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Translation Procedures of the Subtitle of Film *Tanah Air Beta* from Indonesian into English

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ABSTRACT

This research entitled "Translation Procedures of the Subtitle of Film *Tanah Air Beta* from Indonesia into English". This research uses Vinay and Darbelnet's theory in Venuti (2000:84) in analyzing the procedures of translation in the subtitle translation of Film *Tanah Air Beta* especially from Indonesia (as source language) into English (target language). The translation theory stated by Venuti (2000) is transposition, modulation, equivalence and adaptation. Question discussed in this research is: What types of translation procedures are used in Film Tanah Air Beta from Indonesian into English? To solve the question, descriptive qualitative method was implemented in this research. The data were taken from each conversation depicted in the subtitle of film *Tanah Air Beta* from

Indonesia into English. After analyzing the data above, the writer concludes that all types of direct translation found film *Tanah Air Beta*, they are transposition, modulation, equivalence, and adaptation.

Keywords: Film, procedure, translation, oblique, subtitle

1. INTRODUCTION

Language is a system of sound symbol which has an arbiter character used by the member of social group to cooperate, to communicate, and to identify them. Moreover, it could be undeniable that It is a system which is existence cannot be separated along the existence of human being civilization. Language existence is not axis just in one single pattern but there are many languages that represent the culture according to the consensus of each social group. English and Indonesian languages have different cultures and which influences the language used. Many English texts translated into Indonesian vice versa. From the differences described above, it is required the process of translation. Translation is a general term that refers to the removal of reflections and ideas from one source language (SL) and target language (TL).

Translation is a process of transferring meaning from one language into another language. According to Larson (1977:10) translation in the transfer of meaning in the source language text into the target text, this is done by replacing the form of the first language by the form of the second language. The meaning itself is maintained as the form may be adjusted by transferring the meaning of SL text by the use of very natural forms in the TL. Hence, as Newmark (1981:7) states, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." In conducting this research, the data which is chosen is the subtitle of film. A subtitle refers to an explanatory or alternate title of a book, play, film, musical work, etc., in addition to its main title (quoted from https://en.wikipedia.org/wiki/Subtitle; 14th October 2017; 03:43 P.M.). In analyzing the subtitle of the film, the writer will use the theory of Vinay and Darbelnet (2000). The theory is about the translation procedures where there are two; they are direct translation and oblique translation. So, the writer conducts this research in order to know the translation procedures used in the process of translating of the subtitle from Source Language to Target Language, especially from Indonesia into English.

1.1. Problem of the Research
Based on the explanation above, the problem raised in this research is: What types of translation procedures are used in Film *Tanah Air Beta* from Indonesian into English?

1.2. Objective of the Research
The objective of this research is to find out the types of translation procedures used in Film *Tanah Air Beta* from Indonesian into English

1.3. Scope of the Research
In this research, the researcher focuses to the data of Indonesian Language to English from film *Tanah Air Beta*. The data from film *Tanah Air Beta* into English will be analyzed through translation procedures which has two main parts, (1) literal or direct translation which covers borrowing, calque, and literal translation. Meanwhile (2) an oblique translation serves transposition, modulation, equivalence, and adaptation. But the writer will only focus to the Oblique translation in order to find out the types of Oblique translation used in the data of subtitle film *Tanah Air Beta* from Indonesia into English.

1.4. Significance of the Research
This research has some contributions, they are theoretical and practical. Theoretically, the writer hopes that this research can give contributions in increasing and developing the knowledge of translation study. Practically, it is also hoped that this research paper will become a reference and useful addition information for someone who wants to study and analyze the translation procedures.

1.5. Key Terms of the Research
There are some key terms used in this research, they are:
1.   Translation is a process of transferring a language to another.
2.   Oblique translation is used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language.

3. A subtitle is an explanatory or alternate title of a book, play, film, musical work, etc., in addition to its main title (quoted from https://en.wikipedia.org/wiki/Subtitle; 14th October 2017; 03:43 P.M.).

2. THEORETICAL REVIEW

2.1. Definition of Translation

Translation has been defined in many ways by different writers in the field depending on how they view language and translation. Generally, translation is known as a process of transferring a language to another. Catford (1969:20) defines translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

Newmark (1988:5) also gives the same definition about translation. He defines translation is rendering the meaning of a text into another language in the way that the author intended the text. According to Larson (1977:10) translation in the transfer of meaning in the source language text into the target text, this is done by replacing the form of the first language by the form of the second language. The meaning itself is maintained as the form may be adjusted by transferring the meaning of SL text by the use of very natural forms in the TL.

Newmark adds that translation is as a craft consisting in the attempt to replace a written massage and statement in one language by that same message and statement in another language. While Catford (as quoted by Nababan 1999:19) also defines translation is as process of changing a Source Language Text to the Target Language Text.

All definitions above are a little closely, related all definition simply that translation involves two languages; they are Source language (SL) and Target Language (TL). So, translation is a process of transferring the message, meaning, statement, utterance of the SL to the TL, and his product of translation is the author's meant. So, by translation a translator re-tell about the text into another language.

2.2. Translation as a Process

Translation is not only about changing a SL to TL. It is not writing his owns thinking, how best it is, and it is not to re-write only. Besides understanding what the translation is and what should be produce in translation, a translator should know that translation is complex; there are processes which contains of a bunch activities-elements.

Nababan (1999:24) defines *proses adalah serangakaian kegiatan yang dilakukan dengan sengaja. (Process is a bunch of activities that doing in a …)*. Machali (2000:9) states *"apabila kita melihat penerjemahan sebagai proses, berarti kita meniti jalan yang dilalui penerjemah untuk sampai pada hasil akhir"*. Translation is the process to translate the activity rather than the tangible object whereas a translation is the product of the process of translating for example the translated text. Levy (in Venuti 2000:148) says, "translation is a process of communication: the objective of translating is to improve the knowledge of the original to the foreign reader." While Hatim and Munday (2004:3) says, "the first of these two senses relates to translation as a process, the second to the product". So a process of translation means as some activities that doing by a translator while he transferring the message from SL to TL.

2.3. Translation as a Product

After doing translation's activity, that is process of translation, next we will see the result of translation. As the readers of translation text, it means that we read the "result" that served by translator. In the other word we read the "product" of translation. As the reader we just read the product without knowing the process that the translator has applied.

It is very important to understand the differences between product and process in translation. Nababan (1999:9) states "Product is the *result* of translator's work". If we see the translation as a process, it means that we are going to see the step in translation (see the methods or procedures) that applied by the translator to get a good product of translation. In addition Machali (2000:9) expressed this view as "The differences between product and process are very important in translation. If we see the translation as a process, it means that we observe the way of translator to get a result. We see the steps that through by translator, what procedure that he used, what method that he used to translate and why did he choose that method, why he chose a certain term to translate a concept. And why he did not choose another term which has a same meaning and etc".

2.4. Types of Translation

According to Brislin (1976:3-4), there are some types of translation from the purpose of translation, they are pragmatic translation, Aesthetic-poetic translation, Ethnographic translation, and Linguistic translation.

a) Pragmatic

Pragmatic translation is the translation of a message with an interest in accuracy of the information meant to be communicated in the target language form. Belonging to such translation is the translation of technical information, such as repairing instructions.

b) Aesthetic-poetic

Aesthetic-poetic translation that does not only focus on the information, but also the emotion, feeling, beauty involved in the original writing

c) Ethnographic

Ethnographic translation that explicates the cultural context of the source and second language versions

d) Linguistic translation

Linguistic translation is concerned with equivalent meanings of the constituent morphemes of the second language and with grammatical form. Seen from this classification, the translation of literary work should be the aesthetic-poetic one.

2.5. Translation Procedures

There are many methods or procedures in translation. A procedure is the act or manner of proceeding in any action or process. In the Mcquarie Dictionary (1982) as quoted by Machali (2000:9) explains that "a method is a way to doing something, especially in accordance with a definite plan". From the explanation, we can take two important things. First, method is the way to do something that is "the way to doing translation". Second, method relates to "the certain planning that is a plan in doing translation."

Newmark (1988:81) in *A Text Book of Translation* mention that there are fourteen procedures in translation. While Wills (1977) in *The Science of Translation* mentions that there are seven main procedures headings; the first three falls into the category of literal translation (traduction direct) and remaining four into the category of non-literal translation (traduction oblique). But Vinay and Darbelnet divided translation procedures into two namely *Direct or Literal Translation* which cover three procedures (borrowing, *calque*, and Literal translation) and *Oblique Translation* which cover four procedures (transposition, modulation, equivalence, and adaptation).

2.5.1. Direct Translation

Literal or direct translation procedures are used when structural and conceptual elements of the source language can be transposed into the target language. Vinay and Darbelnet (in Venuti 2000:84) says, "In some translation task it may be possible to transpose the source language message element by element into the target language, because it is besed on either (i) parallel categories, in which case we can speak of structural parallelism, or (ii) on parallel concepts, which are the result of metalinguistic parallelism".

According to Vinay and Darbelnet, there are three procedures of Direct or Literal Translation; they are Borrowing, Calque, and Literal Translation.

A. Borrowing

Borrowing is usually used in terms of new technical or unknown concepts, to overcome a gap, usually a metalingunistic one Borrowing is the simplest of all translation method. We can say that this task refers to a case where a word or an expression is taken from the SL and used in the TL, but in a 'naturalized' form, that is, it is made to conform to the rules of grammar or pronunciation of the TL. Borrowing in translation is not always justified by lexical gap in the TL, but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated. According to Haugen in Sari (2009:18) there are some possibilities that may occur in this procedure; first, borrowing with no change in form and meaning (*pure loanwords*), the second, borrowing with changes in form but without changes the meaning (*mix loanwords*) and the third, borrowing when part of the term is native and other part is borrowed, but the meaning is fully borrowed (*loan blends*).

Examples: SL : Dollar
                  TL : Dollar

B. Calque

A calque is a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. The result can be a calque of expression, which preserves the syntactic structure of the source language while introducing a new mode of expression to the target language. It consists of phrases in direct (literal) translations of fixed expression in target language, for example French *Compliment de la saison*, which come from English Christmas greeting compliments of the

season. The result can also be a structural calque, which introduces a whole new construction into the target language, for example science-fiction, used as such in French. Calque is loan translation (linear substitution) of morphologically analyzable source language syntagms which after a time, are often accepted, or at least tolerated by the target language community.

Example: SL: Transceiver cable
            TL: *Kabel transceiver*

C. Literal Translation

Literal translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the TL. In principle, a literal translation is unique solution in which is reversible and complete in itself. The translation has not needed to make any changes other than the obvious one, like those concerning grammatical concord or inflectional endings, for example English 'where are you?' translated into French 'Ou etes vous?'. This procedure is most commonly found in translations between closely related language, for example French-Italian, and especially those having a similar culture. Vachon-Spilka finds that, "Literal translation is the earliest and simplest form of translation, it occurs whenever word by word replacement is possible without breaking rules in the target language; this, however, is quite rare unless the two languages are very closely related"(1968:18)
There are other examples of literal translation.

Examples: SL: Leafy trees
            TL: *Pepohonan Lebat*

2.5.2. Oblique Translation

Oblique translation procedures are used when the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language. Vinay and Darbelnet (in Venuti 2000:84) states that; "...because of structural or metalinguistic differences, certain stylistic effects cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In this case it is understood that more complex methods have to be used which at first may look unusual but which nevertheless can permit translator a strict control over the reability of their work..." According to them there are four procedures of Oblique, they are Transposition, Modulation, Equivalence, and Adaptation.

A. Transposition

Transposition is the procedure which involves replacing one word class with another without changing the meaning of the message. It can also be used within a language, as when rewarding the phrase, for example 'He announced that he would return' to 'He announced his return' (the subordinate verb becomes a noun). It is also a change in the grammar from source language to target language (singular to plural; position of the adjective, changing the word class or part of speech).

Examples:
A pair of glasses   →   *sepasang kacamata*.
Long grass   →   *rerumputan yang tinggi*

B. Modulation

Modulation is the varying of the language, obtained by a change in the point of view. This change can be justified, although literal even transposed. There are two types of modulation, namely free or optional is generally adopted because of nonlinguistic reason. It is mostly used to stress the meaning, to affect coherence or to find out natural form in the TL.

Examples:
By the will of the God   → *di luar kemampuan manusia*.
The stars went out   → *pagi menjelang*
'it isn't expensive   → *ini murah*

Fixed or obligatory modulation occurs when a word, phrase or structure cannot be found in the TL. When an active sentence is translated into a passive one, this is an instance of this type of modulation.

Examples*:*
SL : I grew up in Jakarta
TL : *Saya dibesarkan di Jakarta*.
SL : I will submit the report tomorrow morning
TL : *laporan itu akan saya sampaikan besok pagi*.

The difference between fixed and free modulation is one of degree. In the case of fixed modulation, translators with a good knowledge of both languages and freely used this method, as they will be aware of the frequency of use, the overall acceptable, and the confirmation provided by a dictionary or grammar of the preferred expression.

C. Equivalence

Equivalent is often desirable for the translator to use an entirely different structure with different meaning from that of the source language text so long as it is considered appropriate in the communicative situational equivalent to that of the source language text. Vinay and Darbelnet use this term to refer to cases where languages described the same situation by different stylistic or structural means. The classical example of equivalence is given by reaction of an amateur who accidentally hits his finger with hammer: if he were French his cry of pain would be transcribed as, "*aie!*" but he were English this would be interpreted as, "ouch!" Another striking case of equivalences are the much onomatopoeia of animal sounds.

Examples:
Cocorico   →   cock-a-doodle-do
Miaou   →   miaow
Hi han   →   hee haw

D. Adaptation

Adaptation is the extreme limit of translation which is used in cases the translator has to create a new situation that can be considered equivalent.

Example:
Cricket (UK) → baseball (US)

This involves changing the culture reference when a situation in source culture does not exist in target culture. The concept of loss and gain is proposed by Nida and he said (1975:102), a translator should have good knowledge of the languages of the cultures of both languages. The linguistic knowledge that should be mastered includes morphology, lexis, syntax, and semantics, while cultural knowledge should be sufficiently possessed as the background of the user of these languages. As a matter of fact, it is very difficult to find lexical equivalents between TL culture and SL culture since they are different from one another. The lexical meaning of the two languages will not exactly be the same. There tends to be loss, gain and skewing of information.

Nida also says *"we reject meaning as a common denominator or what is common to all situations in which a term is employed"*. This is necessary because two languages (SLT and TLT) have different characteristics. In transferring the message from SL into the TL, the translator should add or omit some the information in order to have natural translation and the naturalness of the translated work can be realized if the Target Language Text is read and the readers feel that it is not like translated text. This definition expresses the idea that if we want to have the meaning of words or phrase, it must be in the context of sentence. An example is in sentence like this: 'The man who had pressed

Examples:
You → *Ibu*
Peekaboo → *Cilukba*
Hide and seek → *petak umpet*

Some of the source language data do not have exact equivalents in the target language because of the different cultural backgrounds between the source language and target language. Therefore, not all of the source language terms can be translated into the target language if the source language terms are considered as not having the equivalents, for example English borrowing word 'orang utan' is from Bahasa Indonesian. Besides finding the closest equivalent of translation, it is often necessary to translate one word of the SL into several words in the TL translated by single word. What is important in translation is translating the concept within the word through the semantic components of the SL. The message of the SL should be carried into the TL naturally

2.6. Definition of Film

Based on https://en.wikipedia.org/wiki/Film, 14th October 2017; 04:12 P.M., A film, also called a movie, motion picture, theatrical film, or photoplay, is a series of still images which, when shown on a screen, creates the illusion of moving images due to the phi phenomenon. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. The process of filmmaking is both an art and an industry. A film is created by photographing actual scenes with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects.

The word "cinema", short for cinematography, is often used to refer to the industry of films and filmmaking or to the art of filmmaking itself. The contemporary definition of cinema is the art of simulating experiences to communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images along with other sensory stimulations

Films were originally recorded onto plastic film through a photochemical process and then shown through a movie projector onto a large screen. The adoption of CGI-based special effects led to the use of digital intermediates. Most contemporary films are now fully digital through the entire process of production, distribution, and exhibition from start to finish. Films recorded in a photochemical form traditionally included an analogous optical soundtrack, which is a graphic recording of the spoken words, music and other sounds that accompany the images. It runs along a portion of the film exclusively reserved for it and is not projected.

Films are cultural artifacts created by specific cultures. They reflect those cultures, and, in turn, affect them. Film is considered to be an important art form, a source of popular entertainment, and a powerful medium for educating—or indoctrinating—citizens. The visual basis of film gives it a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles to translate the dialog into the language of the viewer. Some have criticized the film industry's glorification of violence and its potentially negative treatment of women.

The individual images that make up a film are called frames. During projection of traditional films, a rotating shutter causes intervals of darkness as each frame, in turn, is moved into position to be projected, but the viewer does not notice the interruptions because of an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. The perception of motion is due to a psychological effect called phi phenomenon. The name "film" originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures. Many other terms exist for an individual motion picture, including *picture*, *picture show*, *moving picture*, *photoplay*, and *flick*. The most common term in the United States is *movie*, while in Europe *film* is preferred. Terms for the field, in general, include *the big screen*, *the silver screen*, *the movies*, and *cinema*; the latter is commonly used in scholarly texts and critical essays, especially by European writers. In early years, the word *sheet* was sometimes used instead of *screen*.

3. RESEARCH METHODOLOGY

3.1. Research Design

The research design of this research paper is qualitative research. It is done by consulting some books, dictionaries, and film in order to collect the theories and references. In conducting the analysis, the writer used descriptive qualitative method. Strauss (2003:7) defined that descriptive qualitative method refers to a research explaining the analysis or a hypothesis of a research. Hence, library research is a research that is done in library where a researcher faces many kinds of literatures that is suitable with the objective and problem of the analysis.

3.2. Subject of the Research

Subject of this research is the source language (SL) of film TANAH AIR BETA. It was produced by MNC MEDIA & ENTERTAINMENT on 16 February 2011.

3.3. Object of the Research

Object of this research is the target language (TL) from film TANAH AIR BETA It was produced by MNC MEDIA & ENTERTAINMENT on 16 February 2011. It was translated into English Language by Andy Pulung.

3.4. Data Collection

This research paper is conducted in the form of qualitative research in which the data is taken in the form of Indonesian and English language. The data are collected from the film *Tanah Air Beta* that is spoken in Indonesian language and translated into English Language. To make the analysis easier, the data is collected in random way.

3.5. Data Analysis

In analyzing the data, descriptive method is used. Descriptive method can be defined as problem solving procedure which is researched by describing the subject or object of the research based on the real fact nowadays. So, the following procedures were followed to carry out this analysis of Film Tanah Air Beta: - collecting data from Film Tanah Air Beta - identifying data from Film Tanah Air Beta - classifying data from Film Tanah Air Beta - analyzing the data from Film Tanah Air Beta to find out the oblique translation procedures. From the procedures above, the researcher tries to analyze the data to find out the types of oblique translation. After that the writer draws tables for making classification of each transposition, modulation, equivalence, and adaptation.

4. DATA ANALYSIS AND FINDING

4.1. Data Analysis

After watching the film Tanah Air Beta, the researcher listed down some source languages (SL) and target languages (TL) whereas from Indonesian into English. After that, the data were analyzed into Oblique translation which covers Transposition, Modulation, Equivalence, and Adaptation. The analysis can be seen in the following table 4.1.1

4.1.1. Oblique Translation of Film *Tanah Air Beta*

No.	Source Language	Target Language	Analysis Translation
1.	di tengah pengungsian.	the area of refugees	Transposition
2.	Oh he ne he oo ee la la.	Oh he ne he oo ee la la.	Adaptation
3.	Ada yang bisa saya bantu?	Can I help you?	Equivalence
4.	Muncul	show up	modulation
5.	Mengungsi	Came	Equivalence
6.	Dia punya om	his uncle	Transposition
7.	Anak saya	my son	Transposition
8.	Ya	Ok	Equivalence
9.	Bantu	Look	Equivalence
10.	Indonesia sejak dulu kala tetap dipuja-puja bangsa.	Indonesia always be in my heart of its people.	Adaptation
11.	Disana tempat lahir beta, dibuai dibesarkan bunda.	It's a place where I was born, and a place where our mother raised us.	Adaptation
12.	Tempat berlindung di hari tua sampai akhir menutup mata.	A shelter for us to grow old, until the end of the time.	Adaptation
13.	Gudang	The wirehouse	Transposition
14.	Sini	Let me tell you.	Equivalence
15.	ibu pejabat	top men's wives	Equivalence
16.	Komunikasi	The communication	Transposition
17.	kenapa tidak terisi?	Why do you cancel the refill?	Equivalence
18.	Kacau!!	What a mess!	Equivalence

No.	Source Language	Target Language	Analysis Translation
19.	Tengki babangka,	Swollen Tank,	Transposition
20.	Pompa bensin.	The gas station	Transposition
21.	Tanaman	the plant	Transposition
22.	Kabar	the news	Transposition
23.	Tentu.	Of course.	Transposition
24.	Perjalanan	the trip	Transposition
25.	perbatasan Montaain.	Montaain Border.	Transposition
26.	pesan	the message	Transposition
27.	relawan.	the volunteer	Transposition
28.	pesan	the information	Transposition
29.	pekerjaan itu bermacam-macam.	a lot of proffesions	Transposition
30.	Tugas mulia	Noble job	Transposition
31.	Relawan	the volumteers	Transposition
32.	Perbatasan	The border	Transposition
33.	Tidak lama lagi kan?	Soon?	Transposition
34.	omong kosong	Nonsense!	Equivalence
35.	No, no.. N..o..N..o.. no.	No, no.. N..o..N..o.. no.	Adaptation
36.	No Smoking.	NO SMOKING.	Adaptation
37.	Dilarang merokok.	Dilarang merokok	Adaptation
38.	DILARANG MEROKOK	DILARANG MEROROK?	Adaptation
39.	susah liu, sa waras.	I got headache	Equivalence
40.	ide betul-betul terlalu hebat!	brilliant idea	Transposition
41.	bensin eceran.	retail petroleum.	Transposition
42.	Lagu itu	This song	Transposition
43.	Tangki	The tank	Transposition
44.	Yang punya motor	The owner	Transposition
45.	Air	This water	Transposition
46.	Batuk-batuk	Coughing.	Transposition
47.	pesta kawin.	wedding party.	Transposition
48.	pantai.	the beach.	Transposition
49.	Baik-baik saja	Ok	Equivalence
50.	Relawan	The volunteer	Transposition
51.	Waktu itu	The time	Transposition
52.	hasil periksa darah	the medical test	Transposition
53.	Berobat jalan	take the medicines.	Equivalence
54.	Resep	the medicine	Transposition
55.	perbatasan Montaain.	Montaain Border.	Transposition
56.	Rumah sakit	The hospital	Transposition
57.	Uang	The money	Transposition
58.	Hati-hati.	Have a safe trip	Equivalence
59.	Alat musik	musical instrument	Transposition
60.	Pasar	the market	Transposition
61.	Terminal	the terminal	Transposition
62.	perbatasan Motaain	Motaain border	Transposition
63.	Istirahat	Take a rest	Transposition
64.	Perbatasan Motaain	Motaain border	Transposition
65.	Angkot	public transportation	Transposition

No.	Source Language	Target Language	Analysis Translation
66.	ciri-ciri fisik	physical appearance.	Transposition
67.	Dia pu tinggi	her height,	Transposition
68.	adek,	kid,	Adaptation
69.	ada bingung-bingug sedikit	a little bit confused.	Transposition
70.	Tanya-tanya	several question	Transposition
71.	Om	Sir	Adapation
72.	Air	Some water	Transposition
73.	Anak perempuan	Little girl	Transposition
74.	Adek-adek	Kids	Adaptation
75.	mati kelaparan	starve to death	Transposition
76.	Beristirahat	take a rest	Trasnposition
77.	Makan	some food	Transposition
78.	saya tidak mencuri lagi	I won't	Equivalence
79.	Kan	did you?	Adaptation
80.	keadaan terdesak.	emergency.	Transposition
81.	Warung	The stall	Transposition
82	Heh cuci tangan dulu	wash your hand first	Adaptation

After analyzing the data, the types of Oblique translation found in film Tanah Air Beta from Indonesian (source language) to English (target language) can be described in the Table 4.1.2 as in the following

4.1.2. Types of Oblique Translation in Film *Tanah Air Beta*

No.	Types of Oblique translation	Number of cases	Percentages (%)
1.	Transposition	54	65,85 %
2.	Modulation	1	1,21 %
3.	Equivalence	14	17,07 %
4.	Adaptation	13	15,85 %
	Total	**82**	**99,98 %**

4.2. Finding
Based on the data analysis above, the researcher found that all types of oblique translation occurred in Film Tanah Air Beta from Indonesian (as source language) into English (as target language), they are Transposition, Modulation, Equivalence, and Adaptation Translation. And the most dominant in oblique translation procedure used in film Tanah Air Beta are transposition about fifty four cases (65,85 %), modulation about one case (1,21%), equivalence about fourteen cases (17,07%) and adaptation about thirteen cases (15,85%).

5. CONCLUSION
After describing definition of translation and oblique it can be concluded that all types of direct translation found film Tanah Air Beta they are transposition, Modulation, Equivalence, and Adaptation. Furthermore, the most frequent types of oblique translation found in film Tanah Air Beta is transposition translation. 65, 85 % are translated with this oblique translation 1, 21% are translated with modulation procedure. 17, 07% are translated with equivalence procedure. And 15, 85% are translated with adaptation procedure.

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