
12. Figure (someone or something) out

From the data above, the phrase *figure (someone or something) out* is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, *figure (someone or something) out* means to begin to comprehend someone or something, or to come to understand someone or something better (Spears 209). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *figure out* means *memecahkan* or *memikirkan* (240). According to the context in this film, Hiro and Baymax finally find the way to get out from the portal, but suddenly the big debris falls down toward them. Baymax’s thrusters become unoperable, because he tries to save Hiro from the debris. Finally, Baymax still has a way to get Hiro and Abigail get out safety. Unfortunately, he has to sacrificing himself. The dialogue refers to Hiro who still trying to think about the way to get out without sacrificing Baymax. This idiom in this context actually has meaning to think about something to
finding the understanding. In this subtitle, the translator translates this idiom into *cari*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by omitting the entire idiom*, but the phrase *figure out* in this subtitle is not appropriate with the context. The word *cari* on target language does not indicate the verb of thinking about something, but words that express the verb of trying get something.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is not accurately conveyed into the target language sentence. There are some problems with the choice of lexical items. Meanwhile, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as a *not accurate translation*.

As the alternative translation, the researcher suggests that the translator can translate the idiom above into idiom on the target language, *memutar otak*. In addition to this, the expression of *memutar otak* means *mencari akal* (*Kamus Besar Bahasa Indonesia*).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the
greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace berhenti! aku akan cari... into berhenti! aku akan coba memutar otak... as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as the principles of subtitling stated by Sayogie, that translation of subtitling should no more than two lines on screen.

13. Flood in (to something)

SL: Reports are still flooding in

TL: Banyak laporan tentang kelompok orang tak dikenal…

From the data above, the phrase flood in (to something) is classified into idiomatic expression in type of prepositional phrase. According to Dictionary of
American Idioms and Phrasal Verbs, *flood in (to something)* means to flow quickly into something in great volume, or to pour or rush into something (Spears 220). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *flood in* can mean *membanjiri* or *meluap* (248). According to the context in this film, everything finally clears. Abigail is taken to the hospital and his father, Prof. Callaghan is arrested by the police because of his revenge to Mr. Krei. The dialogue refers to the news report that informs about the massive cleanup at the headquarters of Krei Tech Industries and inform about the unidentified superhero. Although the idiom has different meaning from its literary meaning, this idiom in the context actually has meaning to arrive in large number. In this subtitle, the translator translates this idiom into *banyak*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in lining with Mona Baker’s theory of *translating idiom by omitting the entire idiom* although the phrase *flood in* has a suitable idiom on target language.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as an *accurate translation*.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the
phrase *flood in* has a suitable idiom on target language, *tumpah ruah*. In addition to this, the expression of *tumpah ruah* means *tumpah banyak* or *meruah* (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that the translator can replace *banyak laporan tentang kelompok orang tak dikenal* into *banyak laporan bertumpah ruah mengenai kelompok orang tak dikenal* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as the *principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.
14. Set out (to do something)

From the data above, the phrase *set out (to do something)* is classified into idiomatic expression in type of compound. According to Dictionary of American Idioms and Phrasal Verbs, *set out (to do something)* means to do something to begin to do something, or to intend to do something (Spears 596). Meanwhile, according to bilingual dictionary of John M. Echols and Hassan Shadily, the word *set out* in this subtitle refers to *bermaksud* (516). According to the context in this film, it is an epilogue by Hiro that tells he and friends want to help a lot of people by being big hero 6. This idiom actually has meaning to begin a journey or arrange something to happen. In this subtitle, the translator translates this idiom into *berencana*.

From the subtitle translation above, the researcher assumes that the translator’s strategy is in line with Mona Baker’s theory of *translating idiom by*
omitting the entire idiom although the phrase *set out* has a suitable idiom on target language.

Based on the *accuracy aspect* stated by Nababan, the content of the source sentence in this subtitle is accurately conveyed into the target language sentence. In other words, according to Nababan, a translator should translate the sentence clearly and effectively. So, by referring to Nababan’s theory of *accuracy-rating instrument*, it seems that the translation is considered as an accurate translation.

As the alternative translation, the researcher suggests that the translator also can translate the idiom above into idiom on the target language, because the phrase *set out* has a suitable idiom on target language, *menggantang asap*. In addition to this, the expression of *menggantang asap* means *memikirkan (menghendaki) yang bukan-bukan (yang tidak mungkin akan tercapai)* (Kamus Besar Bahasa Indonesia).

On the other hand, Nida and Taber stated that the translator is supposed to realize that to communicate effectively, one must respect the genius of each language, that is, to make any change necessary to reproduce the message in the distinctive structural forms of the receptor language and to also respect the features of the receptor language and exploit the potential of the language to the greatest possible extent. Then he should also realize that anything that can be said in one language can be said in another, unless the form is an essential element of the message and to preserve the content of the message the form should be changed (Choliludin 38). According to that statement, the researcher suggests that
the translator can replace *kami tak berencana jadi superhero* into *kami tak pernah menggantangkan asap untuk menjadi superhero* as the alternative translation.

Based on the concept of subtitle translation, the translator’s method seems not so far different from the theories of subtitling suggested from many sources, such as *the principles of subtitling* stated by Sayogie, that translation of subtitling should no more than two lines on screen.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing the data, the researcher draws some conclusions: First, based on McCarthy and O’Dell’s theory, the researcher found four types of idiomatic expression used in that film, which are compound, verb + object, prepositional phrase, and whole clause and sentence. From sixty idioms, there are thirty three idioms categorized into compound, seventeen idioms categorized into verb + object, four idioms categorized into prepositional phrase, and six idioms categorized into whole sentence and clause.

Second, www.lebahku.com seems prefer to use omission of entire idiom, paraphrase, and use idiom of similar meaning and form strategy in translating idiom expression. Paraphrasing the idiom is the most applied strategy in translating the idiomatic expression in Big Hero 6 film subtitle by www.lebahku.com.

Third, www.lebahku.com has a good quality in translating idiomatic expression, even though there are three idioms that not accurate translated, but in general the result of translation can be acceptable. It proves that the good capability of translator will be indicating the good quality of translation. That is also a reason why www.lebahku.com has a good reputation in translating film subtitle.
The last, www.lebahku.com seems to enable viewers in understanding *Big Hero 6* film by translating the idiom into non-idiom, even though there is suitable idiom on target language. The researcher assumes that www.lebahku.com knows for whom the translation is intended and how the level of the ability of readers, considering the *Big Hero 6* film catches the general audience, from children to parents. Yet, the translating of www.lebahku.com is accurate because the content of the source sentence in this subtitle is accurately conveyed into the target language. In other words, the accuracy of translation result is depending on the appropriate context that is conveyed on target language.

B. Suggestions

The role of translator becomes a bridge between film director and audience. So, beside his good quality in translating, the researcher recommends to www.lebahku.com to pay attention on the principle of subtitling in his translation to help the audience understand the context of the film.

Furthermore, the good capability of translator will indicate the good quality of translation, so to produce the good quality of translation, the researcher recommends the general translators to master the translation aspects, especially in translating idiomatic expression. Nowadays, idiom has become a part of daily conversation, therefore understanding idiom is absolutely needed.

The last, the researcher expects this study can fulfill the reference needed for the next researchers to conduct further research that closely related to idiomatic translation, or for improving their knowledge about translation world.
WORKS CITED


<table>
<thead>
<tr>
<th>No.</th>
<th>Idiomatic Expression in Source Language</th>
<th>Idiomatic Expression in Target Language</th>
<th>Type of Idiom</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Get up! Get up!</td>
<td>Bangun! Bangun!</td>
<td>Compound</td>
</tr>
<tr>
<td>2</td>
<td>Beat it, Kid.</td>
<td>Pergilah, Nak.</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>3</td>
<td>Hiro! Get on!</td>
<td>Hiro! Naiklah!</td>
<td>Compound</td>
</tr>
<tr>
<td>4</td>
<td>Hold on!</td>
<td>Pegangan!</td>
<td>Compound</td>
</tr>
<tr>
<td>5</td>
<td>Get back here.</td>
<td>Kembali.</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>6</td>
<td>I’m on a roll, big brother!</td>
<td>Aku sangat beruntung, kak!</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td>7</td>
<td>Should I have picked up a book on parenting?</td>
<td>Haruskah kubaca buku tentang pengasuh?</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>8</td>
<td>Come on, Mochi</td>
<td>Ayo, Mochi</td>
<td>Compound</td>
</tr>
<tr>
<td>9</td>
<td>You better make this up to Aunt Cast</td>
<td>Sebaiknya kau perbaiki ini</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>10</td>
<td>I hope you learned your lesson, bonehead</td>
<td>Ku harap kau dapat pelajaran, bodoh</td>
<td>Compound</td>
</tr>
<tr>
<td>11</td>
<td>If I book, I can still make it</td>
<td>Jika aku daftar, masih terkejar</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>12</td>
<td>But I’m not going to let you go on your own</td>
<td>Tapi takkan kubiarkan kau pergi sendirian</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>13</td>
<td>Heads up!</td>
<td>Awas!</td>
<td>Compound</td>
</tr>
<tr>
<td>14</td>
<td>Coming through!</td>
<td>Mau lewat!</td>
<td>Compound</td>
</tr>
<tr>
<td>15</td>
<td>Fred is the one who comes up the nick names</td>
<td>Fred yang memberi julukan itu</td>
<td>Compound</td>
</tr>
<tr>
<td>16</td>
<td>So, uh what have you been working out?</td>
<td>Jadi, apa penemuanmu?</td>
<td>Compound</td>
</tr>
<tr>
<td>17</td>
<td>This is what I’ve been working on</td>
<td>Inilah yang kubuat</td>
<td>Compound</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Indonesian</td>
<td>Type</td>
</tr>
<tr>
<td>---</td>
<td>--------------------------</td>
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<td>---------------------------</td>
</tr>
<tr>
<td>18</td>
<td>Shut up</td>
<td>Keren</td>
<td>Compound</td>
</tr>
<tr>
<td>19</td>
<td><strong>Burning the midnight oil, Mr. Hamada?</strong></td>
<td>Masih bekerja, Tn. Hamada?</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>20</td>
<td>You come up until something that <strong>blows Callaghan away</strong>, you’re in.</td>
<td>Jika kau buat Callaghan kagum, Kau masuk.</td>
<td>Compound</td>
</tr>
<tr>
<td>21</td>
<td><strong>Wow. Washed up at 14</strong></td>
<td>Wow. Gagal di usia 14</td>
<td>Compound</td>
</tr>
<tr>
<td>22</td>
<td>Hey, I’m not giving up on you</td>
<td>Aku akan terus mendukungmu</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>23</td>
<td>I guess I’m up</td>
<td>Kurasa bagianku</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>24</td>
<td>Don’t mess it up. Break a leg, little man</td>
<td>Jangan gagal. Semoga berhasil, kawan</td>
<td>(1) Compound (2) Verb + Object</td>
</tr>
<tr>
<td>25</td>
<td><strong>Come on. Don’t leave me hanging.</strong></td>
<td>Ayolah. Jangan diamankan aku.</td>
<td>(1) Compound (2) Verb + Object</td>
</tr>
<tr>
<td>26</td>
<td><strong>Nailed it!</strong></td>
<td>Berhasil!</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>27</td>
<td>Yeah! You just blew my mind, dude!</td>
<td>Ya! Kau buat aku takjub, kawan!</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>28</td>
<td>Shut up</td>
<td>Astaga.</td>
<td>Compound</td>
</tr>
<tr>
<td>29</td>
<td>I look forward to seeing you in class.</td>
<td>Sampai jumpa di kelas</td>
<td>Compound</td>
</tr>
<tr>
<td>30</td>
<td><strong>We’ll catch up, okay?</strong></td>
<td>Kami akan menyusul, ya?</td>
<td>Compound</td>
</tr>
<tr>
<td>31</td>
<td>That always cracks you up</td>
<td>Itu selalu membuatmu ngakak</td>
<td>Compound</td>
</tr>
<tr>
<td>32</td>
<td>I’ll whip up some chicken wings</td>
<td>Bibi akan siapkan sayap ayam</td>
<td>Compound</td>
</tr>
<tr>
<td>33</td>
<td>Fine, just <strong>keep it down</strong></td>
<td>Baik, jangan berisik</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>34</td>
<td>All right, let me <strong>get this straight.</strong></td>
<td>Baik, biar aku perjelas.</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>35</td>
<td>Try to <strong>keep it together</strong></td>
<td>Cobalah bertahan</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>36</td>
<td>All right, yet ready to <strong>have your face melted</strong></td>
<td>Baik, bersiaplah wajahmu meleleh</td>
<td>Verb + Object</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Indonesian</td>
<td>Type</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------</td>
<td>-----------------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>37</td>
<td>I’ve got a lot of school stuff to <strong>catch up on</strong>.</td>
<td>Banyak tugas kampus yang harus ku kejar.</td>
<td>Whole clause and sentence</td>
</tr>
<tr>
<td>38</td>
<td>You <strong>look sick</strong></td>
<td>Kau terlihat sakit (keren)</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>39</td>
<td>When they’re excited or <strong>pumped up</strong></td>
<td>Saat orang senang or jabat tangan</td>
<td>Compound</td>
</tr>
<tr>
<td>40</td>
<td>Hey, now you’re <strong>getting it</strong></td>
<td>Hei, sekarang kau paham</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>41</td>
<td>No, don’t <strong>push us away</strong></td>
<td>Jangan usir kami</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>42</td>
<td><strong>Holy mother</strong> of Megazan!</td>
<td>Astaga naga!</td>
<td>Compound</td>
</tr>
<tr>
<td>43</td>
<td><strong>Buckle up, every time.</strong></td>
<td>Selalu pasang sabuk.</td>
<td>Compound</td>
</tr>
<tr>
<td>44</td>
<td><strong>Look out!</strong></td>
<td>Awas!</td>
<td>Compound</td>
</tr>
<tr>
<td>45</td>
<td>We’re gonna <strong>make it!</strong></td>
<td>Pasti selamat</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>46</td>
<td>We <strong>made it! Yes!</strong></td>
<td>Kita selamat! Ya!</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>47</td>
<td>You gotta be <strong>kidding me</strong>.</td>
<td>Ya ampun.</td>
<td>Verb + Object</td>
</tr>
<tr>
<td>48</td>
<td><strong>Check this out</strong></td>
<td>Lihat ini</td>
<td>Compound</td>
</tr>
<tr>
<td>49</td>
<td>So, <strong>fire up that super sensor.</strong></td>
<td>Jadi, aktifkan sensor super.</td>
<td>Compound</td>
</tr>
<tr>
<td>50</td>
<td>Let’s <strong>move forward</strong></td>
<td>Kita lanjutkan</td>
<td>Compound</td>
</tr>
<tr>
<td>51</td>
<td>I want this island <strong>sealed off!</strong></td>
<td>Tutup pulau ini!</td>
<td>Compound</td>
</tr>
<tr>
<td>52</td>
<td><strong>Hand over the mask, or you’ll get a taste of this!</strong></td>
<td>Serahkan topengnya, or kau akan rasakan ini!</td>
<td>Compound</td>
</tr>
<tr>
<td>53</td>
<td>They’ll get <strong>sucked up into the portal</strong></td>
<td>Mereka akan disedot portal</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td>54</td>
<td>Now my signs are <strong>on fire!</strong></td>
<td>Sekarang papanku terbakar!</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td>55</td>
<td>It’s still on! We have to <strong>shut it down!</strong></td>
<td>Portalnya masih aktif! Kita harus matikan!</td>
<td>Compound</td>
</tr>
<tr>
<td>56</td>
<td>The portal is gonna <strong>tear itself apart!</strong></td>
<td>Portalnya akan rusak sendiri!</td>
<td>Verb + Object</td>
</tr>
<tr>
<td></td>
<td>Look out!</td>
<td>Awas!</td>
<td>Compound</td>
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<td>58</td>
<td>Stop! I'm gonna <strong>figure out</strong>...</td>
<td>Berhenti! Aku akan cari...</td>
<td>Compound</td>
</tr>
<tr>
<td>59</td>
<td>Reports are still <strong>flooding in about</strong> a group of unidentified individuals</td>
<td>Banyak laporan tentang kelompok orang tak dikenal</td>
<td>Prepositional phrase</td>
</tr>
<tr>
<td>60</td>
<td>We didn't <strong>set out</strong> to be superheroes</td>
<td>Kami tak berencana jadi Superhero.</td>
<td>Compound</td>
</tr>
<tr>
<td>No</td>
<td>Idiom on Source Language</td>
<td>Type of Idiom</td>
<td>Strategy of Translating Idiom</td>
</tr>
<tr>
<td>----</td>
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</tr>
<tr>
<td>1</td>
<td>Get up! Get up!</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>2</td>
<td>Beat it, Kid</td>
<td>Verb + Object</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>3</td>
<td>- Hiro! Get on! -Tadashi!</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>4</td>
<td>Hold on!</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>5</td>
<td>Get back here</td>
<td>Verb + Object</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>6</td>
<td>I'm on a roll, big brother! And there is no stopping me!</td>
<td>Prepositional phrase</td>
<td>Paraphrasing the idiom</td>
</tr>
<tr>
<td>7</td>
<td>Should I have picked up a book on parenting?</td>
<td>Whole clause and sentence</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>No.</td>
<td>Original Text</td>
<td>Translation Type</td>
<td>Modification Type</td>
</tr>
<tr>
<td>-----</td>
<td>---------------</td>
<td>------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>8</td>
<td>Come on, Mochi</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
</tr>
<tr>
<td>9</td>
<td>You better make this up to Aunt Cast</td>
<td>Whole clause and sentence</td>
<td>Paraphrasing the idiom</td>
</tr>
<tr>
<td>10</td>
<td>I hope you learned your lesson, bonehead</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
</tr>
<tr>
<td>11</td>
<td>If I book, I can still make it</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
</tr>
</tbody>
</table>

The researcher suggests the subtitle is more appropriate with the coherence if the cutting of sentence is after the word "harap", to giving point on "kau dapat pelajaran". So, the subtitle displayed on screen becomes:

-Haruskah kubaca buku tentang pengasuhan?

The researcher suggests the name of Aunt Cast should not be translated into Bibi Case, however it should be translated into Bibi Cast.
<table>
<thead>
<tr>
<th>No.</th>
<th>Phrase</th>
<th>Original</th>
<th>Modification</th>
<th>Translated</th>
<th>Accuracy</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>But I’m not going to let you <strong>go on your own</strong></td>
<td>Whole clause and sentence</td>
<td>Omitting the entire idiom</td>
<td>Tapi takkan kubiarkan kau pergi sebatang kara</td>
<td>Accurate</td>
</tr>
<tr>
<td>13</td>
<td><strong>GO GO: Heads up!</strong> -whoa!</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Awas! Pasang matamu!</td>
<td>Accurate</td>
</tr>
<tr>
<td>14</td>
<td><strong>Coming through!</strong></td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Mau lewat!</td>
<td>Accurate</td>
</tr>
<tr>
<td>15</td>
<td>Fred is the one who <strong>comes up with the nick names.</strong></td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Fred yang memberi julukan itu. Fred yang melabeli julukan itu</td>
<td>Accurate</td>
</tr>
<tr>
<td>16</td>
<td>So, uh what have you been <strong>working on</strong>?</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Jadi, apa penemuanmu? Jadi, apa buah karyamu?</td>
<td>Accurate</td>
</tr>
<tr>
<td>17</td>
<td>This is what I’ve been <strong>working on</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Inilah yang kubuat Inilah hasil jerih payahku</td>
<td>Accurate</td>
</tr>
<tr>
<td>18</td>
<td><strong>Shut up</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Keren</td>
<td>Accurate</td>
</tr>
<tr>
<td>19</td>
<td><strong>Burning the midnight oil, Mr. Hamada?</strong></td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Masih bekerja, Tn. Hamada? Masih memutar otak, Tn. Hamada?</td>
<td>Accurate</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>
| 20 | **You come up until something that blows Callaghan away, you’re in.** | **Compound**  

Omitting the entire idiom  

-Jika kau buat Callaghan kagum, Kau masuk. **Unjuk gigilah dengan sesuatu yang dapat membuat Callaghan jatuh hati, maka kau diterima.** |

Accurate | √ |
| 21 | **Wow. Washed up at 14** | **Compound**  

Omitting the entire idiom  

-Wow. Gagal di usia 14 **Wow. Angkat tangan di usia 14.** |

Accurate | √ |
| 22 | **Hey, I’m not giving up on you** | **Whole clause and sentence**  

Omitting the entire idiom  

-Aku akan terus mendukungmu **Aku akan turun tangan untukmu.** |

Accurate | √ |
| 23 | **I guess I’m up** | **Whole clause and sentence**  

Omitting the entire idiom  

-Kurasa bagianku **-** |

Accurate | √ |
| 24 | **- Don’t mess it up.**  
**- Break a leg, little man** | **- Compound** - **Verb + Object**  

Paraphrasing the idiom  

-Jangan gagal.  

-Semoga berhasil, kawan. | **-** |

Accurate | √ |
| 25 | **Come on. Don’t leave me hanging.** | **- Compound** - **Verb + Object**  

- Omitting the entire idiom  

-Paraphrasing the idiom  

-Ayolah. Jangan diamkan aku. **-** |

Accurate | √ |
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>-TADASHI: Nailed it! - (LAUGHS)</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Berhasil!</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>-FRED: Yeah! -You just blew my mind, dude!</td>
<td>Verb + Object</td>
<td>Omitting the entire idiom</td>
<td>Ya! Kau buat aku takjub, kawan!</td>
<td>Ya! Kau buat aku jatuh hati, kawan!</td>
</tr>
<tr>
<td>28</td>
<td>Shut up</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Astaga</td>
<td>-</td>
</tr>
<tr>
<td>29</td>
<td>I look forward to seeing you in class.</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Sampai jumpa di kelas</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>-We’ll, uh… -We’ll catch up, okay?</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Kami akan menyusul, ya?</td>
<td>-</td>
</tr>
<tr>
<td>31</td>
<td>That always cracks you up</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Itu selalu membuatmu ngakak</td>
<td>Itu selalu membuatmu mengocok perut</td>
</tr>
<tr>
<td>32</td>
<td>I’ll whip up some chicken wings</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Bibi akan siapkan sayap ayam</td>
<td>-</td>
</tr>
<tr>
<td>33</td>
<td>Fine, just keep it down</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Baik, jangan berisik</td>
<td>Baik, tutup mulutmu</td>
</tr>
<tr>
<td>34</td>
<td>All right, let me get this straight.</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Baik, biar kuperjelas.</td>
<td>Baik, biar kutarik benang merah</td>
</tr>
<tr>
<td>No.</td>
<td>Original</td>
<td>Verb/Object</td>
<td>Paraphrasing the idiom</td>
<td>Cobalah bertahan</td>
<td>Accuracy</td>
</tr>
<tr>
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</tr>
<tr>
<td>35</td>
<td>-(ECHOING) -Try to keep it together</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Cobalah bertahan</td>
<td>Accurate</td>
</tr>
<tr>
<td>36</td>
<td>All right, yet ready to have your face melted</td>
<td>Verb + Object</td>
<td>Using an idiom of similar meaning and form</td>
<td>Baik, bersiaplah wajahmu meleleh</td>
<td>Accurate</td>
</tr>
<tr>
<td>37</td>
<td>I’ve got a lot of school stuff to catch up on.</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Aku punya banyak tugas kampus yang sedang dikejar waktu</td>
<td>Accurate</td>
</tr>
<tr>
<td>38</td>
<td>You look sick</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Kau terlihat sakit. [Keren]</td>
<td>Accurate</td>
</tr>
<tr>
<td>39</td>
<td>When they’re excited or pumped up</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>…saat orang senang atau jabat tangan</td>
<td>Not Accurate</td>
</tr>
<tr>
<td>40</td>
<td>Hey, now you’re getting it</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Hei, sekarang kau sudah panjang akal</td>
<td>Accurate</td>
</tr>
<tr>
<td>41</td>
<td>- No, don’t push us away, Hiro - We’re here for</td>
<td>Verb + Object</td>
<td>Omitting the entire idiom</td>
<td>Jangan usir kami, Hiro. Kami di sini</td>
<td>Accurate</td>
</tr>
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</tr>
<tr>
<td>42</td>
<td><strong>Holy mother of Megazan!</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Astaga Naga!</td>
<td>-</td>
</tr>
<tr>
<td>43</td>
<td><strong>Buckle up, every time.</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Selalu pasang sabuk.</td>
<td>-</td>
</tr>
<tr>
<td>44</td>
<td>- Did we lose him? -Look out!</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>-Dia sudah tak ada? -Awas!</td>
<td><em>Pasang matamu!</em></td>
</tr>
<tr>
<td>45</td>
<td>We’re gonna make it!</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>-Kita takkan selamat! -/ Pasti selamat!</td>
<td>-</td>
</tr>
<tr>
<td>46</td>
<td><strong>We made it! Yes!</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Kita selamat! Ya!</td>
<td>-</td>
</tr>
<tr>
<td>47</td>
<td>-Go Go: -You gotta be kidding me.</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Ya ampun Kau pasti sedang bersenda gurau</td>
<td>Not Accurate</td>
</tr>
<tr>
<td>48</td>
<td><strong>Check this out</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Lihat Coba pasang mata kalian</td>
<td>Accurate</td>
</tr>
<tr>
<td>49</td>
<td>So, <strong>fire up that super – sensor.</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Jadi, aktifkan sensor super</td>
<td>-</td>
</tr>
<tr>
<td>50</td>
<td><strong>Let’s move forward</strong></td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Kita lanjutkan Ambil tindakan selanjutnya</td>
<td>Accurate</td>
</tr>
<tr>
<td>51</td>
<td><strong>GENERAL: I want this island sealed off!</strong></td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Tutup pulau ini!</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Original Text</td>
<td>Type</td>
<td>Paraphrase</td>
<td>Accuracy</td>
<td></td>
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</tr>
<tr>
<td>52</td>
<td>-Hand over the mask, -or you’ll get a taste of this!</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Pindah tangan topengnya, atau kau akan rasakan ini!</td>
<td>Accurate</td>
</tr>
<tr>
<td>53</td>
<td>-They’ll get sucked up -into the portal.</td>
<td>Prepositional phrase</td>
<td>Omitting the entire idiom</td>
<td>Matikan Microbotnya. Mereka akan disedot portal.</td>
<td>Mereka akan ditelan mentah-mentah ke dalam portal</td>
</tr>
<tr>
<td>54</td>
<td>Now my signs are on fire!</td>
<td>Prepositional phrase</td>
<td>Omitting the entire idiom</td>
<td>Sekarang papanku terbakar!</td>
<td>Sekarang papangku terlalap si jago merah!</td>
</tr>
<tr>
<td>55</td>
<td>-It’s still on! -We have to shut it down!</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Portalnya masih aktif! -Kita harus matikan!</td>
<td></td>
</tr>
<tr>
<td>56</td>
<td>The portal is gonna tear itself apart!</td>
<td>Verb + Object</td>
<td>Paraphrasing the idiom</td>
<td>Portalnya akan rusak sendiri!</td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>(GASPS) Look out!</td>
<td>Compound</td>
<td>Paraphrasing the idiom</td>
<td>Awas!</td>
<td>Pasang matamu!</td>
</tr>
<tr>
<td>58</td>
<td>Stop! I’m gonna figure out...</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>Berhenti! Aku akan cari...</td>
<td>Berhenti! aku akan</td>
</tr>
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<td></td>
</tr>
<tr>
<td>59</td>
<td>Reports are still flooding in</td>
<td>Prepositional phrase</td>
<td>Omitting the entire idiom</td>
<td>Banyak laporan tentang kelompok orang tak dikenal…</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Banyak laporan bertumpah ruah mengenai kelompok orang tak dikenal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Accurate</td>
<td>√</td>
</tr>
<tr>
<td>60</td>
<td>We didn't set out to be superheroes</td>
<td>Compound</td>
<td>Omitting the entire idiom</td>
<td>-Kami tak berencana -jadi Superhero.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kami tak pernah menggantangkan asap untuk menjadi superhero</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Accurate</td>
<td>√</td>
</tr>
</tbody>
</table>
SYNOPSIS OF *BIG HERO 6* FILM

With the background of fiction city called San Fransokyo, (the portmanteau of San Francisco with Tokyo), Big Hero 6 film presents a fascinating story concept that focuses on a teenage prodigy named Hiro Hamada. He is good at making robots, but tends to use his expertise by join the bot fighting illegally. His brother, Tadashi is deeply regretted toward Hiro for wasting his talent and genius. Therefore, Tadashi offers his brother to study in San Fransokyo Institute of Technology, but sadly Hiro assumes that university is just reserved for nerds.

Hiro’s assumption toward university failed after he went around robotic lab of San Fransokyo Institute of Technology and saw some inventions by Tadashi’s friends. Tadashi also shows his invention, an inflatable ‘nurse’ robot, named Baymax. Hiro becomes interested to study in the San Fransokyo Institute of Technology, but the rule is to get in the university, he has to making his own invention and come up with something that blows Mr. Callaghan away in the SFIT showcase. The remarkable invention will win the chance to study in San Fransokyo Institute of Technology.
Finally, Hiro creates microbot which can combine with another microbot and making a form according its owner’s imagination. The owner can handle the microbot through transmitter. Hiro managed to find a new breakthrough technology and present it.

When Hiro and friends going to celebrate his success, there is fire erupts within the exhibition hall. Tadashi returns to the place to rescue Mr. Callaghan and sadly he is died. Hiro sure that there is sabotaging in the exhibition hall for taking his microbot, then he and his friends intend to find out who was behind the sabotage action. Therefore, they need super equipment for battle with their super enemy. They began designing costume and the equipment like superhero. Baymax is also dressed and given the ability to fighting.

Typically, superhero robot is always conceived as cool, agile, and unbeatable, but in contradiction to that, Baymax seems like a giant marshmallow who does not even have the ambition to become a hero. Baymax is just a nurse robot. However, with their own potential, Baymax, Hiro, and four of their friends are united to find the mastermind behind the theft microbot.

(Source image: http://posterposse.com/project/poster-posse-project-12-big-hero-6-phase-6-officially-licensed-by-disney/)