

UNDERGRADUATE THESIS

**AN ANALYSIS OF SUBTITLING STRATEGY
USED IN AVENGER: END GAME MOVIE**

By:

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Student Number: 1701070057



**TARBIYAH AND TEACHERS TRAINING FACULTY
ENGLISH EDUCATION DEPARTMENT**

**STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO
1443 H / 2022 M**

AN UNDERGRADUATE THESIS

**AN ANALYSIS OF SUBTITLING STRATEGY
USED IN “AVENGER: END GAME MOVIE”**

Presented as a Partial Fulfillment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
in English Education Department

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Assalamu'alaikum, Wr. Wb

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It has been agreed so it can be continued to the Tarbiyah and Teacher Training Faculty in order to be discussed on the Munaqosyah. Thank you very much.

Wassalmu'alaikum Wr. Wb

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Assalamualaikum Wr. Wb.

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Judul Skripsi : AN ANALYSIS OF SUBTITLING STRATEGY USED IN AVENGER:
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Sudah kami dapat setuju dan dapat diajukan untuk dimunaqosyahkan, demikian harapan kami atas perhatiannya kami ucapkan terima kasih.

Wassalmu'alaikum Wr. Wb

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RATIFICATION PAGE

No. 8-1562/11-28-1/D/PP-00-9/04/2022

An Undergraduate thesis entitled: AN ANALYSIS OF SUBTITLING STRATEGY ISSED IN AVENGER: END GAME MOVIE. Written by: Yasril Mahendra, Student Number 1701070057, English Education Department, had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on wednesday, march 02th, 2022 at 09:00 – 10:30 p.m

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AN ANALYSIS OF SUBTITLING STRATEGY USED IN “AVENGER: END GAME MOVIE”

ABSTRACT

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The purpose of this research is to find out the subtitling strategy film entitled “Avenger End Game Movie.”

This type of research is research qualitative. Data were collected by means of literature review and observation. In addition, in the observation activity, the researcher observes by listening and writing conversations for the cast of the “Avenger End Game Movie”. Furthermore, by using a literature review, the research captures some of the bottom text in the film or description which is a prefix and suffix.

The results of this study are researcher get the meaning contained in an “Avenger End Game Movie”. The form of subtitle that has the highest meaning is a suffix (75%) while the subtitling form which has the lowest meaning is word prefix (25%). The author also found appropriate meaning in the context of the situation.

Keywords: *Subtitling, Strategy, Qualitative, Movie*

ANALISIS STRATEGI PENELITIAN SUBTITLE PADA FILM “AVENGER: END GAME MOVIE”

ABSTRAK

Oleh:

Yasril Mahendra

Tujuan dari penelitian ini adalah untuk mengetahui Subtitle Pada sebuah film yang berjudul “Avenger End Game Movie.”

Jenis penelitian ini adalah penelitian kualitatif. Pengumpulan data dilakukan dengan *literature review* dan observation. Selain itu, dalam kegiatan observasi peneliti mengamati dengan mendengar dan menulis percakapan para pemain film “Avenger End Game Movie”. Selanjutnya dengan menggunakan *literature review*, penelitian menangkap beberapa teks yang terdiri di bagian bawah di film atau deskripsi yang merupakan prefiks dan sufik.

Hasil dari penelitian ini adalah peneliti mendapatkan makna yang terkandung dalam sebuah film “Avenger End Game Movie”. Bentuk subtitling yang memiliki makna tertinggi adalah kata sufik (75%) sedangkan bentuk subtitling yang memiliki makna paling rendah adalah prefik (25%). Penulis juga menemukan makna yang sesuai pada konteks situasi.

Kata kunci: *Subtitle, Strategi, Kualitatif, Film*

ACKNOWLEDGMENT

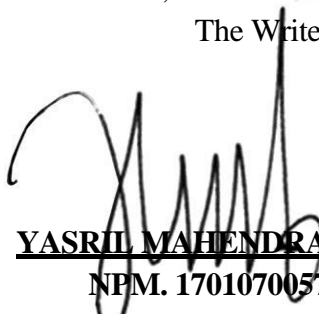
Thanks and all praise to My Allah for all of Your blesses and Your favor that is given with all Your Mighty, the writer can finish writing this undergraduate thesis. Realizing that it thesis would not be able to accomplish without any helps and supports from many helpful individuals, in this lovely chance, the writer would like to sincerely acknowledgement the gratitude.

Regarding the undergraduate thesis, the researcher offer big thanks to Rector of IAIN Metro, Dr. Hj. Siti Nurjanah, M.Ag. PIA., Dean of Tarbiyah and Teacher Training Faculty, Dr. Zuhairi, M.Pd. May Allah SWT give them his better reward for their spending time to support and guide during the writing process. My deepest gratitude will be addressed to my beloved parents who always give the highly motivation. The greatest gratitude will be addressed to my sponsor Dr. Umi Yawisah, M.Hum and my co-sponsor Linda Septiyana, M.Pd May Allah SWT gives them reward for supporting and guiding during writing process.

As human being the researcher realizes that this undergraduate thesis still has weakness. The researcher apologizes for all mistakes he has made in writing. The researcher hopes this Proposal Research can be beneficial for all readers.

Metro, Feb 08 2022

The Writer



YASRIL MAHENDRA
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STATEMENT OF RESEARCH ORIGINALITY

The undersigned:

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States that this undergraduate thesis is originally the result of the writer's research.

In exception of certain parts which are quoted from bibliographies mentioned.

Metro, 28 January 2022

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ORISINILITAS PENELITIAN

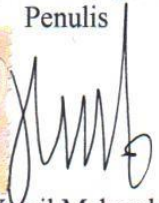
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Menyatakan bahwa Skripsi ini secara keseluruhan adalah asli hasil penelitian saya kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 28 January 2022
Penulis




Yasril Mahendra
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MOTTO

مَنْ خَرَجَ فِي طَلَبِ الْعِلْمِ فَهُوَ فِي سَبِيلِ اللَّهِ

*“Barang siapa yang keluar untuk mencari ilmu maka
dia berada di jalan Allah”*

(HR. Turmudzi)

Success Needs a Process

(Yasril Mahendra)

DEDICATION PAGE

This piece of work is dedicated to:

*Allah SWT, The Most Gracious and The Most Merciful who always gives all
needs.*

My Beloved Prophet Muhammad SAW who brings the darkness to the lightness.

*My beloved parents Mr. Kadirsyah and Mrs. Alpisah who always give me support,
spirit, prayers, motivation and inspiration.*

My wife Sella Ratnellia who always support me.

My sponsor Dr. Umi Yawisah, M.Hum.

*My lovely friends from Jobi Squads. And from Muslim Students' Association
(HMI) Komisariat Tarbiyah, who always support me with their moral values and
good advice.*

My beloved Almamater

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CHAPTER I

INTRODUCTION

A. Background Of Study

Foreign film especially Holliwood films have dominated the movie industry in indonesia. The audiences are not only adults or teenegers but also children. The high quality pictures and also interisting in terms of the story, make Hollywood films increasingly in demand by the Indonesian. Almost, all of Hollywood movies or films are produced in English, which are difficult to understand by Indonesians, this condition can be a problem, the difference of language used. Therefore, the film producers must transfer English as the source language to certain target language, in this case Indonesian language, in order to make audience easier to understand and enjoy the films. So, the field or film translation began to set the pace in translation study and screen translation or Audiovisual Translation (AVT) is the central to it.

AVT is conventionally categoriezed into subtitling and dubbing. Each of them interfered with the original text to different extent. Basically, dubbing is refered to any technique of covering the original voice in an audio-visual production by another voice. On the other hand, the activity of subtitling is the process of translation where one language as source language is transffered into other language as the target language. It involves transferring the characteristics of spoken dialogue to the written

mode. For the subtitler, subtitling is not always an easy job because it has some constraints and limitations. Many of the translators have tried various ways to cover the constraints, attempts have been done to observe what strategies are adopted in subtitling work. Gottlieb has devised ten strategies which he classifies as expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation.

Based on the facts explained above knowing and studying subtitling strategies which are used in *Avenger: End Game* movie is interesting since this drama movie contains many dramatical sentences and the transfered idea to Indonesian subtitle will give many findings to be analyzed. Thus, if the subtitler of *Avenger: End Game* movie could not translate and transfer the subtitle and the main idea of that movie well, misunderstanding and misinterpretation will happen. This study attempts to classify the subtitling strategies used in transferring the meaning from English into Indonesian subtitle.

Moreover, researchers chose *Avenger: End Game* movie because this film is quite famous and widely watched around the world, including in Indonesia. Beside that, the researcher is interested to find out what strategy happens the most in the subtitled film *Avenger: End Game* movie. Therefore, the authors conducted a study entitled “An Analysis Of Subtitling Strategy Used In *Avenger: End Game* Movie”.

B. Research Questions

Based on the background above the writer formulates the research questions statement as follows:

1. What kinds of subtitling strategy were found in Avenger: End Game Movie?
2. Which strategy was mostly occurred in the subtitling Avenger: End Game Movie?

C. The Objectives and Benefits of The Study

1. The Objective of The Study

The objectives of this study are to know about the kinds of subtitling strategy and strategy was mostly occurred in subtitling on Avenger: End Game Movie.

2. Benefits of The Study

The benefits of the study consisted of three significances:

a For the Students

The result of this research will show a specific example of kinds of subtitling strategy. This can be used as an additional reference for studying language.

b For the Readers

The researcher hopes that the readers can get information of the kinds of subtitling strategy.

c For the Other Researchers

The researcher hopes that this research can be used as a reference for those who are eager to analyze subtitling strategy and get information of kinds subtitling strategy.

D. Prior Research

In this study, the authors tried to raise three research results previous as a comparison in directing and focusing research conducted, namely:

The first research was done by Suarnajaya. This research was obtained from journal with the title is "*An Analysis of Subtitling Strategy in the La La Land Movie*" from Universitas Pendidikan Ganesha, Singaraja. Research time on 2016. This research focuses on the analysis of the subtitling strategy used in the La La Land (2016) movie using Gottlieb's (1992) theory about subtitling strategy. The objectives of this research are (1) to identify the subtitling strategies found in the La La Land (2016) movie and (2) to describe the subtitling strategy in the La La Land (2016) movie. The type of this research is descriptive qualitative. The object of this research is the La La Land (2016) movie script. The researcher uses documentation technique to collect the data. The researcher obtains 62 data which use subtitling strategies in the La La Land (2016) movie script. There are expansion strategy 19,35%, paraphrase strategy 17,74%, transfer strategy 16,12%, imitation strategy 16,12%, transcription strategy 1,61%, and deletion strategy 29, 03%. The

most subtitling strategy used is Deletion, because the subtitler delete the the utterance in the source language to make correlate with the target language.¹

The second previous research was done by Khalaf. This research was obtained from journal with the title is “*An Introduction to Subtitling: Challenges and Strategies*” from University of Anbar, Iraq. Research time on 2016. This study attempts to identify the main challenges for the translators during subtitling process, and what are the presented solutions „strategies” by theorists to overcome them. In order to have full understanding of subtitling, it will start with defining what is subtitling? its types, classifications and then exploring the challenges which translators encounter during the subtitling process. Later on, it will show briefly how the subtitling related to Skopos functional theory. After all, the suggested strategies in the field of subtitling to overcome these challenges will be discussed like, Gottlieb (1992) and Schjoldager (2008) with related concepts.²

The last research was done byAtac. This research was obtained from journal with the title is “*The Role of Subtitles in Foreign Language Teachin*” from Nevsehir Hacı Bektas Veli University. Research time on 2018. In this study, 68 English Language Teaching prospective teachers have been investigated for their attitudes towards developing their English

¹ Suarnajaya, “An Analysis of Subtitling Strategy in the La La Land Movie,” *Undiksha jurnal* vol. 01, No. 1 (2016): 2.

² Bilal khalid khalaf, ”An Introduction to Subtitling: Challenges and Strategies,”*International Journal of Comparative Literature and Translation Studies* vol. 3, No. 1(2016): 2.

language skills outside of the educational setting, whether they use English movies to improve their language skills, which genre they choose and their subtitle preferences. Therefore, the factors that should be considered in the selection of movies to be used in foreign language learning, the subtitle as a method of movie translation, the place and importance of subtitles in language learning, the positive and negative aspects of movie translation with the subtitle method have been studied and some suggestions have been made. As a research tool, appropriate sampling questionnaire has been distributed to the students and the collected data has been analyzed by SPSS program. As a result of the research, students believe that watching movies has improved their listening comprehension skills and has a positive contribution to the development of their speaking skills. Thus, they prefer English subtitles more.³

Based on the above findings the researcher concludes that from the firsts previous studies focus on to identify the subtitling strategies found in the La La Land (2016) movie and to describe the subtitling strategy in the La La Land (2016) movie. The second studies focus on to identify the main challenges for the translators during subtitling process, and what are the presented solutions „strategies" by theorists to overcome them. In order to have full understanding of subtitling, it will start with defining what is subtitling? its types, classifications and then exploring the challenges which translators encounter during the subtitling process. The last studies

³ Bengu Aksu Atac, "The Role of Subtitles in Foreign Language Teaching," *International Online Journal of Education and Teaching (IOJET)* vol. 5, no. 3 (2018):3.

focus on improved listening comprehension skills and has a positive contribution to the development of the students speaking skills with subtitles movie. This study has several differences between previous studies, one of the differences is that researcher focus on analyzing the kinds of subtitling strategy and strategy was mostly occurred in subtitling on Avenger: End Game Movie.

CHAPTER II

THEORETICAL REVIEW

A. The Concept of Subtitling

1. Definition of Subtitling

AVT (Audiovisual Translation). Audiovisual language transfer indicates the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original's source language. Audiovisual translation is majoring into dubbing and subtitling. Dubbing is an activity of replacing the original voice soundtrack with another voice in another target language that is intended. While, subtitling is defined as supplementing the original voice soundtrack by adding written text on screen.

Next, according to Khalaf Subtitling is a type of translation, particularly in the audiovisual field which includes dubbing, voice-over and audio description. In other words, the audiovisual language of TV programs or films transferred with certain forms to be understandable by target audiences whom they are not familiar with its source language.⁴ The second according to Collin subtitle is very important. It is the method of translation that helps the viewer from another language understand the language used in the movie easily. The audience that not used the source language as their first language also can enjoy the film without ambiguous

⁴ Bilal khalid khalaf, *An Introduction to Subtitling: Challenges and Strategies.*, 2.

thinking. Beside, subtitle helps people who learn new language in language acquisition, communicating with deaf community and ensuring that no single statement is missed in noisy places. Subtitled movies can have some potential benefits. Especially in improving reading and listening comprehension, word comprehension, decoding skills, motivation and vocabulary acquisition. The subtitling strategies which are usually occurred and used in western movie is important. According to suarnajaya subtitling is target-oriented activity, but also source-oriented. So, subtitling is constrained on the length of the subtitle, the additive nature of subtitling and the visual complementation of the text on screen.

2. Types of Subtitling

According to Dries theorists divide subtitling into three main types according to their linguistic point of view, namely:

a Intralingual subtitle

Intralingual subtitle here, the original language and the subtitle of the movie are the same. Intralingual subtitle is more for people with impaired hearing. Therefore, with this kind of subtitle, all audio sounds like footsteps, which are a sign of someone is coming, knocking sound at the door, the sound of a car horn that is coming from outside are shown. There are also intralingual subtitles for foreign language learners apart from the aforementioned ones.⁵

⁵ Bengu Aksu Atac, *The Role of Subtitles in Foreign Language Teaching*., 5.

b Interlingual subtitle

The original language of the movie is translated into another language. The audience/language learner watches and listens to the movie with the original or target language, but reads the subtitle translated into his/her own language.⁶

3. Kinds of Subtitling Strategy

There are many strategies for dealing with subtitling challenges.

Twelve kinds of subtitling strategies, namely:

- a **Direct transfer:** This strategy does not translate the source text words, but transfer them directly to the subtitle such as subtitling within the same language for hard hearing.
- b **Calque:** This strategy presents translation for the source text words with very close structure of it. Sometimes it results the target text sounds „unidiomatic“.
- c **Direct translation:** This strategy does not need for explanation because it represents a direct transfer of the source meaning to the target.
- d **Oblique translation:** It includes some similarity to direct translation, but with transference of whole source context.
- e **Explicitation:** This strategy can make the implicit information in the source text as possible as explicit in the target one.⁷

⁶ Ibid.

⁷ Bilal khalid khalaf, *An Introduction to Subtitling: Challenges and Strategies.*, 7.

- f **Paraphrase:** It gives more freedom for the translator to formulate the meaning of the target according to his preference and preserving the main content of the source.
- g **Condensation:** This strategy allows the translator to shorten the subtitle according to the time and space limits to overcome the technical challenges.
- h **Adaption:** This is used when source text contains word or reference which does not exist in the target for certain linguistic or cultural causes.
- i **Addition:** It is not used widely in subtitling only when the translator wants to add something to the source text.
- j **Deletion:** This strategy is applied when an element from the source text is excluded for some technical, cultural or linguistic constraints.
- k **Substitution:** The translators use this strategy when they need to change the source meaning with another different one in the target. The translators do not prefer to use this strategy to keep the target „subtitle“ close to the source unless they do it for certain function.
- l **Permutation:** This strategy is applied when the translator includes some of the source items in the target for certain difficulties. This can be seen in humoristic elements and wordplays.⁸

⁸ Ibid.

4. Definition of Affixes

Affixation is a bound morpheme process for an affix is attached to a base, which may be simple structure or complex structure. Bound morpheme only has two kinds of affixes namely prefix and suffix. Bound morpheme classified into derivational and inflectional morphemes. Derivational morpheme is a bound morpheme that changes the form of the word classes in a sentence. Inflectional morpheme never involves a change of class. The aims of this research was to analyze what kind of derivational and inflectional process mostly used in the text and also describes what kind of affixation that are attached in derivational and inflectional process entitled “The Ugly Duckling” cited from English for Specific Purposes by (Subandi, 2017). This research used descriptive qualitative method. This research founded that the most frequently in morphology on text is inflectional, there were 29 words of inflectional processes. The last, it was found the most frequently in affixes on text only two process of affixes First, there were nine words of kinds the suffix, there four kinds that attached to derivational process there five kinds that attached to inflectional process. Secondly, there was only one kind of prefix that attached to inflectional process.⁹

⁹ Siti Yuni Nurjanah, “Affixation Of Derivational And Inflectional Process In Narrative Text Entitled The Ugly Duckling,” *Professional Journal Of English Education* Volume 01, No. 03, May 2018.

B. The Concept of Movie

1. Definition of Movie

In this case, there are movie cannot be separated from the subtitle, especially western movie. According to Gomery movie is a mass entertainment medium. It reflects the desires, needs, fears, and aspirations of a society.¹⁰ Furthermore, according to Martin the movie or film is punctuated by quotes from poetry, literature and philosophy. Footage explores the industriousness of modernity and asks critical questions about the postmodern present. Stated by Hornby movie means a series of moving picture recorded with sounds that tells a story, shown at cinema or movie. So, movie or film is a term that encompasses individual motion pictures, the field of movie as an art form, and the motion pictures industry. Movies are produced by recording image from the world with cameras, or by creating images using animation techniques or special effect.

Therefore, in the film or movie theory, genre refers to the primary method of movie categorization. The main types are often used to categorized movie genre, setting, mood, and format. The movie's location is defined as the setting. The emotional charge carried throughout the movie is known as its mood. The film may also have been shot using particular equipment or is presented in a specific manner, or format. The

¹⁰ Fyngky Oktadistio, "An Analysis Of Direct And Indirect Speech Acts Performed By Main Character In The Movie *Revenant* Script," *Journal Of English Education And Teaching* Vol. 2, No.1 (2018), 3.

function of movie is to educate, entertain, and inspire the readers international language.

2. The Type of Movie

Some of the following are types of movie or film as follow:

a Documentary Film or movie

A documentary films supports to present factual information about the world outside the film. As a type of movie, documentary present themselves as factually trustworthy. There are two types of documentary films they are, compilation film is produced by assembling images from archival sources. And the second direct cinema is recording an on going event as it happens with minimal interference by the film maker.

b Fictional Film

A fictional film present imaginary beings, places or events. A typical fiction film stages its events they are designed, planned, rehearsed, filmed and re-filmed. In a fictional film the agents are portrayed or depicted by an intermediate, not photographed directly in documentary.

c Animated Film

Animated films are distinguished from live-action ones by the unusual kinds of work that are done at production stage. Animation films do not do continuously filming. Out dooraction in the real time, but they create a series of images by shooting one frame

at a time. Based on the explanation above, it is known that the movie used by the researcher is included in animation film.

3. Avenger : Endgame Movie

This film entitle is "*Avenger : Endgame*" Movie. Avenger : Endgame Movie is a 2019 American superhero film based on the Marvel Comics superhero team the Avengers. Release date on april 22, 2019 in Los Angeles Convention Center and 181 minutes duration. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, it is the direct sequel to Avengers: Infinity War (2018) and the 22nd film in the Marvel Cinematic Universe (MCU). Directed by Anthony and Joe Russo and written by Christopher Markus and Stephen McFeely, the film features an ensemble cast including Robert Downey Jr, Chris Evans, Mark Ruffalo, Chris Hemsworth, Scarlett Johansson, Jeremy Renner etc. In the film, the surviving members of the Avengers and their allies attempt to reverse the destruction caused by Thanos in *Infinity War*.

CHAPTER III

RESEARCH METHODOLOGY

A. The Type and Characteristics of Research

The type of this research is a qualitative research. According to Creswell qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.¹¹ Basically, qualitative research is the first of research types that can be used in education scope beside quantitative and classroom action research. To address a research problem, qualitative research is a method that is best suited in which we do not know the variable and need to explore.

Moreover, the researcher uses descriptive qualitative research when making this research. Descriptive analysis is of data for variables in a study includes describing the results through means, standard deviations, and range of scores.¹² Qualitative is one of research methodology which collects the data without using statistics as an instrument. However, the data is got by several media such as observation, documentation, and so on.

Qualitative research has some characteristics. First, case study takes place in the natural setting. Second, researcher as key instrument. It means that qualitative researchers collect data themselves through examining documents, observing behavior, or interviewing participants.

¹¹ John. W. Creswell, *Research Design*, (New York: Sage Publication, 2014), 32.

¹² John. W. Creswell, *Research Design*, 291.

Third, case study employs multiple source of data as observation and documentation.¹³Next, case study examine the issue holistically. After that, case study is fundamentally interpretative and the last the qualitative research is analyzed their data inductively and deductively.

Based on above explanation the researcher can conclude that qualitative research is a type of research that prioritize on description or explanation rather than numbers in a study. This research emphasizes in social phenomena. Going to this statement, the researcher will apply the qualitative research to analyze of the kinds of subtitling strategy and strategy was mostly occurred in subtitling on Avenger: End Game Movie.

B. Data Resource

In this research the researcher divides the sources into two items. They are primary and secondary.

1. Primary data is data sources which is got by the writer directly. This primary source can be a field observation result which is done by the writer.¹⁴ The primary data in this research is in the Avenger: Endgame Movie.
2. Secondary data is the data source which does not give information directly to the writer.¹⁵ This data used to support the information of primary data which is got by doing observation or documentation. The

¹³ John. W. Creswell, *Research Design.*, 234.

¹⁴Joop J. Hox and Hennie R. Boeije, „Data Collection, Primary Vs Secondary,” *Netherlands: Encyclopedia Of Social Measurement Journal* Vol 1 No.1 (2005): 593.

A. ¹⁵ Ibid.

secondary data can be e-books, other research, journals and some references that can support analyzing.

C. Data Collection Technique

The next step involves executing the research plan. Quantitative researchers use a wide variety of instruments to gather data, including tests, questionnaires, ratings, and attitude scales. Qualitative researchers also have a toolbox of data-gathering techniques, including indepth interviewing, participant observation, and document analysis. In this study the author used a qualitative methode, and these are some of the things done by author.¹⁶

1. Literature Review

Literature Review may resolve a debate, establish the need for additional research, and define a topic of inquiry. The purpose of a literature review is simple it is to educate oneself in the topic area and to understand the literature before shaping an argument or justification. This type of literature review can help in refining, focussing and shapping research question as well as devoloping theoritical and conceptual frameworks.¹⁷

2. Observation

Observation is a word we might use on any given day, in any multitude of situations. In day to day language, to observe means to watch or notice, while observation refers to the act of watching or

¹⁶Ary Donald, *Introduction to Research In Education* (Wadsworth: Cengage Learning, 2010), 32.

¹⁷ Norin arshed, *The Literature Review* (Oxford: Goodfellow Publisher Limited, 2015), 31-32.

noticing. As a methods term, observation needs to be identified as a systematic methodology while the term observe needs to connote more than input from just visual cues. Beside that, observation is a systematic method of data collection that relies on a researchers ability to gather data through his or her senses.¹⁸ The researcher observed by watch or view subtitles on Avenger: Endgame movie.

D. Data Analysis Technique

The collected data analyzed with descriptive analysis technique. The descriptive analysis technique is one of the techniques deals with human attitudes, object, setting of condition, thinking system or anything that can occurs in certain situations which affect the utterances that used by the speaker in form of words, not form of numbers and symbols. The first step from data analysis is the movie will be watched for several times in order to comprehend the movie better. After that, the translated or subtitled version of the movie into Indonesian can be found in the original DVD and the source language script of the movie will be downloaded. The researcher will try to comprehend it with the target language from the movie. The last step is identify and classify the dialogue from the movie that contains subtitling strategies as the data of the study. The unit of analysis of this research is every utterances which is found in the Avenger: Endgame movie subtitles that have one subtitling strategy will be classified using subtitling strategies.

¹⁸ Ibid., 170

Moreover, in this research first the data will be gathered. Then, the researcher will analyse the script to identify the dialogue and classify what strategy is used in every single dialogue. The researcher will collect the data by watching the movie, then researcher will take random sampling of data. Then, the research will start collecting the data from the research tool, which is the movie's script. After collecting the data, then the researcher will be separating the dialogue in every single line and analysing the strategies used in translating the source language. The final result will be an analysis and description about what kind of subtitling strategies were found.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings Research

In this chapter, the researcher classified the data based on the strategy and subtitling. The data were gotten from film avenger: end game movie. The researcher found in its various types, levels and reason. For the subtitling that found in the film, the Researcher analyzed by using theory Sugeng Hariyanto said that there are some important rules in subtitling such as the plot work, the movie terms, script and movie as a translating the movie script from the source language into target language, then combine the translation result with the movie and then revise it.¹⁹

Meanwhile, The aimed of this study is to find out the subtitle strategies found in the Ride Along Movie through English subtitles into Indonesian subtitle. This research used a descriptive qualitative method. The results of this research show that not all parts of subtitling strategies are used. The findings revealed that there are only five strategies out of ten subtitling strategies proposed by Gottlieb used in Ride Along movie. The strategies include expansion (one data), paraphrase (six data), imitation (eight data), decimation (four data) and deletion (one data). It shows that imitation is mostly used followed by expansion, paraphrase, decimation, and deletion consequently.²⁰

¹⁹Endang Dwi Hastuti, "An Analysis On Subtitling Strategies Of Romeo And Juliet Movie," *SMA Negeri I Sumberlawang* Vol. 8, No. 1, June 2015

²⁰Ratusmanga Zulva, Napu Novriyanto, "AN ANALYSIS OF SUBTITLING STRATEGIES: A CASE OF ENGLISH AND INDONESIAN LANGUAGE PAIR," *Universitas Negeri Gorontalo, Indonesia*. Volume 2, Issue 1, 2019

1. The Types of subtitling

Researcher classified the data about the types of subtitling :

a. Intralingual subtitle

Intralingual subtitle here, the original language and the subtitle of the movie are the same. Intralingual subtitle is more for people with impaired hearing. Therefore, with this kind of subtitle, all audio sounds like footsteps, which are a sign of someone is coming, knocking sound at the door, the sound of a car horn that is coming from outside are shown. There are also intralingual subtitles for foreign language learners apart from the aforementioned ones.²¹

b. Interlingual subtitle

The original language of the movie is translated into another language. The audience/language learner watches and listens to the movie with the original or target language, but reads the subtitle translated into his/her own language.²²

2. Kinds of Subtitling Strategy

There are many strategies for dealing with subtitling challenges.

Twelve kinds of subtitling strategies, namely:

- a. **Direct transfer:** This strategy does not translate the source text words, but transfer them directly to the subtitle such as subtitling within the same language for hard hearing.

²¹Bengu Aksu Atac, *The Role of Subtitles in Foreign Language Teaching.*, 5.

²²Ibid.

- b. **Calque:** This strategy presents translation for the source text words with very close structure of it. Sometimes it results the target text sounds „unidiomatic“.
- c. **Direct translation:** This strategy does not need for explanation because it represents a direct transfer of the source meaning to the target.
- d. **Oblique translation:** It includes some similarity to direct translation, but with transference of whole source context.
- e. **Explicitation:** This strategy can make the implicit information in the source text as possible as explicit in the target one.²³
- f. **Paraphrase:** It gives more freedom for the translator to formulate the meaning of the target according to his preference and preserving the main content of the source.
- g. **Condensation:** This strategy allows the translator to shorten the subtitle according to the time and space limits to overcome the technical challenges.
- h. **Adaption:** This is used when source text contains word or reference which does not exist in the target for certain linguistic or cultural causes.
- i. **Addition:** It is not used widely in subtitling only when the translator wants to add something to the source text.
- j. **Deletion:** This strategy is applied when an element from the source text is excluded for some technical, cultural or linguistic constraints.

²³Bilal khalid khalaf, *An Introduction to Subtitling: Challenges and Strategies.*, 7.

- k. **Substitution:** The translators use this strategy when they need to change the source meaning with another different one in the target. The translators do not prefer to use this strategy to keep the target „subtitle“ close to the source unless they do it for certain function.
- l. **Permutation:** This strategy is applied when the translator includes some of the source items in the target for certain difficulties. This can be seen in humoristic elements and wordplays.²⁴

Table
Types of subtitling

No	Utterances	Word	Prefix	Suffix	Mean
1	If it wasn't for the existential terror of staring into the literal void of space.	Existential Staring		Al Ing	Eksistensi Menetap
2	I'm feeling a little better today.	Feeling		Ing	Merasa
3	Only a tiny bit sadistic .	sadistic .		Ic	Sadis
4	But we figured out a way to reverse the ion charge.	Figured		Ed	Berperan
5	I know I said no more suprises .	Suprises		Es	Kejutan
6	I was really hoping to pull off one last one.	Hoping		Ing	Berharap
7	I mean, actually .	Actually		Ly	Sebenarnya
8	I should probably lie to down for a minute.	Probably		Ly	Mungkin
9	We have been hunting thanos for three weeks.	Hunting		Ing	Memburu
10	There was no	Beatable		Able	Dapat

²⁴ Ibid.

	fight because he's not beatable .				dikalahkan
11	Alive and otherwise .	Otherwise		Wise	Sebaliknya
12	Whether it impactes our precious freedoms or not.	Freedoms		Dom	Kebebasan
13	We're the avengers, not pre-vengers .	Pre-vengers	Pre		Pencegah
14	Even disassembled .	Disassembled	Dis		Dibongkar
15	Planet is unnamed .	Unnamed	Un		Tidak bernama
16	A car crusher flattens an audi.	Crusher		Er	Penghancur
17	A teenage girl rides her skateboard.	Teenage		Age	Remaja
18	They are completely unpredictable .	Completely Unpredictable	Un	Ly	Menyelesaika, tidak bisa ditebak.
19	You are sure these modifications are sate.	Modifications		Ation	Modifikasi
20	Baby scott disappears .	Disappears	Dis		Menghilang

Based on the table above, the researcher found 20 vocab in 2 types of affixes in the script film *Avenger: end game movie*. The film content was analyzed based on the theory According to Laura Rascaroli film essays can encompass all the functions that written text can display: to record, reveal and preserve; to persuade or promote; to present arguments; and to analyse or interrogate. One way to think about the film essay is as a new type of intellectual activity, one that is able to express thought

through fostering bodily sensation.²⁵

The main purpose of translation in a movie is to make the audience understand about the message and information delivered by the author. The translated text is considered successful if it can provide similar meaning to the original text. If one language is translated into the other language, it will be difficult because there will be a differences between language and culture system in source language and the target language. It also happens in translating a film.²⁶

B. Discussion

This part is the main point of this research since it analyzed and discussed the research findings and tried to answer the research problems. This part would discuss the objectives of the research, namely:

1. Analysis of Types of Subtitling

The researcher employed theory Gambier explored his definition about subtitling as follow: Subtitling is one Of two possible methods for providing the translation of a movie dilaogue, where the original dialogue soundtrack is left in place and the translation is printed along the bottom of the film. In other words, it can be said that translation in the bottom Of the film. Similarly as dubbing, the purpose of subtitling is helping the viewers enjoy the films such as documenter movies, drama, and action and so on.

²⁵James Rowllins, "The IAFOR Journal of Media, Communication & Film" Journal Of Media Vol. 3 (2016): P.12

²⁶John Pahamzah, Azkiyyatus Syariifah, "Translation Techniques of Subtitling: A Case for Trolls Movie" JELTS Vol. 2 No.2 P.86

Then Betty White in stressed that the amount lines of subtitling is not more than two lines.²⁷

2. Analysis of Types of Affixes

The researcher analized affixes in script film Avenger: end game movie used theory according to Richard, affix means a letter or sound, a group of letters of sounds, which is added to a word, and will change the meaning of function of the word. The nature of affixes precedes or follows other morphemes. Lieber states that affixation is a process to derive word. Lieber also classifies affixation into seven types of English affixes, such as, (1) Prefix is an affix that is added in the beginning of words, for example prefixes „un-“, „re-“ and „dis-“ like undress, unexpected, unable, recover, recreate, recoun, disappear, disability and many other; (2) Suffix is an affix that is added in the end of base words, for example suffixes „-ness“, „ize“ and „-ify“ like sadness, goodness, openness, romanticize, hospitalize, finalize, animalize, civilize, classify, purify, diversify, and any more.²⁸

1) Prefix

Researcher found several vocabs containing affixes, namely prefixes in the film avenger: end game movie script. The word has a prefix among them are:

a.) The utterance “we are the avengers, not the *pre-vengers*” *pre*, which

²⁷Endang Dwi Hastuti, *An Analysis On Subtitling Strategies Of Romeo And Juliet Movie* (SMA Negeri I Sumberlawang, June 2015), P.59

²⁸Serly Natalia, Tita Ratna Wulandari. “Identifying Types Of Affixes In English And Bahasa Indonesia” Universitas Bina Darma: Holistics Journal, Vol. 9, No. 17 (2017): P.8

includes prefixes. Pre-verbs has the meaning of *pencegah* if translated into Indonesian.

b.) The utterance “ even *disassembled*” *dis*, which includes prefixes.

Disassembled has the meaning of *dibongkar* if translated into Indonesian.

c.) The utterance “planet is *unnamed*” *un*, which includes prefixes.

unnamed has the meaning of *tidak bernama* if translated into Indonesian.

d.) The utterance “they are completely *unpredictable*”*un*, which

includes prefixes. unpredictable has the meaning of *tidak bisa ditebak* if translated into Indonesian.

e.) The utterance “baby scott *disappears*” *dis*, which includes

prefixes. disappears has the meaning of *menghilang* if translated into Indonesian.

2) Suffix

Researcher found several vocabs containing affixes, namely suffix in the film avenger: end game movie script. The word has a suffix among them are:

a.) The utterance “if it wasn’t for the *exentential* terror of staring into

the literal void of space” *al*, which includes suffix. exentential has the meaning of *eksistensi* if translated into Indonesian.

b.) The utterance “I am *feeling* a little better today” *ing*, which

includes suffix. feeling has the meaning of *merasa* if translated into

Indonesian.

- c.) The utterance “only a tiny bits*sadistic*” *ic*, which includes suffix. *sadistic* has the meaning of *sadis* if translated into Indonesian.
- d.) The utterance “but we *figured* out a way to reverse the ion charge” *ed*, which includes suffix. *figured* has the meaning of *berperan* if translated into Indonesian.
- e.) The utterance “I know I said no more *surprises*” *es*, which includes suffix. *surprises* has the meaning of *kejutan* if translated into Indonesian.
- f.) The utterance “I was really *hoping* to pull off one last one” *ing*, which includes suffix. *Hoping* has the meaning of *berharap* if translated into Indonesian.
- g.) The utterance “I mean, *actually*.” *ly*, which includes suffix. *actually* has the meaning of *sebenarnya* if translated into Indonesian.
- h.) The utterance “I should *probably* lie down for a minute.” *ly*, which includes suffix. *probably* has the meaning of *mungkin* if translated into Indonesian.
- i.) The utterance “we have been *hunting* thanos for three weeks.” *ly*, which includes suffix. *hunting* has the meaning of *memburu* if translated into Indonesian.
- j.) The utterance “there was no fight because he is not *beatable*” *able*, which includes suffix. *beatable* has the meaning of *dapat*

dikalahkan if translated into Indonesian.

- k.) The utterance “alive and *otherwise*”*wise*, which includes suffix. *otherwise* has the meaning of *sebaliknya* if translated into Indonesian.
- l.) The utterance “whether it impacted our precious *freedom*s or not”*dom*, which includes suffix. *freedom*s has the meaning of *kebebasan* if translated into Indonesian.
- m.) The utterance “a car *crusher* flattens an audi”*er*, which includes suffix. *crusher* has the meaning of *penghancur* if translated into Indonesian.
- n.) The utterance “a *teenage* girl rides her skateboard”*age*, which includes suffix. *teenage* has the meaning of *remaja* if translated into Indonesian.
- o.) The utterance “you are sure these *modification*s”*ation*, which includes suffix. *modification*s has the meaning of *modifikasi* if translated into Indonesian.

Based on the result of the documentation, it was observed that there were 20 sentences containing the meaning of affixes that the researchers used to examine the subtitles of the avenger : end game movie. In collecting the data of the first researcher used the technique of documentation. Therefore, the instrument used is the documentation sheet.

No	Utterance	Suffix	Prefix
1.	If it wasn't for the existential terror of staring into the literal void of space.	✓	
2.	I'm feeling a little better today.	✓	
3.	Only a tiny bit sadistic .	✓	
4.	But we figured out a way to reverse the ion charge.	✓	
5.	I know I said no more surprises .	✓	
6.	I was really hoping to pull off one last one.	✓	
7.	I mean, actually .	✓	
8.	I should probably lie to down for a minute.	✓	
9.	We have been hunting thanos for three weeks.	✓	
10.	There was no fight because he's not beatable .	✓	
11.	Alive and otherwise .	✓	
12.	Whether it impactes our precious freedoms or not.	✓	
13.	We're the avengers, not pre-vengers .		✓
14.	Even disassembled .		✓
15.	Planet is unnamed .		✓
16.	A car crusher flattens an audi.	✓	
17.	A teenage girl rides her skateboard.	✓	
18.	They are completely unpredictable .		✓
19.	You are sure these modifications are sate.	✓	
20.	Baby scott disappears .		✓
Total Score		75%	25%

Description :

- Each ceklist have a 5 points

Based on the table above, it can be concluded that the film *Avenger: End Game* movie has subtitles that contain affixes. The researcher found that there were 20 affixes in the movie script of *Avenger: End Game* movie. Namely 15 vocab for suffix and 5 vocab for prefix. Which means that 75% of the affixes in the *Avenger: End Game* movie script are suffixes and 25% are prefixes.

CHAPTER V

CONCLUSION

A. Conclusion

In this chapter, the researcher briefly describes the conclusions of the research. The first is about the subtitling strategy were found in “Avenger: End Game Movie”, they are : direct transfer, calque, direct translation, oblique translation, explication, paraphrase, condensation, adaptation, addition, deletion, substitution, and permutation. The second is about the strategy which was mostly occurred in subtitling “Avenger: End Game Movie” is adaptation.

B. Suggestion

Considering the conclusions above, the researcher gives some suggestions as follows:

1. For The Readers

For readers who want to increase knowledge about subtitling strategies, more precisely the types and vocabs which mean affixes. the researcher hopes that the results of this study can increase the reader's knowledge of the strategy in subtitling, but not only the results of this study, there are many books or journals that examine the subtitling strategy which of course can also increase the reader's knowledge about the theory of subtitling strategy.

2. For The Next Researchers

For next researchers, researchers hope that the results of this research can help or make it easier to research strategy subtitling, not only in the world of television, but subtitling strategy phenomena can also be found around or on YouTube.

3. For The English Teachers

And the last one for English teachers is that not only books or journals can be used as references when teaching, one of which is television media that can be used by English teachers in teaching, there are many benefits that can be obtained such as making teaching more relaxed, increasing vocabulary and the class atmosphere is not boring.

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RESEARCH INSTRUMENT

Table 1

The list of English words that contain of subtitling

No	Words	No	Words
1	Existential, Starting	11	Otherwise
2	Feeling	12	Freedoms
3	Sadistic	13	Pre-venger
4	Figured	14	Disassembled
5	Suprises	15	Unnamed
6	Hoping	16	Crusher
7	Actually	17	Teenage
8	Probably	18	Completely Unpredictable
9	Hunting	19	Modications
10	Beatable	20	Disappears

Table 2

The Finding of vocabulary subtitling in avenger: end game movie

No	Word	Means	Part of dialog
1	Existential, Starting	Eksistensi, Menetap	If it wasn't for the existential terror of staring into the literal void of space.
2	Feeling	Merasa	I'm feeling a little better today.
3	Sadistic	Sadis	Only a tiny bit sadistic .
4	Figured	Berperan	But we figured out a way to reverse the ion charge.
5	Suprises	Kejutan	I know I said no more suprises .
6	Hoping	Berharap	I was really hoping to pull off one last one.
7	Actually	Sebenarnya	I mean, actually .
8	Probably	Mungkin	I should probably lie to down for a minute.
9	Hunting	Memburu	We have been hunting thanos for three weeks.
10	Beatable	Dapat dikalahkan	There was no fight because he's not beatable .
11	Otherwise	Sebaliknya	Alive and otherwise .
12	Freedoms	Kebebasan	Whether it impactes our precious freedoms or not.
13	Pre-vengers	Pencegah	We're the avengers, not pre-vengers .
14	Disassembled	Dibongkar	Even disassembled .
15	Unnamed	Tidak bernama	Planet is unnamed .
16	Crusher	Penghancur	A car crusher flattens an audi.

17	Completely, Unpredictable	Menyelesaikan, tidak bisa ditebak	They are completely unpredictable .
18	Modifications	Modifikasi	You are sure these modifications are sate.
19	Teenage	Remaja	A teenage girl rides her skateboard.
20	Disapears	Menghilang	Baby scott disappears .

Table 3
The Number Derivational Affixes

No	Derivational Affixes	
	Suffix	Prefix
1	Existential, Starting	Pre-vengers
2	Feeling	Disassembled
3	Sadistic	Unnamed
4	Figured	Unpredictable
5	Suprises	Disappears
6	Hoping	
7	Actually	
8	Probably	
9	Hunting	
10	Beatable	
11	Otherwise	
12	Freedoms	
13	Crusher	
14	Completely	
15	Modifications	
16	Teenage	

Table 4
The subtitling of Derivational Affixes

No	suffix	prefix
1	Eksistensi	Pencegah
2	Menetap	Dibongkar
3	Merasa	Tidak bernama
4	Sadis	tidak bisa ditebak.
5	Berperan	Menghilang
6	Kejutan	
7	Berharap	
8	Sebenarnya	
9	Mungkin	
10	Memburu	
11	Dapat dikalahkan	
12	Sebaliknya	
13	Pencegah	
14	Dibongkar	
15	Tidak bernama	
16	Modifikasi	

SCRIPT OF MOVIE

1
00:00:06,170 --> 00:00:08,500
Baik, tahan.
Jangan dilepas.

2
00:00:10,194 --> 00:00:11,994
Kau lihat sasaranmu?

3
00:00:12,195 --> 00:00:13,120
Baiklah.

4
00:00:13,145 --> 00:00:15,018
Sekarang, mari khawatirkan
caramu memanah.

5
00:00:15,970 --> 00:00:17,770
Geser kakimu.

6
00:00:17,895 --> 00:00:19,294
Jari kaki ke arah sini.

7
00:00:19,595 --> 00:00:22,617
Pinggang, di sini.
Paham?

8
00:00:23,481 --> 00:00:25,054
- Kau bisa lihat?
- Ya.

9
00:00:25,098 --> 00:00:26,053
Kau yakin?

10
00:00:26,060 --> 00:00:27,518
Bagaimana kalau sekarang?

Kau bisa lihat?

11

00:00:27,528 --> 00:00:29,528

- Tidak.

- Bagaimana kalau sekarang?

12

00:00:31,069 --> 00:00:32,170

Baiklah.

13

00:00:32,855 --> 00:00:34,761

Siap? Tiga jari.

14

00:00:35,445 --> 00:00:36,446

Bagus!

15

00:00:38,068 --> 00:00:39,829

Lemparan bagus, nak!

16

00:00:39,854 --> 00:00:40,883

Ini dia.

17

00:00:41,327 --> 00:00:43,741

Hei, kalian mau pakai mayo?

Atau mustard?

18

00:00:43,766 --> 00:00:44,823

Atau dua-duanya?

19

00:00:45,443 --> 00:00:47,423

Siapa yang pakai mayo

di hotdog-nya?

20

00:00:47,556 --> 00:00:48,776

Mungkin saudaramu.

21
00:00:48,801 --> 00:00:51,147
Tolong dua mustard,
terima kasih.

22
00:00:51,195 --> 00:00:52,267
Baiklah.

23
00:00:52,353 --> 00:00:54,528
Nate, mayo atau mustard?

24
00:00:54,594 --> 00:00:56,360
Bagaimana kalau
saus tomat?

25
00:00:56,384 --> 00:00:58,384
Saus tomat?
Ibu juga punya saus tomat.

26
00:00:58,413 --> 00:00:59,982
Perhatikan sikumu...

27
00:01:02,380 --> 00:01:05,415
Kerja bagus, Hawkeye!
Ambil panahmu.

28
00:01:08,439 --> 00:01:09,353
Semuanya!

29
00:01:09,378 --> 00:01:11,718
Cukup latihannya.
Makanannya sudah siap.

30
00:01:12,067 --> 00:01:13,173
Baiklah.

31

00:01:13,298 --> 00:01:14,914
Kami datang, kami lapar.

32
00:01:15,756 --> 00:01:17,452
Lila, ayo.

33
00:01:20,278 --> 00:01:21,552
Lila?

34
00:01:24,334 --> 00:01:25,435
Sayang?

35
00:01:29,264 --> 00:01:30,530
Hei, sayang?

36
00:01:40,078 --> 00:01:41,079
Sayang?

37
00:01:43,065 --> 00:01:44,066
Sayang?

38
00:01:46,318 --> 00:01:47,318
Anak-anak!

39
00:01:49,577 --> 00:01:50,577
Anak-anak?

40
00:01:52,490 --> 00:01:53,592
Laura!

41
00:01:59,591 --> 00:02:08,091
Original English Subtitle by
-- explosiveskull --

42
00:02:08,715 --> 00:02:11,615

Diterjemahkan dan
d disesuaikan oleh,

43

00:02:11,616 --> 00:02:12,016

~ S n o w b e l l ~

44

00:02:12,016 --> 00:02:12,516

~ S n o w b e l l ~

45

00:02:12,516 --> 00:02:12,916

~ S n o w b e l l ~

46

00:02:12,916 --> 00:02:13,685

~ S n o w b e l l ~

47

00:02:13,685 --> 00:02:14,116

~ S n o w b e l l ~

48

00:02:14,116 --> 00:02:14,816

~ S n o w b e l l ~

49

00:02:14,816 --> 00:02:15,216

~ S n o w b e l l ~

50

00:02:15,216 --> 00:02:15,516

~ S n o w b e l l ~

51

00:02:15,516 --> 00:02:16,016

~ S n o w b e l l ~

52

00:02:16,016 --> 00:02:16,816

~ S n o w b e l l ~

53

00:02:17,840 --> 00:02:23,840

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54

00:02:37,714 --> 00:02:39,277

Kau tak perlu begitu,

55

00:02:39,440 --> 00:02:42,056

Sebab, kau hanya perlu begini.

56

00:02:43,079 --> 00:02:44,079

Oh, ya.

57

00:02:44,900 --> 00:02:46,225

Hampir saja.

58

00:02:47,549 --> 00:02:49,210

Itu sebuah goal.

Kita satu sama sekarang.

59

00:02:49,279 --> 00:02:50,936

Aku ingin mencobanya lagi.

60

00:02:53,288 --> 00:02:55,579

Kitaimbang.

Rasakan ketegangannya?

161

00:11:35,107 --> 00:11:37,508

Dan kau tak ada di sana.

162

00:11:38,101 --> 00:11:40,923

Tapi itulah pekerjaan kita bukan?

Bertindak setelah terjadi insiden?

163

00:11:40,948 --> 00:11:42,316

Kita adalah Avengers?

164

00:11:42,341 --> 00:11:44,391
Kita ini pembalas?
Bukan pencegah?

165
00:11:44,415 --> 00:11:47,013
- Baik. Kami paham, duduklah.
- Benar bukan?

166
00:11:47,015 --> 00:11:47,792
Tidak, aku...

167
00:11:47,817 --> 00:11:49,586
- Omong-omong dia hebat.
- Tony, kau sedang sakit, duduklah!

168
00:11:49,634 --> 00:11:52,342
Kami membutuhkanmu, kau masih muda,
kami hanya sekumpulan orang tua.

169
00:11:52,380 --> 00:11:54,597
Aku tak punya apapun
untukmu, Kapt.

170
00:11:54,622 --> 00:11:56,720
Aku tak punya koordinat,
tak punya petunjuk,

171
00:11:56,746 --> 00:11:58,498
tak punya strategi,
tak punya pilihan,

172
00:11:58,523 --> 00:12:00,272
nol, nihil, tak ada apapun.

173
00:12:00,697 --> 00:12:02,806
Bahkan kepercayaan, pembohong.

174
00:12:06,845 --> 00:12:07,997
Kau ambil ini.

175
00:12:08,222 --> 00:12:09,978
Temukan dia, dan kenakan ini.

176
00:12:10,732 --> 00:12:11,997
Lalu sembunyilah.

177
00:12:13,663 --> 00:12:16,640
- Tony!
- Aku baik-baik saja...

178
00:12:23,875 --> 00:12:25,427
Bruce memberinya obat penenang.

179
00:12:25,452 --> 00:12:27,483
Dia akan tertidur seharian.

180
00:12:27,987 --> 00:12:29,388
Kalian jagalah dia.

181
00:12:29,413 --> 00:12:31,704
Akan kubawakan ramuan Xorrian
saat kembali.

182
00:12:32,029 --> 00:12:34,506
- Kau mau kemana?
- Membunuh Thanos.

183
00:12:37,853 --> 00:12:38,493
Hei.

184
00:12:39,157 --> 00:12:41,238
Kami biasanya bekerja

sebagai tim, dan...

185

00:12:41,287 --> 00:12:43,238
Antara kau dan aku,
moral kami juga sedikit rapuh.

186

00:12:43,278 --> 00:12:45,521
Kami tahu di atas
sana memang wilayahmu.

187

00:12:45,546 --> 00:12:46,866
Tapi ini perjuangan kami juga.

188

00:12:46,898 --> 00:12:48,134
Kau bahkan tahu di mana dia?

189

00:12:48,159 --> 00:12:49,514
Aku kenal orang
yang mungkin tahu.

190

00:12:49,560 --> 00:12:51,312
Tak perlu repot.

191

00:12:51,798 --> 00:12:54,134
Aku bisa beritahu
di mana Thanos berada.

192

00:12:56,309 --> 00:12:59,053
Thanos habiskan banyak waktu
untuk menyempurnakanku.

193

00:12:59,786 --> 00:13:03,554
Saat dia bekerja, dia bercerita
tentang rencana besarnya.

194

00:13:03,937 --> 00:13:06,533

Walau dalam keadaan dibongkar,
aku ingin membuatnya senang.

195
00:13:07,088 --> 00:13:08,738
Aku bertanya...

196
00:13:09,263 --> 00:13:11,511
"Kemana kita pergi setelah
rencananya berhasil?"

197
00:13:12,404 --> 00:13:14,472
Jawabannya selalu sama.

198
00:13:18,644 --> 00:13:19,770
"Menuju taman."

199
00:13:20,228 --> 00:13:21,365
Manis sekali.

200
00:13:21,390 --> 00:13:23,061
Thanos punya rencana pensiun.

401
00:30:54,574 --> 00:30:57,301
- Ini gerbang depan.
- <i>Aku perlu bicara dengan kalian.</i>

402
00:31:03,298 --> 00:31:04,299
Scott.

403
00:31:05,343 --> 00:31:07,651
- Kau baik-baik saja?
- Ya.

404
00:31:09,316 --> 00:31:11,873
Apa salah satu dari kalian
pernah belajar fisika kuantum?

405
00:31:12,202 --> 00:31:14,319
Hanya untuk mengobrol.

406
00:31:14,507 --> 00:31:15,908
Baiklah, jadi...

407
00:31:16,612 --> 00:31:20,106
Lima tahun yang lalu,
tepat sebelum...

408
00:31:20,131 --> 00:31:21,294
...Thanos.

409
00:31:21,373 --> 00:31:23,609
Aku berada di tempat
yang disebut alam kuantum.

410
00:31:23,781 --> 00:31:26,550
Alam kuantum itu semacam
alam semesta mikroskopis.

411
00:31:26,575 --> 00:31:28,775
Untuk masuk kesana, kau harus
berubah jadi sangat kecil.

412
00:31:28,776 --> 00:31:30,360
Hope, dia...

413
00:31:32,053 --> 00:31:33,570
Dia dulunya...

414
00:31:35,611 --> 00:31:37,971
Dia harusnya membawaku
keluar, lalu...

415

00:31:38,196 --> 00:31:40,498

...insiden Thanos terjadi,
dan aku terjebak di sana.

416

00:31:40,923 --> 00:31:42,813

Maaf, itu pasti 5 tahun
yang sangat lama.

417

00:31:42,839 --> 00:31:44,456

Ya, jika memang begitu.

418

00:31:44,581 --> 00:31:45,635

Tetapi tidak.

419

00:31:45,819 --> 00:31:47,554

Bagiku itu hanya 5 jam.

420

00:31:47,579 --> 00:31:50,044

Hukum fisika di alam kuantum
tidak sama dengan di sini.

421

00:31:50,090 --> 00:31:51,647

Segala sesuatunya tak bisa diprediksi.

422

00:31:51,672 --> 00:31:54,246

Apa roti lapis itu gratis?
Aku lapar.

423

00:31:54,835 --> 00:31:55,836

Scott.

424

00:31:56,022 --> 00:31:57,913

Apa maksudmu?

425

00:31:58,005 --> 00:31:59,006

Jadi...

426

00:32:00,124 --> 00:32:01,906

Maksudku adalah...

427

00:32:02,924 --> 00:32:05,376

Waktu bekerja secara berbeda
di alam kuantum.

428

00:32:05,464 --> 00:32:07,193

Masalahnya saat ini,

429

00:32:07,318 --> 00:32:08,844

kita tak punya
cara menavigasinya.

430

00:32:08,985 --> 00:32:10,529

Tapi bagaimana jika kita
punya caranya?

431

00:32:10,577 --> 00:32:12,417

Aku terus memikirkannya.
Bagaimana jika kita...

432

00:32:12,418 --> 00:32:15,186

...bisa kendalikan ketidakpastian itu,
dan kita bisa menavigasinya?

433

00:32:15,211 --> 00:32:17,775

Bagaimana jika ada cara
untuk kita masuk...

434

00:32:17,800 --> 00:32:19,885

...alam kuantum pada
titik waktu tertentu,

435

00:32:19,896 --> 00:32:22,673
lalu keluar dari alam kuantum
pada titik waktu yang berbeda?

436
00:32:23,098 --> 00:32:24,123
Misalnya...

437
00:32:25,192 --> 00:32:26,494
Misalnya sebelum Thanos.

438
00:32:26,497 --> 00:32:28,985
Tunggu, apa kau sedang
membicarakan soal mesin waktu?

439
00:32:29,110 --> 00:32:31,932
Tidak, tentu saja bukan.
Bukan mesin waktu.

440
00:32:31,981 --> 00:32:33,837
Ini lebih seperti...

441
00:32:35,270 --> 00:32:37,141
Ya, seperti mesin waktu.

442
00:32:37,166 --> 00:32:38,803
Aku tahu, ini gila.

443
00:32:39,343 --> 00:32:42,312
Tapi aku tak bisa berhenti
memikirkannya. Pastinya ada...

444
00:32:43,087 --> 00:32:44,322
Suatu cara...

445
00:32:44,347 --> 00:32:46,128
- Ini gila.

- Scott.

446

00:32:46,153 --> 00:32:47,995

Aku dapat email
dari seekor rakun.

447

00:32:48,020 --> 00:32:50,125

Jadi, tak ada lagi
yang terdengar gila.

448

00:32:50,906 --> 00:32:52,786

Jadi kita harus bicarakan ini pada siapa?

449

00:33:10,850 --> 00:33:11,850

Waktunya makan!

450

00:33:14,314 --> 00:33:15,315

Maguna.

1001

01:08:30,471 --> 01:08:32,085

Aku akan berhati-hati
jika ke sana.

1002

01:08:32,110 --> 01:08:33,750

Lantainya baru saja digosok.

1003

01:08:38,444 --> 01:08:41,086

Aku mencari Doctor Strange.

1004

01:08:42,376 --> 01:08:45,300

Kau terlalu cepat lima tahun.

1005

01:08:45,690 --> 01:08:50,029

Stephen Strange saat ini sedang
melakukan bedah sekitar 20 blok arah sana.

1006
01:08:51,331 --> 01:08:53,101
Apa yang kau perlu darinya?

1007
01:08:53,472 --> 01:08:55,004
Benda itu, sebenarnya.

1008
01:08:55,293 --> 01:08:56,294
Ah.

1009
01:08:57,632 --> 01:09:00,805
- Kurasa tidak.
- Maaf, tapi aku tak meminta.

1010
01:09:01,329 --> 01:09:03,259
- Kau tak ingin melakukan ini.
- Kau benar, aku tidak.

1011
01:09:03,284 --> 01:09:06,520
Tapi aku butuh batu itu.
Dan aku tak punya waktu untuk...

1012
01:09:14,547 --> 01:09:16,525
Mari kita mulai dari awal.

1013
01:09:35,837 --> 01:09:36,994
Itu Jane.

1014
01:09:38,636 --> 01:09:39,715
Baiklah.

1015
01:09:41,316 --> 01:09:42,895
Begini rencananya, gendut.

1016
01:09:42,904 --> 01:09:45,095
Rayulah dia, aku akan menusuknya

dengan benda ini...

1017

01:09:45,120 --> 01:09:48,251

...lalu mengekstrak Batu Realita
dan pergi dengan cepat.

1018

01:09:49,299 --> 01:09:52,606

Aku akan segera kembali, oke?
Ada gudang anggur di bawah sini.

1019

01:09:52,631 --> 01:09:55,428

Ayahku dulu punya
satu tong bir yang besar.

1020

01:09:55,484 --> 01:09:57,236

Biar kuperiksa apakah masih ada...

1501

01:43:28,131 --> 01:43:29,470

Aku punya gadis kecil.

1502

01:43:29,495 --> 01:43:30,924

Anak perempuan akan bagus.

1503

01:43:31,149 --> 01:43:33,342

Kecil kemungkinan
dia jadi sepertiku.

1504

01:43:33,866 --> 01:43:35,142

Memangnya seburuk apa itu?

1505

01:43:35,367 --> 01:43:38,798

Anggap saja kebaikan besar
jarang sekali mengalahkan...

1506

01:43:39,755 --> 01:43:41,943

...kepentingan pribadiku.

1507
01:43:44,644 --> 01:43:45,874
Kau belum pernah
melihat dua pria ini?

1508
01:43:45,899 --> 01:43:48,191
Belum, aku melihatnya dengan jelas.
Mereka terlihat mencurigakan.

1509
01:43:48,216 --> 01:43:49,078
Bisa kau gambarkan mereka?

1510
01:43:49,079 --> 01:43:50,605
Satu dari mereka
berjanggut seperti hipster.

1511
01:43:50,630 --> 01:43:52,256
Hipster? Seperti Bee Gees
atau Mungo Jerry?

1512
01:43:52,357 --> 01:43:53,522
Jelas Mungo Jerry.

1513
01:43:53,547 --> 01:43:54,345
Ya, ini Chesler.

1514
01:43:54,470 --> 01:43:56,203
Aku butuh semua petugas keamanan
di sub-lantai 6.

1515
01:43:56,228 --> 01:43:57,827
Sepertinya ada penyusup.

1516
01:44:59,937 --> 01:45:01,441
Sudah tentukan namanya?

1517
01:45:01,466 --> 01:45:04,522
Jika bayinya laki-laki,
istriku suka Almanzo.

1518
01:45:05,668 --> 01:45:07,950
Sebaiknya kau pikirkan lagi.
Kau masih punya waktu.

1519
01:45:09,681 --> 01:45:11,662
Aku mau tanya.

1520
01:45:12,117 --> 01:45:14,282
Saat anakmu lahir,

1521
01:45:14,568 --> 01:45:16,935
- Apa kau gugup?
- Sangat.

1522
01:45:17,659 --> 01:45:19,042
Apa kau merasa layak?

1523
01:45:19,067 --> 01:45:22,623
Maksudku, kau tahu caranya
berhasil menjadi seorang Ayah?

1524
01:45:22,816 --> 01:45:25,896
Aku sebenarnya belajar sedikit demi sedikit
seiring berjalannya waktu,

1525
01:45:25,951 --> 01:45:28,354
Memikirkan apa yang dulu
Ayahku lakukan, dan...

1526
01:45:28,757 --> 01:45:31,557
Ayahku tak pernah menemui masalah
yang tak bisa diatasi dengan ikat pinggang.

1527
01:45:31,582 --> 01:45:33,677
Aku pikir dulu Ayahku
keras padaku.

1528
01:45:33,720 --> 01:45:36,709
Dan kini, setelah dilihat lagi,
aku hanya mengingat kebaikannya.

1529
01:45:36,765 --> 01:45:38,534
Kau tahu,
dia punya nasihat bagus.

1530
01:45:38,559 --> 01:45:39,922
Benarkah? Seperti apa?

1531
01:45:40,809 --> 01:45:43,561
"Tak ada uang yang bisa
membeli kesempatan kedua."

1532
01:45:44,624 --> 01:45:46,016
Pria cerdas.

1533
01:45:46,040 --> 01:45:47,461
Dia melakukan yang terbaik.

1534
01:45:48,799 --> 01:45:50,766
Meskipun anak itu belum lahir,

1535
01:45:50,992 --> 01:45:53,120
Aku rela melakukan
segalanya untuknya.

1536
01:46:01,317 --> 01:46:02,755
Senang bertemu denganmu, Potts.

1537
01:46:03,717 --> 01:46:05,945
Ya, Howard...

1538
01:46:06,840 --> 01:46:08,849
Semuanya akan baik-baik saja.

1539
01:46:11,055 --> 01:46:15,065
Terima kasih, atas segalanya...

1540
01:46:15,324 --> 01:46:17,910
...yang kau lakukan
demi negara ini.

2000
02:43:26,911 --> 02:43:28,680
Aku merindukannya, bung.

2001
02:43:28,905 --> 02:43:30,179
Aku juga.

2002
02:43:33,735 --> 02:43:36,706
Kau tahu, kalau kau mau,
Aku bisa ikut denganmu.

2003
02:43:38,991 --> 02:43:40,734
Kau pria yang baik, Sam.

2004
02:43:40,857 --> 02:43:42,904
Tapi ini tanggung jawabku.

2005
02:43:46,822 --> 02:43:49,339
Jangan lakukan hal bodoh
hingga aku kembali.

2006
02:43:50,775 --> 02:43:51,797
Bagaimana bisa?

2007

02:43:51,922 --> 02:43:53,996

Kau bawa semua
kebodohan bersamamu.

2008

02:44:01,478 --> 02:44:03,009

Aku akan merindukanmu, kawan.

2009

02:44:03,243 --> 02:44:05,104

Ini akan baik-baik saja, Buck.

2010

02:44:12,371 --> 02:44:14,465

Berapa lama waktu yang dibutuhkan?

2011

02:44:14,591 --> 02:44:17,388

Baginya, selama yang dia butuhkan.
Bagi kita, lima detik

2012

02:44:22,492 --> 02:44:23,743

Siap, Kapt?

2013

02:44:23,840 --> 02:44:26,435

Baiklah, kita bertemu lagi
di sini, paham?

2014

02:44:26,600 --> 02:44:27,849

Kita lihat saja.

2015

02:44:28,913 --> 02:44:30,358

Masuk ke kuantum.

2016

02:44:30,483 --> 02:44:33,823

Tiga.. dua.. satu.

2017

02:44:35,543 --> 02:44:37,414

Dan kembali dalam,

2018
02:44:37,439 --> 02:44:42,547
lima.. empat..
tiga.. dua.. satu.

2019
02:44:49,884 --> 02:44:51,135
Di mana dia?

2020
02:44:51,182 --> 02:44:53,356
Entahlah, dia sudah kembali
berdasarkan catatan waktunya.

2021
02:44:53,381 --> 02:44:54,505
Harusnya disini.

2022
02:45:00,283 --> 02:45:01,648
- Kembalikan dia.
- Sedang kucoba.

2023
02:45:01,673 --> 02:45:04,159
- Kembalikan dia sekarang.
- Kubilang sedang kucoba!

2024
02:45:04,229 --> 02:45:05,315
Sam.

2025
02:45:28,521 --> 02:45:29,699
Temui dia.

2026
02:45:48,146 --> 02:45:49,147
Kapt?

2027
02:45:51,070 --> 02:45:52,508
Hai, Sam.

2028

02:45:55,966 --> 02:45:58,913
Jadi apa ada kesalahan,
atau semuanya berjalan lancar?

2029
02:46:00,961 --> 02:46:04,589
Yah, setelah aku mengembalikan
batunya, Kurasa...

2030
02:46:06,090 --> 02:46:10,130
...aku ingin coba kehidupan
seperti yang Tony...

2031
02:46:10,826 --> 02:46:12,686
...sarankan padaku.

2032
02:46:14,706 --> 02:46:16,878
Bagaimana rasanya bagimu?

2033
02:46:19,263 --> 02:46:20,654
Itu sangat indah.

2034
02:46:22,178 --> 02:46:24,794
Aku turut bahagia.
Sungguh.

2035
02:46:25,658 --> 02:46:26,783
Terima kasih.

2036
02:46:28,324 --> 02:46:30,157
Yang membuatku khawatir
hanyalah fakta...

2037
02:46:30,182 --> 02:46:33,167
...bahwa aku harus hidup di dunia
tanpa Kapten Amerika.

2038

02:46:33,905 --> 02:46:34,906
Oh...

2039
02:46:37,111 --> 02:46:38,523
Itu mengingatkanku...

2040
02:46:48,299 --> 02:46:49,495
Cobalah.

2041
02:47:15,008 --> 02:47:16,399
Bagaimana rasanya?

2042
02:47:19,077 --> 02:47:20,978
Seperti milik orang lain.

2043
02:47:24,010 --> 02:47:25,176
Itu bukan.

2044
02:47:38,522 --> 02:47:39,733
Terima kasih.

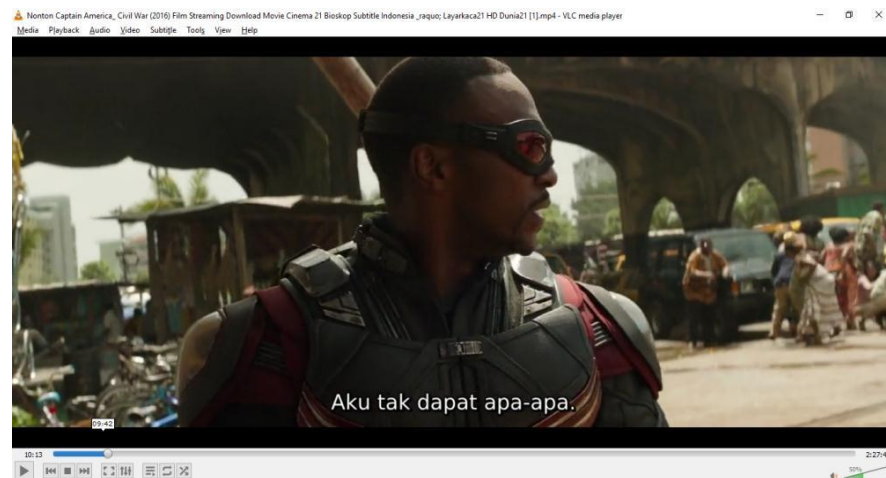
2045
02:47:41,898 --> 02:47:43,344
Aku akan berusaha yang terbaik.

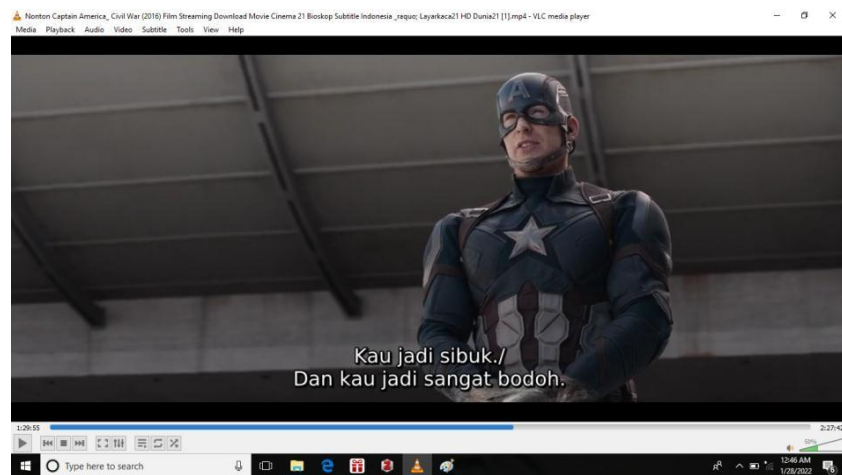
2046
02:47:48,659 --> 02:47:50,255
Itulah kenapa perisai itu
jadi milikmu.

2047
02:47:52,304 --> 02:47:54,172
Kau mau ceritakan padaku
soal dia?

2048
02:48:00,094 --> 02:48:01,095
Tidak.

RESEARCH DOCUMENTATION









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Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

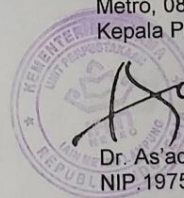
Nama : Yasril Mahendra
NPM : 1701070057
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Pendidikan Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2021 / 2022 dengan nomor anggota 1701070057

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas administrasi Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 08 Februari 2022
Kepala Perpustakaan



As'ad
Dr. As'ad, S. Ag., S. Hum., M.H.
NIP.19750505 200112 1 002



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Di Tempat,

Asslamualikum wr. wb.

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NPM : 1701070057
Jurusan : Pendidikan Bahasa Inggris
Judul : AN ANALYSIS OF SUBTITLING STRATEGY USED IN
AVENGER: END GAME MOVIE

Berdasarkan judul skripsi atas nama mahasiswa yang bersangkutan, yang bersifat pustaka.
Maka mahasiswa tersebut tidak melakukan research. Dikarenakan tidak terkait instanti
manapun.

Demikian surat keterangan ini kami buat, atas bantuan dan kerja samanya di ucapkan terima
kasih.

Dosen Pembimbing 1

Metro, 16 November 2021

Dosen Pembimbing 2

Dr. Umi Yawisah, M.Hum
NIP.196204241999032001

Linda Septiana, M.Pd
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Kepada Yth,
Ketua Jurusan Tadris Bahasa Inggris,
Di Tempat,

Asslamualikum wr. wb.

Yang bertanda tangan di bawah ini menyatakan bahwa :

Nama : YASRIL MAHENDRA
NPM : 1701070057
Jurusan : Pendidikan Bahasa Inggris
Judul I : AN ANALYSIS OF SUBTITLING STRATEGY USED IN
AVENGER: END GAME MOVIE

Berdasarkan judul skripsi atas nama mahasiswa yang bersangkutan, yang bersifat pustaka.
Maka mahasiswa tersebut tidak melakukan pra-survey.

Demikian surat keterangan ini kami buat, atas bantuan dan kerja samanya di ucapkan terima kasih.

Dosen Pembimbing 1

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Metro, 13 Juni 2021

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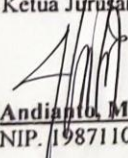
KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA
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Nama : Yasril Mahendra
NPM : 1701070057

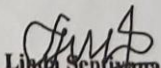
Jurusan : TBI
Semester : IX/2021

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	2-8-2021		✓	1. mengganti judul dengan tulisan italic. 2. Konsisten memakai "movie" 3. background ditambah "r" 4. bagian question research diganti research question.	
2.	27-8-2021		✓	1. mengganti Cover ditambah "a" 2. down → out 3. bab 3 Typo quantive diganti quautative. 4. -	
3.	7 Sept 2021		✓	ditambahkan satu pertanyaan lagi bagian Research question.	
4.	9 Sept 2021			ACC SEMINAR !!!	

Mengetahui,
Ketua Jurusan TBI


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NIP. 19871102 201503 1 004

Dosen Pembimbing II


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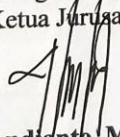
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NPM : 1701070057

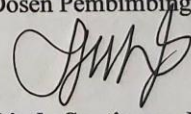
Jurusan : TBI
Semester : IX/2021

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Monday / Nov, 8 th 2021		✓	APD	
2.	Monday / Nov, 8 th 2021		✓	Acc APD	

Mengetahui,
Ketua Jurusan TBI


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Dosen Pembimbing II


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Nama : Yasril Mahendra
NPM : 1701070051

Jurusan : TBI
Semester : X/2022

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Pembimbing
		I	II		
1.	Kamis, 3/2-22	✓		- mistyping - Appixes → chapter II ? - conclusion → revise	
2.	Rabu, 9/2-22	✓		- mistyping - chapter II : answer the research question !	
3.	Kamis, 10/2-22	✓		- Acc for monogonyal	

Mengetahui
Ketua Jurusan TBI

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Dr. Umi Yawisah, M.Hum
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Curriculum Vitae



The writer's name of this undergraduated thesis is Yasril Mahendra who was born in Bukit Kemuning on May 24th 1998. The Third son of the couple from Mr. Kadirsyah and Mrs. Alpisah.

He had taken his kindergarten at TK Pertiwi Bukit Kemuning, taken his elementary school at SDN 1 Sukamarga, and taken his Junior High School at SMPN 1 Abung Tinggi, then when he had graduated from Junior High School, he continued his Senior High School at SMAN 1 Bukit Kemuning. After graduated from Senior High School, he continued his study in IAIN Metro with English Education Department as a major study that he had chosen. While he was a student in IAIN Metro, he joined in the Muslim Students' Association (HMI) of Komisariat Tarbiyah in order to improve his skill in English and Society.