

A Translation Analysis of Black English Dialect
in *The Color Purple* Film



A THESIS

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by

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Surakarta, May 15th, 2009

The Researcher

Betaria NAE Hastuti

MOTTO

“Tidak pernah ada orang yang menjadi besar karena
meniru orang lain”
(Samuel Johnson)

“Jangan takut untuk mengambil satu langkah besar bila
memang itu diperlukan . Anda takkan bisa melompati
sebuah jurang dengan dua lompatan kecil”
(David Lloyd George)

DEDICATION

I dedicate this thesis to:

My Beloved Mamah and Papah

My Beloved Brother

My Beloved Man to be

Acknowledgment

This thesis is the end of my journey in obtaining Sarjana Sastra degree. There are some people who made this journey easier with strong words of encouragement and more intellectually satisfying by offering different places to look to expand my theories and ideas. It is a pleasure to thank the many people who made this thesis possible.

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ABSTRACT

Betaria NAE Hastuti. C1306516. 2009. **A Translation Analysis of Black English Dialect in The Film *The Color Purple***. English Department. Faculty of Letters and Fine Arts. Sebelas Maret University. Surakarta.

The aims of the study are to find out the types of translation, the accuracy and acceptability of the translation of Black English Dialect in “The Color Purple”.

The research is a descriptive qualitative method which employs purposive sampling technique. 174 sentences containing *Black English Dialect* in The Film *The Color Purple* were taken as the data.

Based on the analysis, the researcher ascertains the following results:

First, based on the tabulation, it is apparent that the most dominant type of translating used is literal translation which amounts to 89.7 %. Coming at the second place is the free translation with 8.0 %, meanwhile, word for word translation was used for 2.3 % of the data. From this configuration, the findings of the type of translation suggest that the subtitling is source text oriented.

The findings of the research show that out of 174 translations of utterances containing *Black English Dialect* in The Film *The Color Purple* directed by Stephen Spielberg, 120 data (68.9 %) are accurate, 45 data (25.9%) are less accurate and 9 data (5.2%) are inaccurate. The mean score of the accuracy level of the translation is 2.7.

In terms of acceptability, there are 134 data (77 %) of the translations of utterances containing *Black English Dialects* in The Film *The Color Purple* directed by Stephen Spielberg considered acceptable, 36 data (20.4%) are less acceptable and 4 data (2.3%) are unacceptable. The mean score of the acceptability level of the translation is 2.7.

From the results, it is expected that the research will give an input to the readers in conducting research on *Black English Dialect*. It is suggested that other researchers analyze the translation types with different approach or in other classifications in terms of the degree of accuracy and acceptability. They may attempt to analyze it of other sources, such as novels or dramas.

ABBREVIATIONS

SL : Source Language

ST : Source Text

TL : Target Language

TT : Target Text

BED : Black English Dialect

SAE : Standard American English

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Chapter I

INTRODUCTION

1.1. Research Background

We all speak a dialect. For a long time, people have used it in every day speech within the community. There are many dialects used in the world. In many parts of Germany, people speak different dialects of German. In many parts of Italy, they speak different dialects of Italian. There are also several dialects of English in the United States. African-Americans, for example, historically have used a vernacular called Black English. Southerners, too, have their own dialect or variant of English. Social factors are among the most powerful determinants of language use. In the United States, the slave trade created a social underclass by bringing together black Africans of diverse linguistic backgrounds. Unable to speak the language of the slave traders and often thrust together with speakers of a language they did not know, the slaves of necessity developed and ultimately gave rise to what is today called Black English Vernacular. One of the early statements reads as follows:

“Of those Africans who fell victim to the Atlantic slave trade and were brought to the New World, many found it necessary to learn some kind of English. With very exceptions, the form of English which they acquired was a pidginized one, and this kind of English became so well established as the principal medium of communication between Negro slaves in the British colonies that it was passed on as a creole language to succeeding generations of the New World Negroes, for whom it was their native tongue.” (Stewart, 1967 [1971]: 448)

The distinct syntactic features of Black English Dialect are mainly discussed further in this research. There are still many more parts on earth where the people speak their own dialects. They probably have never been explored or recognized even by dialectologist. Each language, or every language variety, is closely connected with the cultural background in which it is used. Dialect, as a part of language varieties, has cultural signs that sometimes cannot be translated or probably better be transformed into any other languages.

Today, in an era fulfilled with sophisticated technology, people demand more on entertainment along with its various kinds. In recent years, there are many literary works (varying literary genres, namely; short stories, books, drama, and novels) are translated. One thing should be underlined in translating literary works that one should have knowledge about the social and cultural background of the source language in order to convey the message properly. Nonetheless, it will be very hard to do due to the diversities of culture. This may affect the use of language from one culture to another. The barrier stands on the difference of languages. When the way to communicate is different, the information exchange will not be easy to work on. That problem also appears in a work of film translation. In Indonesia, for instance, translation in film or subtitling is undoubtedly one of the most visible forms of translation encountered in everyday life. If given a choice, most Indonesians would probably rather watch, say, a foreign movie with subtitles than without one, since most of the Indonesians do not speak a foreign language as their first language. Many of them speak a local language as their mother tongue and Bahasa Indonesia as their second language.

The consideration of providing translation is then taken in order to make it effortless for Indonesian to enjoy those mentioned entertainment above.

Subtitling is chosen as one of the two methods of language transfer in translating type of mass audio-visual communication such as film. Subtitling can be defined as the process of providing synchronized captions for film dialogue. It involves cultural adaptation and language transfers for a single film to reach many people in different countries representing a variety of norms and customs. While considering scenes having a lot of information to be processed by the translator – it is a fact that the language used for subtitling needs to be more compact. It occurs not only because of space limits but also due to time constraints. Subtitles must generally compact all the information in only two lines of a maximum of about 35 characters each and the time available for display (from ½ to 1 ½ seconds) depends mainly on the speed at which the material is spoken. In order to know what information is more relevant, the translator needs to take into account that the film viewers also receive non-verbal information from the images. The information can never be ignored. Thus, speech redundancy must be shortened if we do not want the audience to spend the whole film only reading subtitles. Subtitling is usually preferred by viewers who prefer to watch a film in the original language, does not have knowledge of the source text, or for the hearing-impaired who will then depend on the subtitles for their understanding of what they are watching.

As cited before, many dialects emerge among different communities. In common usage, a dialect is considered to be a substandard, low-status, often rustic

form of language. It is generally associated with the peasantry, the working class, or other groups lacking in prestige. One of them, the Black English, has been largely used in many forms of written works mentioned above, such as: novels, poems, song lyrics, short stories; not only in blacks' works but also in whites'. It can be seen that its existence has been largely accepted.

This research deals with *The Color Purple*, a film directed by Steven Spielberg, and was released in 1985. It is based on the Pulitzer Price-winning novel by Alice Walker. Alice Walker, whose southern background has a deep influence on her writing and her permanent concern about the black woman's struggle, is a highly praised African-American researcher of novels, poems and essays. Her most well-known novel, *The Color Purple*, tells the story of a young African American girl named Celie and shows the problems faced by African American women during the early 1900s; including poverty, racism and sex discrimination. The character of Celie is transformed as she finds her self-respect through the help of two strong female companions. As mentioned above, the story is about the life of a poor black woman named Celie and her struggle with her stepfather's rape, her husband's abuse, and her more than thirty-year quest for independence. Noticing her stepfather's warning about "telling nobody but God" because "it'd kill your mammy" (FILM) at the very start of the story, Celie writes letters to God to express her distress. Traumatized physically and psychologically, her dilemma is conveyed by means of Black English Dialect. Black English, also called African American Vernacular English (AAVE), Black Vernacular, or Black English Vernacular (BEV), is a type variety (dialect,

ethnolect and sociolect) of the American English language. It is known colloquially as Ebonics. With a pronunciation that in some respects is common to that of Southern American English, the variety is spoken by many blacks in the United States and ethnic minorities worldwide. Not only occurs in when Celie writes a letter, the Black English dialect is also used in most part of the film dialogue.

This intentional use of Black English in *The Color Purple* is considered to be a rich presentation of black folk's speech, but it has created unusual challenges to translators who attempt to represent and preserve its unique linguistic qualities. In the process of translation itself, a translator faces at least two languages that are different in system (since every language has its own system) as stated by Samsuri (1987):

“Tiap bahasa mempunyai aturan sendiri-sendiri yang menguasai hal-hal bunyi dan urutannya, hal-hal kata dan bentukan-bentukannya, hal-hal kalimat dan susunannya. Dapatlah disimpulkan bahwa bahasa itu merupakan kumpulan aturan-aturan, kumpulan pola-pola, kumpulan kaidah-kaidah atau dengan singkat merupakan sistem. Jadi bahasa ialah unsur-unsur dan kaidah-kaidah.” (p.10).

Thus, a translator attempting to translate a certain literary work must have an intense knowledge about cultural background of the society where the work is from, since it affects the use of language. It necessitates using the cultural background knowledge in the translation, in so doing, the translator might produce a better understanding about the intended message of the source language text.

As mentioned earlier, in *The Color Purple*, Black English used in the film to represent Celie's speech style and some characters in the film is known also as Ebonics, African-American Dialect, or Black English Dialect. Its origin has been controversial since it mostly refers to the dialect of descendants of slaves in the United States of America. It is argued that Black English arose from the contact between speakers of West African languages and speakers of English. That is to say, Black English is derived from the institution of slavery in the South between the late 16th century and mid-19th century. Then, with the existence of industrial revolution and the Civil War, the black dialect was brought from the southern plantations and ranches to the cities in the north and all over the country.

This paper deals with Black English dialect, particularly, that showing dissimilar syntactic features compared to other dialects of English and Standard American English. Here, there are several distinct syntactic features that differentiate Black English from other dialects of English and Standard American English (http://en.wikipedia.org/wiki/African_American_Vernacular_English). As a matter of fact, the seven syntactic features below can also be found in *The Color Purple*. Furthermore, its several samples of those features are mentioned as follows:

1. Black English has a number of ways of marking negation. The use of *ain't* is a general negative indicator in a simple sentence. It is used in place of "am not" in example (1a), "isn't" in example (1b) and "aren't" in example (1c) or even "didn't" in example (1d):

Black English Dialect

(1a) I ain't even there.

(1b) Why you call her Olivia when that ain't her name?

(1c) He beat me when you ain't here.

(1d) I ain't heard so much racket since before Sofia left.

Standard American English

(1a) I am not even there.

(1b) Why do you call her Olivia when that is not her name?

(1c) He beats me when you are not here.

(1d) I didn't hear so much racket since before Sofia left.

Black English also has a special negative construction called “negative inversion” by linguist. In a negative-constructed sentence, an indefinite pronoun such as *nobody* or *nothing* can be inverted with the negative verb particle for the purpose of emphasis (see example 1e). Example (1f) also demonstrates other obvious features of Black English, the so-called “double negation.”

Black English Dialect

(1e) It was dark and there wasn't nothing moving.

(1f) I didn't see nothing.

Standard American English

(1e) It was dark and there wasn't anything moving.

(1b) I didn't see anything.

2. Two kinds of *wh*-questions come into sight in Black English: (1) with inversion of *be* or auxiliary verb (see example 2a and 2b) and (2) without *be* or auxiliary verb (see example 2c and 2d).

Black English Dialect

(2a) Why you're standing out here waiting?

(2b) When the last time their hair was combed?

(2c) What you doing for?

(2d) Who her daddy?

Standard American English

(2a) Why are you standing out here waiting?

(2b) When was the last time their hair combed?

(2c) What are you doing for?

(2d) Who is her daddy?

3. Simple present progressive sentences emerge without *be* in Black English (see example 3a). In addition to using the verb with the ending *-ing* or *-in* to convey that an event is in progress.

Black English Dialect

(3a) I know what he doing to me, he done to her and maybe she like it.

Standard American English

(3a) I know what he is doing to me, he has done to her and maybe she likes it.

4. Future events and those that have not yet occurred are marked by *gon* or *gonna*. Example (4a) is a sentence with *gonna* while example (4b) with *gon*.

Black English Dialect

(4a) One day, daddy come and say, “You gonna do what your mammy wouldn’t.”

(4b) You gon leave me here soon.

Standard American English

(4a) One day, daddy came and said, “You are going to do what your mammy wouldn’t.

(4b) You are going to leave me soon.

5. Inflected forms, including genitive and the subject-verb agreement in simple present tense are often omitted. Example (5a) shows that there is no *-s* ending in the present-tense verb when the subject is the third person singular. Example (5b) shows the missing possessive form of non-pronoun, ending *'s*.

Black English Dialect

(5a) She say she write, but she never write.

(5b) She had to be Miss Millie maid after all.

Standard American English

(5a) She says she writes, but she never writes.

(5b) She had to be Miss Millie’s maid after all.

6. Standard American English uses a conjugated *be* verb, called “copula” in a number of different situations. It may occur as *is* or *'s*, *are* or *'re*, *am* or *'m*, etc, whose occurrence is determined by the subject. In Black English, it is found that copula is often omitted in the present tense (see example 6a).

Moreover, appearance of *be* is frequently used to indicate events that occur habitually or repeatedly (see example 6b).

Black English Dialect

(6a) The children be fighting.

(6b) Dear God, Harpo be in love with a girl called Sofia.

Standard American English

(6a) The children are fighting.

(6b) Dear God, Harpo is in love with a girl called Sofia.

7. The absence of *have* or *has* in a present-perfect sentence is often mistaken by users of Standard American English. With *have* or *has* is omitted, a Black English sentence might mislead users of Standard American English, that the action occurred in the past. Example (7a) in Black English means that she is still not doing anything. Nevertheless, for users of Standard American English, the interference will be quite opposite: namely she is now doing something. Moreover, Black English sentences with *done* are designed to emphasize the perfective action (see example 7b).

Black English Dialect

(7a) You got nothing better to do?

(7b) He say, Your daddy done thrown you out. (He has thrown. “He thrown” is valid, but “done” is used to emphasize the completed nature of the action.)

Standard American English

(7a) Have you got nothing better to do?

(7b) He says, Your daddy has thrown you out.

From the features mentioned above, the examples of Celie's dialogues are in Black English. Black English shares several characteristics including those mentioned above which are spoken by blacks in much of the world. Black English has survived and increased through the centuries also as a result of various degrees of isolation from Southern American English and Standard American English--through both self-segregation from and marginalization by mainstream society.

In a translation process, there are some phenomena exist. Among the other things, a word in source language text, maybe, is translated into word in target language text. Furthermore, it is often found out that a word might be translated into a phrase or even a sentence. In addition, a certain class of word could be translated into another class of word. Several problems may occur when translating sentences containing dialects in the source language into the target language. It is sometimes hard to maintain dialectal speech in the translation. Many translators attempt to avoid this translation problem by transferring the message from the source language text into neutral language in the target language text. In order to preserve the value of the source language text, all of the specialties of the source text, although they may seem untranslatable, must be preserved in the translation.

“The difficulty of achieving dialectical equivalence in translation will be apparent to anyone who has translated for the stage. Rendering ST dialect by TL standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect runs the risk of creating unintended effects.” (Hatim and Mason 1990)

In this research, the researcher attempts to analyze the Black English dialect, namely, the dialect used among the African American people, spoken by its characters in *The Color Purple* Film in term of its unique syntactic features. Besides being used in the novel, particularly an African American novel, Black Dialects are also used in the film dialogue of American movie. Therefore, mentioned above, dialect can cause problems for subtitler or the translator of movie script, especially when the translator renders the film script. In translation process, the translator should provide a clear translation so the audience can catch what the whole story of the film is all about, mainly that containing dialect.

In the translation process, a translator can apply different kinds of translation types. As Nababan (1999) states in *Teori Menerjemah Bahasa Inggris*;

“Dalam praktek menerjemahan diterapkan berbagai jenis penerjemahan. Hal itu disebabkan oleh 4 faktor, yaitu: 1) adanya perbedaan antara sistem bahasa sumber dengan sistem bahasa sasaran, 2) adanya perbedaan jenis materi teks yang diterjemahkan, 3) adanya anggapan bahwa terjemahan adalah alat komunikasi, dan 4) adanya perbedaan tujuan dalam menerjemahkan suatu teks.” (p.29)

Types of translation play a significant role in determining the quality of the translation product, particularly, in terms of its accuracy and acceptability. A proper application of translation types may influence its quality assessment. The example of translation types in *The Color Purple* can be seen as follows:

- word-for-word

SL: Why he do that?

TL: Kenapa dia melakukan itu?

This is the simplest type of translation done by finding out the equivalent of a word in Source Language (SL) into another in Target Language (TL). Each word in the SL is translated into another in TL: *Why he do that?* is translated into *Kenapa dia melakukan itu?*

A translator should be able to transfer the message correctly, properly and accurately so that the message can be conveyed well. The types of translation applied by the translator in solving the problem will affect the final product of the translation.

“The translator must, as a communicator, possess the knowledge and skills that are common to all communicators. ...the professional (technical) translator has access to five distinct kinds of knowledge; target language (TL) knowledge; text-type knowledge; source language (SL) knowledge; subject area (‘real-word’) knowledge; and contrastive knowledge.” (Bell: 1991, p.36).

Moreover, accuracy and acceptability as parts of quality assessment of translation are proposed to identify whether the translation result is accurate, acceptable and/or does not sound as a translation product. Accuracy is one of the elements of translation quality assessment. It deals with the degree of accurateness of the message transfer. The target text, or the translation product, should include a whole message in the source text. A translation should not betray the original text of the source language text. In addition, there is acceptability as another

important aspect related to translation quality assessment. The acceptability level is emphasized on the language factor. The language use of the target text is expected to accept by target reader on a common form as what the original, so it does not seem like a work of translation. But, to some people and to the researcher herself having watched the film, they find out that the target text in *The Color Purple* film sounds unnatural so that its meaning is difficult to understand. It means that the consideration of providing the Indonesian viewers with translation, to make it effortless for Indonesian enjoying literary works and film seems hard to be completed and may furthermore create a bad understanding of the translation to the target readers. However, it is possibly to some people that the translation may not be hard to comprehend.

This problem directed the researcher to have a further learning of a film containing many Black English Dialects which she finds it awkward to understand. Instead of discussing about the distinction on the pronunciation and/or the phonetic symbols of *BED*, this research aims to demonstrate the translation of several unique syntactic categories of *BED* into Bahasa Indonesia. It is because, recently, the Blacks and Whites phonetics have improved its similarity on its phonetics but Blacks still preserve their distinct syntactic features. Some differences between *SAE* and *BED* have important consequences in communicating the messages. It was found that the translator's renderings of the syntactic features did not always match the expressions of the target language. Not much attention has been paid to how translators tackle the problem of rendering the unique linguistic characteristics of *BED* in the translation into Bahasa

Indonesia. Therefore, the research here is intended as an investigation of how distinct syntactic features of BED in *The Color Purple* are rendered in Bahasa Indonesia translation.

In another case, when the translator renders, say, an upper class dialect in the source text chooses an upper class dialect in the target language. The source and target dialects don't have to be geographically related, although obviously that could be the case, but they simply represent the same approximate social and/or economic class. Since Black English is considered as a label for the dialect of lower socio-economic class of Blacks, thus, if the original author uses a lower-class dialect of Black English, the translator may use a lower-class expression in the target text. It can be challenging if the source and target cultures have very different populations and/or social systems, and thus different class-based dialects.

Moreover, this research intends to assess the accuracy and acceptability level occurring in the Indonesian translation of Black English Dialect, to find out whether the target text is acceptable and sounds natural to the target reader. Furthermore, since the target text is a translation, the researcher attempts to observe what types of translation applied by the translator to render the Black English dialect into Bahasa in "The Color Purple" film. In this research, the notion of Standard American English would be used as a norm with which the *BED* can be compared. Thus, this research is determined to have "A Translation Analysis of Black English Dialect in The Film *The Color Purple*".

1.2. Problem Statements

Problem statements are very important as they guide the researcher in analyzing the data. In current research, the following problems are proposed:

1. What types of translation occur in the translation of Black English dialect in “The Color Purple” film into Bahasa Indonesia?
2. How are the accuracy and acceptability of the translation of Black English Dialect in “The Color Purple” film?

1.3. Research Objectives

There are two objectives achieved in this research, they are:

1. To find out the types of translation occur in the translation of the Black English dialect in “The Color Purple” film into Bahasa Indonesia.
2. To find out the accuracy and acceptability of the translation of Black English Dialect in “The Color Purple” film.

1.4. Research Limitation

People speak dialect used in daily conversations. In particular, this study focuses on the syntactic features of Black English Dialect as one of varieties of American English. Therefore, the researcher is interested in analyzing sentences containing *BED* found in “The Color Purple” Film. The researcher discovers many expressions of Black English Dialect along with its unique syntactic features. This research merely focuses on the types, accuracy, and acceptability of the translation of Black English Dialect into Bahasa Indonesia.

1.5. Research Benefits

The researcher expects that this thesis will be beneficial for:

1. Translators.

Other translators, especially in translating literary works, which includes dialect, can use the result of this research.

2. English Department students.

The result of this research can be used as an additional reference to explore more a translation study related to dialect.

3. Future researchers.

They can use this research as an additional information and reference dealing with dialects.

1.6. Thesis Organization

The Thesis organization is systematically arranged as follows:

CHAPTER I : INTRODUCTION

Research Background, Problem Statement, Research Objectives, Research Limitation, Research Benefits, Thesis Organization.

CHAPTER II : LITERATURE REVIEW

Definition of Translation, Process of Translation, Types of Translation, Definition of Dialect, Problems in Translation, The Translation of Film, Subtitling,

Accuracy and Acceptability in Translation, A Brief
History of Black English.

CHAPTER III : RESEARCH METHODOLOGY

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CHAPTER II

LITERATURE REVIEW

2.1. Definition of Translation

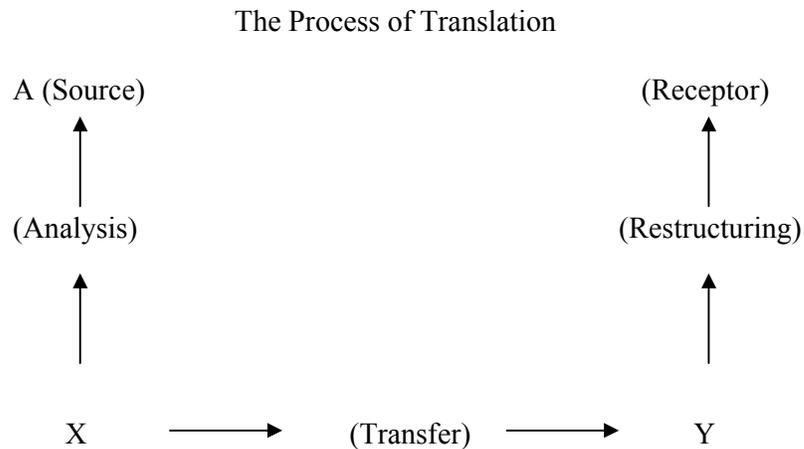
There are many definitions of translation. Those definitions reflect the theorists' point of view toward the translation practice and translation itself. Larson says in her book *Meaning-Based Translation: A Guide to Cross-language Equivalence*, "Translation is basically a change of form. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. ... In translation the form of the source language is replaced by the form of the receptor (target) language." In the same vein, Roger T. Bell states in his book *Translation and Translating: Theory and Practice*, "Translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences." (1991:5).

Furthermore, Brislin states, "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign language of the deaf." (1976:1) Catford also adds, "(Translation is) the replacement of textual material in one language by equivalent textual material in another language." (Catford, 1965:20) It is obviously different from what has already been stated by Brislin's that

translation is to transfer thoughts and ideas from one language (SL) to another language (TL), either in oral and written form. Translation is not merely replacing a certain textual material in one language (SL) with the equal textual material in another language (TL), but also transferring the ideas and thoughts put forward by the speaker.

2.2. Process of Translation

There are many principle steps in conducting translation. According to Nida's concept, the process of translating is in the following procedure: (1) analysis, (2) transferring, (3) restructuring. It is further described in the following diagram:



The model given above can be explained as follows:

1. Analysis: Here, the translator analyzes the text or the statement from the linguistic aspects, in such: the grammatical relationship between words, the meaning of word or group of words, including contextual, textual meaning

and socio-cultural meaning. Thus, the translator has to understand the message of the source language completely.

2. Transfer: The translator transfers the source language or the original language into the target language or the receptor language, as stated by Nida and Taber, "...transfer, in which the analyzed material is transferred in the mind of the translator from language A to B." (1974:33)
3. Restructuring: In this phase, the translator restructures the text or statement in the receptor language so that it will sound more natural and the target reader will easily catch the whole message. Nida and Taber states, "Restructuring in the transferred material is restructured in order to make final message is fully acceptable in the receptor language."(1974:33)

2.3. Types of Translation

The types of translation used in analyzing the data are based on the rank scale, as stated by Catford (1974:25).

I.A. Literal Translation

"Literal translation lies between free translation and word-for-word translation. It may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.)" (Catford, 1965:25).

Nababan states, "Penerjemahan harfiah (*literal translation*) terletak antara penerjemahan kata demi kata dan penerjemahan bebas. Penerjemahan bebas mungkin mula-mula dilakukan seperti penerjemahan kata demi kata, tetapi

penerjemah kemudian menyesuaikan susunan kata dalam kalimat terjemahannya yang sesuai dengan kata dalam kalimat bahasa sasaran” (1999:32).

Example:

SL :

063/00:52:08/OS

Black English Dialect: It still aint hot enough.

Standard American English: It is still not hot enough.

TL :

063/00:52:08/TT

Bahasa Indonesia: Itu masih belum cukup panas.

In the translation, not all of the words are translated. However the idea of the source language is the same as that of the target language.

I.B Free Translation

Catford states, “A free translation is always unbound-equivalencies shut up and down the rank scale, but tend to be at the higher ranks--sometimes between larger unit than the sentence.” (1965:25).

Another opinion is stated by Nababan (1999): “Penerjemahan bebas (*free translation*) sering tidak terikat pada pencarian padanan kata atau kalimat, tetapi pencarian padanan itu cenderung terjadi pada tataran pada paragraph atau wacana. Penerjemah harus mampu menangkap amanat dalam bahasa sumber pada tataran paragraph atau wacana secara utuh dan kemudian mengalihkan serta mengungkapkannya dalam bahasa sasaran.” (p.31)

In this type of translation, the translator must understand the whole sentences as one unit in a paragraph or all of the texts which are about to translate.

Example:

SL :

073/00:58:32/OS

Black English Dialect: Old Mr. talking trash about Shug.

Standard American English: Old Mr. is talking trash about Shug.

TL :

073/00:58:32/TT

Bahasa Indonesia: Tn Tua menjelek-jelekkkan Shug.

In the example above, the choice of equivalent is different and the number of words in both languages is different too. The translation of the sentence above is not translated word-by-word. The message written in the original dialogue is understood by considering the context.

I.C. Word-for-word Translation

Catford states, “Word-for-word translation generally means what it says, i.e. is essentially rank-bound at word-rank (but may include some morpheme-morpheme equivalences).” (Catford, 1965:25). The translator merely finds out the equivalent of one word in the source language into one word in the target language. The result of this type of translation is sometimes difficult to understand. The translation is bounded by the word order and the word form of the source language. The transfer of the idea of the source language is based on the word order of the sentence.

Example:

SL :

018/00:10:56/OS

Black English Dialect: and maybe she like it.

Standard American English: and maybe she likes it.

TL :

018/00:10:56/TT

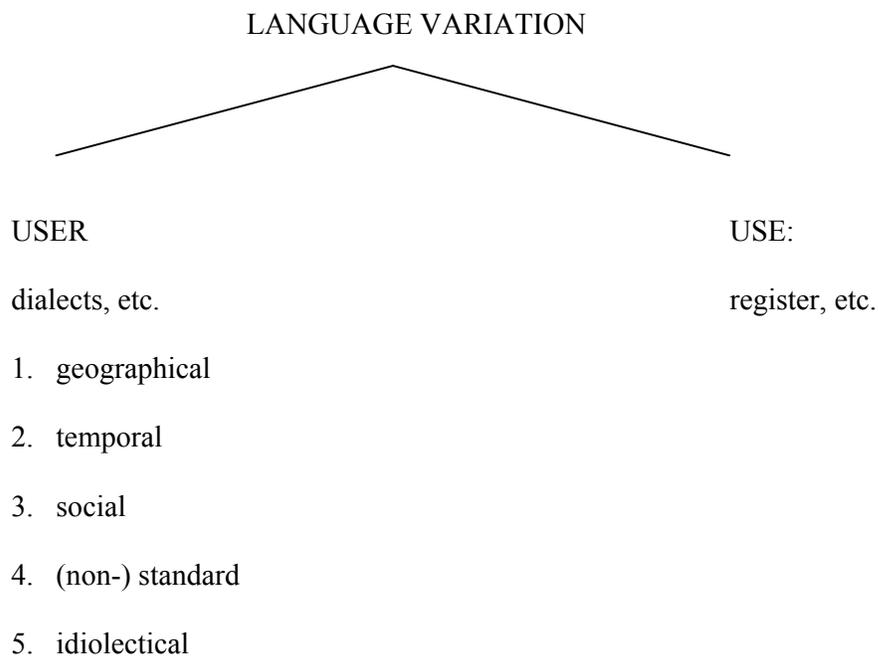
Bahasa Indonesia : dan mungkin dia menyukainya.

In this example, the translation is categorized as rank-bound at word-rank. Every word in the source language is translated word by word into the target language.

2.4. Definition of Dialect

There are two aspects defined a variant of language. Halliday, McIntosh and Stevens (1964) in *Discourse and the translator* state "...a framework for the description of language variation. Two dimensions are recognized. One has to do with the user in particular language event: who (or what) the speaker/researcher is." (Hatim & Mason: 1990: p.39). There are user-related and use-related varieties recognized in language. User-related varieties which are known as dialects, might be, different from one individual to another in the way a particular vowel is pronounced by an Scottish, an Englishman, or an Australian, etc. Meanwhile, use-related varieties which are called as register different from one another in terms of its language form (e.g. grammar, choice of words).

Dialects are distinguished into several varieties as defined in the subsequent statement. Hatim & Mason state, “Depending on the user, language varies in several respects. We shall here distinguish idiolectal, geographical, temporal, social and standard/non-standard variation.” (Hatim & Mason: 1990: p.39). This is shown in the following figure:



(Hatim & Mason, 1990: p.39)

In terms of its variation, as mentioned above, dialects are divided into some classifications, namely: geographical, temporal, social, (non-) standard dialects and idiolectal. Those classifications are further explained as follow:

Geographical dialects

This variety is related to geographical diversity leading to dissimilar geographical dialects. On the other words, the dialect is related to the geographical origin of the user: e.g. ‘*British English*’, ‘*American English*’, ‘*Australian English*’, etc. Hatim & Mason state, “It should be noted that demarcation lines between regional varieties are drawn not always on linguistic grounds but often in the light of political or cultural considerations...” (1990, p. 40).

Temporal dialects

Each period within a speech community has its own variety of linguistic style. Thus, this dialect is called temporal since it indicates an alteration of language through time. Hatim & Mason state in their book, *Discourse and the translator*, “Each generation has its own linguistic fashions, and, whereas change is generally imperceptible, one has only to read a pre-war advertising text to measure the extent of this diversity.” (1990, p:41). Moreover, Catford states, “État de langue or Temporal Dialect is variety related to the provenance of the performer, or of the text he has produced, in the time dimension: e.g. ‘*Contemporary English*’, ‘*Elizabethan English*’, ‘*Middle English*’.” (1965, p: 85)

Social dialect

This dialect occurs due to the social levels within a society. Besides the geographical and the temporal factors, social differentiation is also shown in language. This is also stated by Hatim & Mason that social dialects occur due to social stratification within a speech community. “...Principles of equivalence

demand that we attempt to relay the full impact of social dialect, including whatever discursal force it may carry.” (1990, p:42)

Standard dialect

This dialect is considered standard as it is generally accepted as acceptable and widely used in the speech community. In addition, Hatim & Mason state, “Although notion of ‘standard/non-standard’ is a function of prestige, like social dialect, it should not be understood as implying any linguistic value judgment.” (1990, p:43)

Idiolect

This is a variety of language which is used by certain individual. Hatim & Mason explain, “It has to do with ‘idiosyncratic’ ways of using language – favourite expressions, different pronunciations of particular words as well as a tendency to over-use specific syntactic structures. ...In fact, idiolectal variation subsumes features from all the other aspects of variety discussed above: temporal, geographical, social, etc.”. (1990, p:44) This individual way of speech is not similar from one to another.

According to Trudgill, “Dialect is a variety of language which differs grammatically , phonologically and lexically from other varieties, and which is associated with a particular geographical area and/or with a particular social class or status group.” (1992, p.23). Furthermore, he states, “Varieties which differ from one another only in pronunciation are known as accents, whereas varieties which are associated only with particular social situations are known as styles (ibid. p.24)

A particular style in language could be said as a dialect if it shares the same features within the society and moreover it gives color to the community which makes it different from any other ones.

2.5. Problems in Translation

Problems of translation are common things appear in the process of translation. The problems occurred commonly related to difficulties in transferring the message or the content of the text as well as its form and style because translation is not merely changing the language into another; it is a reproduction of the source language into target language. Translation is a complicated activity which requires some specific competence of the translator to result a good quality of product. Newmark states "...you may see it as complicated, artificial, and fraudulent, since by using another language you are pretending to be some one you are not." (1988 : 5).

When translating a dialect of the SL into a dialect in the TL, a translator should consider finding an appropriate form of dialect which might express the same stereotypes and feelings that are connected to dialect in the SL. Translating dialect can be challenging if the source and the target cultures have different inhabitants and/or social systems, and moreover class-based dialects. For example, a translator can choose a low class dialect in the TL when rendering a low class dialect in the SL.

2.6. The Translation of Film

Film is structured by the dialogues to communicate thoughts and senses of the actors. The translator has to turn the dialogues of the original into the translation in a spoken form. The audience understands the story by catching the dialogues covering extra linguistics element of a film. The extra linguistics element may be a representation of the actor's emotion. The translator is required to be able to comprehend them.

In processing a film translation, besides reading the written script, the translator has to watch the scene on the screen in order to reproduce an appropriate speech rhythm and to recreate the dramatic situation. As Corrigan states, "All times the translator must hear the voice that speaks and take into account the 'gesture' of the language." (in Bassnett Mc Guire, 1991:122).

There are two types of film translation, namely, subtitling and dubbing. Subtitling is a translation of the dialogue of a foreign language film done by giving a translation text shown in the scene. As Nida defines, "There are 'titles', reproduced along with the picture sequence, and usually exhibited immediately below the picture itself." (1964:178). Meanwhile, dubbing is the replacement of the original soundtrack by the dubbers. As Finlay states, "The dubbing is the replacement of the original soundtrack by a new one in another language." (1971:82-83).

In some ways, subtitling gives the best of both source and target languages, since the original soundtrack is not omitted for those who are able to understand it. Meanwhile, the use of dubbing is more complicated and expensive.

“In this type of translation, there are several important factors: (1) timing, both of syllables and breath group; (2) synchronization of consonants and vowels with obvious lip movements by the actors (‘lip sync’); (3) words appropriate to the gestures (some words just do not fit a shrug of the shoulders); (4) the characteristic differences of dialect in the various actors; and (5) timing of humor or expressions which produce special responses from other actors.” (Nida, 1964:177). Each utterance in the original has to be matched in the dubbed version by the utterance of equal syllable and breath with the lip movements and facial expressions of the original actors. Besides, the dubbers have to make their dialect the same as that of the original actors.

Some TV channels use two ways to help the audience in comprehending the story by means of subtitling and dubbing. The use of subtitling is more often than of dubbing because subtitling is easier and more efficient. Besides, the use of subtitling is very helpful to audience, particularly for those who learn English. For those who have mastered English well, the use of subtitling does not bother them for the original soundtrack is not omitted. They can catch the message of the film directly from the original dialogue.

1. Subtitling

There are two major parts of film translation: dubbing and subtitling. Subtitling is a specific form of language in which additional extra-linguistic constrains have to be taken into consideration. Subtitling facilitates reception and comprehension of a film or television program produced in a foreign language. “Subtitling is one of two possible methods for providing the translation of a movie

dialogue, where the original dialogue soundtrack is left in place and the translation is printed along the bottom of the film.” (Gambier, 1993:276).

Henrik Gottlieb states that there are many authors (practitioners or theorists) refraining from defining subtitling as a type of translation. A typical example is found one of the few books on screen translation published so far, titled *Overcoming language barriers in television* (Luyken et al.1991). Throughout this work, the term *Language Transfer* is used, instead of simply *translation*.

The concept of translation is now widening. In their recent work, *Discourse and translator*, Hatim and Mason (1990:2) state, “The way is open to a view of translating which is not restricted to a particular field ... but which can include such diverse activities as film subtitling and dubbing, simultaneous interpreting, cartoon translating, abstracting and summarizing, etc.”

Henrik Gottlieb also states that Film and TV might force the translator to consider four such simultaneous channels:

- 1) The verbal audio channel: dialog, background voices; sometimes lyrics
- 2) The non-verbal audio channels: music and sound effects
- 3) The verbal visual channel: captions and written signs in the image
- 4) The non-verbal visual channel: picture composition and flow

In dubbing, where foreign-language dialog is replaced by domestic-language dialog, the balance of the individual film or TV program is maintained: The four semiotic channels each hold the same semantic load as in the original version. In subtitling, however, the balance is shifted from channel (1) to channel

(3), the latter normally the one with the lowest semantic content in original-language films and TV. Although subtitling retains the original dialog, with the target audience thus enjoying the voice quality and intonation of the original the authenticity gained this way is partly lost when it comes to reconstructing the polysemantic puzzle.

Any translation is an adaptation of the original message to a culture outside the original speech community:

According to the Sapir-Whorf hypothesis, “Language is culture, and those who ‘inhabit’ different languages might be said to inhabit different worlds.” (Shochat and Stam 1985:36)

Neither film nor language can be transferred in total from one culture to another. Attitudes and ideas as well as tangible items of daily life, maybe, specific to the original speech community. In some cases, the constraints of subtitling make things even more complicated:

“A drama or a film deriving from another culture will be in part based on assumptions and concepts which may not exist in that form outside that culture, and which cannot be adequately summed up in a four second subtitle.” (Manzoufas, 1982: 18)

Cultural specific elements in a film or TV dialog need not be extra-lingual, as exemplified above. Intra-lingual features peculiar to the source language may be just as difficult to tackle for the subtitler. For any translator, a crucial question will always be: “Should I bring the source culture to my audience, or vice versa?” In answering this, intra- and extra-linguistic features may have to be treated differently:

“Our references to the surrounding culture should have local colour. Linguistic formulations should preferably be exclusively target language wordings, no matter what they refer to.” (Nedergaard-Larsen, 1993: 235)

Henrik Gottlieb states that in the case of subtitling, the original message is delivered by various enunciators with different voices and different personalities. But what is more, in passing from the script writer to the director and the actors, the message has undergone changes and transformations. Before reaching the spectator’s eye, the message has thus in fact already been changed and adjusted several times. These changes are determined by different factors. In processing subtitles, the spectator is caught by the various spontaneous meanings involved in visual, aural and paralinguistic signs. He becomes himself an enunciating subject of the utterance, thus adding the interpretations to those of the actors and the translator. He reads and interprets a translation in form of oral to written and from one language to another.

2.7. Accuracy and Acceptability in Translation

Translation quality is one important aspect to assess the final product of the translation. A translator is required to be able to transfer the message and form of the source language text into the target language text. Accuracy is one of the aspects of translation quality assessment. As what Shuttleworth and Cowie have stated, “A term used in translation evaluation to refer to the extent to which a translation matches its original. While it usually refers to preservation of the information content of ST in TT, with an accurate translation being generally

literal rather than free, its actual meaning in the context of a given translation must depend on the type of equivalence found in the translation.” (1997: 3). A translation product can be stated as an accurate translation when it can transfer the whole message from source language to the target language. In other words, the target language does not betray the message or the content of the source language. In short, the faithfulness of the source language text is still maintained in the target language text. Baker states, “Accuracy is no doubt an important aim in translation but it is also important to bear in mind that the use of common target language patterns which are familiar to the target reader plays an important role in keeping the communication channels open.” (1992:57). Thus, in translating a text, accuracy is an important thing for a translator to concern. In addition, acceptability is also one of the important aspects related to translation quality assessment. The acceptability level is emphasized on the language factor including grammar, lexis, etc. The language use of the target text is expected to accept by target reader on a common form as what the original, so it does not seem like a translation work. As what Nida has stated that the best work of translation does not sound like translation (1974: 12). Furthermore, Larson states, “The person who does the testing must also understand translation principles and knows the receptor language well. If she/he needs some respondents, they must be also target language native speakers.” (1984: 472). “Those who are helping with the evaluation should be mother-tongue speakers of the receptor language.” (1984: 49). The acceptability level is then measured by the target language native speakers. But, we need an appropriate target reader to assess the acceptability

level of a translation text since every text has its own target readers. Consequently, the target language native speakers who are about to give an assessment must be opted.

2.8. A Brief History of Black English

The History of Black English cannot be separated from the history of slavery in the United States of America. There is no better place to begin but in South Carolina. It was in 1620 when the first shipload of English Colonists brought three Negro slaves from Barbados. This happened during the time of slave trading to be brought to the New World. After this significant step, many Negro slaves from different places in West Africa were brought to USA in accordance with the needs of cheap workers for a new cotton plantation.

African American Vernacular English (AAVE), also called Black English, Black Vernacular, or Black English Vernacular (BEV), is a type variety (dialect, ethnolect and sociolect) of the American English language. It is known colloquially as Ebonics (“ebony” and “phonics”). With pronunciation that in some respects is common to that of Southern American English, the variety is spoken by many Blacks in the United States and ethnic minorities worldwide. Black English shares many characteristics with various Creole English dialects spoken by Blacks in many parts of the world. Black English also has grammatical origins in, and pronunciation characteristics in common with, various West African languages. Its development has its deepest roots in the trans-Atlantic African slave trade, but it also has features of English spoken in Great Britain and Ireland during

the 16th and 17th centuries. Distinctive patterns of Language usage among African slaves arose out of the need for multilingual populations of African captives to communicate among themselves and with their captors. During the Middle Passage, these captives developed pidgins (simplified mixtures of two or more languages).

Any language used by isolated groups of people is likely to split into various dialects. The pronunciation of Black English dialect is based in large part on Southern American English, an influence that no doubt was equal in many ways. The traits of Black English that separate it from Standard American English (SAE) include:

- grammatical structures traceable to West African languages;
- changes in pronunciation along definable patterns, many of which are found in creoles and dialects of other populations of West African descent (but which also emerge in English dialects uninfluenced by West African languages, such as Newfoundland English);
- distinctive vocabulary; and
- differences in the use of tenses.

Black English resistance to assimilation into Southern American English or other more standard dialects is a natural consequence of cultural differences between Blacks and Whites. Language becomes a means of self-differentiation that helps create group identity, solidarity and pride. Black English has survived and thrived through the centuries also as a result of various degrees of isolation

from Southern American English and Standard American English—through both self—segregation from and marginalization by mainstream society.

Most speakers of Black English are bidialectal, since they use Standard American English to varying degrees as well as Black English. Generally speaking, the degree of exclusive use of Black English dialect decreases with the rise in socioeconomic status, although almost all speakers of Black English at all socioeconomic levels readily understand Standard American English. Most Blacks, regardless of socioeconomic status, educational background, or geographic region, use some forms of Black English to various degrees in informal and intra-ethnic communication (this selection of variety according to social context is called *code switching*).

CHAPTER III

RESEARCH METHODOLOGY

3.1. Type of Research

In conducting the study, the researcher employs a qualitative method, by which data are collected, classified, analyzed, and then based on the result of data analysis, a conclusion is drawn. It is like what Hadi states, “Adapun langkah-langkah kerja yang dilakukan merupakan suatu rangkaian yang dimulai dari mengumpulkan data, mengklasifikasikan, dan menganalisis serta menarik kesimpulan dari data tersebut.” (1983: p.3)

This research uses a descriptive-qualitative method since the data used as samples are not in a form of figures but some words or a description of something. This is stated by Djajasudarma that “Data yang dikumpulkan bukanlah angka-angka, dapat berupa kata-kata atau gambaran sesuatu. Hal tersebut sebagai metode kualitatif.” (1993: p.15). Similarly, Sutopo (2002) describes as such:

“Penelitian kualitatif melibatkan kegiatan ontologi. Data yang dikumpulkan terutama berupa kata-kata, kalimat atau gambar yang memiliki arti lebih daripada sekedar angka atau frekuensi.” (p.35)

This research merely focuses on specific characteristic of the data, e.g. the analysis of translation types and the accuracy and acceptability of translation of Black English Dialect in *The Color Purple*.

3.2. DATA and SOURCE of DATA

Arikunto states, "The source of data in this research is the subject which information can be achieved." (1987: p.102). Moreover, "The data itself can be obtained from scripts, interviews, photography, videotapes, personal documents, etc." (Djajasudarma, 1993: p.15). The source of data is obtained from an American film entitled *The Color Purple* directed by Stephen Spielberg film and from raters. The main data of this research is an American film entitled *The Color Purple* and its translation, whereas the data are sentences containing syntactic features of Black English Dialect and also questionnaire.

3.3. Sample and Sampling Technique

"Sample is a part of representation of the data being observed." (Arikunto, 1986: p.92). Sample in qualitative data are related to the context in which each context is unique. Thus, each datum is analyzed based on its context. Moleong states that such research is not purposed at generalizing the population but it is aimed at describing specific things found in data (Moleong, 2002:p. 165), whereas technique of sampling is a technique of which is applied when choosing samples (Hadi, 1983: 75).

The researcher employs a total sampling technique. Thus she takes all sentences containing Black English dialect as reflected in *The Color Purple* film which are translated into Bahasa Indonesia. Those sentences are taken as sample of this research. In addition, the questionnaire which has been assessed by three

raters to find the accuracy and acceptability of the translation of the film are included in the analysis.

3.4. Research Procedure

The procedure the researcher applied in conducting the research is as follows:

1. The researcher determines the document to be analyzed, e.g. the Black English dialect in *The Color Purple* and its translation in Bahasa Indonesia.
2. The researcher collects the data in the form of dialogues from the original script and its translation.
3. The data are classified according to how the sentences containing syntactic features of Black English Dialect are translated into Bahasa Indonesia.
4. The data are coded in order to make the data classification and the data analysis will be easy to understand.
5. The data are analyzed based on the problem statements.
6. The results of the translation are then compared and their original message to know the types, accuracy, and acceptability of the translation and to make classification on the accuracy and acceptability of the translation.
7. The researcher draws some conclusions in order to find the answer of the problem statements based on the analyzed data and provides some suggestions.

3.5. Technique of Collecting Data

The data of the research include sentences which are noticed as those belonging to one of the varieties of American English, namely, Black English. The data is taken from a film entitled The Color Purple directed by Stephen Spielberg. The duration of the film itself is approximately 120 minutes.

In collecting data, the researcher follows the following steps:

1. Replaying the film entitled *The Color Purple*.
2. Reading the original script of the film and its translation.
3. Taking the data from the data source, namely, sentences containing syntactic features of Black English Dialect and their translation into Bahasa Indonesia.
4. Collecting the syntactic features of Black English Dialect at the sentence level only and its translation.
5. Giving codes to the dialogues containing syntactic features of Black English Dialect, as follows:

This step is meant to find out a particular datum in the samples. Therefore, firstly the data are numbered based on the followings:

- a. Arabic Numbers (01, 02, 03 ...) are employed to indicate the series of the data.
- b. Double capital letters to refer initially to the characters (SF, CL, AL, ...) are employed to indicate the speaker of a particular Black English dialect. The following list is used to determine the code:

CL : Celie

SF : Celie's Step Father

AL : Albert
 CH : Child
 HR : Harpo
 NE : Nettie
 SW : Mr. Samuel's wife
 SO : Sofia
 SA : Shug Avery
 OM : Old Mister
 SF : Sofia's friend
 HG : Harpo's girl

- 001/00:03:47 /SA/OS/I.B
- 015/00:09:04/HG/TT/I.A

001,015 refer to the number of the datum.

00:03:47, 00:09:04 refer to the time of the disc in which the dialogue occurs.

OS means that the datum is taken from the original script of the movie "The Color Purple"

SA, HG refer to the film characters.

TT means that the datum is taken from the translation text of the movie "The Color Purple"

I.B means that the datum is categorized in classification B, which refers to the type of translation.

6. The researcher uses two methods in collecting the data, namely, content analysis and questionnaire. In the first method, content analysis, the researcher collects the data from the source of data, i.e. syntactic features of *Black English Dialect* and *Bahasa Indonesia*. In the second method, the researcher uses a close and open-ended questionnaire. The raters, who have to complete the questionnaire to rate the accuracy and acceptability of the translation, should give mark or score of the accuracy and acceptability of the translation and then they might give their comments related to the translation.

When a statistical calculation of the accuracy level is finished, the data are classified into three groups, as can be seen below:

- a. Classification A: Accurate, includes the data with mean score 2.6—3.0.
- b. Classification B: Less accurate, includes the data with mean score 1.6—2.5.
- c. Classification C: Inaccurate, includes the data with mean score 1.0—1.5.

Subsequently, in term of its acceptability, when a statistical calculation of the acceptability level is finished, the data are classified into three groups, as can be seen below:

- a. Classification A: Acceptable, includes the data with mean score 2.6—3.0.
- b. Classification B: Less acceptable, includes the data with mean score 1.6—2.5.
- c. Classification C: Unacceptable, includes the data with mean score 1.0—1.5.

3.6. Technique of Analyzing Data

After the data are collected by means of purposive sampling technique, the process of data analysis is conducted based on the following steps:

1. The researcher observes and compares the original, the sentences containing syntactic features of Black English dialect in *The Color Purple*, with its translation in Bahasa Indonesia. After that, the researcher conducts the first analysis, e.g. analysis of the translation types occur in the translation of the sentences. Then, when the first analysis is completed, the researcher makes classification of the data based on the translation types found in the film dialogue.
2. The researcher arranges questionnaire containing the data from film dialogue and its translation into Bahasa Indonesia. Then, the researcher asks the raters to analyze the accuracy and acceptability level of the message transfer of the data. After the raters have completed their analysis, the researcher classifies the data based on the accuracy and acceptability levels.
3. After analyzing the data, the researcher counts the percentage of the data on each classification. For the first analysis, the researcher determines the percentage by dividing the total number of the data then multiplied it with 100. For the second analysis, the researcher counts the mean of the data by dividing the total score given by all raters with total raters.
4. Finally, the researcher draws conclusion based on the research findings and discussion.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

4.1. Introduction

In this section, the researcher analyzes each datum to ascertain to which it is fallen into concerning the types of translation on micro units, in which the sentences containing *Black English Dialect* (henceforth *BED*) are compared with its translation in *Bahasa Indonesia*. The comparison is done by analyzing the degree of relationship between the source and the target texts. Each degree of relationship in each datum will fall into three designated types of translation.

In addition, this research also attempts to determine the translation quality as defined in two components: accuracy and acceptability. The findings of the discussion will then answer each problem statement posed for the research. Furthermore, based on the results of the discussion the researcher draws conclusion as to make claims for the current research. As mentioned earlier, this chapter attempts to answer the questions stated in the problem statement as follows:

1. What types of translation occur in the translation of Black English dialect in “The Color Purple” film into Bahasa Indonesia?
2. How are the accuracy and acceptability of the translation of Black English Dialect in “The Color Purple” film?

Thus, in this chapter, the researcher analyzes 174 data containing *BED* in *The Color Purple* Film in terms of its types of translation and accuracy and acceptability levels.

To make the analysis easier to read, some classifications of the types of translation, the accuracy, and acceptability levels are made. The classification of the types of translation includes such those defined by Catford as word-for-word, literal, and free translation. The level of accuracy is divided into three: accurate, less accurate, and inaccurate. The translation is considered accurate when the message or the content of the source text is fully transferred to the target text. In that case, there is no need to rewrite it. The translation is considered less accurate when there are some additions or deletion found, but it occasionally needs minor changes in order to accommodate the intended original meaning. Finally, it is inaccurate when the message of the target text is totally different with that in the source text.

Similarly, the acceptability is also divided into three levels: acceptable, less acceptable, and unacceptable. The translation is considered acceptable when the translation is natural, and reads like an original work. The translation is considered less acceptable when it sounds awkward. There are some less natural expression and word choices. Eventually, the translation is considered unnatural when there are unnatural uses of expression and words choices that lead to misunderstanding on the part of the target readers. In other words, the language use in the target text is expected to be acceptable for the target readers, making it sound like an original work.

After that, some examples are presented to describe the classification, and counted to ascertain the percentage of occurrence for each classified data.

All data are coded in accordance with its classification. The codes are as follows:

I.A: Type of translation using literal translation.

I.B: Type of translation using free translation.

I.C: Type of translation using word-for-word translation.

Accuracy

3: The message or the content of the source text is fully transferred to the target text. The translation text is clear, and no rewriting is needed.

2: The message or the content of the source text is less accurately transferred to the target text. The translation still makes sense, but some rewriting and change in word order are needed.

1: The message or the content of the source text is not accurately transferred to the target text. The message of the target text is totally different with that in the source text.

Acceptability

3: The translation text is considered to be natural, nearly unlike a translation work and no grammatical error.

2: The translation text sounds less natural, like a work of translation, and there are unnatural expression and word choices.

1: The translation text sounds unnatural and there are unnatural use of expression and word choice.

4.2. Research Findings

4.2.1. Types of Translation

The results of comparison between ST and TT show that there are three types of translating used as the Table I below shows.

Table 1 Classification Based on Types of Translation

I.A: Literal Translation

I.B: Free Translation

I.C: Word-for-word Translation

No	Class.	Data Numbers	Total	Percentage
1	A	001, 002, 003, 004, 005, 006, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 019, 020, 021, 022, 023, 025, 026, 027, 029, 030, 031, 033, 034, 035, 036, 037, 038, 040, 041, 042, 044, 046, 047, 048, 049, 050, 051, 052, 053, 054, 055, 056, 057, 058, 059, 061, 063, 064, 065, 066, 067, 068, 069, 070, 071, 074, 075, 076, 077, 078, 079, 080, 081, 083, 084, 085, 087, 088, 089, 090, 091, 093, 094, 095, 096, 097, 098, 099, 100, 101, 102, 103, 104, 105, 106, 107, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 144, 145, 146, 147, 148, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174	156	89.7 %
2	B	024, 028, 032, 039, 045, 060, 072, 073, 082, 086, 108, 119, 143, 149	14	8.0 %

3	C	018, 043, 062, 092	4	2.3 %
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Based on the tabulation, it is apparent that the most dominant type of translating used is literal translation which amounts to 89.7 %. Coming at the second place is the free translation with 8.0 %, meanwhile, word for word translation was used for 2.3 % of the data. From this configuration, the findings of the type of translation suggest that the subtitling is source text oriented.

4.2.1. I.A. Literal Translation

This is the type of translation used when two languages involved are to some extent close in terms of their syntactic features. Minor changes taken are to adjust the form of the source text according to the rules of the target languages. Catford states, “Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing any structures at any rank, etc.) ; this may make it a group-group or clause-clause translation.” (Catford, 1965:25).

Thus, literal translation lies between free and word-for-word translations. It looks like a word-for-word translation, at a glance, but the structure of SL to TL is different. In this type of translation, the translator can fix the translation as well as the TL grammar and meaning.

Example 4.1.

ST : *Black English Dialect*: I seen him looking at my sister.

Standard American English: I have seen him looking at my sister.

TT : *Bahasa Indonesia*: Saya melihatnya memandang adik saya.

007/00:06:28/CL/OS/I.A

007/00:06:28/CL/TT/I.A

In this example, the present-perfect-tense marker is omitted. However, in Black English, the sentence is understood as to have the present perfect marker either *has* or *have*. The marker gives an emphasis that an action has been completed. In rendering such sentence into Bahasa Indonesia, the translator can use either “telah” or “sudah” as its equivalence.

There is a change in its target text language structure. The rendition of the data through literal translation operates by firstly translating the sentence word by word: *I* for *Saya*; *seen* for *melihat*; *him* for *dia (laki-laki)*, *looking* for *melihat*; *at* for *pada*, *my* for *kepunyaan saya*, and *sister* for *adik (pr)*. Below is the comparison between word-for-word and literal translation:

ST	Word-for-word translation	Literal translation
I seen him looking at my sister.	Saya melihat dia (laki-laki) memandang pada kepunyaan saya adik.	Saya melihatnya memandang adik saya.

Subsequently, the translator changes its structure of the target text. So instead of translating the sentence into *Saya melihat dia (laki-laki) memandang pada kepunyaan saya adik*. which will be hard for the target audience to

understand, the translator renders the sentence into *Saya melihatnya memandang adik saya*. This sentence will be more acceptable for the target audience.

However, the resulting translation fails to convey the same feeling or impressions as in the source text. *BED* is a low-class dialect which has a less formal form of language, meanwhile, the translation sounds formal in terms of its structure and word choice. The sentence should have been translated into a more informal language of the target text with a close dialect in the target text such as Jakartan dialect (e.g. Gue tahu waktu dia ngeliatin adik gue.).

Due to the norms of subtitling in Indonesia in which the language used is formal, the black dialect cannot be rendered into another form of dialect in the target text. All sentences containing *BED* in *The Color Purple* Film are not rendered into a dialect in Bahasa Indonesia. The researcher agrees with its formal translation due to the consideration above on subtitling which will be further discussed in the discussion section. However, as far as accuracy is concerned, the translation is less accurate. This is confirmed by the context of the sentence. The speaker does not look at her opponents continuously but accidentally when the man is looking at her sister. Therefore the data can be translated as follows:

Saya memergoki dia memandang adik saya.

Example 4.2.

Another example is found in datum no.29

ST : *Black English Dialect*: If she my baby, her name Olivia.
Standard American English: If she is my baby, her name is Olivia.

TT : *Bahasa Indonesia*: Jika dia bayiku, namanya adalah Olivia.

029/00:15:07/CL/OS/I.B

029/00:15:07/CL/TT/I.B

In this case, the simple present tense emerges without *be* in *Black English*. In the translation, at first, the translator translates this sentence word-for-word: *If* is translated into *Jika*, *she* into *dia (pr)*, *my* into *kepunyaanku*, *baby* into *bayi*, *her* into *-nya*, *name* into *nama*. Then he changes the structure according the rules of the target language becoming *Jika dia bayiku, namanya adalah Olivia*. Here, the ST is translated into the TT without paying more attention to the target language system. As we know that each language has its own system, as an obvious example, Bahasa Indonesia and English have different language systems. As Nababan states, "...kenyataannya bahwa tidak ada satupun bahasa yang mempunyai sistem yang sama, baik ditinjau dari sudut struktur sintaksis, leksikal, dan morfem." (1999:55). Related to the example above, nominal sentence in Bahasa Indonesia, for example, does not always include the word *adalah*, as seen in the following examples:

1. Dia paman saya.
2. Dia pintar sekali.

The word *adalah* needs to be included in nominal sentences in Bahasa Indonesia in the context below showing definition, for example:

1. Biologi adalah ilmu yang mempelajari tentang makhluk hidup.

Yet in English nominal sentence, it is a must to include *to be (is, am, are, was, were)*. It is considered to be grammatically incorrect if in this type of

sentence there is no existence of *to be*. Nababan also states, "...kehadiran *to be* (*is, am, are, was, were*) wajib hadir dalam kalimat nominal bahasa Inggris." (1999:26).

1. He is my uncle.
2. He is very smart.

According to the theory above, the researcher suggests the translation should have been: *Jika benar dia bayiku, namanya Olivia*.

Based on the examples mentioned above, the translator applies literal translation by considering the difference found in the structure of the source and the target texts. Each language has its own structure so that the translator needs to adjust that in the source text into the target text in order to convey the same meaning in the translation and not to confuse the target audience. Elements in the source text are found in the target text and ordered according to the target text grammatical system. He attempts to make a literal translation which emphasizes as much closeness to the original as possible.

4.2.1. I.B. Free Translation

A translation is considered free when the linguistic structure of the source language is ignored. The main goal is to seek equivalence in meaning it conveys in the target language. Catford states, "Free translation is always unbound-equivalencies shut up and down rank scale but tends to be at the higher rank-sometimes between larger units than the sentence." (1965:25). In this type of translation, the translator should understand the whole sentence as a unity in a

paragraph or all of the texts which will be translated. It provides more emphasis on meaning or message as a whole of the material translated from the SL to the TL. It shows the content, the idea in the SL to the TL without considering the form or the structure of the SL. A word in SL can be translated into a phrase, a clause or even a sentence of the TL. Generally, the translator has his/her own way and style when he renders the translation as long as the ideas or the message remain the same in the target text.

Example 4.3.

- ST : *Black English Vernacular*: How long you had your little girl?
Standard American English: How long did you have your little girl?
- TT : *Bahasa Indonesia*: Berapa umur anakmu?
- 024/00:14:34/CL/OS/I.B
 024/00:14:34/CL/TT/I.B

The example above belongs to free translation since the message is transferred into different way in target language. The elements that compose the sentence are done freely. It finds the equivalence from the whole unity of the sentence. The sentence in a question form How long did you have your little girl? is translated into Berapa umur anakmu? instead of Berapa lama kamu mempunyai anak?. The translator decides to use free translation in a reason that the sentence might confuse the target audience if it is translated using the other two types of translations.

ST	Word-for-word translation	Literal translation
How long you had your little girl?	Bagaimana lama kamu mempunyai kepunyaanmu kecil anak (pr)?	Berapa lama kamu memiliki anak?

Thus, in taking the decision to use free translation, the translator provides the translation by using different expressions in the TT without changing its meaning of the original work intended by the source text writer. The words order is different and so is the equivalence of the words but its sentence has the same message and idea.

Example 4. 4.

Another example showing free translation is datum no.107

ST : *Black English Dialect*: But I don't know she mine.

Standard American English: But I don't know she is mine.

TT : *Bahasa Indonesia*: Tapi aku tidak yakin.

028/00:15:05/CL/OS/I.B

028/00:15:05/CL/TT/I.B

As explained earlier, the simple present tense emerges without *be* in *BED*. The above example applies free translation since it is clearly seen that the words in the ST, datum number 028, are mostly different from those in the TT. Especially that in *I don't know if she is mine* which is translated into *aku tidak yakin*. The most important thing of this type of translation is the equivalence of its meaning in the TT. The translator chose this type of translating since the

translation in Bahasa Indonesia *aku tidak yakin* is related to the previous scene in which the character wants to emphasize that she is not exactly sure whether the baby is her daughter or not. The last expression seems to be suitable to convey its meaning into the target text. The forms of the ST and the TT are different yet the meaning has been conveyed well.

In the above two examples, the translator applies the free translation by concerning more attention paid to produce a naturally reading TT than to preserve the ST wording together. As a consequence, free translation is generally more TL-oriented. The translator attempts to render the meaning of the ST freely but still to keep its message contained in the target text. It might be necessary to change the words chosen in order to be more accurate and therefore convey the same meaning as the source text word.

4.2.1. I.C. Word-for-word

Word-for-word is a type of translation where each word or morpheme in the source language is translated by a corresponding word or morpheme in the target language. Catford states, “*Word-for-word* translation generally means what it says: i.e. is essentially *rank-bound* at word rank (but may include some morpheme-morpheme equivalences).” (1965:25). This is the simplest way of translating in which the translator strives to find out the corresponding word of Source Language (SL) lexicon in Target Language (TL). In this type of translation, the translator usually applies direct translation without changing the forms or the structures. The SL word-order is maintained and the words are

translated in direct way. The translator merely finds the word equivalence in the ST into the TT without changing its structure of the target text.

The translator decides to use this type of translation because the source language system is close with system of the target language. It is thus not necessary to adjust to the TL grammar since it has communicated the same meaning as the source text words have done. The purpose of this type of translation is to retain the intended original meaning in the target text. For example, the following data show that it was possible for the translator of *The Color Purple* Film to use this type of translation due to close language system of both languages:

Example 4.5.

ST : *Black English Dialect*: and maybe she like it.

Standard American English: and maybe she likes it.

TT : *Bahasa Indonesia*: dan mungkin dia menyukainya.

018/00:10:56/CL/OS/I.C

018/00:10:56/CL/TT/I.C

The sentence does not contain inflection *s* to show the tense, *and maybe she like it*. This is one of the origins of differences between *BED* and *Standard American English* (henceforth *SAE*) in terms of grammatical feature. As previously mentioned, the subject-verb agreement in simple present tense is often omitted. Black English lacks the -s suffix which marks the present tense with third person singular subjects in *SAE*. The example above shows that there is no –

s ending in the present-tense verb when the subject is the third person singular. The sentence containing *BED* above applies this type of translation. The words are translated word-for-word by the translator. In this datum, each word in the ST is translated into another corresponding word in the TT. Although the sentence is translated word-for-word, the message conveyed to the target text can still be comprehended. The sentence is in a present form and its message has already been delivered in the target text as it happens in a context of present. So the translator does not need to put any time indicator indicating past or future, such as: *dulu, kemarin, tadi* or *nanti, besok, lusa, dll*. Further descriptions are as follows:

and is translated into *dan*, *maybe* is translated into *mungkin*, *she* is translated into *dia*, *like* is translated into *menyukai* and *it* is translated into *nya*.

The translator applies this type of translation because the ST and the TT have close language structures. The words in the source and target texts are equivalent, and no change is made in their structure.

Example 4.6.

ST : *Black English Dialect*: Harpo, I declare, you is slow today.

Standard American English: Harpo, I declare, you are slow today.

TT : *Bahasa Indonesia*: Harpo, aku bilang, kau adalah lambat hari ini.

043/00:36:59/SO/OS/I.C

043/00:36:59/SO/TT/I.C

There is another characteristic of *BED* found in the sentence which has no *be* or *auxiliary verb* in its structure or if it is found, the form will not be different

for all pronouns. *I, we, they, you, he, she* and *it* have the same form: *is*. Thus, the sentence *Harpo, I declare, you is slow today* is in a form of *BED* that *be* for the word *you* is in *is* form, if it is compared to *SAE* the word *you* should be followed with *are*. It is in *SAE Harpo, I declare, you are slow today*. Dealing with the translation type, in this datum, each word in the ST is translated into another in the TT: *I* is translated into *Aku*, *declare* is translated into *bilang*, *you* is translated into *kamu*, and *is* is translated into *adalah*, *slow* is translated into *lambat* and *today* is translated into *hari ini*.

The order of each element of the above sentence is not different. The meaning and message of the TL do not deviate from the SL. The given translation is actually awkward that in doing so the character's emotion is not delivered. Broadly, this translation applies *word-for-word translation*, but in addition, Modulation/Generalization occurs in this sentence, especially, in the word *declare* in which its translation in Bahasa Indonesia is rendered into *bilang*. It is clearly shown that the use of *declare* is translated with a more general meaning in the TL *bilang*. As found in *Oxford Advanced Learner's Dictionary*, *declare* means *to announce something formally or officially; to make something known clearly*, thus, in Bahasa Indonesia it is supposed to be *mendeklarasikan, mengumumkan sesuatu secara resmi*, but it might sound awkward to the target audience. Here, its translation is to describe a situation where the target language uses an expression which is wider and more general than the source language expression it translates. The word *bilang* is commonly used in the target audience especially in daily

conversation. The researcher does not have the same perspective with the translator dealing with this translation so that she provides suggestion as follow:

Harpo, kamu lambat sekali hari ini.

As seen in the above examples, the translator applies word-for-word translation by considering the similarity found in the structure of the source and the target texts. Both texts have the same structure so that there is no need to change the word order. He directly replaces the words in the source text with their equivalences in the target text. The target audience will not find it difficult in understanding the translation.

4.2.2. Quality of Translation: Accuracy and Acceptability

The degree of quality of translations in terms of its accuracy and acceptability is obtained from questionnaires given to the three raters. The raters are asked to fill in the questionnaires with ratings to each datum on its degree of accuracy and acceptability after making analysis on the relationship between the source and target texts in accordance with the level descriptors. The tabulation of the ratings from the raters is as follows:

Table 2 Accuracy Level of the Translation

- a. Classification A: Accurate, includes the data with mean score 2.6—3.0.
- b. Classification B: Less accurate, includes the data with mean score 1.6—2.5.
- c. Classification C: Inaccurate, includes the data with mean score 1.0—1.5.

No	Classification	Number of Data	Total Data	Percentage
1	A	001 003 004 005 006 007 008 009 011 012 013 014 015 017 018 019 020 023 024 025 026 027 028 029 030 031 033 034 035 036 037 038 039 041 042 043 046 047 048 049 050 051 052 053 054 056 057 058 059 061 062 063 064 065 066 067 068 069 072 073 074 075 076 077 078 079 080 081 083 085 086 087 088 089 090 091 092 093 094 096 097 098 099 100 101 103 105 108 110 111 113 118 120 122 123 126 127 129 131 135 136 137 138 139 140 142 144 146 148 150 152 154 155 156 157 163 166 172 173 174	120	68.9%
2	B	002 010 016 021 022 032 040 044 045 055 070 071 082 084 095 102 104 106 107 109 112 115 117 119 121 125 130 132 133 134 141 143 145 149 153 158 159 160 161 164 165 167 169 170 171	45	25.9%
3	C	060 114 116 124 128 147 151 162 168	9	5.2%
Total			174	100%

Mean of all data = total scores: total data: total raters

$$= 1343 : 174 : 3$$

$$= 2.6$$

Table 3 Acceptability Level of the Translation

- a. Classification A: Acceptable, includes the data with mean score 2.6—3.0.
- b. Classification B: Less acceptable, includes the data with mean score 1.6—2.5.
- c. Classification C: Unacceptable, includes the data with mean score 1.0—1.5.

No	Classification	Number of Data	Total Data	Percentage
1	A	001 002 003 004 005 007 008 009 011 013 014 016 017 018 019 020 022 023 024 025 026 027 028 029 030 031 032 033 034 036 037 038 039 040 042 043 044 046 047 048 049 051 052 053 054 056 057 058 059 060 061 062 063 064 065 066 067 068 069 070 071 072 074 075 076 077 078 079 080 081 082 083 084 085 086 087 088 089 090 091 092 093 094 095 096 097 098 099 100 101 103 105 108 110 111 112 113 115 118 119 120 121 122 123 126 127 129 131 135 136 137 138 139 140 143 144 148 150 152 153 154 155 156 157 158 160 161 163 166 168 169 172 173 174	134	77.0%
2	B	006 010 012 015 021 035 041 045 050 055 073 102 104 106 107 109 114 116 117 125 132 133 134 141 142 145 146 149 151 159 162 164 165 167 170 171	36	20.4%
3	C	124 128 130 147	4	2.3%
Total			174	100%

$$\begin{aligned}
 \text{Mean of all data} &= \text{total scores} : \text{total data} : \text{total raters} \\
 &= 1398 : 174 : 3 \\
 &= 2.7
 \end{aligned}$$

In this research, an assessment of accuracy and acceptability is conducted to seek for the quality of translation. Previously, three raters were asked to determine the accuracy and acceptability levels of the translation.

As mentioned in Chapter III, to know the accuracy and acceptability levels of translation this research involves three raters with certain qualifications. The questionnaire given to the raters contains 174 sentences containing *BED* and its translations. The three raters provided the questionnaire with ratings on the accuracy and acceptability of the message rendered in the translation. The questionnaires are in form of close and open-ended questionnaire.

Firstly, the raters determined the accuracy and acceptability of the translation by giving score to the translation based on the mentioned description and secondly, they were suggested to give their comments or suggestions related to the accuracy and acceptability of the translation.

The accuracy and acceptability of the translation are measured based on the following scales: Table 4 Accuracy Scale

SCORE	DESCRIPTION
3	The message or the content of the source text is fully transferred to the target text. The translation is clear, and no rewriting is needed.

2	The message or the content of the source text is less accurately transferred to the target text. The translation still makes sense, but some rewriting and change in word order are needed.
1	The message or the content of the source text is not accurately transferred to the target text. The message of the target text is totally different with that in the source text.

Table 5 Acceptability Scale

SCORE	DESCRIPTION
3	The translation is considered natural, nearly unlike a translation work and no grammatical error.
2	The translation sounds less natural, like a work of translation, and there are unnatural expression and word choices.
1	The translation sounds unnatural and there are unnatural use of expression and word choice.

Subsequently, after all of the questionnaires were completed by the raters, the researcher makes statistical calculation to determine the mean of each datum by applying a formula as the following table:

Data Number	Rater 1	Rater 2	Rater 3	Total	Mean
004	Score	Score	Score	Total Score	<u>Total score</u> Total raters
015	Score	Score	Score	Total Score	<u>Total score</u> Total raters

When a statistical calculation of the accuracy level is finished, the data of each level are classified into three groups.

4.2.2. II. The Accuracy of the Translation

Based on Table 2, of 174 data, 120 data (68.9%) are accurately translated, 45 data (25.9%) are less accurately translated into the target language, and 9 data (5.2%) are inaccurately translated into the target text meaning that the translator does not successfully transfer the message of the source text.

“Accuracy in translation lies normally within certain narrow ranges of words and structures, certain linguistic limits. ...It represents the maximum degree of correspondence, referentially and pragmatically, between, on the one hand, the text as a whole and its various units of translation (ranging usually from word to sentence) and, on the other, the extralinguistic ‘reality’, which may be the world of reality or of the mind.” (Newmark, 1988: 30). Furthermore, as stated by Newmark, “You have no license to change words that have plain one-to-one translations just because you think they sound better than the original, though there is nothing wrong with it; ...The fact that you are subjected as a translator to so many forces and tensions is no excuse for plain inaccuracy.” (Newmark, 1988:

36). Thus, based on the statements above, we need to be careful in deciding whether a translation is accurate or inaccurate and, therefore, to take a deep step in understanding both of the source and target texts.

The mean score of the whole data of the accuracy of the translation is 2.6. An accuracy mean score of 2.6 indicates that the message of the data containing *BED* in *The Color Purple* Film is considered to be accurate since the message or the content of the source text is fully transferred to the target text. The translation is clear, and no rewriting is needed. The emphasis in accuracy is to retain the same meaning in the translation which shows loyalty to the SL text.

4.2.2. II.A. Classification A (Accurate; includes the data with mean score 2.6—3.0)

As mentioned previously, the data included in this classification are those having mean score that ranges from 2.6 to 3.0. There are 120 data that belong to this classification. The definition of an accurate data in this classification is (1) the message of the source text is accurately transferred into the target text, (2) the translation text is clear, and no rewriting is needed. The following data are the examples:

Example 4.7.

001/00:03:47/OS/SF Ain't you done yet?

001/00:03:47/TT/SF Apakah belum selesai?

In datum number 001, the message of the source text has already been transferred well into the target text. The datum is classified into an accurate

translation as the three raters provide score 3. The message of the source text is accurately conveyed into the target text and no rewriting is needed. All raters have considered that the translation is accurate since according to the three raters the message has been expressed appropriately into the target text.

As previously mentioned in Chapter I of the Introduction, Black English has a number of ways of marking negation. The use of *ain't* is a general negative indicator in a simple sentence. In *SAE*, it is used in place of “am not”, “isn't” and “aren't” or even “don't” and “haven't”. The sentence containing *BED* in the sentence *Ain't you done yet?* will be *Haven't you done yet?* in *SAE*. In rendering *ain't* in the source text, the translator turns the negative question into an interrogative sentence with affirmative tone. The word *ain't* is translated into *apakah* instead of *tidakkah* or *belumkah* but its meaning has already been delivered well in the translation although there is a change of tone.

One of the raters assumes that the translation is accurate even though the word *you* is not translated into the target text. There is an ellipsis occurs in the translation. The word *You* is not rendered in the target text. The translator considers it is not necessary to translate the word *you* in the target text. It is common in Bahasa Indonesia not to include the subject in a sentence.

In addition, according to Delabastita (1989, cited by Larson, 1993: 213), “We can say that film viewers deal simultaneously with four different types of signs, namely, (1) verbal acoustic signs (dialogue); (2) non-verbal acoustic signs (music, sound effects); (3) verbal visual signs (written signs in the image); (4) non-verbal visual signs (what is otherwise seen in the image).” Thus, subtitle does

not stand by itself. It is certainly supported with other film components, such as: soundtrack, music, sound effects, image, mimics and gestures, dialogue, etc. One of several functions of subtitling is to serve viewers as a tool to make the image-story understandable and definitely thus help them to read the image. Besides, the image as one of the supporting components in subtitling may provide a particular understanding to the viewers. The translator considers that the use of *you* might be ignored since the context of the film has previously supported the source text message as a whole. The image shows that the speaker 'Celie's Father' directs a question '*Ain't you done yet?*' to Celie who is the one delivering a baby and to Nettie, Celie's sister, helping Celie in delivering her baby in a room. Celie's step father suddenly opens the door and yells at the girls loudly saying whether they have finished with the delivering process or not. He has been waiting for the baby to come out and going to hand the baby over to someone else and separating it from Celie. It is clear that the context of situation has shown that the word *you* refers to the characters of Celie and Nettie. The translation itself has already represented the meaning of the source text.

Example 4.8.

003/00:05:17/OS/CL One day, my daddy come and say, "You gonna do what your Mama wouldn't."

003/00:05:17/OS/CL Suatu hari, Ayah datang dan berkata, "Kamu harus melakukan apa yang tidak dapat dilakukan ibumu."

This datum belongs to classification A since its mean score is 3.0. The scores given by the raters classify the translation into an accurate translation. It is considered to be accurate since the assessment shows that rewriting is not needed and its translation contains the same message of the source text. The information in the target text is accurate and can be understood meaning that the message of the source text has already been conveyed well. The sentence of '*One day, my daddy come and say, "You gonna do what your Mama wouldn't."*' is in a form of *BED*. As mentioned earlier, Black English both as a system and a variety of English is systematically different from SAE. Some verbs, like "come" and "say" are not marked for past tense in Black English narratives, even when the context is past time.

In addition, in *BED*, future events and those that have not yet occurred are marked by *gon* or *gonna*. It is shown in the sentence "*You gonna do what your Mama wouldn't.*" It refers to a future action in SAE "*You are going to do what your Mama wouldn't.*" In order to explain something that has not yet occurred and is going to happen in the future, translated words or phrases such as *akan*, *hendak*, *dll.* are used to convey the meaning of *BED* sentences with *gon* or *gonna*. With the use of these words, the audiences understand that the event has not happened yet and will happen in the future. But in the translation, the translator provides the translation *harus* for *gonna* indicating that the character must do the action that has not been done by another character in the movie before. Thus, the translator has communicated the same meaning as the original text. According to one of the raters, the translator is able to give an explanation of a sentence

containing an ellipsis *what your mama wouldn't*. The word *wouldn't* is translated into *tidak dapat dilakukan* so that it makes the message understandable. An omission of an item is involved in ellipsis. In other words, there is nothing to replace an item, in ellipsis. Baker states, "Ellipsis involves the omission of an item. ...This is a case of leaving something unsaid which is nevertheless understood. It does not include every instance, in which the hearer or reader has to supply missing information, but only those cases where the grammatical structure itself points to an item or items that can fill the slot in question." (1992: 187).

Here are some more examples of ellipsis:

(1) Riris can play the violin; Rinta can, too.

(2) Riris can play four instruments, and Rinta can play five.

In each case, the second clause can be understood as in (3) – (4).

(3) Riris can play the violin and Rinta can play the violin, too.

(4) Riris can play four instruments, and Rinta can play five instruments.

In translation, a translator is allowed to give more explanation to a sentence which has an ellipsis as far as its meaning does not change. The translator, in order to produce an accurate translation, attempts to preserve the information content of the ST in the TT so that the translation still matches its original.

Example 4. 9.

066/00:54:19/OS/CL I just stand back, and wait to see what the wall
gonna look like.

066/00:54:19/TT/CL Aku hanya ingin melihat akan seperti apa
temboknya nanti.

The mean score of datum number 096 is 2.7. Thus, the datum belongs to the classification which considers the mean score as accurate. Two raters give score 3 and one rater gives 2. The two raters think that the message of the original text is accurately transferred into the target text and there are no rewritings needed. Furthermore, they notice that the translation is clear so that it is no need to revise the translation in the target text.

As in example 4.8, the sentence contains *BED* showing future events and those that have not yet occurred which are marked by *gon* or *gonna*. It is shown in “*wait to see what the wall gonna look like*”. It refers to a future action in *SAE* “*wait to see what the wall is going to look like*”. The translator does not provide the translation of the first clause *I just stand back* into the target text. This kind of omission does not deduct the accuracy of the message since as mentioned before that subtitling is certainly supported with other film components, such as: soundtrack, music, sound effects, image, mimics and gestures, dialogue, etc. The image, as one of the supporting components in subtitling may give an understanding to the viewers. The first clause *I just stand back* may be omitted since the context of the film has previously supported the source text message as a whole. The image shows that the speaker ‘Celie’ stepped back from the door and squatted in the corner while waiting for the next things to happen. However, one rater scoring 2 for the translation considers that the clause which is not translated may cause the viewers to think that its subtitle does not synchronize with the picture of the film. The researcher thinks that this omission does not seem

appropriate since the information is relevant for the description of the character. In this sense, the way Celie walks and behaves contributes to create an image of a woman who has a curiosity about what is going to happen while she is waiting. Therefore, although the translation does not influence the understanding of the target audience, it is better to provide them with a full translation. The match between the subtitles and the pictures should probably have been considered more closely. The researcher suggests that it will be more appropriate if the translator also gives the translation for the first clause as *Aku mundur dan menunggu seperti apa dindingnya nanti*.

4.2.2. II.B. Classification B (Less accurate, includes the data with mean score 1.6—2.5)

This classification covers all data with mean score 1.6 to 2.5. 45 data classified into classification B. The source text is less accurately transferred into the target text since there are some additions or deletion found, but it occasionally needs minor changes in order to accommodate the intended original meaning. There are several reasons why the raters do not give the best score for the translation. The examples of this classification are as follows:

Example 4.10.

044/00:37:04/OS/CL Dear God, Harpo be in love with a girl called Sofia.

044/00:37:04/TT/CL Harpo jatuh cinta dengan gadis bernama Sofia.

Datum number 044 belongs to this category since its mean score is 2.3. One rater scores 3 for the datum because the translation is appropriate and there is no reconstruction needed. Two raters giving score 2 assume that the translation needs some rewriting. Their opinion can be concluded from the scores given for the translation. The sentence of ‘*Dear God, Harpo be in love with a girl called Sofia.*’ contains BED. This is one of the characteristics of *BED* which is the so-called ‘invariant *be*’: the use of the form *be* as a finite verb form. For example:

She be cheerful and happy.

He be busy.

This use of *be* appears to be no different from its occurrence in certain BED, where *I be, he be* etc. correspond to SAE *I am, he is*. In SAE the sentence in datum number 044 will be ‘*Dear God, Harpo is in love with a girl called Sofia.*’

The goal of translation should be to produce a target text (a translation) which has the same meaning as the source text so that the meaning is retained. Dealing with the translation in the target text, one of the raters points out that the target text is accurate but still does not communicate to the viewers what the message of the source text is. The translation contains reduction that may alter its deep-meaning in the target text. The translator does not provide the translation for the expression of *Dear God* and in so doing the form of addressee is not occurred. The translator must understand the pragmatic meaning since his translation is expected to produce the same effect on the addressees of the target text as the source text produced on its own addressees. This part is essential since the expression contains a deep meaning in the source language that it is used to reveal

the speaker's feeling. The character of Celie is not talking to man, not to the other characters on the film but is telling God of what is happening. Thus, a reconstruction is also needed in the sentence to make the translation better. Providing information to whom Celie is talking to. Thus, the researcher recommends a translation as in *Ya Tuhan, Harpo jatuh cinta pada Sofia*.

Example 4.11.

095/01:14:02/OS/SA September. Yeah, September be a good time to go off in the world.

095/01:14:02/TT/SA September. Ya, September waktu yang baik untuk pergi meninggalkan dunia.

The mean score of this datum is 2.0. One rater scores 3 while two others score 1 and 2. It is interesting since each rater provides different scoring. The rater giving score 2 considers that the translation is less accurate since the translator literally gives the translation without noticing the context of the film. This literal translation, then, sets up a wrong meaning. The context of the film is showing that the character of Shug Avery is spending on a long vacation and is telling Celie about her future planning. In datum number 095, highlighting the occurrence of BED, the researcher points out the previous example for this classification, which is datum number 044, that it also has the characteristic of BED which is the so-called 'invariant *be*': the use of the form *be* as a finite verb form. '*September be a good time to go off in the world.*' is then turned into '*September is a good time to go off in the world.*' in SAE. The researcher finds that the expression of *to go off*

in the world is not accurately translated. The literal translation of it is *untuk pergi meninggalkan dunia*. The translation contains a message that the speaker is leaving the world (to die). It does not reflect the message of the source text which is actually to inform that the speaker is going to leave for a vacation. According to the rater, it should have been translated into *September adalah waktu yang tepat untuk berkeliling dunia* to make the message clearer. The rater giving score 1 provides the same opinion for datum number 095. In addition, this rater thinks that the message of the translation is not well translated since it needs reconstructions. The improper structure could destroy the message, so the message could not accurately be delivered into the target language. It is necessary to find the equivalence for its translation in order to be more accurate and to convey the same meaning as in the source language text. A possible alternative expression, which would convey and also retain the meaning, could be: *September. Ya, September memang waktu yang tepat untuk berlibur.*

Example 4.12.

104/01:15: 47/OS/CL He don't never ask how I feel.

104/01:15: 47/TT/CL Dia tidak bertanya bagaimana perasaanku.

The mean score of the datum number 10 is 2.3. The raters consider that the translation is less accurate. As a result, the translation needs to be reconstructed. The sentence containing *BED* *'He don't never ask how I feel.'* is *"He doesn't never ask how I feel."* in *SAE*. It is because inflected forms, including genitive and the subject-verb agreement in simple present tense are often omitted in *BED*. It

shows that there is no *-s* ending in the present-tense verb when the subject is the third person singular. According to the raters, the translation is less accurate since the word which shows a frequency of the source language *never* is omitted. The word *never* is such important since it is intended in the source text to show a very long suffering of the character, namely, Celie. When the frequency of *never* is omitted, it may mean that Celie tells Shug that Albert once, in a certain happening, did not ask about her feeling but actually Celie wants to reveal that since at the very beginning up to the present Albert absolutely never asks about how Celie feels. Albert does not even care about her. The researcher suggests the translation with *Dia tidak pernah bertanya tentang perasaanku*.

Example 4.13.

106/01:15: 52/OS/CL He just climb on top of me and do his business.

106/01:15: 52/TT/CL Dia hanya langsung ke atasku dan melakukan urusannya.

Datum number 106 belongs to this classification since the mean of the datum is 2.3. According to the raters, the message of the source language is not well conveyed into the target language. As shown in the previous examples of datum number 104 and 003 that in *BED* there is no *-s* ending in the present-tense verb when the subject is the third person singular. The sentence which contains *BED* ‘*He just climb on top of me and do his business.*’ in *SAE* form is ‘*He just climbs on top of me and does his business.*’ The translation needs to be reconstructed because its translation has literal meaning so that the message

delivered in the film is less appropriate with the context in the film. Sometimes a translator may settle for the literal translation of a word combination because he doesn't know that there is another, more idiomatic form. Thus, as what is stated by Larson, "An idiomatic translation is thus defined as one "which has the same meaning as the source language but is expressed in the natural form of the receptor language", and one in which "the meaning, not the form, is retained." (1984:10). If the translation sounds plausible, the translator may miss a better rendering. The previous translation of *He just climb on top of me* into *Dia hanya langsung ke atasku* and *and do his business* into *dan melakukan urusannya* may create confusion to the viewers. The literal translations seem alright in the target text but the more correct translation would be *meniduriku* and *melampiaskan nafsunya* since it refers to a scene previously showing that Albert always does what he wants to do to Celie even when they are in bed. The raters assume that *do his business* has other deep meanings than *melakukan urusannya* which needs to be considered. They assume the translation needs some rewritings. Thus, the translation tends to belong to this second classification since there are some words or expressions needing rewritings. The researcher then recommends the translation of *He just climb on top of me and do his business* is *Dia langsung meniduriku dan melampiaskan nafsunya*.

Example 4.14.

125/01: 20:56/OS/SA I know you can't say nothing to me anymore
because things so different.

125/01: 20:56/TT/SA Saya tahu kau tak bisa katakan apa-apa pada saya karena hal itu sangat berbeda.

The assessment from the raters giving scores in the questionnaire for this datum places the translation into classification B as it results 2.0 for the mean score of the translation. It means that the translation of the datum number 125 is less accurately transferred to target text and some rewritings are needed in the translation. The raters consider that the translation needs to be reconstructed although the message of the source language does not deviate from the message of the source language.

In this datum, there is one more characteristic of *BED* which also has a special negative construction called “negative inversion” by linguist. In a negative-constructed sentence, an indefinite pronoun such as *nobody* or *nothing* can be inverted with the negative verb particle for the purpose of emphasis, the so-called “double negation.” Black English permits both an indefinite subject and the main verb to carry negative markers. Thus, “*I know you can’t say nothing to me anymore because things so different*” is a grammatical sentence in the dialect, meaning that you can’t say anything. The form in *SAE* will be *I know you can’t say anything to me anymore because things are so different.*”

The translator provides the translation for the sentence containing *BED* into *Saya tahu kau tak bisa katakan apa-apa pada saya karena hal itu sangat berbeda*. According to the raters, the translation, especially in *hal itu*, needs to be reconstructed. The translation may create a misunderstanding to the target reader because the message is rather unclear. The reference of *things* in Bahasa Indonesia *hal itu* is not clear to the viewers to which *hal itu* refers to. Some rewritings are

needed to make the translation better. The suggested translation of *things so different* is *keadaannya sangat berbeda*. *Things* here refers to the situation/condition which has been changed. A possible alternative expression which would convey the meaning in a corresponding expression is: *Saya tahu kau tak bisa katakana apa-apa lagi karena keadaan sudah berubah*.

4.2.2. II.C. Classification C (Inaccurate, includes the data with mean score 1.0—1.5)

This classification consists of data with mean score 1.0 – 1.5. The data belong to this category are considered to be inaccurate that the translator fails in transferring the message from the source text into the target text. There are 9 data (5.2%) that belong to this classification.

These are the examples:

Example 4.15.

128/01: 21:18/OS/CL This my only chance to break from Mr. Jail.

128/01: 21:18/TT/CL Ini satu-satunya harapan saya untuk mematahkan dari Tuan Jail.

In datum number 128, one rater gives score 2 and two others give 1. The raters consider that the translation is confusing that the message of the source text can not be transferred into the target text. Its meaning is not conveyed, even deviates from the source text. The sentence of *This my only chance to break from Mr. Jail* contains BED. In *SAE*, it is supposed to be *This is my only chance to break from Mr. Jail*. This is an important grammatical characteristic of *BED*

which is the absence of the copula – the verb *to be* – in the present tense. According to the assessment of one of the raters, it is assumed that *to break* has other meanings than *mematahkan* so it needs to have more consideration. It is one of the language features that one form will be used to represent several alternative meanings. This is obvious when we have a look at any good dictionaries. For instance, *Oxford Learner's Pocket Dictionary* gives more than 46 meanings for the English word *break*. Most words have more than one meaning. Larson states, “There will be a primary meaning – the one which usually come in to mind when the word is said in isolation – and secondary meanings – the additional meanings which a word has in context with other words.” (1984: 7). In English, we can say *Glass breaks easily*, using *break* in its primary meaning. We can also say *my watch breaks*, *break one's journey*, *his husband's death breaks her* in secondary senses, i.e. with different meanings. If it is translated into *mematahkan*, the viewers will have a wrong understanding of the translation even to get confused. *To break from* in the sentence means *to go away from somebody or something; to leave not to separate into pieces or to become or make by breaking*. and *Mr. Jail* is then translated into *Tuan Jail*. *Mr. Jail* in the source text refers to a person (Albert) who restrains the freedom of Celie (the main character of *The Color Purple* Film so that is why the speaker (Celie) calls Albert as *Mr. Jail*. On the other hand, it is translated into *Tuan Jail* in the target text. The problems emerge when target text does not provide the same meaning of *Jail* as intended in the source text. *Jail* (the same writing but different pronunciation) in the target text meaning some one who likes to make fun of people, do something that may

surprise other people but it is actually merely a part of jokes. So if *Mr. Jail* in the source text is translated into *Tuan Jail* then there will be a wrong understanding. It has then a meaning of Mister who likes to make fun of and surprise other people not Mister who is cruel and gives no freedom to Celie in doing what she wants to do. Since *Mr. Jail* here refers to the name of *Mister*, instead of providing the translation with *Tuan Jail*, we can directly mention his name (Albert) to make it clear to the audience. Larson states, “When concepts are shared between the source and receptor languages, the important rule for the translator is to find the most natural and accurate way to communicate the same meaning in the receptor language as was intended by the author in the source language. This may mean that a very different form will be used in order to make sure correct meaning and natural expression.” (1984:159). Therefore, the researcher suggests its translation as *Ini satu-satunya kesempatanku untuk membebaskan diri dari Albert.*

Example 4. 16.

147/02:00:19/OS/CL They'll turn out better than these fools you never tried to raise.

147/02:00:19/TT/CL Mereka akan mematikan daripada kebodohanmu yang tak pernah untuk mencoba membesarkan.

All raters score 1 for datum number 147. According to them, there is a deviation of the message between the source and the target texts. Besides, it also needs some revisions and rewritings. Thus, in their assumption, the message of the source text is not accurately conveyed into the target text. The translation does

not have an obvious meaning and may make the target viewer finding difficulties to catch the meaning of the sentences. *They'll turn out better than these fools you never tried to raise* is one of the sentences which contains *BED*. Its *SAE* form is *They'll turn out better than these fools you have never tried to raise*. As mentioned in the Introduction of this research, the absence of *have* or *has* in a present-perfect sentence is one of the *BED* features.

According to the raters, the translator does not succeed in transferring the message of the source text into the target text. *They'll turn out better than these fools* is translated into *Mereka akan mematikan daripada kebodohanmu*. *Turn out* in the sentence refers to *grow up* not *turn out* as on one of the word's definition as in *The Oxford's Dictionary 'switch (a light or fire) off'* which is in the target text is translated into *mematikan*. Moreover, *these fools* here refers to Albert's children in the film *The Color Purple* not *fools* as one of the word's definition as in *The Oxford's Dictionary 'silly person'* which is in the translation is translated into *kebodohanmu*. *You never tried to raise* is translated into *yang tak pernah mencoba untuk membesarkan*. There is a mistranslation of the source text here. The raters propose their reasons that the translation is inaccurate by giving a statement that the message of the translation is completely different from the source text. The translator should always be looking for equivalence in the target text from which will accurately represent the meaning of the source text. The translator should be faithful to the target text meaning. Different meaning, deviation and incompleteness, then, need to be avoided. According to the researcher, the

translation should better be revised into *Anak-anakku akan menjadi lebih baik daripada anak-anakmu yang tidak pernah kau urus ini.*

The examples above have shown some classifications of an accuracy level of translation. From the given examples, it can be said that we need to be aware of providing translation in the target text. There might be a need to improve the translation in terms of its accuracy. As some mistakes may occur in the translation, it is needed to have a careful check for an accuracy level. Sometimes, it is easy to merely omit a part of information while we are translating or in contrary to add information. A translator can work very hard to find word equivalence in the target text and in so doing while he is getting difficulties to transfer the meaning, he adds information which is actually not really in the source text.

4.2.2. III. The Acceptability of the Translation

Based on table 3, of 174 data, 134 data (77.0%) are naturally translated, 36 data (20.7%) sounds less natural, like a work of translation, and there are unnatural expression and word choices, and 4 data (2.3%) are unnatural, there are unnatural use of expression and word choice.

The researcher also finds that the mean score for the whole data in the acceptability of the translation is 2.7. It means that the message of the data, namely, *Black English Dialect in The Color Purple* Film is naturally translated into the target text. It is nearly unlike a translation work and there is no grammatical error. In other words, the message of the translation can be

understood and it can be said as an acceptable translation since there is almost no grammatical mistake exists and its work sounds natural. Thus, Newmark states, "...for the vast majority of texts, you have to ensure: (a) that your translation makes sense; (b) that it reads naturally, that it is written in ordinary language; the common grammar, idioms and words that kind of situation." (1988: p.24). Acceptability means that the translation complies with the grammatical and usage rules of the target language, and it is comprehensible.

4.2.2. III.A. Classification A (Acceptable, includes the data with mean score 2.6—3.0)

The data included in this classification are those with mean score that ranges from 2.6 to 3.0. Most of the data belong to this classification. The definition of an acceptable data in this classification is that the translated text sounds natural. It practically sounds unlike a translation work and does not contain any grammatical error. The following data are the examples:

Example 4.17.

039/00:35:50/OS/AL It don't go with what I got on.

039/00:35:50/TT/AL Tidak pas dengan apa yang aku kenakan.

This datum belongs to classification A since its mean score is 2.7. Two raters give score 3 and one rater gives 2. It means that the translation belongs to the category of acceptable although there is still one rater providing score 2. The translation needs to be revised in order to make it sound more natural. In this datum the translator does not put subject in the translated text. The word *It* is not

translated in the target text. However, this omission of subject does not hamper the acceptability of the message. On the other hand, according to one rater, who gives score 2 for this translation, the omission of the subject makes the translation will sound less natural when the viewers read the translation. We need to modify the order and grammar enough to use acceptable sentence structure in the target text. A revision needs to be done and the rater suggests that it will be more appropriate if the translator puts the word *Ini* as subject in the target text to make it more acceptable in the structure of the target language. Furthermore, as shown in the image, the word *This* refers to the tie worn by the character that does not match with his suit. Thus, the researcher suggests the translation as *Dasi ini tidak pas dengan pakaian yang aku kenakan.*

Example 4.18.

051/00:38:30/OS/SO

Black English Dialect: He living here with you.

Standard American English: He is living here with you.

051/00:38:30/TT/SO Dia tinggal di sini denganmu.

The translation is included into the acceptable category since it gets score 3 from each rater. In datum number 51, the expression used in the sentence does not seem like a work of translation, the translation sounds natural and there is no grammatical error. Larson states, “He (the translator) will know he is successful if the receptor language readers do not recognize his work as a translation at all but simply as a text written in the receptor language for their information and

enjoyment.” (1984: 23) However, it sounds natural in the target text with an expression of *tinggal* for *living* instead of *hidup*, so the translation of *He living here with you* into *Dia tinggal di sini denganmu* is considered to be an acceptable translation in the target text and there is no need to have a grammatical reconstruction. Thus, the researcher agrees with the translation and does not provide a suggested translation.

4.2.2. III.B. Classification B (Less acceptable, includes the data with mean score 1.6—2.5)

This classification covers all data with mean score from 1.6 to 2.5. There are 36 data which are classified into this category. In this classification, the target text sounds like a translation. There are also some unnatural expressions and word choices. Thus, there are some reasons why the raters do not give the best score for the translation. The examples of this classification are as follows:

Example 4.19.

010/00:07:02/OS/CL

Black English Dialect: My little sister, Nettie, got a man always looking at her.

Standard American English : My little sister, Nettie, has got a man always looking at her.

010/00:07:02/TT/CL Adik saya, memiliki seorang pria yang selalu menjaganya.

All of the three raters assume that the translation is less acceptable as concluded from the scores given. They provide the same score, 2, for this datum.

It means that the translation of datum number 010 is less acceptable. One of the rater points out the part of target text which makes it sound like a translation work. The raters consider that the use of comma (,) in the target text after phrase *adik saya*. It will disturb the viewer when reading a sentence which is incomplete yet. Moreover, the character has more than one sibling in the scene. The use of the comma (,) can still be applied but there should be followed by a name of the speaker's sister, namely, Nettie, after *adik saya* to make the translation clearer. As mentioned earlier, the target text sounds less natural. There are unnatural expression and word choice when the translator translates the words *got* and *look* at into *memiliki* dan *menjaganya*. Thus, the translation is considered to be difficult to understand since it is not expressed naturally in the target text. As a translator, we should be able to present this meaning in a clear natural expression. The researcher provides the suggested translation as *Ada seorang pria yang selalu melihat adikku, Nettie*.

Example 4.20.

132/01: 23:16/OS/CL

Black English Dialect: I's going to miss you.

Standard American English: I'm going to miss you.

132/01: 23:16/TT/CL Akan merindukanmu.

The mean of datum number 132 is 2.3. One rater scores 3 while two others give score 2. The raters giving score 2 consider the translation as less acceptable. It sounds like a work of translation. The translation does not follow the target text

structure. Moreover, the subject is omitted in the target text so that the translation will not be clear since it is not clearly mentioned who the actor is. It is not clear who has the feeling of missing someone. There are three characters involved in this scene, such as: Celie, Albert, and Shug. When Celie says *I's going too miss you*, it indicates that she is the one who is going to miss Shug. But if the translator does not provide the translation of the subject, the audience may have an interpretation that there is someone else missing Shug. The message is accurate and can be understood but the style is very unnatural. It is not expressed in an interesting way. In this sentence, it is better to retain the subject. The recommended translation is *Aku akan merindukanmu*.

Example 4.21.

151/02:01:47/OS/SO

Black English Dialect: I know what it like to want to sing and have it beat out of you.

Standard American English: I know what it is like to want to sing and to have it beat out of you.

151/02:01:47/TT/SO Saya tahu seperti apa ingin bernyanyi dan menyusunmu.

In datum number 151, one rater gives score 1 while two others give 2 resulting 1.7 in the mean score. The mean score of the translation ranges from 1.6 to 2.5. The raters consider that the translation of *I know what it like to want to sing and have it beat out of you* into *Saya tahu seperti apa ingin bernyanyi dan menyusunmu* is definitely confusing and should be revised. The translation in the

target text sounds less natural in the sentence. This belongs to less acceptable category since the researcher notices an unnatural expression and word choices. *Beat out of you* is translated into *menyusunmu* which may create confusion to the viewers since there is no relation between *menyusunmu* which means *built up* in English with *bernyanyi* or *to sing*. The word *menyusunmu*, especially, sounds awkward. It does not sound natural and sounds like a work of translation. The translation will be more acceptable if the expressions are revised into *Kutahu seperti apa rasanya ingin bernyanyi tapi tidak bisa*.

Example 4.22.

162/02:05:27/OS/CL The jail you planned for me is the one you'll rot in.

162/02:05:27/TT/CL Penjara yang kau rencanakan untuk saya adalah satu yang akan kau busukkan.

Standard American English: The jail you have planned for me is the one you'll rot in.

The mean score of datum number 162 is 2.3 meaning that the translation is less acceptable. Two raters score 2 considering the translation to be less acceptable and one rater scores 3 for this datum. The two raters state that the target text sounds like a work of translation and therefore, the message of the target text is difficult to comprehend. They also think that the translation needs a revision. The word *satu* makes the translation sounds less natural. The word *the one* refers to *the jail (penjara)* so it is better be translated into *tempat*, not, *satu*. *The one you'll rot in* means that the jail is the place for you to rot in, not, the place

you are going to rot it in. So the person whom the speaker talks to is the one who is going to spend his live in the jail. The suggested translation will be *Penjara yang kau rencanakan untukku adalah tempat membusukmu kelak.*

4.2.2. III.C. Classification C (Unacceptable, includes the data with mean score 1.0—1.5)

The data having mean score that ranges from 2.6 to 3.0 are considered to be unacceptable. There are 4 data belong to this classification. The definition of an acceptable data in this classification is the translation text sounds unnatural, like a translation work. There are unnatural uses of expression and word choices in the translation. The following data are the examples:

Example 4.23.

124/01: 20:13/OS/SA

Black English Dialect: Girls cutting their eyes at you.

Standard American English: Girls are cutting their eyes at you.

124/01: 20:13/TT/SA Gadis memotong mata mereka kepadamu.

The translation is classified into unacceptable since its mean score is 1.3. In datum number 124, one rater gives score 2 and the other two raters score 1 for the translation. The message of the source text is not conveyed well in the target text. The source text is inappropriately translated, for instance, an idiom of the source text *cutting their eyes at you* can not be identified by the translator so it is translated literally into the target text as in *memotong mata mereka padamu*. We should look for the equivalent way in which the same message is expressed

naturally in the receptor language and further to attempt for a truly idiomatic target text. The translation will confuse the viewers and may create a very big question about an unusual expression used in the target text. “Do in reality the girls really cut their eyes for you?” “Do they really take their eyes ball out of its place?” It will be very scary for the viewers to imagine such things since in the context of the film the speaker is reminding again of her past experience of his father and no pictures dating back to the past provided. The two speakers are talking about their good old days without any pictures of the past emerged in the movie so that the viewers are expected to have their own picture of imagination. It has been literally translated from the source text and therefore, its translation is unnatural. The translation needs a total revision to make it more acceptable. The recommended translation is *Gadis-gadis tertarik padamu*.

Example 4.24.

130/01: 21:58/ OS/AL

Black English Dialect: It don't look like that to me.

Standard American English: It doesn't look like that to me.

130/01: 21:58/TT/AL

Bahasa Indonesia: Itu tidak seperti pada saya.

Datum number 130 is also classified into classification C since its mean score is 1.3. In this datum, one rater gives score 1 and the other two raters score 2 for the translation. The message of the source text is not delivered well in the target text. The translation does not sound natural because there are unusual expressions and/or word choices applied in the target text. Those expressions will

or probably lead to confusion or what is not expected is to produce a bad misunderstanding on the translation. *It don't look like that to me* when is translated into *Itu tidak seperti pada saya* does not sound natural in the target text. It seems awkward, the meaning may imply that it does not look like what the speaker has in him. It might be talking about the speaker characteristics, physical appearance, behaviour, etc. In fact, if this sentence is related to the previous scene, the writer of the source text intends to say that the speaker knows what the opponent's speaker (Celie) is doing. She seems very busy looking for something but admits that she does not do anything and Albert knows that she is lying. The suggested translation for this sentence is

Sepertinya tidak begitu

4.3. Discussion

Based on the findings, this research discusses, as previously cited, how the syntactic features of *BED* in *The Color Purple* are rendered through three designated types of translation such as word-for-word, literal, and free translations into Bahasa Indonesia. As translating universal or commonly recognized as ideology of translating, there are two orientations opted by the translator depending on his/her belief and understanding on the theory of translating. The most common orientations are SL-oriented and TL-oriented. The former means that in rendering the original text the translator maintains the words/expressions used in the ST in its equivalence of the translation. The translator focuses on

transferring the meaning of the ST into the TT, and striving to maintain the form as well. This is usually achieved by word-for-word and literal translations.

It is ascertained that literal type of translation comes up with the highest percentage (89.7 %) in rendering the syntactic features of *BED* in *The Color Purple* Film. The decision taken by the translator is due to the consideration that the source and the target texts structures are different. The translator maintains the words chosen in the ST into its equivalence in the TT and adjusts the structure in the target text. Thus, it is expected that the meaning can be conveyed well and the audience can have a high comprehension in its translation in terms of both the accuracy and acceptability. The source text elements are found in the TT and arranged according to the grammatical system of the TL.

e.g. ST : *Black English Dialect*: I seen him looking at my sister.
 Standard American English: I have seen him looking at my sister.
 TT : *Bahasa Indonesia*: Saya melihatnya memandang adik saya. (literal)

007/00:06:28/ OS/CL

007/00:06:28/ TT/CL

As explained earlier, the sentence number 007 is translated by employing literal translation where all elements in the source text are found in the target text and then adjusted with the target text structure. The consideration taken by the translator to use literal translation has appropriately employed in translating the sentence into Bahasa Indonesia in term of its acceptability. Rather than using the word-for-word translation in rendering the original text that possibly makes the

audience confused and thus results in unacceptability, the translator prefers to use the literal translation.

In contrast, the lowest percentage of the types of translation used in delivering the message of the sentence containing syntactic features of *BED* in *The Color Purple* Film is word-for-word translation amounting to 2.3%. This type of translation is applied when the ST and the TT have similar structures. However, if they do not have the same structures, we need to adjust the source language system into the target language system when rendering a text so that the meaning can be conveyed well without making the audience puzzled. In fact, each language has developed its own system to communicate. If languages existing in this world have exactly the same system, it will not be a hard task for the translator to render meaning from one language into another.

“Akan tetapi, adalah kenyataan bahwa tidak ada satu pun bahasa yang mempunyai sistem yang sama, baik ditinjau dari sudut sintaksis, leksikal, dan morfem.” (Nababan, 1999: 55)

As occurred in the translation of *BED* in *The Color Purple* Film into Bahasa Indonesia, most of the sentences containing *BED* features have been translated by applying literal translation. The consideration taken by the translator is due to the different systems of both languages (Black English and Bahasa Indonesia). Thus, if the sentences are translated by word-for-word translation, they might create a bad comprehension of the audience. Word for word is a way of translating in which the translator simply finds the word equivalence in the ST into the TT and maintains the ST structure. It is important for the translator to understand the language grammatical systems of sentences he is about to translate.

If not, he/she will not be able to produce a translation which is not only difficult to be accepted by the audience but also to be inaccurately transferred into the TT. To make it obvious, the same example will be used to demonstrate the inappropriate translation if we insist to employ word-for-word translation for languages having different structures. This is an example of the sentence above (example 007) produced by applying word-for-word translation:

ST : *Black English Dialect*: I seen him looking at my sister.

Standard American English: I have seen him looking at my sister.

TT : *Bahasa Indonesia*: Saya melihat dia (laki-laki) memandang pada kepunyaan saya adik.

007/00:06:28/OS/CL

007/00:06:28/ TT/CL

If we apply word-for-word translation for this sentence, the translation will be: *Saya melihat dia (laki-laki), memandang pada kepunyaan saya adik*. This translation will not be accepted by the Indonesian audience and furthermore can not be considered an accurate translation. Thus, when we decide to apply word-for-word translation, we need to consider the similarity of both language systems.

Meanwhile, placed in the second place, free translation has the percentage of 8.0 %. Since it is a TL-oriented translation, the translator strives to find the equivalence words in the TT by not considering the form or the structure of the source language. Thus, rather than to preserve the ST wording together, the translator chooses to provide a naturally reading target text by using different form of words/expressions. It necessitates to change the words chosen in order to

have a more acceptable and accurate translation in the target text. In free translation, the elements of the target text are totally different from the ST. The message of the translation is delivered by using different elements of the source text but the message is still preserved.

e.g. ST : *Black English Dialect*: But I don't know she mine.
 Standard American English: But I don't know she is mine.
 TT : *Bahasa Indonesia*: Tapi aku tidak yakin.

028/00:15:05/OS/CL

028/00:15:05/TT/CL

The forms of the ST and TT are different yet the meaning has been conveyed well. The translator uses different expressions in the target text which is *aku tidak yakin* because the it is related to the previous scene in which the character wants to show that she is in doubt whether it is her daughter or not. The expression is suitable to convey its meaning into the target text.

In terms of its form of translation, a dialect translation, the translator directly translates it as a standard language in Bahasa Indonesia in stead. In Bahasa Indonesia, ignoring the dialect may in fact be the only solution although there are so varied dialects as Tegalnese, Jakartan, Solonese, Surabayan, and Batak spoken by certain Indonesian people in different regions. The problem is that there are times when the dialect in the source text does not correspond to the available dialect in the target.

When a translator decides to render the dialect of the SL into a dialect in the TL, he has to consider in finding the right form of a dialect that expresses the same stereotypes and feelings that are attached to dialect in the SL. When a translator working with, say, an upper class dialect in the SL, he can choose an upper class dialect in the TL. The source and target dialects do not have to be geographically related, although it could be one of the cases, but they simply represent the same approximate social and/or economic class. If the original author uses a low-class dialect of Black English, the Indonesian translator may use a low-class dialect of Indonesian. Translating can be challenging if the source and target cultures have different populations and/or social systems, and thus different class-based dialect.

However, due to the practical norm in subtitling in Indonesia, it is not possible to use any of the available dialects in Indonesia to render the one in the source text. The subtitling in Bahasa Indonesia tends to use standard language. This situation poses a challenge for a translator since a dialect may create a certain feeling or idea for the readers of the original text. If an author chooses a dialect to suggest a character is unintelligent, or high-pitched, or especially angry, an equivalent dialectical representation can be picked in the TL. However, not all languages have dialects with the same stereotypes, and not all people who speak a language have the same understanding of which dialect is considered cranky, or serious, or silly, and this translation technique will be unsuccessful and possibly even confusing if readers do not understand what is meant or implied by the choice of dialect.

As previously mentioned, there are norms of subtitling in Indonesia suggesting to use a formal form of Bahasa Indonesia in the translation. It is a major problem for film translator encountered when transforming spoken dialogue into subtitles from different structures and styles between speech and writing. Subtitles as one of written texts normally have a formal language form.

“Written texts typically have a more formal language style and a higher lexical density coupled with a simpler sentence structure, while spoken language is characterized by elements of redundancy and repetition, a complex sentence structure and an informal language style.” (De Linde, 1999: 26)

Thus, subtitle needs to convey roughly the same information as the dialogue part by employing a formal style of written text while at the same time maintains the spoken orientation. It is difficult to transfer a speech to writing. In spoken dialogue, the characters share a situation which produces an implicit language where things are not being verbalized. Usually, the subtitles need to explicate or extend the message in order to fill the gap this implicit language produces and to transfer the meaning of the dialogue. The film translator needs to strive in rendering the meaning of ‘dirty language’, culture-bound references, dialectical features, etc that although encounters the same difficulties like a translator, the film translator cannot take refuge in footnotes, introductory notes or similar explanatory aids. The translator must transfer all these elements directly in his subtitles.

Moreover, in subtitling, in order to present an accurate analysis of a dialogue, subtitles have to synchronize with both speech and image. There are

three main components in subtitling: image, subtitles, and spoken dialogue. The match between the subtitles and the pictures should be considered in translating film. The translator necessitates matching the subtitles with the sound-track and the visual image.

e.g. 066/00:54:19/OS/CL I just stand back, and wait to see what the wall gonna look like.

066/00:54:19/TT/CL Aku hanya ingin melihat akan seperti apa temboknya nanti.

The example above clearly shows a subtitling where the translator does not provide the translation of the first clause *I just stand back* in the target text. Therefore, although the translation does not influence the understanding of the target audience, it is better to provide them with a full translation. As previously mentioned, the match between the subtitles and the pictures should probably have been considered more closely.

The decision taken by the translator in rendering the ST into the TT has an aim to provide the audience with an accurate and acceptable translation. Thus, some considerations in applying three designated types of translation and in considering the norms of subtitling are employed.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

In this chapter, the researcher draws conclusion based on the analysis on the research findings and discussion. The conclusion of the research refers to the problems stated in Chapter I which has sought to identify what type of translating employed in rendering the sentences containing syntactic features of Black English Dialect in *The Color Purple* Film. In addition, the research has also demonstrated how the translation quality is defined in two components-accuracy and acceptability. The conclusions of the research are as follows:

1. The translator employs three types of translation to render sentences containing syntactic features of Black English Dialect in *The Color Purple* Film, which are:

- a) Literal Translation (156 data or 89.7 %)
- b) Free Translation (14 data or 8.0 %)
- c) Word-for-word Translation (4 data or 2.3 %)

Literal translation is the most general type of translation applied by the translator to render the sentences containing syntactic features of *BED* in *The Color Purple* Film. There are 156 data (89.7 %) that belong to this classification. In other words, literal translation is the most frequent type applied by the translator compared to the other two types of translation (e.g. word-for-word and free) in translating the sentences containing

syntactic features of *BED* in *The Color Purple* Film. Despite the type of translation, the meanings in the source text whatsoever are conveyed well. This is confirmed by fact that the audience finds the translation of high comprehension in terms of both the accuracy and acceptability.

2. Based on the rating to accuracy and acceptability dimensions of the target text supplied by the three raters, the accuracy and acceptability levels are as follows:

- a) 120 data (68.9%) are considered accurate.
- b) 45 data (25.9%) are considered less accurate.
- c) 9 data (5.2%) are considered inaccurate.
- d) 134 data (77.0%) are considered acceptable.
- e) 36 data (20.4%) are considered less acceptable.
- f) 4 data (2.3%) are considered unacceptable.

The mean score of the whole data in terms of accuracy level is 2.6. It indicates that the message of the data containing syntactic features of *BED* in *The Color Purple* Film is considered accurate. The message or the content of the source text is fully transferred to the target text. The translated text is clear, and no rewriting is needed. The translator's emphasis on accuracy is to retain the same meaning in the translation which shows loyalty to the SL text.

In term of its acceptability, the researcher also finds that the mean score for the whole data in the acceptability of the message transfer of the

translation is 2.7. It means that the message of the *BED* data in *The Color Purple* Film is naturally translated into the target text. It is nearly unlike a translation work, and there is no grammatical error. In other words, the message of the translation can be understood. It can be said that the translation is an acceptable one since there is almost no significant grammatical mistake exists, and it sounds natural.

Moreover, since subtitling in Bahasa Indonesia tends to use standard language, the form of the language used has to be formal. There are norms of subtitling in Indonesia in which subtitling tends to use the formal form of Bahasa Indonesia. For film translator in Indonesia, problems are becoming huge when faced with transforming spoken dialogue into subtitles from different structures and styles between speech and writing. Subtitled texts normally use a formal language form. The translator needs to strive rendering the meaning of 'dirty language', culture-bound references, dialectical features, etc. especially due to the norms of subtitling in Bahasa Indonesia.

The major aim of the translator in rendering the ST into the TT is to provide the audience with an accurate and acceptable translation. In that end, the translator should take types of translation into consideration. To bear in mind, accuracy will affect the acceptability of the translation in the source language text. A good and proper choice of types of translation will lead to an accurate and acceptable translation.

5.2. Suggestion

After drawing conclusion from the research findings and discussion, the researcher proposes the following suggestions:

1. The film translator

The translator should be aware that there are differences of the source and target language systems, either grammatically, semantically, or stylistically. Thus, the translator should be able to choose and to apply the appropriate types of translation in order to produce a quality translation.

The translator should pay attention both on the SL and the TL, and carefully translate those syntactic features of *BED* of books or films to make the translation more comprehensible, acceptable, and accurate for the target audience. In addition, the other semiotics of subtitling such as image, subtitles, and spoken dialogue also need to be considered since non verbal meanings also contribute to the construct of the communication occurred in the source text. Not to mention, subtitling has also to do with synchronization between the speech and the image. As previously mentioned, another significant point that should be considered is that the film translator needs to be concerned about ‘dirty language’, culture-bound references, dialectical features, etc. He/she cannot use any aid, i.e. footnotes, or introductory notes, etc which aims to provide explanation to the audience since he/she has to transfer all these elements straightforwardly in his subtitles.

2. Other researchers

This research focuses on the types of translation used in rendering the sentences containing syntactic features of *BED* in *The Color Purple* Film and its degree of accuracy and acceptability. Other researchers might do another research on translating *BED* concerning not only on its syntactic features but also on its pronunciation or phonetics along with the quality assessments. Instead of demonstrating the types of translations, they might focus merely on the translation quality, in so doing, the discussion could have more attention on the analysis.

In obtaining the original script (particularly for the new researcher), it is better to have a detail check through different sources which might support the accuracy of the original text. This is done to ensure that the original script is appropriate with the spoken dialogue in the movie. It can be done by finding out the original script from the internet, or books, or any other references that can support the source of data. The next researchers might also further check the original script by listening to the film dialogue for several times. In so doing, they can have a reliable original text in conducting the research.

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APPENDICES

TYPES OF TRANSLATION

literal

001/00:03:47/SF/OS /I.A

Black English Dialect: Ain't you done yet?

Standard American English: Are you done yet?

001/00:03:47/SF/TT/I.A

Apakah belum selesai?

literal

002/00:04:48/SF/OS/I.A

Black English Dialect: You better not tell nobody but God.

Standard American English: You better not tell anybody but God.

002/00:04:48/SF/TT/I.A

Kamu lebih baik berdoa kepada Tuhan.

literal

003/00:05:17/CL/OS/I.A

Black English Dialect: One day, my daddy come and say, "You gonna do what your Mama wouldn't.

Standard American English: One day, my daddy came and said, "You are going to do what your Mama wouldn't.

003/00:05:17/CL/TT/I.A

Suatu hari, Ayah datang dan berkata, "Kamu harus melakukan apa yang tidak dapat dilakukan ibumu."

literal

004/00:05:41/CL/OS/I.A

Black English Dialect: Then my mama die...cursing and screaming...because her heart been broke.

Standard American English: Then my mama died...cursing and screaming...because her heart had been broken.

004/00:05:41/CL/TT/I.A

Kemudian ibu saya meninggal.
sambil berteriak dan mengutuk.
karena perasaannya hancur .

literal

005/00:06:05/CL/OS/I.A

Black English Dialect: Dear God, he act like he can't stand on me no more.

Standard American English: Dear God, he acts like he can't stand on me anymore.

005/00:06:05/CL/TT/I.A

Tuhan, dia bertingkah seperti sudah tak tahan terhadap saya.

literal

006/00:06:10/CL/OS/I.A

Black English Dialect: I don't think he kilt my baby boy.

Standard American English: I don't think he has killed my baby boy.

<p>006/00:06:10/CL/TT/I.A Saya berpikir dia tidak akan membunuh anak laki-laki saya.</p>
<p>literal 007/00:06:28/CL/OS/I.A <i>Black English Dialect:</i> I seen him looking at my sister. <i>Standard American English:</i> I have seen him looking at my sister. 007/00:06:28/TT Saya melihatnya memandang adik saya.</p>
<p>literal 008/00:06:52/OS <i>Black English Dialect:</i> Dear God, he come home with a girl around the town called Gray. <i>Standard American English:</i> Dear God, he comes home with a girl around the town called Gray. 008/00:06:52/TT Tuhan, dia pulang dengan seorang gadis dari sekitar kota bernama Gray.</p>
<p>literal 009/00:06:57/CL/OS/I.A <i>Black English Dialect:</i> She be almost my age, but they getting marry now. <i>Standard American English:</i> She is almost my age, but they are getting married now. 009/00:06:57/CL/TT/I.A Dia hampir seusia saya, tapi mereka akan menikah sekarang.</p>
<p>literal 010/00:07:02/CL/OS/I.A <i>Black English Dialect:</i> My little sister, Nettie, got a man always looking at her. <i>Standard American English:</i> My little sister, Nettie, always has a man looking at her. 010/00:07:02/CL/TT/I.A Adik saya, memiliki seorang pria yang selalu menjaganya.</p>
<p>literal 011/00:07:14/CL/OS/I.A <i>Black English Dialect:</i> He seen Nettie in church. <i>Standard American English:</i> He has seen Nettie in church. 011/00:07:14/CL/TT/I.A Dia bertemu Nettie di gereja.</p>
<p>literal 012/00:08:07/AL/OS/I.A <i>Black English Dialect:</i> They be fighting and bleeding and throwing up on the floor... while I got a farm to run. <i>Standard American English:</i> They are fighting and bleeding and throwing up on the floor... while I have got a farm to run. 012/00:08:07/AL/TT/I.A Mereka bertengkar dan berdarah atau mungkin muntah di lantai...selagi aku di ladang.</p>

<p>literal 013/00:08:23/SF/OS/I.A <i>Black English Dialect:</i> She too young. <i>Standard American English:</i> She is too young. 013/00:08:23/SF/TT/I.A Dia masih terlalu muda.</p>
<p>literal 014/00:08:56/AL/OS/I.A <i>Black English Dialect:</i> Well, I ain't never looked at the other one before. <i>Standard American English:</i> Well, I have never looked at the other one before. 014/00:08:56/AL/OS/I.A Aku tidak pernah melihat dia sebelumnya.</p>
<p>literal 015/00:09:04/SF/OS/I.A <i>Black English Dialect:</i> Celie, Mister want another look at you. <i>Standard American English:</i> Celie, Mister wants another look at you. 015/00:09:04/SF/TT/I.A Celie, Mister ingin melihatmu.</p>
<p>literal 016/00:10:39/CL/OS/I.A <i>Black English Dialect:</i> I laid there thinking about Nettie, while he on top of me. <i>Standard American English:</i> I laid there thinking about Nettie, while he was on top of me. 016/00:10:39/CL/TT/I.A Aku berbaring sambil memikirkan Nettie, sementara dia berada di atasku.</p>
<p>literal 017/00:10:52/CL/OS/I.A <i>Black English Dialect:</i> I know what he doing to me, he done to her. <i>Standard American English:</i> I know what he is doing to me, he has done to her. 017/00:10:52/CL/TT/I.A Aku tahu apa yang dia lakukan terhadapku dia lakukan juga terhadapnya.</p>
<p>word-for-word 018/00:10:56/CL/OS/I.C <i>Black English Dialect:</i> and maybe she like it. <i>Standard American English:</i> and maybe she likes it. 018/00:10:56/CL/TT/I.C dan mungkin dia menyukainya.</p>
<p>literal 019/00:12:19/AL/OS/I.A <i>Black English Dialect:</i> This don't look like it clean. <i>Standard American English:</i> This doesn't look like clean. 019/00:12:19/AL/TT/I.A Itu tidak kelihatan bersih.</p>
<p>Literal 020/00:13:29/CL/OS/I.A <i>Black English Dialect:</i> Dear God, I seen my baby girl.</p>

<p><i>Standard American English:</i> Dear God, I have seen my baby girl. 020/00:13:29/CL/TT/I.A Tuhan, aku melihat anakku.</p>
<p>literal 021/00:13:40/CL/OS/I.A <i>Black English Dialect:</i> My little girl look like she fretting over something. <i>Standard American English:</i> My little girl looks like she is fretting over something. 021/00:13:40/CL/TT/I.A Anakku dia tampaknya sedang menguatirkan sesuatu.</p>
<p>literal 022/00:13:43/CL/OS/I.A <i>Black English Dialect:</i> She got my eyes, just like they is today. <i>Standard American English:</i> She has got my eyes, just like they are today. 022/00:13:43/CL/TT/I.A Dia memiliki mataku, seperti sekarang ini.</p>
<p>literal 023/00:14:10/CL/OS/I.A <i>Black English Dialect:</i> Who her daddy? <i>Standard American English:</i> Who is her daddy? 023/00:14:10/CL/TT/I.A Siapa ayahnya?</p>
<p>free 024/00:14:34/CL/OS/I.B <i>Black English Dialect:</i> How long you had your little girl? <i>Standard American English:</i> How long did you have your little girl? 024/00:14:34/CL/TT/I.B Berapa umur anakmu?</p>
<p>literal 025/00:14:36/SW/OS/I.A <i>Black English Dialect:</i> She be seven months on the 15th. <i>Standard American English:</i> She is seven months old on the 15th. 025/00:14:36/SW/TT/I.A Dia tujuh bulan tanggal 15 ini.</p>
<p>literal 026/00:14:58/CL/OS/I.A <i>Black English Dialect:</i> I think she mine. <i>Standard American English:</i> I think she is mine. 026/00:14:58/CL/TT/I.A Aku rasa dia milikku.</p>
<p>literal 027/00:15:01/CL/OS/I.A <i>Black English Dialect:</i> My heart say she mine. <i>Standard American English:</i> My heart says she is mine. 027/00:15:01/CL/TT/I.A Hatiku mengatakan dia milikku.</p>

<p>free 028/00:15:05/CL/OS/I.B <i>Black English Dialect:</i> But I don't know she mine. <i>Standard American English:</i> But I don't know she is mine. 028/00:15:05/CL/TT/I.B Tapi aku tidak yakin.</p>
<p>literal 029/00:15:07/CL/OS/I.A <i>Black English Dialect:</i> If she my baby, her name Olivia. <i>Standard American English:</i> If she is my baby, her name is Olivia. 029/00:15:07/CL/TT/I.A Jika dia bayiku, namanya adalah Olivia.</p>
<p>literal 030/00:15:43/CL/OS/I.A <i>Black English Dialect:</i> Why's you call her Olivia when that ain't her name? <i>Standard American English:</i> Why do you call her Olivia when that isn't her name? 030/00:15:43/CL/TT/I.A Kenapa kau memanggilnya Olivia jika itu bukan namanya?</p>
<p>literal 031/00:15:49/SW/OS/I.A <i>Black English Dialect:</i> Don't she look like an Olivia to you? <i>Standard American English:</i> Doesn't she look like an Olivia to you? 031/00:15:49/SW/TT /I.A Tidakkah dia terlihat seperti Olivia?</p>
<p>free 032/00:17:56/AL/OS/I.B <i>Black English Dialect:</i> Sure, she be kin now. <i>Standard American English:</i> Sure, she is kin now. 032/00:17:56/AL/TT/I.B Tentu. Dia akan senang sekali.</p>
<p>literal 033/00:18:29/NT/OS/I.A <i>Black English Dialect:</i> I ain't never going back there. <i>Standard American English:</i> I am never going back there 033/00:18:29/NT/TT/I.A Aku tidak akan pernah kembali ke sana.</p>
<p>literal 034/00:21:30/AL/OS/I.A <i>Black English Dialect:</i> You got nothing better to do? <i>Standard American English:</i> Have you got nothing better to do? 034/00:21:30/AL/TT/I.A Kamu tidak ada pekerjaan lain?</p>
<p>literal 035/00:32:01/AL/OS/I.A <i>Black English Dialect:</i> I fixed that mailbox so I can tell if it be messed with!</p>

<p><i>Standard American English:</i> I have fixed that mailbox so I can tell if it is messed with!</p> <p>035/00:32:01/AL/TT/I.A</p> <p>Aku yang membuatnya jadi aku tahu jika ia diacak-acak!</p>
<p>literal</p> <p>036/00:32:18/AL/OS/I.A</p> <p><i>Black English Dialect:</i> Harpo, have you saddle the horse yet?</p> <p><i>Standard American English:</i> Harpo, have you saddled the horse yet?</p> <p>036/00:32:18/AL/TT/I.A</p> <p>Harpo, sudahkah kamu pasang sadel pada kuda itu?</p>
<p>literal</p> <p>037/00:34:08/AL/OS/I.A</p> <p><i>Black English Dialect:</i> You gonna make me late!</p> <p><i>Standard American English:</i> You are going to make me late!</p> <p>037/00:34:08/AL/TT/I.A</p> <p>Kamu akan membuatku terlambat!</p>
<p>literal</p> <p>038/00:34:10/AL/OS/I.A</p> <p><i>Black English Dialect:</i> I gonna get you if you make me late.</p> <p><i>Standard American English:</i> I'm going o get you if you make me late.</p> <p>038/00:34:10/AL/TT/I.A</p> <p>Aku akan menghajarmu jika aku sampai telat!</p>
<p>free</p> <p>039/00:35:50/AL/OS/I.B</p> <p><i>Black English Dialect:</i> It don't go with what I got on.</p> <p><i>Standard American English:</i> It doesn't go with what I got on.</p> <p>039/00:35:50/AL/TT/I.B</p> <p>Tidak pas dengan apa yang aku kenakan.</p>
<p>literal</p> <p>040/00:36:33/CL/OS/I.A</p> <p><i>Black English Dialect:</i> She say she write, but she never write.</p> <p><i>Standard American English:</i> She says she writes, but she never writes.</p> <p>040/00:36:33/CL/TT/I.A</p> <p>Dia bilang dia akan menulis, tapi dia tidak melakukannya.</p>
<p>literal</p> <p>041/00:36:39/CL/OS/I.A</p> <p><i>Black English Dialect:</i> She say only death could keep her from it.</p> <p><i>Standard American English:</i> She says only death could keep her from it.</p> <p>041/00:36:39/CL/TT/I.A</p> <p>Dia bilang hanya kematian yang bisa membuat dia tidak melakukannya.</p>
<p>literal</p> <p>042/00:36:43/CL/OS/I.A</p> <p><i>Black English Dialect:</i> Maybe she dead.</p> <p><i>Standard American English:</i> Maybe she is dead.</p> <p>042/00:36:43/CL/TT/I.A</p> <p>Mungkin dia sudah mati.</p>

<p>word-for-word 043/00:36:59/SO/OS/I.C <i>Black English Dialect:</i> Harpo, I declare, you is slow today. <i>Standard American English:</i> Harpo, I declare, you are slow today. 043/00:36:59/SO/TT/I.C Harpo, aku bilang kau adalah lambat hari ini.</p>
<p>Literal 044/00:37:04/CL/OS/I.A <i>Black English Dialect:</i> Dear God, Harpo be in love with a girl called Sofia. <i>Standard American English:</i> Dear God, Harpo is in love with a girl called Sofia. 044/00:37:04/CL/TT/I.A Harpo jatuh cinta dengan gadis bernama Sofia.</p>
<p>free 045/00:37:08/CL/OS/I.B <i>Black English Dialect:</i> Now she be a big girl. <i>Standard American English:</i> Now she is a big girl. 045/00:37:08/CL/TT/I.B Dia akan bertumbuh.</p>
<p>literal 046/00:37:11/CL/OS/I.A <i>Black English Dialect:</i> Mister say he want to have a look at her. <i>Standard American English:</i> Mister says he wants to have a look at her. 046/00:37:11/CL/TT/I.A Tn bilang dia ingin melihatnya.</p>
<p>literal 047/00:37:14/CL/OS/I.A <i>Black English Dialect:</i> I seen 'em coming way up the road. <i>Standard American English:</i> I have seen them coming way up the road. 047/00:37:14/CL/TT/I.A Aku melihat mereka datang dari ujung jalan.</p>
<p>literal 048/00:37:16/CL/OS/I.A <i>Black English Dialect:</i> They just be marching, like going to war. <i>Standard American English:</i> They were just marching, like going to war. 048/00:37:16/CL/TT/I.A Mereka berbaris, seperti akan pergi berperang.</p>
<p>literal 049/00:37:39/SO/OS/I.A <i>Black English Dialect:</i> I ain't no trouble. <i>Standard American English:</i> I am not in trouble. 049/00:37:39/SO/TT/I.A Aku tidak dalam masalah apapun.</p>
<p>literal 050/00:38:21/AL/OS/I.A <i>Black English Dialect:</i> He young and limited. <i>Standard American English:</i> He is young and limited.</p>

<p>050/00:38:21/AL/OS/I.A Dia muda dan terbatas.</p>
<p>literal 051/00:38:30/SO/OS/I.A <i>Black English Dialect:</i> He living here with you. <i>Standard American English:</i> He is living here with you. 051/00:38:30/TT/OS/I.A Dia tinggal di sini denganmu.</p>
<p>literal 052/00:38:43/SO/OS/I.A <i>Black English Dialect:</i> No, sir, I ain't no living in no streets. <i>Standard American English:</i> No, sir, I am not living in any streets. 052/00:38:43/SO/TT/I.A Aku tidak akan tinggal di jalanan.</p>
<p>literal 053/00:41:02/SO/OS/I.A <i>Black English Dialect:</i> I been needing so many curtains, but I ain't had time. <i>Standard American English:</i> I need so many curtains, but I didn't have time. 053/00:41:02/SO/TT/I.A Aku membutuhkan banyak korden, tapi aku tidak ada waktu.</p>
<p>literal 054/00:41:54/HR/OS/I.A <i>Black English Dialect:</i> What you looking at? <i>Standard American English:</i> What are you looking at? 054/00:41:54/HR/TT/I.A Apa yang kamu lihat?</p>
<p>literal 055/00:41:55/HC/OS/I.A <i>Black English Dialect:</i> It's gonna rain on your head. <i>Standard American English:</i> It's going to rain on your head. 055/00:41:55/HC/TT/I.A Akan hujan di kepalamu!</p>
<p>literal 056/00:44:02/SO/OS/I.A <i>Black English Dialect:</i> Girl child ain't safe in a family of mens. <i>Standard American English:</i> Girl child aren't safe in a family of men. 056/00:44:02/SO/TT/I.A Anak perempuan tidak aman dengan anggota keluarga yang kebanyakan pria.</p>
<p>literal 057/00:44:22/HR/OS/I.A <i>Black English Dialect:</i> No, sir. Ain't no fist touched my face. <i>Standard American English:</i> No, sir. There aren't any fist touched my face. 057/00:44:22/HR/TT/I.A Tidak ada pukulan yang boleh mengenai wajahku.</p>

<p>literal 058/00:44:35/CL/OS/I.A <i>Black English Dialect:</i> This life be over soon. <i>Standard American English:</i> This life is over soon. 058/00:44:35/CL/TT/I.A Kehidupan ini akan berakhir.</p>
<p>literal 059/00:45:03/CL/OS /I.A <i>Black English Dialect:</i> Sofia beat on Harpo. <i>Standard American English:</i> Sofia beats on Harpo. 059/00:45:03/CL/TT/I.A Sofia menghajar Harpo.</p>
<p>free 060/00:45:07/CL/OS/I.B <i>Black English Dialect:</i> Sofia beat on Harpo some more. <i>Standard American English:</i> Sofia beats on Harpo some more. 060/00:45:07/CL/TT/I.B Kemudian Harpo membalasnya.</p>
<p>literal 061/00:47:36/CL/OS/I.A <i>Black English Dialect:</i> It was dark and there wasn't nothing moving. <i>Standard American English:</i> It was dark and there wasn't anything moving. 061/00:47:36/CL/TT/I.A Gelap sekali dan tidak ada apapun yang bergerak.</p>
<p>word-for-word 062/00:47:47/CL/OS/I.C <i>Black English Dialect:</i> I didn't see nothing. <i>Standard American English:</i> I didn't see anything. 062/00:47:47/CL/TT/I.C Aku tidak melihat apapun.</p>
<p>literal 063/00:52:08/AL/OS/I.A <i>Black English Dialect:</i> It still ain't hot enough. <i>Standard American English:</i> It still isn't hot enough. 063/00:52:08/AL/TT/I.A Itu masih belum cukup panas.</p>
<p>literal 064/00:52:57/AL/OS/I.A <i>Black English Dialect:</i> Baby, look what I done brought to you. <i>Standard American English:</i> Baby, look what I have brought to you. 064/00:52:57/AL/TT/I.A Sayang, lihat apa yang saya bawakan untukmu.</p>
<p>literal 065/00:54:13/SA/OS/I.A <i>Black English Dialect:</i> I told you, I don't want nothing. <i>Standard American English:</i> I have told you, I don't want anything.</p>

065/00:54:13/SA/TT/I.A Aku sudah memberitahumu, aku tidak ingin apapun!
literal 066/00:54:19/CL/OS/I.A <i>Black English Dialect:</i> I just stand back, and wait to see what the wall gonna look like. <i>Standard American English:</i> I just stand back, and wait to see what the wall gonna look like. 066/00:54:19/CL/TT/I.A Aku hanya ingin melihat akan seperti apa temboknya nanti.
literal 067/00:54:49/SA/OS/I.A <i>Black English Dialect:</i> What you staring at? <i>Standard American English:</i> What are you staring at? 067/00:54:49/SA/TT/I.A Apa yang kamu lihat?
literal 068/00:54:58/SA/OS/I.A <i>Black English Dialect:</i> "Yes, ma'am"? I ain't that old. <i>Standard American English:</i> "Yes, ma'am"? I am not that old. 068/00:54:58/SA/TT/I.A "Ya, Nyonya?" Aku belum setua itu.
literal 069/00:55:27/CL/OS/I.A <i>Black English Dialect:</i> You ain't well. <i>Standard American English:</i> You aren't well. 069/00:55:27/CL/TT/I.A Kamu tidak sehat.
literal 070/00:56:15/SA/OS/I.A <i>Black English Dialect:</i> My pa still love me...except he don't know it. <i>Standard American English:</i> My pa still loves me...except he doesn't know it. 070/00:56:15/SA/TT/I.A Ayahku masih mencintaiku...tapi dia tidak tahu.
literal 071/00:57:12/OM/OS/I.A <i>Black English Dialect:</i> Sure ain't nobody in the fields. <i>Standard American English:</i> Sure there isn't anybody in the fields. 071/00:57:12/OM/TT/I.A Yang pasti bukan orang di ladang.
free 072/00:58:28/OM/OS/I.B <i>Black English Dialect:</i> Her own daddy won't have nothing to do with her. <i>Standard American English:</i> Her own daddy won't have anything to do with her. 072/00:58:28/OM/TT/I.B Ayahnya sendiri tidak mau ada urusan dengannya.

<p>free 073/00:58:32/CL/OS/I.B <i>Black English Dialect:</i> Old Mr. talking trash about Shug. <i>Standard American English:</i> Old Mr. is talking trash about Shug. 073/00:58:32/CL/TT/I.B Tn Tua menjelek-jelekan Shug.</p>
<p>literal 074/00:58:35/CL/OS/I.A <i>Black English Dialect:</i> Folks don't like nobody too proud or free. <i>Standard American English:</i> Folks don't like anybody too proud or free. 074/00:58:35/CL/TT/I.A Orang-orang tidak suka dengan orang yang terlalu membanggakan diri atau bebas.</p>
<p>literal 075/00:58:42/OM/OS/I.A <i>Black English Dialect:</i> She ain't even clean. <i>Standard American English:</i> She isn't even clean. 075/00:58:42/OM/TT/I.A Dia bahkan kotor sekali.</p>
<p>literal 076/00:58:50/AL/OS/I.A <i>Black English Dialect:</i> You ain't got it in you to understand. <i>Standard American English:</i> You haven't got it in you to understand. 076/00:58:50/AL/TT/I.A Kamu tidak mengerti.</p>
<p>literal 077/00:59:28/OM/OS/I.A <i>Black English Dialect:</i> Shug Avery done set the population of Hartwell county a new high. <i>Standard American English:</i> Shug Avery has done set the population of Hartwell county a new high. 077/00:59:28/OM/TT/I.A Shug Avery membuat populasi di Hartwell county bertambah tinggi.</p>
<p>literal 078/00:59:50/OM/OS/I.A <i>Black English Dialect:</i> Ain't many women's allow their husband whore to lay up in their house. <i>Standard American English:</i> There aren't many women who allow their husband a whore to lay up in their house. 078/00:59:50/OM/TT/I.A Tidak semua wanita membiarkan pelacur suaminya tidur di rumah mereka.</p>
<p>literal 079/01:00:57/CL/OS/I.A <i>Black English Dialect:</i> ...and see how he like that. <i>Standard American English:</i> ...and see how he likes that.</p>

079/01:00:57/CL/TT/I.A ...dan lihat apa dia menyukainya.
literal 080/01:01:16/CL/OS/I.A <i>Black English Dialect:</i> I ain't heard so much racket since before Sofia left. <i>Standard American English:</i> I haven't heard so much racket since before Sofia left.
080/01:01:16/CL/TT/I.A Aku tidak mendengar banyak kegaduhan sejak Sofia pergi.
literal 081/01:01:20/CL/OS/I.A <i>Black English Dialect:</i> Every evening after he leave the field... <i>Standard American English:</i> Every evening after he leaves the field...
081/01:01:20/CL/TT/I.A Setiap sore setelah dia meninggalkan ladangnya.
free 082/01:01:23/CL/OS/I.B <i>Black English Dialect:</i> He knocking down and piling things up. <i>Standard American English:</i> He is knocking down and piling things up.
082/01:01:23/CL/TT/I.B dia memungutnya.
literal 083/01:01:26/CL/OS/I.A <i>Black English Dialect:</i> Sometime his friend, Swain, come by to help. <i>Standard American English:</i> Sometime his friend, Swain, comes by to help.
083/01:01:26/CL/TT/I.A Kadang temannya, Swain, datang untuk menolong.
literal 084/01:01:46/CL/OS/I.A <i>Black English Dialect:</i> Mr. have to call and tell them to shut up the racket. <i>Standard American English:</i> Mr. has to call and tell them to shut up the racket.
084/01:01:46/CL/TT/I.A Tn harus menelpon dan memberitahu mereka.
literal 085/01:02:09/AL/OS/I.A <i>Black English Dialect:</i> You never seen this before. <i>Standard American English:</i> You have never seen this before.
085/01:02:09/AL/TT/I.A Kamu tidak pernah melihat ini sebelumnya.
free 086/01:08:42/SF/OS/I.B <i>Black English Dialect:</i> How you doin? How you feel? <i>Standard American English:</i> How are you doing? How do you feel?
086/01:08:42/SF/TT/I.B Apa kabarmu?

<p>literal 087/01:09:00/HR/OS/I.A <i>Black English Dialect:</i> What you doin here? <i>Standard American English:</i> What are you doing here? 087/01:09:00/HR/TT/I.A Apa yang kamu lakukan di sini?</p>
<p>literal 088/01:09:10/SO/OS/I.B <i>Black English Dialect:</i> A woman need to have a little fun, Harpo. <i>Standard American English:</i> A woman needs to have a little fun, Harpo. 088/01:09:10/SO/TT/I.B Seorang wanita juga perlu hiburan, Harpo.</p>
<p>literal 089/01:09:13/HR/OS/I.A <i>Black English Dialect:</i> A woman need to be at home. <i>Standard American English:</i> A woman needs to be at home. 089/01:09:13/HR/TT/I.A Wanita perlu berada di rumah.</p>
<p>literal 090/01:09:31/HR/OS/I.A <i>Black English Dialect:</i> First time I ever been knocked out without a punch. <i>Standard American English:</i> First time I have ever been knocked out without a punch. 090/01:09:31/HR/TT/I.A Pertama kalinya aku dijatuhkan tanpa pukulan.</p>
<p>literal 091/01:10:22/HR/OS/I.A <i>Black English Dialect:</i> Who this woman? <i>Standard American English:</i> Who is this woman? 091/01:10:22/HR/TT/I.A Siapa wanita ini?</p>
<p>word-for-word 092/01:10:26/HG/OS/I.C <i>Black English Dialect:</i> She best leave you alone. <i>Standard American English:</i> She best leave you alone. 092/01:10:26/HG/TT/I.C Dia lebih baik meninggalkanmu sendiri.</p>
<p>literal 093/01:10:46/HG/OS/I.A <i>Black English Dialect:</i> And not if he my man. <i>Standard American English:</i> And not if he is my man. 093/01:10:46/HG/TT/I.A Dan tidak jika dia adalah priaku.</p>
<p>literal 094/01:12:54/SA/OS/I.A <i>Black English Dialect:</i> Miss Celie, why you always covering up your smile?</p>

<p><i>Standard American English:</i> Miss Celie, why are you always covering up your smile?</p> <p>094/01:12:54/SA/TT/I.A</p> <p>Nn. Celie, kenapa kamu selalu menutupi senyummu?</p>
<p>literal</p> <p>095/01:14:02/SA/OS/I.A</p> <p><i>Black English Dialect:</i> September. Yeah, September be a good time to go off in the world.</p> <p><i>Standard American English:</i> September. Yeah, September is a good time to go off in the world.</p> <p>095/01:14:02/SA/TT/I.A</p> <p>September. Ya, September waktu yang baik untuk pergi meninggalkan dunia.</p>
<p>literal</p> <p>096/01:14:15/CL/OS/I.A</p> <p><i>Black English Dialect:</i> He beat me when you ain't here.</p> <p><i>Standard American English:</i> He beats me when you aren't here.</p> <p>096/01:14:15/CL/TT/I.A</p> <p>Dia memukuliku waktu kamu tidak di sini.</p>
<p>literal</p> <p>097/01:14:30/SA/OS/I.A</p> <p><i>Black English Dialect:</i> Why he do that?</p> <p><i>Standard American English:</i> Why does he do that?</p> <p>097/01:14:30/SA/TT/I.A</p> <p>Kenapa dia melakukan itu?</p>
<p>literal</p> <p>098/01:14:43//CL/OS/I.A</p> <p><i>Black English Dialect:</i> He beat me for not being you.</p> <p><i>Standard American English:</i> He beats me for not being you.</p> <p>098/01:14:43/CL/TT/I.A</p> <p>Dia memukulku karena tidak bisa menjadi dirimu.</p>
<p>literal</p> <p>099/01:15:12/SA/OS/I.A</p> <p><i>Black English Dialect:</i> I know he a bully.</p> <p><i>Standard American English:</i> I know he is a bully.</p> <p>099/01:15:12/SA/TT/I.A</p> <p>Aku tahu dia suka memukul.</p>
<p>literal</p> <p>100/01:15:18/CL/OS/I.A</p> <p><i>Black English Dialect:</i> You still love him?</p> <p><i>Standard American English:</i> Do you still love him?</p> <p>100/01:15:18/CL/TT/I.A</p> <p>Kamu masih mencintai dia?</p>
<p>literal</p> <p>101/01:15:24/SA/OS/I.A</p> <p><i>Black English Dialect:</i> But he weak.</p> <p><i>Standard American English:</i> But he is weak.</p>

<p>101/01:15:24/SA/TT/I.A Tapi dia lemah.</p>
<p>literal 102/01:15: 41/CL/OS/I.A <i>Black English Dialect:</i> No, most time I pretend I ain't even there. <i>Standard American English:</i> No, most time I pretend I am not even there. 102/01:15: 41/CL/TT/I.A Tidak, kebanyakan bahkan aku bahkan berpura-pura tidak ada di sana.</p>
<p>literal 103/01:15: 45/CL/OS/I.A <i>Black English Dialect:</i> He don't know the difference. <i>Standard American English:</i> He doesn't know the difference. 103/01:15: 45/CL/TT/I.A Dia tidak tahu perbedaannya.</p>
<p>literal 104/01:15: 47/CL/OS/I.A <i>Black English Dialect:</i> He don't never ask how I feel. <i>Standard American English:</i> He never asks how I feel. 104/01:15: 47/CL/TT/I.A Dia tidak bertanya bagaimana perasaanku.</p>
<p>literal 105/01:15: 49/CL/OS/I.A <i>Black English Dialect:</i> He never ask me about myself. <i>Standard American English:</i> He never asks me about myself. 105/01:15: 49/CL/TT/I.A Dia tidak pernah bertanya tentang diriku.</p>
<p>literal 106/01:15: 52/CL/OS/I.A <i>Black English Dialect:</i> He just climb on top of me and do his business. <i>Standard American English:</i> He just climbs on top of me and does his business. 106/01:15: 52/CL/TT/I.A Dia hanya langsung ke atasku dan melakukan urusannya.</p>
<p>literal 107/01:15: 59/SA/OS/I.A <i>Black English Dialect:</i> You sound like he going to the toilet on you. <i>Standard American English:</i> You sound like he is going to the toilet on you. 107/01:15: 59/SA/TT/I.A Kamu terdengar seperti dia hanya melampiaskannya padamu.</p>
<p>free 108/01: 16:04/CL/OS/I.B <i>Black English Dialect:</i> That's what it feel like. <i>Standard American English:</i> That's what it feels like. 108/01: 16:04/CL/TT/I.B Memang begitulah perasaanku.</p>

<p>literal 109/01: 16:13/SA/OS/I.A <i>Black English Dialect:</i> That mean you still a virgin. <i>Standard American English:</i> That means you are still a virgin. 109/01: 16:13/SA/TT/I.A Itu berarti kamu masih perawan.</p>
<p>literal 110/01: 16:17/CL/OS/I.A <i>Black English Dialect:</i> Yeah, because don't nobody love me. <i>Standard American English:</i> Yeah, because nobody loves me. 110/01: 16:17/CL/TT/I.A Ya, karena tidak ada yang mencintaiku.</p>
<p>literal 111/01: 16:18/CL/OS/I.A <i>Black English Dialect:</i> You think I's ugly. <i>Standard American English:</i> You think I am ugly. 111/01: 16:18/CL/TT/I.A Kamu pikir aku buruk.</p>
<p>literal 112/01: 16:20/CL/OS/I.A <i>Black English Dialect:</i> "You ugly. You sure is ugly." <i>Standard American English:</i> "You are ugly. You sure are ugly." 112/01: 16:20/CL/TT/I.A Kamu jelek.</p>
<p>literal 113/01: 16:42/SA/OS/I.A <i>Black English Dialect:</i> I think you beautiful. <i>Standard American English:</i> I think you are beautiful. 113/01: 16:42/SA/TT/I.A Aku rasa kamu cantik.</p>
<p>literal 114/01: 18:55/CL/OS/I.A <i>Black English Dialect:</i> Shug like honey... <i>Standard American English:</i> Shug is like honey... 114/01: 18:55/CL/TT/I.A Shug seperti sayang...</p>
<p>literal 115/01: 18:57/CL/OS/I.A <i>Black English Dialect:</i> ...and now I's just like a bee. <i>Standard American English:</i> ...and now I am just like a bee. 115/01: 18:57/CL/TT/I.A dan sekarang hanya seperti lebah.</p>
<p>literal 116/01: 19:00/CL/OS/I.A <i>Black English Dialect:</i> I's follow her everywhere, want to go where she go. <i>Standard American English:</i> I follow her everywhere; I want to go where she</p>

<p>goes. 116/01: 19:00/CL/TT/I.A Itu mengikutinya kemana saja, ingin pergi kemana dia pergi. <i>Aku mengikutinya kemanapun dia pergi.</i></p>
<p>literal 117/01: 19:05/CL/OS/I.A <i>Black English Dialect:</i> What life like for her? <i>Standard American English:</i> What is life like for her? 117/01: 19:05/CL/TT/I.A Hidup seperti apa untuknya?</p>
<p>literal 118/01: 19:07/CL/OS/I.A <i>Black English Dialect:</i> And why she sometime get so sad? <i>Standard American English:</i> And why does she get so sad sometimes? 118/01: 19:07/CL/TT/I.A Dan mengapa dia kadang-kadang menjadi sedih?</p>
<p>free 119/01: 19:27/SA/OS/I.B <i>Black English Dialect:</i> How you been? <i>Standard American English:</i> How have you been? 119/01: 19:27/SA/TT/I.B Pernahkah?</p>
<p>literal 120/01: 19:34/SA/OS/I.A <i>Black English Dialect:</i> I been sick. Maybe you heard. <i>Standard American English:</i> I have been sick. Maybe you heard. 120/01: 19:34/SA/TT/I.A Saya sakit. Mungkin kau mendengar.</p>
<p>literal 121/01: 19:39/SA/OS/I.A <i>Black English Vernacular:</i> I been staying with Albert and Celie. <i>Standard American English:</i> I have been staying with Albert and Celie. 121/01: 19:39/SA/TT/I.A Saya akan tinggal dengan Albert dan Celie.</p>
<p>literal 122/01: 19:43/SA/OS/I.A <i>Black English Dialect:</i> They been taking care of me. <i>Standard American English:</i> They have been taking care of me. 122/01: 19:43/SA/TT/I.A Mereka telah menjaga saya.</p>
<p>literal 123/01: 19:52/SA/OS/I.A <i>Black English Dialect:</i> Place bring back memories. <i>Standard American English:</i> Place brings back memories. 123/01: 19:52/SA/TT/I.A Tempat membawa kenangan kembali.</p>

<p>literal 124/01: 20:13/SA/OS/I.A <i>Black English Dialect:</i> Girls cutting their eyes at you. <i>Standard American English:</i> Girls are cutting their eyes at you. 124/01: 20:13/SA/TT/I.A Gadis memotong mata mereka kepadamu.</p>
<p>literal 125/01: 20:56/SA/OS/I.A <i>Black English Dialect:</i> I know you can't say nothing to me anymore because things so different. <i>Standard American English:</i> I know you can't say anything to me anymore because things are so different. 125/01: 20:56/SA/TT/I.A Saya tahu kau tak bisa katakan apa-apa pada saya karena hal itu sangat berbeda.</p>
<p>literal 126/01: 21:13/CL/OS/I.A <i>Black English Dialect:</i> Shug say she going back to Memphis. <i>Standard American English:</i> Shug says she is going back to Memphis. 126/01: 21:13/CL/TT/I.A Shug bilang dia kembali ke Memphis.</p>
<p>literal 127/01: 21:16/CL/OS/I.A <i>Black English Dialect:</i> I gonna go with her. <i>Standard American English:</i> I am going with her. 127/01: 21:16/CL/TT/I.A Saya akan pergi bersamanya.</p>
<p>literal 128/01: 21:18/CL/OS/I.A <i>Black English Dialect:</i> This my only chance to break from Mr. Jail. <i>Standard American English:</i> This is my only chance to break from Mr. Jail. 128/01: 21:18/CL/TT/I.A Ini satu-satunya harapan saya untuk mematahkan dari Tuan Jail.</p>
<p>literal 129/01: 21:4/AL/OS/I.A <i>Black English Dialect:</i> What you doing? <i>Standard American English:</i> What are you doing? 129/01: 21:4/AL/TT/I.A Apa yang kau lakukan?</p>
<p>literal 130/01: 21:58/AL/OS/I.A <i>Black English Dialect:</i> It don't look like that to me. <i>Standard American English:</i> It doesn't look like that to me. 130/01: 21:58/AL/TT/I.A Itu tidak seperti pada saya.</p>

<p>literal 131/01: 22:58/SA/OS/I.A <i>Black English Dialect:</i> There something you got to say, Miss Celie? <i>Standard American English:</i> Is there something you have got to say, Miss Celie? 131/01: 22:58/SA/TT/I.A Ada sesuatu yang akan kau katakan?</p>
<p>literal 132/01: 23:16/CL/OS/I.A <i>Black English Dialect:</i> I's going to miss you. <i>Standard American English:</i> I am going to miss you. 132/01: 23:16/CL/TT/I.A Akan merindukanmu.</p>
<p>literal 133/01: 23:20/SA/OS/I.A <i>Black English Dialect:</i> I's going to miss you, too, Miss Celie. <i>Standard American English:</i> I am going to miss you, too, Miss Celie. 133/01: 23:20/SA/TT/I.A Akan merindukanmu, juga.</p>
<p>literal 134/01: 23:22/AL/OS/I.A <i>Black English Dialect:</i> I's going to miss you, too, baby. <i>Standard American English:</i> I am going to miss you, too, baby. 134/01: 23:22/AL/TT/I.A Akan merindukanmu, juga.</p>
<p>literal 135/01: 29:40/SO/OS/I.A <i>Black English Dialect:</i> No, I ain't seen them in about 8 years. <i>Standard American English:</i> No, I haven't seen them in about 8 years. 135/01: 29:40/SO/TT/I.A Tidak, saya tak melihat mereka sekitar 8 tahun.</p>
<p>literal 136/01: 37:24/SA/OS/I.A <i>Black English Dialect:</i> This Grady. <i>Standard American English:</i> This is Grady. 136/01: 37:24/SA/TT/I.A Ini Grady.</p>
<p>literal 137/01: 37:28/SA/OS/I.A <i>Black English Dialect:</i> This my husband. <i>Standard American English:</i> This is my husband. 137/01: 37:28/SA/TT/I.A Ini suami saya.</p>
<p>literal 138/01: 37:52/SA/OS/I.A <i>Black English Dialect:</i> Grady drive like a fool. <i>Standard American English:</i> Grady drives like a fool.</p>

<p>138/01: 37:52/SA/TT/I.A Grady menyetir seperti orang tolol.</p>
<p>literal 139/01: 44:50/CL/OS/I.A <i>Black English Dialect:</i> I got two children. <i>Standard American English:</i> I have got two children. 139/01: 44:50/CL/TT/I.A Saya punya dua anak.</p>
<p>literal 140/01: 44:54/CL/OS/I.A <i>Black English Dialect:</i> ...and they's alive. <i>Standard American English:</i> ...and they are alive. 140/01: 44:54/CL/TT/I.A ...dan mereka hidup.</p>
<p>literal 141/01: 46:21/SA/OS/I.A <i>Black English Dialect:</i> I's getting real tired of this cat. <i>Standard American English:</i> I am getting really tired of this cat. 141/01: 46:21/SA/TT/I.A Saya benar-benar lelah oleh kucing ini.</p>
<p>literal 142/01: 46:29/CL/OS/I.A <i>Black English Dialect:</i> He coming back soon. <i>Standard American English:</i> He is coming back soon. 142/01: 46:29/CL/TT/I.A Dia kembali segera.</p>
<p>free 143/01: 46:31/SA/OS/I.B <i>Black English Dialect:</i> You crazy? He in the jook joint. <i>Standard American English:</i> Are you crazy? He is in the jook joint. 143/01: 46:31/SA/TT/I.B Kau gila? Dia bergabung.</p>
<p>literal 144/01: 47:08/CL/OS/I.A <i>Black English Dialect:</i> I just vibrated <i>Standard American English:</i> I am just vibrated 144/01: 47:08/CL/TT/I.A Saya bergetar.</p>
<p>literal 145/01: 55:48/OS/I.A <i>Black English Dialect:</i> You as slow as I ever seen it before. <i>Standard American English:</i> You as slow as I have ever seen it before. 145/01: 55:48/TT/I.A Kau lambat selambat yang saya lihat sebelumnya.</p>

<p>literal 146/02:00:04/AL/OS/I.A <i>Black English Dialect:</i> Woman, you talking crazy. <i>Standard American English:</i> Woman, you are talking crazy. 146/02:00:04/AL/TT/I.A Wanita, kau bicara gila.</p>
<p>literal 147/02:00:19/CL/OS/I.A <i>Black English Dialect:</i> They'll turn out better than these fools you never tried to raise. <i>Standard American English:</i> They'll turn out better than these fools you have never tried to raise. 147/02:00:19/CL/TT/I.A Mereka akan mematikan daripada kebodohanmu yang tak pernah untuk mencoba membesarkan.</p>
<p>literal 148/02:00:36/CL/OS/I.A <i>Black English Dialect:</i> You all was rotten kids. <i>Standard American English:</i> You were all rotten kids. 148/02:00:36/CL/TT/I.A Kalian semua anak busuk.</p>
<p>free 149/02:00:47/CL/OS/I.B <i>Black English Dialect:</i> Your daddy ain't nothing but some horseshit. <i>Standard American English:</i> Your daddy isn't anything but some horseshit. 149/02:00:47/CL/TT/I.B Ayahmu tidak melakukan apa-apa tetapi beberapa melakukan kesialan.</p>
<p>literal 150/02:01:39/SO/OS/I.A <i>Black English Dialect:</i> I know what it like, Miss Celie. <i>Standard American English:</i> I know what it is like, Miss Celie. 150/02:01:39/SO/TT/I.A Saya tahu seperti apa, Nona Celie.</p>
<p>literal 151/02:01:47/SO/OS/I.A <i>Black English Dialect:</i> I know what it like to want to sing and have it beat out of you. <i>Standard American English:</i> I know what it is like to want to sing and have it beat out of you. 151/02:01:47/SO/TT/I.A Saya tahu seperti apa ingin bernyanyi dan menyusunmu.</p>
<p>literal 152/02:01:55/CL/OS/I.A <i>Black English Dialect:</i> ...for everything you done for me. <i>Standard American English:</i> ...for everything you have done for me.</p>

152/02:01:55/TT ..untuk segalanya yang kamu lakukan untuk saya.
literal 153/02:02:38/SO/OS/I.A <i>Black English Dialect:</i> Old Sofia home now. Sofia home. <i>Standard American English:</i> Old Sofia is home now. Sofia is home. 153/02:02:38/SO/TT/I.A Sofia tua pulang sekarang. Sofia pulang.
literal 154/02:02:47/HR/OS/I.A <i>Black English Dialect:</i> You going where? <i>Standard American English:</i> Where are you going? 154/02:02:47/HR/TT/I.A Kau pergi kemana?
literal 155/02:02:59/HG/OS/I.A <i>Black English Dialect:</i> My name ain't Squeak. <i>Standard American English:</i> My name isn't Squeak. 155/02:02:59/HG/TT/I.A Nama saya bukan Squeak.
literal 156/02:03:18/OM/OS/I.A <i>Black English Dialect:</i> ...and you acting like waiter. <i>Standard American English:</i> ...and you are acting like waiter. 156/02:03:18/OM/TT/I.A ...dan kau bertingkah seperti pelayan!
literal 157/02:03:52/AL/OS/I.A <i>Black English Dialect:</i> You ain't that good cook. <i>Standard American English:</i> You aren't that good cook. 157/02:03:52/AL/TT/I.A Kau tidak pintar memasak.
literal 158/02:03:59/AL/OS/I.A <i>Black English Dialect:</i> This house ain't been cleaned good since my first wife died. <i>Standard American English:</i> This house hasn't been cleaned well since my first wife died. 158/02:03:59/AL/TT/I.A Rumah ini tidak bersih sejak istri pertama saya meninggal.
literal 159/02:04:38/SO/OS/I.A <i>Black English Dialect:</i> Don't trade places with what I been through. <i>Standard American English:</i> Don't trade places with what I have been through. 159/02:04:38/SO/TT/I.A Jangan tukar tempat dengan apa yang saya lalui.

<p>literal 160/02:04:47/SO/OS/I.A <i>Black English Dialect:</i> He ain't worth it. <i>Standard American English:</i> He isn't worth it. 160/02:04:47/SO/TT/I.A Dia tak menghargainya.</p>
<p>literal 161/02:04:55/AL/OS/I.A <i>Black English Dialect:</i> You can't curse nobody. Look at you! <i>Standard American English:</i> You can't curse anybody. Look at you! 161/02:04:55/AL/TT/I.A Kau tak bisa mengutuk seseorang. Lihat dirimu!</p>
<p>literal 162/02:05:27/CL/OS/I.A <i>Black English Dialect:</i> The jail you planned for me is the one you'll rot in. <i>Standard American English:</i> The jail you have planned for me is the one you'll rot in. 162/02:05:27/CL/TT/I.A Penjara yang kau rencanakan untuk saya adalah satu yang akan kau busukkan.</p>
<p>literal 163/02:05:44/OS <i>Black English Dialect:</i> ...already done to you. <i>Standard American English:</i> ...is already done to you. 163/02:05:44/TT ...telah siap untukmu.</p>
<p>literal 164/02:09:58/OM/OS/I.A <i>Black English Dialect:</i> I hear you been spending more time at Harpo's and less in the fields. <i>Standard American English:</i> I hear you have been spending more time at Harpo's and less in the fields. 164/02:09:58/OM/TT/I.A Saya dengar kau menghabiskan waktu lebih di Harpo dan tak sebanyak dalam kebun.</p>
<p>literal 165/02:10:14/OM/OS/I.A <i>Black English Dialect:</i> The fields over grown, the animals ain't tended to... <i>Standard American English:</i> The fields over grown, the animals aren't tended to... 165/02:10:14/OM/TT/I.A Kebun tumbuh melampui, binatang tidak dirawat...</p>
<p>literal 166/02:10:20/OM/OS/I.A <i>Black English Dialect:</i> And what you doing about it? <i>Standard American English:</i> And what are you doing about it? 166/02:10:20/OM/TT/I.A Dan apa yang kau lakukan tentang itu?</p>

<p>literal 167/02:10:25/OM/OS/I.A <i>Black English Dialect:</i> You sitting here drinking, ruining your life. <i>Standard American English:</i> You are sitting here drinking, ruining your life. 167/02:10:25/OM/TT/I.A Hanya duduk di sini minum, berlari dari hidupmu.</p>
<p>literal 168/02:10:28/AL/OS/I.A <i>Black English Dialect:</i> My life already ruined. <i>Standard American English:</i> My life has already ruined. 168/02:10:28/AL/TT/I.A Hidup saya telah jatuh.</p>
<p>literal 169/02:10:38/OM/OS/I.A <i>Black English Dialect:</i> I ain't heard such nonsense in all my life. <i>Standard American English:</i> I haven't heard such nonsense in all my life. 169/02:10:38/OM/TT/I.A Saya tidak mendengar banyak omong kosong dalam hidup saya.</p>
<p>literal 170/02:13:46/CL/OS/I.A <i>Black English Dialect:</i> But then, Nettie write that my real daddy lynched. <i>Standard American English:</i> But then, Nettie writes that my real daddy was lynched. 170/02:13:46/CL/TT/I.A Tapi lalu, Nettie menulis itu ayah saya sesungguhnya.</p>
<p>literal 171/02:13:50/CL/OS/I.A <i>Black English Dialect:</i> My mama marry this dead man two years after my real daddy dead. <i>Standard American English:</i> My mama married this dead man two years after my real daddy died. 171/02:13:50/CL/TT/I.A Ibu saya menikahi lelaki mati ini dua tahun setelah ayah sesungguhnya saya wafat.</p>
<p>literal 172/02:13:55/CL/OS/I.A <i>Black English Dialect:</i> My children not my sister and brother. <i>Standard American English:</i> My children are not my sister and brother. 172/02:13:55/CL/TT/I.A Anak-anak saya bukan kakak dan adik saya..</p>
<p>literal 173/02:14:03/CL/OS/I.A <i>Black English Dialect:</i> You his wife? <i>Standard American English:</i> Are you his wife? 173/02:14:03/CL/TT/I.A Kau istrinya?</p>

literal

174/02:16:36/HR/OS/I.A

Black English Dialect: Miss Celie, you is a miracle.

Standard American English: Miss Celie, you are a miracle.

174/02:16:36/HR/TT/I.A

Nona Celie, kau adalah keajaiban.

Table 2.1

The Accuracy Scores Given by the Raters

Number	Rater 1	Rater 2	Rater 3	Total Score	Mean Score	Classification
001	3	3	3	9	3.0	A
002	1	2	3	6	2.0	B
003	3	3	3	9	3.0	A
004	3	3	3	9	3.0	A
005	3	2	3	8	2.7	A
006	3	3	2	8	2.7	A
007	3	3	3	9	3.0	A
008	3	2	3	8	2.7	A
009	3	3	2	8	2.7	A
010	1	1	3	5	1.7	B
011	3	2	3	8	2.7	A
012	3	2	3	8	2.7	A
013	3	3	3	9	3.0	A
014	3	2	3	8	2.7	A
015	3	3	3	9	3.0	A
016	3	2	2	7	2.3	B
017	3	3	3	9	3.0	A
018	3	3	3	9	3.0	A
019	3	3	3	9	3.0	A
020	3	2	3	8	2.7	A
021	2	1	2	5	1.7	B

022	1	1	3	5	1.7	B
023	3	3	3	9	3.0	A
024	3	3	3	9	3.0	A
025	3	2	3	8	2.7	A
026	3	2	3	8	2.7	A
027	3	2	3	8	2.7	A
028	3	3	3	9	3.0	A
029	3	3	2	8	2.7	A
030	3	3	3	9	3.0	A
031	3	3	3	9	3.0	A
032	3	1	3	7	2.3	B
033	3	3	3	9	3.0	A
034	3	3	3	9	3.0	A
035	3	2	3	8	2.7	A
036	3	3	3	9	3.0	A
037	3	3	3	9	3.0	A
038	3	3	3	9	3.0	A
039	3	3	3	9	3.0	A
040	1	3	3	7	2.3	B
041	3	3	3	9	3.0	A
042	3	3	3	9	3.0	A
043	3	3	3	9	3.0	A
044	3	2	2	7	2.3	B
045	1	1	3	5	1.7	B

046	3	3	2	8	2.7	A
047	3	3	3	9	3.0	A
048	3	3	2	8	2.7	A
049	3	3	3	9	3.0	A
050	3	2	3	8	2.7	A
051	3	3	3	3	3.0	A
052	3	3	3	3	3.0	A
053	3	3	3	3	3.0	A
054	3	3	3	3	3.0	A
055	3	1	2	6	2.0	B
056	3	3	3	9	3.0	A
057	3	2	3	8	2.7	A
058	3	3	2	8	2.7	A
059	3	3	3	9	3.0	A
060	1	1	2	4	1.3	C
061	3	3	3	9	3.0	A
062	3	3	3	9	3.0	A
063	3	3	2	8	2.7	A
064	3	3	3	9	3.0	A
065	3	3	3	9	3.0	A
066	3	2	3	8	2.7	A
067	3	3	3	9	3.0	A
068	3	2	3	8	2.7	A
069	3	3	3	9	3.0	A

070	3	3	3	9	3.0	B
071	3	1	3	7	2.3	B
072	3	3	3	9	3.0	A
073	3	3	3	9	3.0	A
074	3	3	3	9	3.0	A
075	3	3	3	9	3.0	A
076	3	3	3	9	3.0	A
077	3	3	3	9	3.0	A
078	3	3	3	9	3.0	A
079	3	3	3	9	3.0	A
080	3	3	3	9	3.0	A
081	3	3	3	9	3.0	A
082	2	1	3	6	2.0	B
083	3	3	3	9	3.0	A
084	3	1	3	7	2.3	B
085	3	3	3	9	3.0	A
086	3	3	3	9	3.0	A
087	3	3	3	9	3.0	A
088	3	3	3	9	3.0	A
089	3	2	3	8	2.7	A
090	3	1	2	6	2.0	B
091	3	3	3	9	3.0	A
092	3	3	3	9	3.0	A
093	3	3	3	9	3.0	A

094	3	3	3	9	3.0	A
095	1	2	3	6	2.0	B
096	3	2	3	8	2.7	A
097	3	3	3	9	3.0	A
098	3	2	3	8	2.7	A
099	3	3	3	9	3.0	A
100	3	3	3	9	3.0	A
101	3	3	3	9	3.0	A
102	3	2	2	7	2.3	B
103	3	3	3	9	3.0	A
104	3	2	2	7	2.3	B
105	3	3	3	9	3.0	A
106	3	2	2	7	2.3	B
107	3	2	2	7	2.3	B
108	3	2	3	8	2.7	A
109	3	2	2	7	2.3	B
110	3	3	3	9	3.0	A
111	3	3	3	9	3.0	A
112	2	2	3	7	2.3	B
113	3	3	3	9	3.0	A
114	1	1	2	4	1.3	C
115	3	1	2	6	2.0	B
116	1	1	2	4	1.3	C
117	3	1	2	6	2.0	B

118	3	3	2	8	2.7	A
119	3	1	3	7	2.3	B
120	3	2	3	8	2.7	A
121	2	1	2	5	1.7	B
122	3	3	3	9	3.0	A
123	3	3	3	9	3.0	A
124	1	1	2	4	1.3	C
125	2	2	2	6	2.0	B
126	3	2	3	8	2.7	A
127	3	3	3	9	3.0	A
128	1	1	2	4	1.3	C
129	3	3	3	9	3.0	A
130	2	1	2	5	1.7	B
131	3	3	2	8	2.7	A
132	3	2	2	7	2.3	B
133	3	2	2	7	2.3	B
134	3	2	2	7	2.3	B
135	3	3	3	9	3.0	A
136	3	3	3	9	3.0	A
137	3	3	3	9	3.0	A
138	3	3	3	9	3.0	A
139	3	3	3	9	3.0	A
140	3	3	3	9	3.0	A
141	3	2	2	7	2.3	B

142	3	3	2	8	2.7	A
143	3	1	3	7	2.3	B
144	3	3	3	9	3.0	A
145	3	1	2	6	2.0	B
146	3	3	3	9	3.0	A
147	1	1	1	3	1.0	C
148	3	3	3	9	3.0	A
149	3	1	2	6	2.0	B
150	3	3	2	8	2.7	A
151	1	2	1	4	1.3	C
152	3	2	3	8	2.7	A
153	3	1	3	7	2.3	B
154	3	3	3	9	3.0	A
155	3	3	3	9	3.0	A
156	3	3	3	9	3.0	A
157	3	3	3	9	3.0	A
158	3	2	2	7	2.3	B
159	3	3	1	7	2.3	B
160	3	1	3	7	2.3	B
161	3	2	2	7	2.3	B
162	1	1	2	4	1.3	C
163	3	3	3	9	3.0	A
164	3	2	2	7	2.3	B
165	3	1	2	6	2.0	B

166	3	3	2	8	2.7	A
167	1	1	3	5	1.7	B
168	1	1	2	4	1.3	C
169	2	1	2	5	1.7	B
170	2	1	2	5	1.7	B
171	2	3	2	7	2.3	B
172	3	2	3	8	2.7	A
173	3	3	3	9	3.0	A
174	3	3	3	9	3.0	A

Mean of all data = total scores: total data: total raters

$$= 1341 : 174 : 3$$

$$= 2.6$$

Table 3.1

The Acceptability Scores Given by the Raters

Number	Rater 1	Rater 2	Rater 3	Total Score	Score Mean	Classification
001	3	2	3	8	2.7	A
002	3	3	3	9	3.0	A
003	3	3	2	8	2.7	A
004	3	3	2	8	2.7	A
005	3	2	3	8	2.7	A
006	3	2	2	7	2.3	B
007	3	3	3	9	3.0	A
008	3	2	3	8	2.7	A
009	3	3	2	8	2.7	A
010	2	2	2	6	2.0	B
011	3	3	3	9	3.0	A
012	3	2	2	7	2.3	B
013	3	3	3	9	3.0	A
014	3	3	3	9	3.0	A
015	3	2	2	7	2.3	B
016	3	3	2	8	2.7	A
017	3	3	3	9	3.0	A
018	3	3	3	9	3.0	A
019	3	3	3	9	3.0	A
020	3	3	3	9	3.0	A
021	2	2	2	6	2.0	B

022	3	3	3	9	3.0	A
023	3	3	3	9	3.0	A
024	3	3	3	9	3.0	A
025	3	2	3	8	2.7	A
026	3	3	3	9	3.0	A
027	3	3	3	9	3.0	A
028	3	3	3	9	3.0	A
029	3	3	3	9	3.0	A
030	3	3	3	9	3.0	A
031	3	3	2	8	2.7	A
032	3	3	3	9	3.0	A
033	3	3	3	9	3.0	A
034	3	2	3	8	2.7	A
035	2	2	2	6	2.0	B
036	3	3	3	9	3.0	A
037	3	3	3	9	3.0	A
038	3	3	3	9	3.0	A
039	3	2	3	8	2.7	A
040	3	3	3	9	3.0	A
041	2	2	3	7	2.3	B
042	3	3	3	9	3.0	A
043	3	2	3	8	2.7	A
044	3	2	3	8	2.7	A
045	2	1	3	6	2.0	B

046	3	2	3	8	2.7	A
047	3	3	3	9	3.0	A
048	3	3	3	9	3.0	A
049	3	3	3	9	3.0	A
050	2	2	3	7	2.3	B
051	3	3	3	9	3.0	A
052	3	3	3	9	3.0	A
053	3	3	3	9	3.0	A
054	3	3	3	9	3.0	A
055	3	1	2	6	2.0	B
056	3	3	3	9	3.0	A
057	3	3	3	9	3.0	A
058	3	3	3	9	3.0	A
059	3	2	3	8	2.7	A
060	3	3	3	9	3.0	A
061	3	2	3	8	2.7	A
062	3	3	3	9	3.0	A
063	3	3	2	8	2.7	A
064	3	3	3	9	3.0	A
065	3	3	3	9	3.0	A
066	3	3	3	9	3.0	A
067	3	3	3	9	3.0	A
068	3	3	3	9	3.0	A
069	3	3	3	9	3.0	A

070	3	3	3	9	3.0	A
071	3	3	3	9	3.0	A
072	3	2	3	8	2.7	A
073	2	2	2	6	2.0	B
074	3	2	3	8	2.7	A
075	3	3	3	9	3.0	A
076	3	3	3	9	3.0	A
077	3	2	3	8	2.7	A
078	3	2	3	8	2.7	A
079	3	3	3	9	3.0	A
080	3	3	3	9	3.0	A
081	3	3	3	9	3.0	A
082	3	3	3	9	3.0	A
083	3	3	3	9	3.0	A
084	3	2	3	8	2.7	A
085	3	2	3	8	2.7	A
086	3	2	3	8	2.7	A
087	3	3	3	9	3.0	A
088	3	3	3	9	3.0	A
089	3	2	3	8	2.7	A
090	3	3	3	9	3.0	A
091	3	3	3	9	3.0	A
092	3	2	3	8	2.7	A
093	3	2	3	8	2.7	A

094	3	2	3	8	2.7	A
095	2	3	3	8	2.7	A
096	3	2	3	8	2.7	A
097	3	3	3	9	3.0	A
098	3	2	3	8	2.7	A
099	3	3	3	9	3.0	A
100	3	3	3	9	3.0	A
101	3	3	3	9	3.0	A
102	3	1	2	6	2.0	B
103	3	3	3	9	3.0	A
104	3	2	2	7	2.3	B
105	3	3	3	9	3.0	A
106	2	2	2	6	2.0	B
107	3	1	2	6	2.0	B
108	3	3	3	9	3.0	A
109	2	1	2	5	1.7	B
110	3	3	3	9	3.0	A
111	3	2	3	8	2.7	A
112	3	3	3	9	3.0	A
113	3	2	3	8	2.7	A
114	3	1	2	6	2.0	B
115	3	3	2	8	2.7	A
116	2	1	2	5	1.7	B
117	3	1	2	6	2.0	B

118	3	3	2	8	2.7	A
119	3	3	2	8	2.7	A
120	3	2	3	8	2.7	A
121	3	3	3	9	3.0	A
122	3	3	3	9	3.0	A
123	3	2	3	8	2.7	A
124	1	1	2	4	1.3	C
125	2	1	2	5	1.7	B
126	3	3	3	9	3.0	A
127	3	3	3	9	3.0	A
128	2	1	2	5	1.3	C
129	3	3	3	9	3.0	A
130	2	1	2	5	1.3	C
131	3	3	2	8	2.7	A
132	3	2	2	7	2.3	B
133	3	2	2	7	2.3	B
134	3	2	2	7	2.3	B
135	3	3	3	9	3.0	A
136	3	3	3	9	3.0	A
137	3	3	3	9	3.0	A
138	3	3	3	9	3.0	A
139	3	3	3	9	3.0	A
140	3	2	3	8	2.7	A
141	3	2	2	7	2.3	B

142	3	2	2	7	2.3	B
143	3	3	3	9	3.0	A
144	3	3	3	9	3.0	A
145	3	1	2	6	2.0	B
146	2	1	3	6	2.0	B
147	1	1	1	3	1.0	C
148	3	2	3	8	2.7	A
149	2	2	2	6	2.0	B
150	3	2	3	8	2.7	A
151	2	2	1	5	1.7	B
152	3	2	3	8	2.7	A
153	3	3	3	9	3.0	A
154	3	2	3	8	2.7	A
155	3	3	3	9	3.0	A
156	3	3	3	9	3.0	A
157	3	3	3	9	3.0	A
158	3	3	3	9	3.0	A
159	3	2	1	6	2.0	B
160	3	3	3	9	3.0	A
161	3	3	2	8	2.7	A
162	3	2	2	7	2.3	B
163	3	3	3	9	3.0	A
164	3	2	2	7	2.3	B
165	3	1	2	6	2.0	B

166	3	3	2	8	2.7	A
167	3	1	3	7	2.3	B
168	3	3	2	8	2.7	A
169	3	3	2	8	2.7	A
170	2	1	2	5	1.7	B
171	2	2	2	6	2.0	B
172	3	3	3	9	3.0	A
173	3	2	3	8	2.7	A
174	3	2	3	8	2.7	A

Mean of all data = total scores: total data: total raters

$$= 1398 : 174 : 3$$

$$= 2.7$$

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