

**TECHNIQUES USED IN TRANSLATING GRAMMATICAL
COLLOCATION IN *ELEMENTAL: FORCES OF NATURE* MOVIE**

THESIS

*This research submitted to fulfil of the requirement for the “Sarjana” degree in
English Tadris Study Program*



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2024



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Time : **08.00– 09.30 AM**

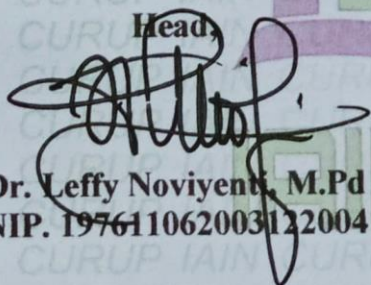
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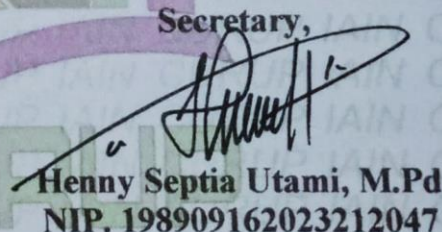
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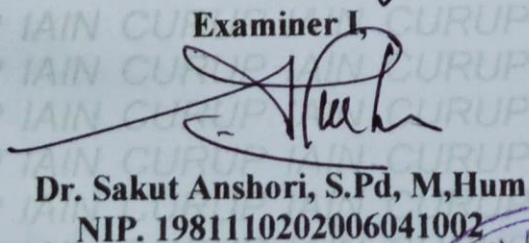
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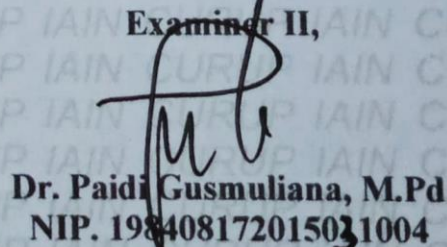
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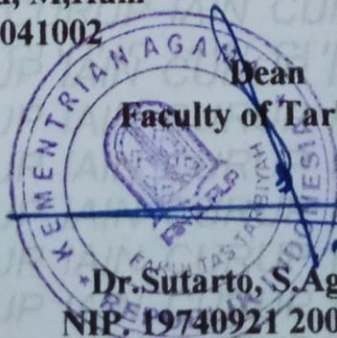

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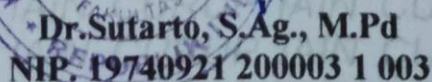
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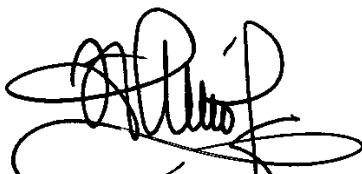
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Demikian permohonan ini kami ajukan. Terimakasih.

Wassalamu'alaikum warahmatullahiwabarakatuh.

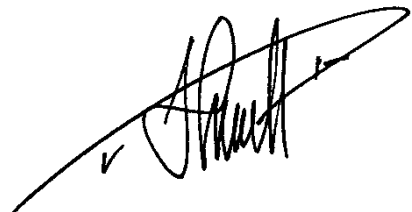
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Curup, 10 July 2024

The writer



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ACKNOWLEDGMENT

Assalamu'alaikum Warrahmatullah Wabarokatuh

Alhamdulillahirabbil'alamin, all of praises just for ALLAH SWT who has given His mercy and blessing to the researcher, so the researcher can finish this thesis. Peace and salutation always be given to Prophet Muhammad SAW, who has been a good example for every Muslim in this world.

The researcher finished this thesis entitled “**Techniques Used in Translating Grammatical Collocation in Elemental: Forces of Nature Movie**”. This thesis is obtainable in partial fulfillment of the requirement for Degree of Strata 1 in English Study Program of IAIN Curup. In conducting this thesis, the writer received valuable contribution, guidance, helping, support, and also motivation from a lot of participations. In this chance, the writer would like to express the deepest appreciation to:

1. Prof. Dr. Idi Warsah, M.Pd. I as the Rector of IAIN Curup.
2. Dr. Sutarto, S.Ag., M.Pd as the Dean of Faculty of Tarbiyah
3. Mrs. Jumatul Hidayah, M. Pd as the Head of English Tadris Study Program
thanks for the guidance and helping
4. My great advisor Dr. Leffi Noviyenti, M.Pd. Thank you for your support, guidance and all your suggestion. Also who always give hard words to me then the writer could learn how to be strong and how to finish this thesis. May Allah bless you.

5. My co-advisor Henny Septia Utami, M.Pd who always give me support and motivation so the writer can finish this thesis. Thank you so much for your time to me. May Allah always bless you.
6. All of my beloved lectures at TBI Department of IAIN Curup who have taught the writer many things in this life.

Finally, the writer needs constructive suggestion for being perfect in the future. Hopefully, the result of this research can give beneficial contribution to the development of education in for others. For acknowledgment above and those are not mentioned, may Allah SWT give them the best reward. Ameen. Wassalammu'alaikum.
Wr. Wb.

Curup, 10 July 2024
Writer



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MOTTO AND DEDICATION

Motto

“Make every moment count”

This Thesis is dedicated to:

- I thankful **Allah SWT.** because without Allah, either I nor my goal would have been possible.
- My parents, who I consider to be my two world angels, are greatly appreciated. **Mr. Darmin**, my hero, who has always encouraged me to be a strong woman. And my Wonder Lady **Nurhayati**, who constantly inspires me to be a strong, admirable woman. The best parents in the world are you.
- Dear my beautiful sister, **Reka Puspa Lestari**, who is truly loving me and support me. It turns out that God has indicated your presence. You are our life's beacon.
- My big brother, **Wahyu Abdi Darmawan**, who always supporting me in whatever case. Thank you for being my brother. Allah always blessing you.
- My great advisors, Dr. Leffi Noviyenti, M. Pd and Henny Septia Utami, M.Pd. Thankfully blessed for all of your guidance it really means a lot for me.
- Thank you so much to my Examiners **Mr. Dr. Sakut Anshori, M.Hum** and **Mr. Dr. Paidi Gusmuliana, M.Pd**, for your guidance, supporting and your motivation, for your kindness and else. Hopefully Allah always bless every step in your life, and your family.

- Thank you to **Ahsani Taqwim, S.Pd, Gr**, who is my fiancé and the man I love because of Allah. I appreciate your presence at the conclusion of this research. I appreciate your presence, which brought about a lot of adjustments and fresh hues. May Allah reward our sincere efforts, keep us together, and remain with us till Jannah.
- My sincere sympathies, **Suwita Dwi Mutiara, Rezi Anjar Wati, and Mayori Musdalifah**. I love you, powerful women. a refined individual who taught me a lot about what friendship means. I wish that Allah makes your life blissful.
- And hollyy damn!! Thank a bunch to my best best friend, thank you for always accompany me, until now, **Widari Wahyu Utami**, thanks for you kindness, I LOVE U!
- Dear **All of students of Tadris Bahasa Inggris of IAIN Curup**, especially ***B Class in 2019 Academic Years***. I'd like to thank you for contributing to my character during my educational struggle.
- Lastly, I want to tell myself a heartfelt thank you. I appreciate your patience thus far. I'm grateful for all the achievements you've been able to make. Keep developing, we finish everything until the time arrives when we must return to God. **KURNIA SRI RIZKI**, you are the greatest woman *ever*. Thank you for staying alive and never give up.

PREFACE

All praises to Allah SWT, who has bestowed upon me the strength and perseverance to complete this thesis entitled **“Techniques Used in Translating Grammatical Collocations in Elemental: Forces of Nature Movie.”** This thesis is submitted as part of the requirements for the completion of the undergraduate degree (Strata 1) in the English Study Program at IAIN Curup. The journey to complete this thesis has been challenging yet rewarding, filled with numerous learning experiences and growth opportunities. I acknowledge that this work is not without its shortcomings, and I humbly welcome any suggestions and constructive criticism that can contribute to its improvement in the future.

Finally, it is my sincere hope that this thesis will be beneficial to those who are interested in the field of translation studies, particularly in the area of translating lexical collocations. May it serve as a useful reference and inspire further research and exploration in this discipline.

Curup, 10 July 2024
Writer



KURNIA SRI RIZKI
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ABSTRACT

TECHNIQUES USED IN TRANSLATING GRAMMATICAL COLLOCATION IN *ELEMENTAL: FORCES OF NATURE* MOVIE

This research investigates the translation techniques used in translating grammatical collocations from English to Indonesian in the subtitles of *Elemental: Forces of Nature* movie. The study aims to identify the types of grammatical collocations present in the movie and to understand the techniques applied in translating grammatical collocation. The motivation behind this research lies in the complexity of translating collocations, which often carry cultural and linguistic nuances that pose challenges for translators. A qualitative descriptive design was employed, utilizing document analysis for data collection and validation. The primary data sources were the English and Indonesian subtitles of the film. The analytical for this research was based on the translation techniques proposed by Molina and Albir, as well as the grammatical collocation theories by Benson and Ilson. The findings reveal the presence of various grammatical collocation types in *Elemental: Forces of Nature* movie, with 22 different patterns identified, totaling 75 extracts based on Benson and Ilson's theory. The research also highlights that several translation techniques were applied, including adaptation, amplification, calque, established equivalent, linguistic compression, modulation, literal translation, reduction, and transposition. Among these techniques, Literal Translation was found to be the most frequently used, accounting for 28 extracts. Additionally, the most common grammatical collocation pattern identified in the movie was "The verb forms a collocation with a specific preposition and an object" (Pattern 7, Section 4), which appeared 16 times. This research provides valuable insights into the intricacies of translating grammatical collocations in films, particularly in the context of romantic and comedy movies aimed at children.

Key word: Translation Techniques, Grammatical Collocations, Kids Movie

CHAPTER I

INTRODUCTION

A. Background of the Research

English is an international language that is utilized to spread any kind of information with the aid of current science and technology. English helps Indonesians stay up to date with global developments, particularly when it comes to broadening their knowledge in the arts, literature, entertainment, and scientific and technological domains. People converse and obtain information in English. It is crucial to translate the information from the English source text into the Indonesian target language since not everyone speaks English fluently.

Translation is a difficult work since it involves transferring concepts and thoughts from one language to another, even if the purpose of translation is to provide specific facts to the readers. When it comes to translating well, understanding the cultures of the two languages as well as these writings and the intended audience are crucial. It is therefore not sufficient for a translator to have extensive knowledge of both languages and their cultures in order to prevent literal translation, potential misunderstandings, and mistakes.

It is difficult for a translator to translate from source language into target language accurately since they are working with two languages that have different structures and cultures. Because translation always involves two languages—the source and the target languages—which differ greatly

from one another, it becomes a challenging undertaking. The potential difference between two languages is their systems, which can lead to issues for translators and ultimately result in translations that are erroneous, unsatisfactory, or unintelligible.

There are various translation technique theories to consider throughout the translation process. In the translation process, the translator must deal with two different languages expressed as words, phrases, clauses, or sentences. The translator must locate translation equivalents in the target language. A translator may need to make various alterations or adjustments in order to provide a satisfactory translation. According to Nida, a translator should be well knowledgeable about the source language. He or she should grasp each message sent by the source text, as well as the major emotional values of the words and the style of the original text, which form the taste and feel of the message.¹

A translator often finds difficulties in translating a literary work. Some of those difficulties are: first, a single word in one language often has meanings that require several words in another language; second, grammatical particles (like articles, verb tenses, singular/plural, etc.) that do not exist in every language lead to multiple ambiguities (from the perspective of a target language like English); third, idioms that have

¹ Nida, Eugene Albert. *Toward A Science Of Translating: With Special Reference To Principles And Procedures Involved In Bible Translating*. Brill Archive, (1964):150.

obvious meaning in one language and culture may be completely confusing to speakers from another language and culture.²

Every language has its own rules for arranging words in lexical sequences. Lexeme is a morphological analysis unit in linguistics that approximately corresponds to the collection of forms that a single root word might take. A lexeme is the basic unit of meaning. Lexemes are the headwords of dictionaries. For example, the lexeme "play" might take several different forms, such as playing, plays, or played. This is sometimes the same in different languages. However, in many circumstances, words are juxtaposed in random ways in lexical sequences. Translators should be aware of the discrepancies in how some lexemes are positioned adjacent to others while transferring messages from source language (SL) to target language (TL). These differences can be shown in the example of the English juxtaposition *pay someone a visit* in the clause "She paid him a visit while he was in the hospital." The sequence "paid him a visit" can be transferred into Indonesian using a single lexeme, which is *membesuk*. It cannot be translated word for word into *membayar* 'paid' *dia* (*laki-laki*) 'him', and *sebuah kunjungan* 'a visit'. Another example can be described in the juxtaposition *make a suggestion*. The English verb make cannot be transferred literally into Indonesian as *membuat* 'make'. Make should be translated as *memberi* 'give'. The juxtaposition of make a suggestion is equal to *memberi saran*; *memberi* 'give' and *saran* 'suggestion'.

² Olenka, Fonda. "An Analysis On Translation Techniques In The Subtitle Of The Movie "5 CM". Diss. Brawijaya University, (2014): 3.

On the other hand, the juxtaposition of “give birth” can also be transferred into Indonesian as a single lexeme, namely *melahirkan*. Transferring “give birth” into Indonesian by preserving the pattern will lead to an incorrect translation. The sequence of words *memberi kelahiran* (*memberi* ‘give’ and *kelahiran* ‘birth’) produces incorrect equivalence in Indonesian. The production of incorrect equivalence commonly occurred if the SL text is not familiar to learners.³

The emergence of juxtaposing lexemes in a given text is a phenomenon known as collocation. Collocation is the way words combine in a language more frequently than would happen by chance. The combination of such words is instantly recognizable to native speakers of a language, but pose some difficulties for second language learners when it comes to comprehending and using them properly. Hence the knowledge of collocations plays a vital role and is deemed indispensable for translators. However, translating collocations is a problematic area even for the most professional of translators.

Sinclair stated that every collocation is comprised of two elements; they are node and collocate. Node refers to a thing in which its collocations are being investigated, while collocates are defined as lexemes in the environment of the node.⁴

³ Kalanzadeh, G. A., Hemati, F., Shahivand, Z., & Bakhtiarvand, M.. “*The Use Of EFL Students’ L1 In English Classes.*” *The International Journal Of Language Learning And Applied Linguistics World*, 2.2, (2013): 30-39.

⁴ Sameer, Assist Prof Dr Imadhayif. “*A Linguistic Study Of Metaphorical Collocations In The Language Of News.*” Vol. 7 (2022): 50-94

One of the essential conditions for the production of a good translation is represented by the translator's ability to identify the appropriate semantic and terminological fields, and to clearly understand the overall tone and intended message, in order to give the correct interpretation of the lexical items present in the source text. This is not an easy task, because, as it is commonly known, words rarely convey meanings in isolation, but tend to co-occur in various combinations which sound natural to the native speakers of a particular language, and which represent the collocations and the specific expressions of that language.

One possible explanation for the problems caused by the translation of the source-text collocations is represented, in Baker's view, by the tension between naturalness and accuracy. More specifically, she claims that the translator is frequently faced with "a difficult choice between what is typical and what is accurate".⁵ The aim of producing translations which are not only accurate to the original, but also sound natural in the target language is valid in the case of any type of text.

As Lubis states that, "*the ideal mission of translation is to make the readers of the translated text understand and accept it as a reading which is both linguistically and culturally as his/her own native language*".⁶ According to Lubis, collocation is a combination from two or more words, which for native speakers it will sound natural and right in their language.⁷

⁵ Baker, Mona. *In Other Words: A Coursebook On Translation*. Routledge, (2018): 102

⁶ Lubis, S.. "*Collocation As Source Of Translation Unacceptability: Indonesian Students' Experiences*." *International Journal Of English Linguistics*, 3(5), (2013): 20.

⁷ *Ibid.* 20

In translating language, especially in translating collocation, the translator needs some strategies to stay right in the direction and the language organized.⁸

Benson et al states that, “*collocation is commonly distinguish into lexical and grammatical collocation.*”⁹ According to Benson, Benson and Ilson, list various combinations of lexical collocations: verb + noun (start a family, keep a secret), adjective + noun (good work, strong tea), adverb + adjective (heavily influenced, amazingly gorgeous), verb + adverb (walk slowly, laugh nervously).” Lexical collocations, as opposed to grammatical collocations, often do not include prepositions, infinitives, or clauses. So, lexical collocation is a composition in which a verb, noun, adjective, or adverb has a predictable relationship with another word. Collocations are partially or completely fixed phrases that develop through frequent context-dependent use. They are recurring combinations of two language units with a syntactic connection. Grammatical collocation is a formation in which a verb, adjective, or noun is followed by a specific preposition, particle, or other grammatical element. Grammatical collocations are distinct from lexical collocations, which are nouns, adjectives, verbs, and adverbs that lack grammatical elements.

In the English Department at IAIN Curup, there is an essential course called Translation, which is taught in the sixth semester. This course

⁸ Kuo, C. L. “*An Analysis Of The Use Of Collocation By Intermediate EFL College Students In Taiwan.*” *Arecls*, 6, (2009): 141-155.

⁹ Bahns, J., & Eldaw, M. “*Should We Teach EFL Students Collocations?*”. *System*, 21(1), (1993): 101-114.

is designed to provide students with a comprehensive understanding of the fundamental concepts of translation, including its definition, principles, and various techniques that can be utilized to facilitate the translation process. Students will learn how to translate different types of texts, ranging from scientific paragraphs to audiovisual media such as videos, from English into the target language, Indonesian. Throughout the course, they will be introduced to various translation techniques that help produce accurate and culturally appropriate translations. The course aims to enhance students' ability to translate effectively while understanding the nuances and meanings embedded in English texts, ensuring they are conveyed correctly in Indonesian.

According to Purwani Indri Astuti about translation and collocation, in the field of translation, collocation is a critical aspect that translators must pay close attention to, as the accuracy in translating collocations directly impacts the overall quality of the translation. The quality of a translation is influenced by three key aspects: accuracy, acceptability, and readability. A translator's success in accurately translating collocations significantly affects the readability of the translated text.

Achieving these three aspects is not a simple task for translators. It is common to encounter translations that confuse readers or make them feel that something is off. For example, the translation "Saya membelanjakan liburan saya yang lalu dengan keluarga saya" from the source sentence "I spent my last holiday with my family" may sound awkward or unnatural in the target language. This awkwardness arises because the translator's

competence is still limited to the rules or norms rather than understanding the interactional context. While the phrase "membelanjakan liburan" might be understood by target language speakers due to the meaning of "membelanjakan" (spending money), it is not a natural expression in the context of "spending a holiday." Such anomalies are often encountered in translation, and they are referred to as collocations.

Collocations are essential in translation because different languages interact with events, phenomena, and environments in unique ways, producing different effects through collocation. Therefore, understanding and accurately translating collocations is crucial in the field of translation, as it is deeply intertwined with the natural flow and coherence of the translated text. In conclusion, translation is closely related to the understanding and proper use of collocations.¹⁰

Based on the background, several phenomena within the field of English education students, particularly regarding of translating grammatical collocations from English into Indonesian. Firstly, English students struggle with translating academic texts or scientific literature rich in collocations, as these often lack direct equivalents in Indonesian, requiring careful translation strategies and a deep understanding of both languages. Additionally, students face difficulties in capturing the cultural nuances embedded in English texts, particularly when collocations carry specific meanings or connotations understood only by native speakers. This

¹⁰ Purwani Indri Astuti adalah Dosen di Universitas Veteran Bangun Nusantara Sukoharjo, Kolokasi dalam Bidang Penerjemahan, (Oktober 2014) P. 113

can result in translations that sound awkward or unnatural to Indonesian readers, potentially affecting their comprehension of the original text. Another phenomenon could be the limited focus on collocations within the English language curriculum, which may leave students underprepared to recognize and accurately translate collocations, ultimately impacting the quality of their translations. There may also be a growing interest among students in the study of audiovisual translation, given the popularity of films and media, leading them to explore how collocations are translated in popular movies like "Elemental: Forces of Nature" and their impact on audience understanding. This could highlight the need for developing more effective translation strategies to handle the differences in language structures and cultures. Based on these phenomena presenting this study expected to helping solve the problems and give the opportunities for student to know and get deeper knowledge about translating techniques, especially translating grammatical collocations, and also language proficiency and refinement of translation techniques in education.

Studying grammatical collocations is essential for English language students because it enhances their ability to produce natural and accurate language. Grammatical collocations, which involve specific combinations of words like verbs with prepositions or nouns with certain adjectives, are deeply ingrained in the way native speakers use the language. Without a solid understanding of these patterns, students may struggle to convey meaning correctly or may produce language that sounds awkward or unnatural. Moreover, mastering grammatical collocations is crucial for

effective translation, as it allows students to better capture the nuances and intended meanings of texts when moving between languages. This skill is particularly important in academic and professional contexts, where precise and fluent language use is expected. By studying grammatical collocations, students not only improve their language proficiency but also gain the tools necessary to excel in fields such as translation, and international communication.

For this study, the writer chooses the theories from Molina and Hutador Albir, who is already explain eighteen techniques in translating language, from SL into TL. The writer interested in conducting a research on the techniques used in translating grammatical collocation in subtitle because the number of this kind of research is not as many as another research in this Faculty. And as we know, there are lots of movie that already released in 2023, the writer chose “Elemental: Forces of Nature” movie, this movie was released on 21st June 2023 in Indonesia. For this research the writer chooses because this movie is highly popular in Box Office which is have 486,7 billion USD views in just two months.

The “Elemental: Forces of Nature” movie also such a good movie and interesting to study and to analyze the subtitle of this movie from English into Indonesian. This movie takes place in a metropolis where residents from fire, water, land, and air coexist. The Elemental: Forces of Nature movie is a kids cartoon movie, which is in that movie there are many collocations, especially grammatical collocations. Apart from that, Elemental: Forces of Nature movie is good for students in understanding the

meaning of collocations. So that, students can learn earlier to understand collocations, through this film. Because this film is easy to understand, and can be used as an example for communicating in natural English like a native speaker. Of the several kids cartoon movies, this movie is the movie that contains the most grammatical collocations in it, one of the comparisons is the kids cartoon movie entitled, Little Mermaid, conducted just a few of grammatical collocation. Based on this background, the writer is interested in conducting a research entitled **“Techniques Used in Translating Grammatical Collocation in *Elemental: Forces of Nature* Movie”**.

The research gap identified in this study lies in the specific focus on translating grammatical collocations in the subtitles of the movie "Elemental: Forces of Nature," using the translation techniques proposed by Molina Luciana and Amparo Hutador Albir. While previous studies have analyzed translation techniques in various movies and texts, this research differentiates itself in several key ways. Firstly, previous studies, such as those conducted by Acep Juni and Nurwinda, have explored translation techniques in movie subtitles but relied on the theories of Nida and Newmark Peter, respectively. In contrast, this study applies the translation techniques theories by Molina Luciana and Hutador Albir, offering a different theoretical perspective that has not been extensively explored in the context of translating grammatical collocations in movie subtitles.

Secondly, the selection of the movie "Elemental: Forces of Nature" as the subject of analysis also fills a gap. Previous research has focused on different movies, such as "Jumanji: Welcome to the Jungle" and "Zootopia,"

without specifically addressing the unique challenges posed by the collocations in "Elemental: Forces of Nature." Additionally, while Ahmad Ali and Citra Handini examined collocations in literary texts and academic works, this study shifts the focus to cinematic subtitles, which introduces different linguistic and contextual dynamics.

Therefore, this study contributes to the knowledge by combining a unique theoretical framework with a focus on a specific and relatively unexplored movie, regarding the translation of grammatical collocations.

B. Research Questions

Based on the background of the study, the research problem formulated as follows:

1. What are Types of Grammatical Collocation in *Elemental: Forces of Nature* Movie?
2. How the Techniques Used in Translating Grammatical Collocation in *Elemental: Forces of Nature* Movie?

C. Objective of the Research

Based on the research problems, the research objectives are formulated as follows:

1. To know types of grammatical collocation in *Elemental: Forces of Nature* movie.
2. To know how the techniques used in translating grammatical collocation *Elemental: Forces of Nature* Movie.

D. Significances of the Research

1. Theoretically

This research is useful for broaden expertise in the theory of translation in translating grammatical collocation. The reader can get several advantages. This research can help the reader to know there are some techniques that can be use in translating.

2. Practically

The significance of the result of this study might be beneficial for reader to get knowledge about grammatical collocation, and technique translation, as follow:

a. For the students

The result of this research is expected to give the students' knowledge about the techniques in translating, especially technique translating by Molina Luciana and Amparo Hutador Albir. In addition, in English department is has a Translation subject so that this research can be useful for the students and also the students will be easy to translate every word from English into Indonesian using by the technique by Molina Luciana and Amparo Hutador Albir. And also, this research is expected to give them more collocate words, so that the students will be easy to understand and use the collocate words in daily life for communicate natural when they used collocation combinations.

b. For other researchers

The others researchers expected know the techniques used by Molina Luciana and Amparo Hutador Albir. It will make the next researchers easier if they want to do further research about the effective technique in translate. So that, this research can be a reference for the others researchers if they will write the study about technique in translating collocation.

c. For the lecturers

It expected help them to get knowledge about technique in translating. This research also will help the lectures to make them easily to teaching about technique in translating. Therefore, it will help them easily to evaluate the technique that translator use in translating collocation.

E. Delimitation of Research

This research is focused on translation technique that translator use in translating grammatical collocation in subtitle *Elemental: Forces of Nature* movie. The scope of this research is on the technique used by translator. This study is limited to the subtitle movies' translator namely *Pein Akatsuki*. Pein Akatsuki is one of the famous translators that join in Indonesian Data and File Library (IDFL) community. He has already translated some subtitle from English movie, such as *Elemental: Forces of Nature*, *The Hunt*, *Greenland*, *Bloodshot*, *Midsommar*, *Child's Play*, *Hell Fest*, *Halloween*, *Incredibles 2*, and else.

F. Definition of Key Terms

In order to avoid the misunderstanding, of the key terms used in this study, the following definitions are presented:

1. Translation

Translation is the process of transferring the message from a source language (SL) into a target language (TL).¹¹

2. Translation Techniques

Nida states Translation techniques are techniques to produce semantically equivalent structures and provide equivalent stylistic appropriateness.¹² While Molina dan Hurtado Albir assume that Translation technique is procedures for analyzing and grouping how translation equivalents work.¹³

3. Grammatical Collocation

According to Benson, Benson, and Ilson refer to types of collocations: lexical and grammatical collocations. According to this classification, lexical collocations are combinations of nouns, verbs, adjectives, and adverbs and are further divided into seven types. Grammatical collocations on the other hand contain dominant words, such as a noun, a verb, or an adjective and a preposition or grammatical

¹¹ Sholehaturun, Novera. *The Translation Analysis Of Indonesian Figurative Languages Into English In Novel "The Land Of Five Towers*. Diss. Iain Syekh Nurjati Cirebon, (2012.): 1`

¹² Fengling, Liu. "A Comparative Study Of Nida And Newmark's Translation Theories." *International Journal Of Liberal Arts And Social Science* 5.8, (2017.): 31-39.

¹³ Anshori, Sakut. "Teknik, Metode Dan Ideologi Penerjemahan Buku Economic Concepts Of IBN Taimiyah Ke Dalam Bahasa Indonesia Dan Dampaknya Pada Kualitas Terjemahan." Diss. UNS (Sebelas Maret University), (2010.): 47.

structure. Grammatical collocations are further divided into eight types. Grammatical collocation consist of a noun, or a verb, or an adjective, plus a particle (a preposition, an adverb or a grammatical structure such as an infinitive, a gerund or clause). For example: *at night, extend to, good at, fall for, to be afraid that*. These examples are grammatical collocations, which are lexicalized as single units whose meanings are formulaic and whose co-occurrence are highly likely.

4. *Elemental: Forces of Nature* movie

Elemental: Forces of Nature movie was released in June, 21 2023. The movie with genre Adventure, animation, comedy, coming of age, family, fantasy, friendship, kids, law, sci-fic, teen, is already get 486,7 billion USD views in 2023. It's about two different character, Ember (Leah Lewis) fire element, and Wade (Mamoudou Athie) element water. Like fire, ember has a fiery nature, while wade has a calm nature like water. Even though they are different, they both fall in love and try to find similarities with each other.

CHAPTER II

LITERATURE REVIEW

A. Review of Related Theories

1. Translation

Translation is one of the subjects offered in the curriculum of the English departments in various universities in the world which trains the students to acquire the competence to transfer messages from a foreign language (source language) to local language (target language) or vice versa. This subject provides activities of translating text from English into Indonesian and vice versa. The activities require the students to discuss their translation guided by the lecturer.

Language is an essential part of communicating between individuals or groups. Language is used as a tool of communication for expressing ideas or thoughts which can be done verbally or nonverbally. In this era, people across the world need to be fluent in English in order to be able to communicate with others from different nations. They could express their thoughts in direct speaking or written text. The case of written text, the role of translation is important to narrow the gap or language barrier between speakers. According to Narabhumi, translation has become an important part of art, culture, and educational systems in the world. Information has to be spread as fast and as wide as possible.

And the transfer of the information is supported by using translation to get through the language boundaries.¹⁴ On the other hand Ndruru stated that translation is certainly more effective in re-delivering messages conveyed through the SL into the TL if it is carried out using certain techniques or procedures.¹⁵ Astiari, stated the translation is a process that consists of transferring a written text from one language into another language. In the translation work, the translators should not only be aware of the methods or techniques he/ she applied but also kinds of texts that are going to be translated.¹⁶

According Osman translation is a mental activity in which the meaning of given linguistic discourse is rendered from one language to another.¹⁷ It is the act of transferring the linguistic entities from one language into their equivalents in another language. Translation is the communication of meaning from one language (the source) to another language (the target). Translation refers to written information, whereas interpretation refers to the spoken information. The purpose of translation is to convey the original tone and intent of a message, taking into account cultural and regional differences between the source and target languages. Translation has been used by humans for centuries, beginning after the appearance of written literature. Two languages are

¹⁴ Narabhumi, I. G. B., Sedeng, I. N., & Utama, P. “*The Translation of English Activity Verbs Found in Turtle and Dolphin Story*”. *RETORIKA: Jurnal Ilmu Bahasa*, 7(1), (2021): 85–91.

¹⁵ Ndruru, E. “*Translation Techniques Used in Translating John Grisham’s “A Time to Kill” Novel into Indonesian*”. *RETORIKA: Jurnal Ilmu Bahasa*, 3(2), (2017): 201–210.

¹⁶ Komang Astiari, I. W. B. and A. D. Y. P. “*The Translation of Reiteration.*” *RETORIKA: Jurnal Ilmu Bahasa*, 5(2), (2019):138–147.

¹⁷ Osman, Amira. *Definition of Translation*. Retrieved January 10, 2019 from <https://translationjournal.net/October-2017/definition-of-translation.html> (2017)

involved those are Indonesian as a source language (SL) and English as the target language (TL). Torres states that the reasons for using these two languages are that English is one of the top 10 languages used worldwide, and the Indonesian language is the national language of where this research conducted.¹⁸

Nord states that translation has been regarded as a branch of applied linguistics. The definition of translation based on Nord, translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message. Translation is similar with communication in a way that we transfer information from the sender to the receiver in written texts.¹⁹ In this process there are at least two factors involved, one is the sender or the one who wants to send the message to someone else, second is the receiver or the one who will receive the message. The problem is that the sender send message through language that the receiver do not understand. That is why they both need someone who can help them to translate the language so that the message will be understood by the receiver.

According to Newmark translation is rendering the meaning of a text into another language in the way that the author intended. Hence in many types of text (legal, administrative, dialect, local, cultural) the

¹⁸ Torres, C.C. Latinos in rural America. In: Brown, D.L. and Swanson, L.E. (eds.). *Challenges for Rural America in the Twenty-first Century.* University Park, PA: The Pennsylvania State University Press: (2003): 57-70.

¹⁹ Nord, C. *Text Analysis in Translation: Theory, Methodology and Didactic Application of a Model for Translation-Oriented Text Analysis.* Amsterdam: Rodopi. (1997)

temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible.²⁰

Catford cited in Suryawinata & Hariyanto said that translation is the replacement of textual material in one language by equivalent textual material in another language.²¹ Here, Catford said that the important thing in process of translation is a way to find the equivalent meaning between source language (SL) and target language (TL) and the readers or listeners can understand and does not misunderstanding with the meaning of translation product.

Larson cited in Suryawinata & Hariyanto, in Larson's book *Meaning-Based Translation* states that 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.²² From the Larson's explanation above, it can be concluded that translation is not an easy task to do, because every language has its own ways and grammatical structure to say some terms that might be different with another language. In translation there are many processes and procedures that must be mastered and known such as, studying the source text, analyzing it, and reconstructing the meaning.

²⁰ Noura, Mahbube. "*Translation Of Good In The History Of Tom Jones, A Foundling.*" *International Journal Of English Linguistics* 2.3, (2012): 49.

²¹ Catford, John Cunnison. "*A Linguistic Theory Of Translation.*" Vol. 31. London: Oxford University Press, (1965): 1,

²² *Ibid*, P 6-7

From several translation experts above, it can be concluded that translation is the task that deals with two different kinds of language. The first is the source language (SL), which is the language to be translated, and the second is target language (TL) or the form of the language that become the target. Translation does not only change the form but translation is a process of transferring the meaning from source language (SL) to target language (TL), the important thing in translation is the way to find the equivalent meaning in source language (SL) to target language (TL). In translation process, there are some steps that must be done, studying the source text, analyzing it, and reconstructing the meaning. So, a translator must know about the process and procedure in translation.

In this study the writer wants to see whether the translation of the subtitle of the movie “Elemental: Forces of Nature” which involves the transfer of language from Source Language, English, into the Target Language, Indonesian still maintain the means of the source language although there are some adjustments.

2. Translation Technique

Translators may use a variety of translation technique that differs in importance with the contextual factors of both the source language (SL) and the target language (TL). As a translator, there is much to be considered rather than just transferring a particular text from the source language into the target language when it comes to translation, such as lexicon, grammatical structure, context, and culture of a particular text

in order to produce a high-quality translation product. Thus, a translator also should pay attention to the equivalent between two languages. According to Newmark, he describes translation techniques into two categories. First, translation which focuses on the source language and target language. The SL translation techniques consists of four such as 1) Word-for-word Translation, 2) Literal Translation, 3) Faithful Translation, 4) Semantic Translation, While the techniques which focuses on Target Language (TL). The techniques are 5) Adaptation, 6) Free Translation, 7) Idiomatic Translation, 8) Communicative Translation.²³

Meanwhile, Molina and Albir propose a definition of technique of translation which is based on two premises: 1) the need to distinguish between method, strategy, and technique; 2) the need for an analysis and functional concept of translation techniques. Albir in Molina and Albir, states that translation method, strategies, and techniques are essentially different categories.²⁴ Molina and Albir define translation techniques as procedures to analyse and classify how translation equivalence works. According to them, translation techniques have five basic characteristics:

- a. They affect the result of the translation
- b. They are classified by comparison with the original

²³ Newmark, Peter, *"A Text Book Of Translation By Peter Newmark"* New York London Toronto Sydney Tokyo : 418 .02, (1987): 19.

²⁴ Luciana Monalisa Ans , Albir Hutador, *"Teknik Penerjemahan,"* (2002): 507

- c. They affect micro-units of text
- d. They are by nature discursive and contextual
- e. They are functional²⁵

The word “technique” itself refers to a way of doing an activity which needs skill and competence. Therefore, technique of translation can be defined as the way used by translator in translating smaller units of language (words, phrases, or expressions) from the source language into the target language.

According to Molina and Albir, there are eighteen translation techniques as follows:²⁶

a. Adaptation

To replace a ST cultural element with one from the target culture, to change “baseball” for *kasti* in a translation into Indonesian. Here something specific to the source language culture is expressed in a totally different way that is familiar or appropriate to the target language culture. Sometimes it is valid, and sometimes it is problematic, to say the least. Should a restaurant menu in a “kebab” in English, but Spanish tourist resort translate is *pincho*.

b. Amplification

To introduce details that are not formulated in the ST: information, explicative paraphrasing, adding *bulan puasa kaum*

²⁵ *Ibid*, P 509

²⁶ *Ibid*, P 509-511

Muslim when translating a noun Ramadan, so it becomes... Ramadan, *bulan puasa kaum Muslim*. Footnotes are also a type of amplification. It is in opposition to reduction.

c. Borrowing

To take a word or expression straight from another language. It can be pure (without any change), to use the English word *harddisk* in an Indonesian text, or it can be naturalized (to fit the spelling rules in the TL). the term "urine" translated into *urin* in Indonesian. Borrowing means taking words straight into another language. Borrowed terms often pass into general usage, for example in the fields of technology "software" and culture "punk". Borrowing can be for different reasons, with the examples below being taken from usage rather than translated texts: 1) The target language has no (generally used) equivalent. For example, the first man-made satellites were Soviet, so for a time they were known in English as "sputniks". 2) The source language word sounds "better" (more specific, fashionable, exotic or just accepted), even though it can be translated. For example, Spanish IT is full of terms like "soft[ware]", and Spanish accountants talk of "overheads", even though these terms can be translated into Spanish. 3) To retain some "feel" of the source language. For example, from a recent issue of The Guardian newspaper: "Madrileños are surprisingly unworldly."

1. Types of borrowing:

a) Pure borrowing

Pure borrowing is taking the full absorption of the word from source language without any modification of the spelling and/or pronunciation.

For example:

SL: Note – notes, usage tips, or additional information.

TL: *Catatan – catatan, tips pemakaian, atau informasi tambahan.*

The word “tips” in the source language text was translated into “tips” in target language, totally the same as the SL spelling system and sound. As we can see the word tips means a small but useful piece of practical advice. This technique was used by the translator because the readers themselves have understood the meaning of the word in the target language.

b) Naturalized borrowing

Naturalized borrowing is transferring the source language by adapting from a source language (SL) word to the phonetic and morphological norm of the target language (TL)

Example:

SL: You can buy additional accessories from your local Samsung retailer

TL: *Anda dapat membeli aksesori tambahan dari pengecer samsung setempat.*

The word accessories in the SL text was translated into the word *aksesori* in the TL text by modifying the spelling system. Consequently, the adjustment occurs by changing double consonant cc and ss into ks and s in the TL. This word is shared in Indonesian system and has been common and familiar to the readers as the kind of absorbing process.

d. Calque

Calque means literal translation of a foreign word or phrase; it can be lexical or structural, secretariat general becomes *sekretaris jenderal* in Indonesian. This is a literal translation at phrase level. Sometimes calques work, sometimes they don't. And often we see them in specialized, internationalized fields such as quality assurance.

e. Compensation

To introduce an ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST, example *tikar* which is translated into “sleeping mat”.

f. Description

To replace a term or expression with a description of its form or/and function, example to translate “panettone” as *kue tradisional Italia yang dimakan pada saat malam tahun baru*. “Cow-creamer”

becomes *poci yang berbentuk sapi untuk tempat susu* in Indonesian. Moentaha in Hartono description translation is delivering the meaning from SL to TL by free combination words. It means to explain the specific reality of one country with another.²⁷

Example:

SL: *nasi tumpeng* (Indonesian)

TL: boiled rice, designed in the shape of cone.

SL: *Celengan*

TL: a box made of soil, designed in the form of wild boar for saving money.

g. Discursive creation

To establish a temporary equivalence that is totally unpredictable out of context, to translate *Sukreni Gadis Bali* as “The Rape of Sukreni”.

h. Established equivalent

To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, to translate the English word “teacher” as *guru* in Indonesian.

SL: There are as like as two peas.

TL: *Mereka seperti pinang dibelah dua.*

i. Generalization

To use a more general or neutral term, to translate the Indonesian words *ikan mujair* as “fish” in English.

SL: She was letting her temper go by inches

²⁷ Hartono, Rudi. "Translation.", (2009): 48`

TL: *Dia sedikit demi sedikit kehilangan kesabarannya.*

In Indonesian ‘go by inches’ translated into *sedikit demi sedikit* because if it is translated to be ‘inci demi inci’ there is no metaphor like that in Indonesian, so it translates to be more general *sedikit demi sedikit*.

j. Linguistic Amplification

To add linguistic elements. This is often used in consecutive interpreting and dubbing, to translate the English expression “just kidding” into Indonesian as *cuma main-main saja, bukan beneran* instead of using an expression with the same number of words, *hanya bercanda*.

k. Linguistic compression

To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, to translate the English question “Yes, then?” in Indonesian, instead of using a phrase with the same number of words, *Ya, kemudian?*

l. Literal translation

To translate a word or an expression word for word, “I will love you” as *aku akan mencintai kamu* in Indonesian. The translation of the English word “ink” as *tinta* in Indonesian is not a literal translation but an established equivalent.

m. Modulation

To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, to translate “you are going to have a child” as *anda akan menjadi seorang bapak*, instead of, *anda akan mempunyai seorang anak*. Another example “is shall we?” translated into *mari, kita berangkat!* in Indonesian.

n. Particularization

To use a more precise or concrete term, to translate “vehicle” in English into *mobil* in Indonesian. It is in opposition to generalization.

o. Reduction

To suppress an ST information item in the TT, to translate the “month of fasting” as *Ramadan*. It is in opposition to amplification. To translate “the treaty was proclaimed nul and avoid” as *perjanjian itu dinyatakan tidak berlaku*. The word nul and avoid have same meaning, so it translates in one meaning *tidak berlaku*.

p. Substitution (linguistic, paralinguistic)

To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, to translate the *Arab gesture of putting your hand on your heart* as Thank you. It is used above all in interpreting.

q. Transposition

To change a grammatical category, to He will soon be back translated into Spanish as No tardara en venir, changing the adverb soon for the verb tardar, instead of keeping the adverb and writing: Estara de vuelta pronto. Catford define transposition as shift, by shift means that a SL item at one linguistic level has TL translation equivalent at a different level.²⁸

r. Variation

To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children.

3. Collocation

The word collocation comes from the English collocation whose verb is collocare. According to the Collins English Dictionary Hanks, said the verb collocare comes from the Latin collocāre, which comes from the two words com 'together' and locāre 'to place', and the last word is derived from the word locus 'place'.²⁹ Howarth classifies collocations as lexical and grammatical units and explicates that “lexical collocations consist of two open class words (verb + noun, adjective +

²⁸ Catford, John Cunnison. *A Linguistic Theory Of Translation*. Vol. 31. London: Oxford University Press, (1965): 73.

²⁹ Wulandari, Putri Ayu. *An Analysis Of Collocation Found In Webtoon “Eggoid”*. Diss. Universitas Muhammadiyah Malang, (2023): 12

noun), while collocations between one open and one closed word are grammatical”.³⁰ The studies of lexical collocations in particular have been prolific in recent decades resulting in approaching even the term ‘collocation’ from different perspectives and distinct definitions. However, it is still one of the most controversial topics in linguistics although it is often defined as ‘a relationship between lexical items that regularly co-occur’.³¹

Sinclair also depicts collocations as a combination of two words that are biased to act together using the term in Firthian sense. Sinclair refers to collocation as ‘the occurrence of two or more words within a short space of each other in a text.’³² In this sense, Sinclair’s studies are often referred to as Neo-Firthian.³³

Harimurti Kridalaksana, provides a definition of collocation as “an association that fixed between words with other words that are side by side in a sentence for example:”³⁴

- a) The words dark “*gelap*” and pitch black “*gulita*”.
- b) The words bright “*terang*” and bright “*benderang*”.
- c) The words hard “*keras*” and head “*kepala*”.

³⁰ Howarth, P. “*Phraseology and second language proficiency.*” *Applied Linguistics*, 19(1), (1998): 24 – 44.

³¹ Carter, R. *Vocabulary: Applied linguistics perspectives.* London: Routledge. (1998) 163

³² Sinclair, J. The search for units of meaning. *Textus*, 9(1), (1996): 75-106.

³³ Evert, S. *Corpora and collocations.* Berlin: Mouton de Gruyter. (2007)

³⁴ Perdana, Dafik Hasan. “*Strategi Penerjemahan Bahasa Arab Yang Berterima Dan Mudah Dipahami.*” *Jurnal Bahasa Lingua Scientia* 9.1 (2017): 143-160.

The term collocation was popularized by the English linguist Firth with the slogan which famous "You Shall Judge a Word by the Company it Keeps". In an article that titled Modes of Meaning Firth , he explains how the study of "Meaning by Collocation" can contribute to the approach to the meaning of the word either way formally or contextually as opposed to a conceptual approach. " Meaning by collocation is an abstraction at the syntagmatic level and is not directly concerned with the conceptual or idea approach to the meaning of words. One of the meaning of night is its collocability with dark, and of course dark, of course, collocation with night." ³⁵

According to Sung, collocations are word combinations that take place in a native speaker's mind intuitively. In other words, a native speaker does not restore to the words in the memory on purpose but instinctively. What is more striking to know is that the intuitive word combinations formations in a native speaker's mind is something which may be attributed to its relation with nativeness, because it can be mentioned about a strong positive correlation between nativeness and automation on a linguistic component. ³⁶

Meaning by collocation is an abstraction at the syntagmatic level and not directly related to a conceptual approach or idea to the meaning of words. For example, in the phrase:

³⁵ Clear, Jeremy. *"From Firth Principles: Computational Tools For The Study Of Collocation."* Text And Technology: In Honour Of John Sinclair (1993): 271-292.

³⁶ Sung, J. *English Lexical Collocations and Their Relation to Spoken Fluency of Adult Nonnative Speakers* . Pennsylvania: Indiana University of Pennsylvania. (2003)

- a) The word night is collocation with dark.
- b) The words blond and curly collocate with hair.
- c) The word fast collocate with food and car

In Firth's view, subsequent collocations are a major part of word meaning. Based on this opinion, Halliday, as quoted by Carter and McCarthy, conducted a lexical study that focused on collocations and the way collocations are used to generate lexical sets.³⁷ According to sets determined by referring to lexis families that are determined standardly without must look at meaning as proposed by the initiators of the field theory of meaning. The level of frequent occurrence of the word paradigmatic form set membership. It is the set membership that then builds the eye conceptual chain of collocations. Furthermore, he stated that two words were frequent appearing in the form of collocations or adjectives does not mean they are a pair still. It is possible that between the two words other related vocabulary can be inserted meaning with the sentence. This can be seen in the following examples:

- a) They collect stamps.
- b) They collect foreign stamps only.
- c) They collect many things, but mainly only.
- d) They collect many things, through their chief interest is in collecting coins.

³⁷ Farrokh, Parisa. "Raising Awareness Of Collocation In ESL/EFL Classrooms." *Journal Of Studies In Education* 2.3 (2012): 55-74

However, they are only interested in stamps. Based on the example above, it can be stated that it has a fixed collocation just collect and stamps. However, based on this example it can also be said that collocations are basically forms of adjoining words that are not grammatically bound, Carter and McCarthy.³⁸

Firth himself gives an example of the word “time” which often collocates with the words the words saved, spent, wasted, fritted away and also the words presses and flies even with the word no. This means, something that makes it possible to describes the behavior of each lexical element in a language. Later linguists saw collocations in a different but true light still closely related to collocation. Sinclair, for example, was one of Firth's students at London University, interprets collocations as follows: Collocation is the occurrence of two or more words within a short space of each other in a text. Sinclair, “Collocations are the occurrence of two or more words together with other words in a text that are not far apart”.³⁹ Partington mentions the two definitions above as textual definitions. One element of language colocalizes with other elements if it appears in the same place close together in a text. Based on this definition, collocations are a consequence of the linearity of language, or vice versa, if we view the text as a process instead of a product. It is the main method, together with the syntax by which the linearity of this language is built. Another

³⁸ *Ibid*, P.65

³⁹ Jaff, D. "Collocation In English Language." Retrieved From (2013): 7

definition of collocation given by Leech when discussing the “Seven Types of Meaning”, which was wrong the other one he calls "collocative meaning". Collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment.

Another concept of collocation is given by Hoey, Collocation has long been the name given to the relationship a lexical item has with items that appear with greater than random probability in its (textual) context.⁴⁰ (Collocation has long been a term for the relationship of a lexical element with other elements that seem more likely than random in its textual context).⁴¹

According to Lubis, collocation is a series of words that match one another and will sound natural both in source text (ST) and target text (TT). Furthermore, Lubis also reported that collocation is a habit for native speakers, so they will know once there is an error in collocation.⁴² This is in line with McCarthy and O’Dell who state that collocation is two or more words that used together and the combination sounds natural, but the people from another country must put some extra effort to learn collocation because some of them are hard to guess. Furthermore, Mc Carthy and O’Dell state that the people who learn

⁴⁰ Lehecka, Tomas. "Collocation And Colligation." Handbook Of Pragmatics Online. Benjamins, (2015): 2

⁴¹ Nagy, Tünde. "Words That Go Together: Teaching Collocations In The EFL Classroom." Acta Universitatis Sapientiae, Philologica 11.2 (2019): 103-118.

⁴² Lubis, S. "Collocation As Source Of Translation Unacceptability: Indonesian Students' Experiences." International Journal Of English Linguistics, 3(5), (2013): 20.

vocabulary also need to learn collocation.⁴³ Lubis gave the example of collocation words like “*mengambil keputusan*” not translated into “*take a decision*” which is correct but sounds odd to native speakers, but it translated to “*make decision*”.⁴⁴ In another book by Marks and Wooden, the definition of collocation is two or more words that often go together.

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Actually, every language have collocation, in English full of collocation in which recurrent combinations of words that co-occur more often than expected by chance. Base on opinion above the researcher can conclude, collocation is two or more groups of words that often go together and sound natural in translated words in both source language (ST) and target language (TT). However, the people who are not native speakers must put some effort to learn collocation.

a) The Importance of Collocation

In English language is full of collocation. No piece of natural spoken or written English is totally free of collocation. For the student, choosing the right collocation will make writing and speech sound much more natural like a native speaker do. A student who talks about "he had intended a holiday in New York" may make himself understood, but if make writing and speech sound much more natural

⁴³ O'Dell, F., & Mccarthy, M. “*English Collocations In Use: Advanced; How Words Work Together For Fluent And Natural English; Self-Study And Classroom Use.*” Cambridge University Press. (2011)

⁴⁴ Ibid, P.20

⁴⁵ Louw, Bill. “*Literary Worlds As Collocation.*” *Literature And Stylistics For Language Learners: Theory And Practice.* London: Palgrave Macmillan UK, (2007): 91-105.

like a native speaker do, the students can say *he had intended to take a holiday in New York*". Based on O'Dell & McCarthy, why do students have to learn collocations is explained by as follows:⁴⁶

- 1) Students need to learn collocation because they will help them to speak and write English in a more natural and accurate way, people will probably understand what you mean if you talk about making a crime or say there was very hard rain this morning, but your language will sound unnatural and might perhaps confuse. Did you mean that there a lot of rain or perhaps that there was a hailstorm?
- 2) Learning collocations will also help students to increase their range of English vocabulary. For example, you will find it easier to avoid words like very or nice or beautiful or get by choosing a word that fits in the context better and has more precise meaning. This is particularly useful if you are taking a written exam in English and want to make a good impression on the examiners.
- 3) At an advanced learners and appreciation of collocation can be also helpful in terms of appreciating other writers, use of language.

⁴⁶ O'Dell, Felicity, And Michael McCarthy. "*English Collocations In Use: Advanced; How Words Work Together For Fluent And Natural English; Self-Study And Classroom Use.*" Cambridge University Press, (2011).

b) Types of Collocations

Based on Benson and Ilson's theory, they have explained that there are 2 types of collocations, there are grammatical collocations and lexical collocations. But, for this research, the study more focus and depth on grammatical collocations.

1) Grammatical Collocation

Grammatical collocations, different from lexical ones, include a verb, a noun, and an adjective, plus a preposition, an infinitive, or a clause. The patterns of a phrasal grammatical collocations form from a lexical unit and a pattern that specifies the sub-categorization property of the head.⁴⁷

Grammatical collocations consist of a noun, or an adjective or a verb, plus a particle (a preposition, a verb or a grammatical structure such as an infinitive a gerund or clause). The following 23 are examples: at night, extent to, good at, fall for, to be afraid that. These examples are grammatical collocation with are lexicalized as single units whose meaning are formulaic and whose co- occurrence are highly likely. However, there are similar grammatical combinations which do not have such a "strong sense of belonging together"²⁴ From the

⁴⁷ Bentivogli, L., & Pianta, E. Detecting Hidden Multiwords in Bilingual Dictionaries. *the Tenth EURALEX International Congress, EURALEX 2002* (pp. 785-793). Copenhagen, Denmark: August (2003): 13-17.

outside the cupboard. These prepositional phrases are considered as free combination.

According to Benson, Benson and Ilson, in their introduction to the BBI Combinations Dictionary of English grammar collocations fall into the following combinations: noun + preposition, noun + to- infinitive, noun + that clause, preposition + noun, adjective + preposition, predicate adjective + to- infinitive, adjective + that-clause, and English 19 verb patterns.⁴⁸

Table 2. 1 Type Grammatical Collocation

No	Verb patterns	Examples
1	Noun + Preposition Combination	- Believe in
2	Noun + to + Infinitive	- Attempt to
3	Noun + that + Clause	- We reached an agreement that she would represent us.
4	Preposition + Noun Combinations	- <i>By accident</i> - <i>In agony</i> - <i>In advance</i>
5	Adjective + Preposition	- He <i>amazed at</i> the house. - I am <i>proud to</i> their achievement. - She is <i>hungry for</i> the news.
6	Adjective + that Clause	- She was <i>afraid that</i> she would fail her examination - Jack was <i>happy that</i> his brother win the competition.
7	19 Collocation Verb Patterns 1. Shift an indirect object to a position before the direct object of	- He sent the book to his brother ; he sent the book to him. - She buy her sister the novel: she buy the novel to her

⁴⁸ Benson, Morton. "Collocations And General-Purpose Dictionaries." International Journal Of Lexicography 3.1 (1990): 23-34.

	transitive verb is allowed.	
2.	Shift of an indirect object to a position before the direct by deleting <i>to</i> is not allowed.	- They described her book. (the other common verbs that fit category are; mention, return, scream, <i>et cetera</i>)
3.	Transitive verb with preposition for allows the deletion of <i>for</i> and the shift of the indirect object to a position before the direct object.	- She bought her husband a shirt or she bought a shirt for him; she bought him a shirt - He cooks a soup for his wife
4.	The verb forms a collocation with a specific preposition and an object.	- They <i>based</i> their conclusions <i>on the available facts</i> - I <i>will adhere to the plan</i>
5.	Verbs are followed by <i>to</i> + infinitive.	- They <i>began</i> to speak, <i>she continued to write.</i>
6.	Verbs are followed by infinitive without <i>to</i> . The verbs, except <i>dare</i> , <i>help</i> and <i>need</i> , are called modals.	- They <i>must work.</i> - We had <i>better go now.</i> - I must <i>read Al-qur'an</i>
7.	Verbs are followed by second verb- <i>ing</i> .	- They <i>kept talking.</i> - We <i>enjoyed watching</i> television.
8.	Transitive verbs are followed by an object and <i>to</i> + infinitive.	- They asked <i>the students to participate in discussion.</i>
9.	Transitive verbs are followed by a direct object and an infinitive without <i>to</i> .	- We let them <i>use the car.</i> - We saw them <i>leave the house.</i>
10.	Verbs are followed by an object and a verb in <i>-ing</i>	- I caught <i>him smoking</i> in his bedroom. - We found <i>the children sleeping</i> on the floor.
11.	Verbs can be followed by a noun or pronoun and gerund.	- They <i>love this clowning.</i> - I cannot <i>imagine their stealing apples.</i> - Please <i>excuse my waking</i> you so early.
12.	Verbs are followed by a noun clause beginning with conjunction <i>that</i> .	- They <i>admitted that</i> they were wrong. - We <i>hoped that</i> the weather would be nice.

13. Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun.	- We considered her to be very capable/well-trained/ a competent engineer.
14. Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun.	- She dyed her hair red . - He found them interesting .
15. Transitive verbs are following by two objects.	- The teacher asked the students questions . - The police fined them fifty pounds .
16. Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause.	- He carried himself with dignity, but not, he carried himself.
17. Verb can be followed by an interrogative word, such as how, what, when, why, where.	- He always wants what I want. - She knows when to keep quite.
18. Dummy “it” is followed by transitive verbs (often expressing emoticons) and by to + infinitive or by that + clause or by either.	- It puzzled me that he never answered the telephones. - It surprised me to learn of her decision.
19. A small number of transitive verbs are followed by a predicate noun / predicate adjectives.	- She will make a good teacher . She was enthusiastic .

2) Lexical Collocation

According to Benson, Benson and Ilson, list various combinations of lexical collocations: verb + noun (start a family, keep a secret), adjective + noun (good work, strong tea), adverb + adjective (heavily influenced, amazingly gorgeous), verb +

adverb (walk slowly, laugh nervously)." ⁴⁹ Lexical collocations, in contrast to grammatical collocation, normally do not contain prepositions, infinitives, or clause. According to Wei said that lexical collocation has something to do with word choice." They have structures such as the following:⁵⁰

Table 2. 2 Lexical Collocation

No	Structures	Examples
1	Verb (usually Transitive) + Noun (or Preposition Phrase).	<ul style="list-style-type: none"> - Earn money - Compose music, - Wear a mask - Break a code.
2	Verb (Meaning Eradication and or Nullification) + a Noun.	<ul style="list-style-type: none"> - Revoke a license. - Reject an appeal.
3	Adjective+ Noun	<ul style="list-style-type: none"> - Back pay - Bad habit - Bad mood - Blond hair - Broken home - Common knowledge - Good luck, - Good chance - Heavy rain - High quality
4	Noun + Verb	<ul style="list-style-type: none"> - Bomb explode - Alarms go off. - Bees buzz.
5	Noun+ Noun	<ul style="list-style-type: none"> - Army unit - Beauty salon - Boot camp - A bouquet of flower - A herd of buffalo - Call center - Cheese cake

⁴⁹ *Ibid*, P.35

⁵⁰ Wei, Yong. "Teaching Collocations For Productive Vocabulary Development." (1999).

6	Adverb + Adjective	<ul style="list-style-type: none"> - Absolutely (quite, really) fantastic - Completely amazed - Painfully shy - Strongly believe - Strongly argue - Highly successful - Happily married.
7	Verb + Adverb	<ul style="list-style-type: none"> - Act naturally - Come first - Do well, go astray - Play brilliant - Rain heavily - Work perfectly.

In conclusion, there are the seven kinds of lexical pattern for collocation that also can be used as the reference in translating the collocation by seeing at their pattern.

4. Elemental: Forces of Nature Movie

Elemental: Forces of Nature movie is released in June, 21 2023. The movie with genres adventure, animation, comedy, coming of age, family, fantasy, friendship, kids, law, sci-fic, teen, is already get 486,7 juta USD views in 2023. This movie produced by Walt Disney Pictures and Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures. Directed by Peter Sohn and produced by Denise Ream, it was written by Sohn, John Hoberg, Kat Likkell, and Brenda Hsueh, with Pete Docter serving as executive producer. The 27th feature film produced by the studio, the film features the voices of Leah Lewis,

Mamoudou Athie, Ronnie del Carmen, Shila Ommi, Wendi McLendon-Covey, and Catherine O'Hara. Set in a world inhabited by anthropomorphic elements of nature, the story follows fire element Ember Lumen (Lewis) and water element Wade Ripple (Athie), who meet and fall in love after Wade is summoned by a plumbing accident at a convenience store owned by Ember's father, Bernie (Del Carmen). This movie is about in a city where fire, water, land, and air residents live together, a fiery young woman and a go-with-the-flow guy discover something elemental: how much they actually have in common, two different character, Ember (Leah Lewis) fire element, and Wade (Mamoudou Athie) element water. Like fire, ember has a fiery nature, while wade has a calm nature like water. Even though they are different, they both fall in love and try to find similarities with each other.

The most interesting aspect of *Elemental: Forces of Nature* movie is its use of animation as an ecstatic form, which is capable of inducing ecstasy and displacement in viewers. The film's animation techniques are similar to those used in documentary and other moving-imager genres, and they make the viewers feel "beside themselves" by presenting a world that is always in a state of change and transition.

This movie also features idiomatic expressions, which are used to convey specific meanings and messages within the context of the story. Overall, the combination of animation techniques and idiomatic expressions in *Elemental: Forces of Nature* creates a unique and

engaging cinematic experience that explores the transformative power of nature and the human condition.

B. Review of Previous Studies

There are several researches that have been conducted by some previous researchers focuses on technique used in translating subtitle in movie or cartoon. In this study, there are some similarities and differences between this research and three previous study.

The first research is conducted by Acep Juni Antoro on the Title The Analysis Of Translation Methods In Indonesia Subtitle Of *Jumanji: Welcome To The Jungle* Movie. The purpose of this study is to classify the types of translation methods in the subtitles of the film *Jumanji: Welcome to the Jungle* and to describe the level of readability of the translation in the subtitles of the film. The author uses a qualitative method. The English subtitles of the film *Jumanji: Welcome to the Jungle* by KaBaLi and Indonesian subtitles by Pein Akatsuki's translation are the data sources. The data of this research are all the utterances in the film. The author uses document observation in collecting data. The data that has been collected was analyzed using the comparison method. The theory used to classify the type of translation method is Newmark 1988 theory and to describe the level of translation readability using the theory from DuBay 2004. The results of this study indicate that first, the author finds there are 8 types of translation methods in the film, namely: (1) *word-for-word translation* (2) *literal translation* (3) *faithful translation* (4) *semantic translation* (5) *adaptation translation* (6) *free translation* (7) *idiomatic translation* (8) *communicative*

translation. In this study, researchers found the following types of translation methods: (1) 4 or 4.16% *word-for-word translation* (2) 23 or 23.95% *literal translation* (3) 10 or 10.14% *faithful translation* (4) 16 or 16.66% *semantic translation* (5) 1 or 1.04% *adaptation translation* (6) 38 or 39.58% *free translation* (7) 1 or 1.04% *idiomatic translation* (8) 3 or 3.12% *communicative translation*. In this study, the researcher also classified the level of readability of the translation. Researcher is classify the level of readability of translations into 3 types, namely: (1) *readable* as much as 80 or 83.33% (2) *less readable* as much as 16 or 16.66% (3) *unreadable* as much as 0 or 0%. In the classification of the readability level of the research findings, the Indonesia subtitle in *Jumanji: Welcome to the Jungle* is in the high level of readability.⁵¹

The second research is conducted by Nurwinda on title Analysis on the Translation Technique Applied on Judy's Utterances in *Zootopia* Movie, this thesis aims to find the translation techniques of Judy's utterances in *Zootopia* Movie. The data is English in the source language and Indonesian the target language to be analyzed. This research used descriptive qualitative method in analyzing and describing the translation techniques that are used in Judy's utterances in *Zootopia* Movie. The researcher analyzed the data by following many steps, first was selecting the data, second was identifying the data, third was classifying the data, fourth was describing the data, and

⁵¹ Juni Antoro, Acep, And Dwi Haryanti. *The Analysis Of Translation Methods In Indonesia Subtitle Of Jumanji: Welcome To The Jungle* Movie. Diss. Universitas Muhammadiyah Surakarta, (2022).

last was drawing the conclusion. Based on the analysis, the researcher found 494 utterances of Judy's utterances in *Zootopia movie* subtitle that contains 10 types of translation techniques. The result shows that there are 264 data that are translated by using Literal Translation technique; 182 data that are translated by using Established Equivalence technique; 18 data that are translated by using Substitution technique; 10 data that are translated by using Borrowing technique; 7 data that are translated by using Linguistic Compression technique; 4 data that are translated by using Adaptation technique; 4 data that are translated by using Linguistic Amplification technique; 2 data that are translated by using transposition technique; 1 data that are translated by using Modulation technique.⁵²

The third research is conducted by Ahmad Ali on title Collocation In The Novel *Nothing But The Truth*, The aims of this study are to find out types of lexical collocation in the novel of Richard Parish entitled *Nothing but the Truth*. This research is conducted by using descriptive qualitative. The data are the phrases of Richard Parish's novel *Nothing but the Truth*. The data are analyzed using McCarthy and O'Dell's Theory (2005) to find out the type of lexical collocation. The results of yhis study are: (1) found out the types of lexical collocations, namely: adjective and noun, noun and verb, noun and noun, verb and expression with preposition, verb and adverb and adverb and adjective. (2) found the dominant lexical collocation. In this study noun and verb or verb and noun are mostly found out especially in

⁵² Nurwinda, A. L.. —*Analysis On The Translation Technique Applied On Judy's Utterances In Zootopia Movie*". Thesis, Department Of English Language Education, Faculty Of Tarbiyah, State Islamic Institute (IAIN) Of Kediri. (2020).

phra phrase. There are 41 (41%) noun and verb or verb and noun are found in the novel.⁵³

The fourth research is conducted by Citra Handini on title Grammatical Collocation Patterns In The Findings And Discussion Part Of English Education Students' *Skripsi* Of State University Of Jakarta, this study aims at finding out the pattern of grammatical collocation (GC) and the frequency on the Findings and Discussion part of English Education students' skripsi year 2010-2011. Using content analysis, the data on grammatical collocation of this study were analyzed using the pattern proposed by Benson et al (1991). The result of the study showed that the highest frequency of grammatical collocation produced by the students is G8D with the total number of 205 or 45.05% found in ten different studies such as five descriptive qualitative studies, three content analysis studies, and two error analysis studies. The medium frequency is G8S with the total number of 21 or 4.62% found in content analysis and descriptive qualitative studies. The proposed patterns such as G5, G8A, G8B, G8C, G8G, and G8J didn't appear in any of the Findings and Discussion part of the students' skripsi.⁵⁴

From the previous studies above, the differences and the similarities between previous study and this study is conducted about an analysis the technique translation in English into Indonesian in a movie. But from those

⁵³ Ali, A. (2018). "Collocation In The Novel 'Nothing But The Truth'. Journal Of Education. Faculty Of Teacher Training And Education.

⁵⁴ Handini, C. "Grammatical Collocation Patterns In The Findings And Discussion Part Of English Education Students' skripsi Of State University Of Jakarta" (Doctoral Dissertation, Universitas Negeri Jakarta). (2017).

previous study, from the previous study by Acep juni on the Title The Analysis Of Translation Methods In Indonesia Subtitle Of Jumanji: Welcome To The Jungle Movie above translation technique theories by Nida, and and the study by Nurwinda on title Analysis on the Translation Technique Applied on Judy's Utterances in Zootopia Movie apply the translation technique theories by Newmark Peter, meanwhile for this research the writer choose the technique translation theories by Molina Luciana and Hutador Albir. Also the researcher choose a different movie for this research. In this study, the writer choose Elemental: Forces of Nature an English movie, and the writer choose the translator for this study from PeinAkatsuki script, the writer focussing about translating grammatical collocations in Elemental: Forces of Nature. From the previous study, by Ahmad Ali on title Collocation In The Novel Nothing But The Truth, and the study by Citra Handini on title Grammatical Collocation Patterns In The Findings And Discussion Part Of English Education Students' Skripsi Of State University Of Jakarta also analysis the collocation word and grammatical collocations in novel book and from Students' Skripsi Of State University Of Jakarta, but for this study the writer focused in techniques translating grammatical collocations in movie.

CHAPTER III

RESEARCH METHOD

A. Research Design

A content analysis used as a method in this research. Krippendorff stated that content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use. It was used to determine the presence of certain words, concepts, themes, phrases, characters, or sentence within texts or sets of texts and to quantify this presence in an objective manner.⁵⁵ Holsti offered a broad definition of content analysis as, "any technique for making inferences by objectively and systematically identifying specified characteristics of messages".⁵⁶

This research is a descriptive qualitative research with a non-numeric data to get the result of the research. Arikunto states that a descriptive research refers to collect real information by indicating an occurred problem of a research.⁵⁷ Sukandarrumidi added also belongs to qualitative research for verifying the occurred problems by describing in detail, and since the source data consists of non-numeric data that requires no calculations to get the results of the research.⁵⁸

⁵⁵ Krippendorff, K. *Content Analysis An Introduction to Its Methodology*. Sage Publications: International Educational and Professional Publisher. Thousand Oaks, California. University of Pennsylvania. P.107, (2004).

⁵⁶ Holsti, O. R. *Content analysis for the social sciences and humanities*. Reading, MA: Addison-Wesley. P.14, (1969).

⁵⁷ Arikunto, Suharsimi. *"Metodologi Pendidikan."* Jakarta: PT. Rineka Cipta, P: 234 , (2007).

⁵⁸ Sukandar, Rumidi. *"Metode Penelitian: Petunjuk Praktis Untuk Peneliti Pemula."* (2006).

This research study about the technique used in translating grammatical collocation in *Elemental: Forces of Nature* movie. The writer used Molina and Hutador Albir theories of translation technique in translate, there are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation, and also based of Benson and 'Ilson theories. This research used the subtitle movie by Pein Akatsuki, who already has translated many movies especially English movies, Pein Akatsuki also such a famous subtiles' translator who is joining in IDFL community.

B. Techniques of the Data Collection

For this study the researcher used document analysis method for collecting the data. The data collected to find a resolution in accordance with the original purpose. There are some steps that the writer does for collecting the data, as follows:

1. Downloaded the movie of *Elemental: Forces of Nature*.
2. Downloaded both movie subtitles (English and Indonesian movie subtitles) in Subscene.com website.
3. Watched the movie of *Elemental: Forces of Nature* for several times.
4. Read and comparing the subtitle of *Elemental: Forces Movie*.
5. Identify the grammatical collocation in *Elemental: Forces of Nature Movie*.

6. Analysis the grammatical collocation in Elemental: Forces of Nature Movie.
7. Analysis the techniques translation used in translating grammatical collocation in Elemental: Forces of Nature Movie.

C. Instrument

To analyze the data of techniques used in translating grammatical collocations present in subtitle of Elemental: Forces of Nature, refers to theories by Molina and Hutador Albir is about techniques translate, there are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation and based on theory grammatical collocation by Benson and 'Ilson. The researcher needs an instrument to help in analyzing technique in translating the movie:

Table 3. 1 Instrument of document analysis

No	Dialog	Text Content Collocation		Types of Collocation	Translation Technique Explanation
		SL	TL		
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

D. Data Analysis Technique

Data analysis technique is the process of collecting data systematically to facilitate researchers in obtaining conclusions. Conclusions will be easily obtained when the data analysis technique is correct. According to Miles & Huberman said that analysis consists of three activities that occur simultaneously: data reduction, data display, conclusions drawing/ verification. Regarding the three lines will be discussed further as follows: ⁵⁹

1. Data Collection

To obtain the accuracy of data, there are some methods stated by Sukandarrumidi, those are observation, questionnaire, interview and documentation. ⁶⁰ For this study, the researcher take the observation method content analysis for the data are directly inspected and noted. The data collected to find a resolution in accordance with the original purpose. The data collected by subtitle *Elemental: Forces of Nature* Movie, where is this subtitle already translated by PeinAkatsuki.

2. Data Reduction

According to Miles & Huberman, data reduction refers to the process selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions. ⁶¹ Data reduction is part of the analysis. With data reduction researcher can get

⁵⁹ Miles, Matthew B., And A. Michael Huberman. "*Qualitative Data Analysis: An Expanded Sourcebook.*" Sage, (1994): 10.

⁶⁰ *Ibid*

⁶¹ *Ibid, P.10*

rid of unnecessary parts and organize data to get the final conclusions that can be drawn and verified. For this study, the writer chooses to analysis the techniques used in subtitle of a movie. In other, to make this research more comprehensive and more depth, this research analysis the types of grammatical collocation and the techniques used in translating those collocation in *Elemental: Forces of Nature* Movie.

3. Data Display

According to Miles & Huberman, a display is an organized, compressed assembly of information that permits conclusion drawing and action. They believe that better data display are the primary means for valid qualitative analysis, which consist of various types of tables, matrices, graphics, networks and charts.⁶² All of it is designed to combine information that is arranged in a coherent and easily accessible form. Thus an analyst can see what is happening, and determine whether to draw the correct conclusions or continue to carry out the analysis according to the suggestions told by the presentation as something that might be useful. For this study, it is to make it easier to conclude and see the results of data collection through tables. The data in this research presented uses table. To see the data found, types of grammatical collocations and techniques used in translating those collocations.

⁶² *Ibid*, P.11

4. Conclusion Drawing/ Verification

Conclusion drawing involves stepping back to consider what the analyzed data mean and to assess their implications for the questions at hand.⁶ Verification, integrally linked to conclusion drawing, entails revisiting the data as many times as necessary to cross-check or verify these emergent conclusions. According Miles and Huberman, The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their 'confirmability' - that is, their validity"⁶³ Validity means something different in this context than in quantitative evaluation, where it is a technical term that refers quite specifically to whether a given construct measures what it purports to measure. Here validity encompasses a much broader concern for whether the conclusions being drawn from the data are credible, defensible, warranted, and able to withstand alternative explanations. When in the midst of data collection, researchers had a brief conclusion. To draw conclusions, of course, must be done carelessly, it must go back to see the data to be verified. The final conclusions do not only occur at the time of the data collection process, but need to be verified so that they are truly accountable.

E. Triangulation

Triangulation is beneficial in qualitative research because it allows for a more holistic perspective on a particular research question, increases

⁶³ *Ibid*, P.11

credibility and validity, and helps overcome biases associated with the use of a single method, theory, or researcher. Patton stated, triangulation is the use of various methods or data sources in qualitative research to develop a comprehensive understanding of phenomena. Research triangulation refers to a process that helps increase the credibility and validity of research. In other words, research triangulation basically aims to validate the results of a study.

In this research, researcher used the triangulation method, namely source triangulation is a method used in research to ensure the validity and accuracy of data by utilizing more than one source of information or data collection techniques. Basically, triangulation involves comparing information from different sources or methods to verify and confirm finding. The main goal of source triangulation is to reduce bias and increase the reliability of research results. This is achieved by cross-checking data from multiple sources to see if the information is consistent and trustworthy. When data from multiple sources or methods align or show similar results, the findings are considered more valid. By using source triangulation, researcher can increase the validity and reliability of findings, providing a more comprehensive and objective view of the subject under study ranging from subtitle translations in the film “Elemental: Forces of Nature” by comparing these documents, researchers can identify patterns, consistencies, and discrepancies in the translation process.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Findings

This chapter elaborates the result of the study based on the research questions. The analysis is conducted based on Molina and Albir's theories of translation techniques, which include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. The study aims to identify the types of grammatical collocations present in the movie and to determine the translation techniques used to translate these grammatical collocations. The grammatical collocations were categorized and analyzed to understand how different techniques were applied to maintain the meaning, context, and naturalness of the original text in the target language. From the data, the identified translation techniques include adaptation, amplification, calque, established equivalent, linguistic compression, literal translation, modulation, reduction, and transposition.

1. Types of Grammatical Collocations in Elemental: Forces of Nature

The researcher conducted an analysis to identify various types of grammatical collocations present in the "Elemental: Forces of Nature" movie subtitles. The collocations were classified into several categories, including Adjective + Preposition (Pattern 5), Adjective + that Clause

(Pattern 6), Noun + Preposition Combination (Pattern 1), Noun + to + Infinitive (Pattern 2), Preposition + Noun Combinations (Pattern 4), The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4), Transitive verb must be followed by an adverbial (Pattern 7, Section 16), Transitive verbs are followed by a direct object and an infinitive without to (Pattern 7, Section 9), Transitive verbs are followed by an object and to + infinitive (Pattern 7, Section 8), Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14), Transitive verbs are followed by two objects (Pattern 7, Section 15), Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun (Pattern 7, Section 13), Verb + to + Infinitive (Pattern 7, Section 5), Verb can be followed by an interrogative word (Pattern 7, Section 17), Verbs are followed by a noun clause beginning with conjunction that (Pattern 7, Section 12), and Verbs are followed by second verb-ing (Pattern 7, Section 7) combinations. Each collocation was examined to determine the translation technique applied. The table below classifies the findings of grammatical collocations present in the "Elemental: Forces of Nature" movie:

Table 4. 1 Types of Grammatical Collocations

No	Types of Grammatical Collocations	Quantity
1	Adjective + Preposition (Pattern 5)	5 Extracts
2	Adjective + that Clause (Pattern 6)	1 Extracts
4	Noun + Preposition Combination (Pattern 1)	6 Extracts
6	Noun + to + Infinitive (Pattern 2)	2 Extracts
9	Preposition + Noun Combinations (Pattern 4)	4 Extracts

10	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	16 Extracts
11	Transitive verb must be followed by an adverbial (Pattern 7, Section 16)	10 Extracts
13	Transitive verbs are followed by a direct object and an infinitive without to (Pattern 7, Section 9)	3 Extracts
14	Transitive verbs are followed by an object and to + infinitive (Pattern 7, Section 8)	5 Extracts
15	Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14)	3 Extracts
16	Transitive verbs are followed by two objects (Pattern 7, Section 15)	6 Extracts
17	Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun (Pattern 7, Section 13)	1 Extracts
18	Verb + to + Infinitive (Pattern 7, Section 5)	7 Extracts
20	Verb can be followed by an interrogative word (Pattern 7, Section 17)	3 Extracts
21	Verbs are followed by a noun clause beginning with conjunction that (Pattern 7, Section 12)	1 Extracts
22	Verbs are followed by second verb-ing (Pattern 7, Section 7)	2 Extracts
Total		75 Extracts

Based on the data above, it can be observed that there are 75 Type of grammatical collocations identified in the "Elemental: Forces of Nature" movie.

1. **Source Language:** Searching for a leak

Wade: I don't know. I was searching for a leak on the other side of the river and... 00:16:35,620

Type of Grammatical Collocation: The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)

- a) **Verb:** Searching
- b) **Preposition:** For a leak
- c) **Target Language:** *Mencari kebocoran*
- d) **Translation Technique:** Literal Translation
- e) **Discussion:** The verb forms a collocation with a specific preposition and an object collocation Searching for a leak is translated as *Mencari kebocoran* using Literal Translation. This technique directly translates each element of the collocation without altering the structure or adding additional elements, maintaining the straightforward meaning of the original text.

2. **Source Language:** Get a crew to fix it

Gale: You got until Friday. If you can find the leak and get a crew to fix it by then, those tickets are forgiven. If not, your dad's shop gets shut down. 00:31:06,406

Type of grammatical collocation: Transitive verbs are followed by an object and to + infinitive. (Pattern 7, Section 8)

- a) **Verb:** Get
- b) **Object:** A crew
- c) **To-infinitive:** To fix it
- d) **Target Language:** *Menyuruh kru memperbaikinya*
- e) **Translation Technique:** Modulation

- f) **Discussion:** Transitive verbs are followed by an object and to + infinitive collocation Get a crew to fix it is translated as *Menyuruh kru memperbaikinya* using Modulation. This technique shifts the focus or viewpoint, changing the expression from a direct command in the source language to a more nuanced instruction in the target language, which aligns better with Indonesian language norms.

3. **Source Language:** Tell me that you have some good news

Ember: Please tell me that you have some good news from Gale.

I'm getting really worried about my dad. This has to break my way.

00:51:46,895

Type of Grammatical Collocation: Verbs are followed by a noun clause beginning with conjunction that. (Pattern 7, Section 12)

- a) **Verb:** Tell
- b) **Conjunction that:** that you have
- c) **Target Language:** *katakan kau punya kabar bagus*
- d) **Translation Technique:** Linguistic Compression
- e) **Discussion:** The collocation Tell me that you have some good news is translated as *katakan kau punya kabar bagus* using Linguistic Compression. This technique reduces the length of the translation while preserving the core message. The phrase Tell me that you have is simplified to *Tolong katakan kau punya*, which effectively communicates the intended meaning in a more concise manner.

4. **Source Language:** Dream of

Bernie: This shop is the dream of our family. Someday it'll all be yours. 00:05:34,417

Type of Grammatical Collocation: Noun + Preposition
Combinations (Pattern 1)

- a) **Noun:** Dream
- b) **Preposition:** Of
- c) **Target Language:** Impian
- d) **Translation Technique:** Reduction
- e) **Discussion:** The noun-preposition collocation Dream of is translated as *Impian* using the Reduction technique. In this case, the preposition "of" is omitted in the translation, reducing the phrase to a single word in Indonesian. The essence of the original meaning is retained while simplifying the phrase to fit the natural flow of the target language.

5. **Source Language:** Change in

Bernie: Ember, I see a change in you. Happier, calmer with customers and with that food inspector. Always putting the shop first. 00:50:46,293

Type of Grammatical Collocation: Noun + Preposition
Combination (Pattern 1)

- a) **Noun:** Change
- b) **Preposition:** In
- c) **Target Language:** *Perubahan dalam dirimu*
- d) **Translation Technique:** Literal Translation
- e) **Discussion:** The collocation Change in is translated as *Perubahan dalam dirimu* using Literal Translation. This approach directly mirrors the structure of the original phrase, preserving both the noun and the preposition in the translation. The phrase effectively conveys the intended meaning in a form that is easily understood in Indonesian.

6. **Source Language: Give us strength to burn bright**

Bernie: "Our Blue Flame holds all our traditions and gives us strength to burn bright." (00:05:02,260)

Type of Grammatical Collocation: Verb are followed by to-infinitive (Pattern 7, Section 5)

- a) **Verb:** *Give*
- b) **Infinitive:** *to burn bright*
- c) **Target Language:** *Memberi kita kekuatan untuk berkobar terang*
- d) **Translation Technique:** *Literal Translation*

- e) **Discussion:** The collocation Give us strength to burn bright follows the pattern of **Verb + to + Infinitive** and is translated as *Memberi kita kekuatan untuk berkobar terang* using *Literal Translation*. The verb "give" is translated to *memberi*, and the infinitive "to burn" is translated to *untuk berkobar`* This approach maintains the original structure and meaning, ensuring that the intensity and imagery of the phrase are preserved in the target language.

2. Techniques Used in Translating Grammatical Collocations

The primary techniques identified were linguistic amplification, linguistic compression, literal translation, modulation, calque and established equivalent. At this point, the writer put the finding on the table bellow, in other to make it easily to know what the techniques translation use in translating grammatical collocations in *Elemental: Forces of Nature* movie, can be seen in the following table:

Table 4. 2 Translation Techniques and Grammatical Collocations

No	Translation Technique	Quantity	Types of Grammatical Collocation
1	Adaptation	2 Extract	1. Pattern 7, Section 15 (1) 2. Pattern 7, Section 5 (1)
2	Amplification	5 Extracts	1. Pattern 5 (2) 2. Pattern 4 (1) 3. Pattern 7, Section 16 (1) 4. Pattern 2 (1)
3	Calque	1 Extract	(Pattern 5)

4	Established Equivalent	8 Extracts	<ol style="list-style-type: none"> 1. Pattern 7, Section 15 (1) 2. Pattern 4) (2) 3. Pattern 1) (2) 4. Pattern 7, Section 4 (2) 5. Pattern 7, Section 17 (1)
5	Linguistic Compression	2 Extracts	<ol style="list-style-type: none"> 1. Pattern 7, Section 12 (1) 2. Pattern 7, Section 9 (1)
6	Literal Translation	28 Extracts	<ol style="list-style-type: none"> 1. Pattern 2 (1) 2. Pattern 7, Section 5 (3) 3. Pattern 7, Section 15 (1) 4. Pattern 1 (2) 5. Pattern 7, Section 16 (5) 6. Pattern 7, Section 4 (8) 7. Pattern 7, Section 8 (2) 8. Pattern 7, Section 7 (1) 9. Pattern 7, Section 17 (1) 10. Pattern 7, Section 14 (2) 11. Pattern 7, Section 9 (1)
7	Modulation	20 Extracts	<ol style="list-style-type: none"> 1. Pattern 5 (2) 2. Pattern 1 (1) 3. Pattern 7, Section 4 (4) 4. Pattern 7, Section 16 (3) 5. Pattern 7, Section 15 (2) 6. Pattern 7, Section 13 (1) 7. Pattern 7, Section 8 (3) 8. Pattern 7, Section 9 (1) 9. Pattern 4 (1) 10. Pattern 7, Section 14 (1) 11. Pattern 7, Section 5 (1)
8	Reduction	5 Extracts	<ol style="list-style-type: none"> 1. Pattern 1 (1) 2. Pattern 7, Section 15 (1) 3. Pattern 7, Section 16 (1) 4. Pattern 7, Section 7 (1) 5. Pattern 6 (1)
9	Transposition	4 Extracts	<ol style="list-style-type: none"> 1. Pattern 7, Section 5 (2) 2. Pattern 7, Section 17 (1) 3. Pattern 7, Section 4 (1)
Total		75 Extracts	

a. Adaptation

Adaptation is a translation technique where the translator modifies the source text to fit the cultural or situational context of the target language. This technique is used when a concept or phrase in the source language does not have a direct equivalent in the target language or culture. The translator changes the original text to something that conveys the same overall meaning but is more appropriate and relevant to the target audience. Adaptation is often used for cultural references, jokes, or idioms that might not make sense if translated literally.

b. Amplification

Amplification is a translation technique where additional words or phrases are added in the target language to convey the same meaning as the source text. This technique is often used to clarify or elaborate on concepts that may not be directly translatable. By adding more context or explanation, linguistic amplification helps ensure that the meaning is fully understood by the target audience. This technique is especially useful in translations involving cultural references or idiomatic expressions that may require further explanation to be understood properly.

c. Calque

Calque is a translation technique where a phrase or word from the source language is translated literally into the target language, maintaining the exact structure of the original text. This technique involves taking each element of the source text and translating it directly, creating a phrase in the target language that mirrors the original. While this can sometimes lead to awkward or unnatural phrasing, it is useful for maintaining the exact meaning and structure of the source text, especially for technical terms or names.

d. Established Equivalent

Established Equivalent is a translation technique where the translator uses a term or phrase in the target language that is widely recognized as the equivalent of the source language term. This technique relies on using expressions that have already been established in the target language, ensuring that the translation is both accurate and familiar to the audience. It is often used for common phrases, idioms, or technical terms where an accepted translation already exists.

e. Linguistic Compression

Linguistic Compression is a translation technique where the translator condenses the source text, using fewer words in the target language to convey the same meaning.

This technique is often employed to streamline the translation, making it more concise while still retaining the essential message. Linguistic compression is particularly useful in subtitling or dubbing, where space or time constraints require shorter translations.

f. Literal Translation

Literal Translation is a technique where the translator translates the text word-for-word, adhering closely to the structure and vocabulary of the source language. This technique aims to preserve the exact wording and meaning of the original text, often resulting in a translation that is very faithful to the source material. However, it may sometimes produce awkward or unnatural phrasing in the target language, particularly when idiomatic expressions or cultural references are involved.

g. Modulation

Modulation is a translation technique where the translator changes the perspective or cognitive category of the source text to produce a more natural or appropriate translation in the target language. Instead of translating the text word-for-word, the translator shifts the way the message is expressed, often by altering the point of view or the way an idea is framed. Modulation is used when a literal

translation would sound awkward or convey a different meaning in the target language.

h. Reduction

Reduction is a translation technique where the translator omits certain elements of the source text, simplifying the translation while still conveying the core message. This technique involves removing words or phrases that are redundant or unnecessary in the target language, making the translation more concise. Reduction is often used in cases where the target language does not require as much detail or where brevity is preferred.

i. Transposition

Transposition is a translation technique where the translator changes the grammatical structure of the source text in the target language. This technique involves altering the order of words, phrases, or sentences to fit the syntax and grammatical rules of the target language. Transposition is useful when the original structure would be awkward or incorrect in the target language, allowing the translator to convey the same meaning in a more natural and grammatically accurate way.

B. Discussion

The study examines the translation techniques employed in the Indonesian subtitles of the movie "Elemental: Forces of Nature,"

with a specific focus on how grammatical collocations are rendered in the target language. The research identifies various grammatical collocations such as Adjective + Preposition (Pattern 5), Adjective + that Clause (Pattern 6), Noun + Preposition Combination (Pattern 1), Noun + to + Infinitive (Pattern 2), Preposition + Noun Combinations (Pattern 4), The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4), Transitive verb must be followed by an adverbial (Pattern 7, Section 16), Transitive verbs are followed by a direct object and an infinitive without to (Pattern 7, Section 9), Transitive verbs are followed by an object and to + infinitive (Pattern 7, Section 8), Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14), Transitive verbs are followed by two objects (Pattern 7, Section 15), Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun (Pattern 7, Section 13), Verb + to + Infinitive (Pattern 7, Section 5), Verb can be followed by an interrogative word (Pattern 7, Section 17), Verbs are followed by a noun clause beginning with conjunction that (Pattern 7, Section 12), and Verbs are followed by second verb-ing (Pattern 7, Section 7) combinations. These collocations are analyzed using by Benson, 'Ilson theory, and Molina and Albir's translation techniques theories, revealing the techniques most commonly used in the translation process. The techniques identified include literal translation, modulation,

amplification, and transposition, with literal translation emerging as the most frequently where is found out 28 extracts employed in translating grammatical collocation. In discussing the findings, the study compares the techniques used in "Elemental: Forces of Nature" with those found in previous research, such as Acep Juni Antoro's study on "Jumanji: Welcome to the Jungle" and Nurwinda's research on "Zootopia." Acep's study, which applied Newmark's translation methods and DuBay's readability theory, found that free translation was the most prevalent technique, accounting for nearly 40% of the cases. This method was particularly aimed at capturing the essence of the source text rather than adhering strictly to its wording, emphasizing the importance of readability and audience comprehension.⁶⁴

Nurwinda's research, focusing on the character Judy's utterances in "Zootopia," utilized a descriptive qualitative method to explore a broader range of translation techniques. Her study highlighted the significant use of literal translation, along with techniques such as substitution, borrowing, linguistic compression, and adaptation. The diversity of techniques in Nurwinda's study reflects a tailored approach to translating the dialogues of animated

⁶⁴ Juni Antoro, Acep, And Dwi Haryanti. *The Analysis Of Translation Methods In Indonesia Subtitle Of Jumanji: Welcome To The Jungle Movie*. Diss. Universitas Muhammadiyah Surakarta, (2022).

characters, demonstrating a nuanced application of translation strategies.⁶⁵

Additionally, the study on "Elemental: Forces of Nature" draws comparisons with research on different genres, such as Ahmad Ali's study on the novel "Nothing But The Truth" and Citra Handini's research on grammatical collocations in academic writing. Ahmad Ali's research, using McCarthy and O'Dell's theory, focused on lexical collocations in literary texts, identifying noun + verb collocations as dominant.⁶⁶ Citra Handini's study, applying Benson et al.'s pattern for grammatical collocations, identified the G8D pattern as the most frequent in academic writing. The variability in collocation patterns across these studies highlights the different ways collocations are used depending on the genre, reflecting the specific linguistic needs and conventions of each context.⁶⁷

Overall, this study on "Elemental: Forces of Nature" contributes to the understanding of types of grammatical collocation and the techniques used in translating the collocation, particularly in the context of document analysis in translating grammatical. It offers insights into how different translation techniques are applied

⁶⁵ Nurwinda, A. L.. —*Analysis On The Translation Technique Applied On Judy's Utterances In Zootopia Movie*". Thesis, Department Of English Language Education, Faculty Of Tarbiyah, State Islamic Institute (IAIN) Of Kediri. (2020)

⁶⁶ Ali, A. "Collocation In The Novel 'Nothing But The Truth'". Journal Of Education. Faculty Of Teacher Training And Education. (2018).

⁶⁷ Handini, C. "Grammatical Collocation Patterns In The Findings And Discussion Part Of English Education Students' skripsi Of State University Of Jakarta" (Doctoral Dissertation, Universitas Negeri Jakarta). (2017)

to maintain the original meaning and naturalness in the target language. The study's findings that modulation and literal translation are the most commonly used techniques for translating grammatical collocations in this movie, providing valuable data that could enhance existing collocation theories, such as those proposed by Benson, Benson & Ilson. By analyzing the translation of grammatical collocations, this research found out the most grammatical collocation in *Elemental: Forces of Nature* Movie is The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4) which is 16 extracts. This study offers a comprehensive view of how meaning and nuance are preserved or adapted in translation, contributing to a better understanding of the complexities involved in translating collocations in various genres.

In *Elemental: Forces of Nature* studies, Literal Translation which was prominent in the *Elemental* study for adapting expressions to fit the target language naturally. Studying collocation patterns based on existing collocation theory will provide a more comprehensive and comprehensive understanding of how words collocate in English and better understand how the meaning and nuance of words can change based on the combinations used.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

This research has provided an in-depth analysis of the translation techniques used in translating grammatical collocations within the provided dataset. By focusing on specific collocation patterns such as Adjective + Preposition (Pattern 5), Adjective + that Clause (Pattern 6), Noun + Preposition Combination (Pattern 1), Noun + to + Infinitive (Pattern 2), Preposition + Noun Combinations (Pattern 4), The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4), Transitive verb must be followed by an adverbial (Pattern 7, Section 16), Transitive verbs are followed by a direct object and an infinitive without to (Pattern 7, Section 9), Transitive verbs are followed by an object and to + infinitive (Pattern 7, Section 8), Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14), Transitive verbs are followed by two objects (Pattern 7, Section 15), Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun (Pattern 7, Section 13), Verb + to + Infinitive (Pattern 7, Section 5), Verb can be followed by an interrogative word (Pattern 7, Section 17), Verbs are followed by a noun clause beginning with conjunction that (Pattern 7, Section 12), and Verbs are followed by second verb-ing (Pattern 7, Section 7) combinations, the study offers valuable insights into how these structures are handled in translation. The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4) collocations, such as "Searching for a leak" and, "banned from your father's shop" consist of a verb followed by a preposition and an object. The translation techniques applied, including literal translation, are carefully chosen to ensure that the original

meaning and intent of the phrases are preserved while making them sound natural and coherent in the target language. For instance, the use of modulation in translating "Get a crew to fix it" as "*Menyuruh kru memperbaikinya*" reflects a nuanced approach that adapts the expression to fit the cultural and linguistic norms of the target audience.

Similarly, the Verb + to-Infinitive collocations, such as "Give us strength to burn bright" and "Want to explore," involve a verb followed by an to-infinitive. Techniques like literal translation are employed effectively to maintain the integrity of the original message while ensuring that the translated text resonates with the target audience. The consistent use of literal translation in these cases highlights the importance of preserving the direct meaning of the source text when it closely aligns with the target language's grammatical structures. These findings highlight the complexity involved in translating grammatical collocations and emphasize the necessity of employing a variety of translation techniques to achieve translations that are both accurate and culturally appropriate. The research suggests that understanding the specific requirements of different collocation types is crucial for translators, as this can significantly impact the quality and effectiveness of the translation.

For future research, it is recommended to explore these collocation types across different genres and languages to validate and expand upon the findings presented in this study. Additionally, translation practitioners are encouraged to consider the identified techniques and patterns when working with similar collocations in their own translations. This study underscores the importance of a nuanced translation approach that considers both linguistic accuracy and cultural relevance. By integrating these insights into translation practices, the overall quality and fidelity

of translations can be enhanced, ensuring that the target audience fully grasps and appreciates the content.

B. Suggestions

a. For Students

This research provides students with a comprehensive understanding of various translation techniques, such as literal translation, modulation, and linguistic amplification. It serves as a practical guide in translation courses, enabling students to apply these techniques in their assignments and observe their impact on translation outcomes, particularly in handling grammatical collocations. Moreover, it encourages the development of critical thinking skills, prompting students to evaluate translation choices critically and consider the cultural and linguistic contexts that shape these decisions. By engaging with the research, students can better grasp the complexities of translation and enhance their ability to produce accurate and culturally sensitive translations.

b. For Lecturers

Lecturers can utilize this research as a valuable teaching resource, integrating its findings into the curriculum to enhance the learning experience. By presenting concrete examples of various collocations and the techniques used to translate them, lecturers can make translation concepts more accessible and engaging for students. This research also supports curriculum development by highlighting the challenges and solutions involved in translating grammatical collocations, helping students to better understand these complexities. Additionally, it encourages lecturers to inspire students to undertake further research based on the findings, fostering a deeper interest in the field of translation studies.

c. For Other Researchers

This research lays a solid foundation for further studies in translation techniques, particularly in the context of grammatical collocations. Researchers can expand upon these findings by analyzing other texts or exploring different genres to test the validity and generalizability of the results. Comparative studies on the translation of grammatical collocations across different languages, such as how English collocations are translated into Indonesian or Spanish, could provide additional insights. Further research might focus on a detailed analysis of specific translation techniques, such as exploring why modulation is preferred in certain contexts and how it influences text comprehension. These avenues of inquiry aim to broaden the contributions of research on grammatical collocation translation techniques, benefiting various stakeholders in translation studies and practice.

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APPENDIX 1



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP
FAKULTAS TARBIYAH**

Alamat : Jalan DR. A.K. Gani No 1 Kotak Pos 108 Curup-Bengkulu Telpn. (0732) 21010
Fax. (0732) 21010 Homepage <http://www.iaincurup.ac.id> E-Mail : admin@iaincurup.ac.id.

Nomor : 522 Tahun 2024

Tentang
**PENUNJUKAN PEMBIMBING I DAN 2 DALAM PENULISAN SKRIPSI
INSTITUT AGAMA ISLAM NEGERI CURUP**

- Menimbang** : a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud ;
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk disertai tugas sebagai pembimbing I dan II ;
- Mengingat** : 1. Undang-Undang Nomor 20 tahun 2003 tentang Sistem Pendidikan Nasional ;
2. Peraturan Presiden RI Nomor 24 Tahun 2018 tentang Institut Negeri Islam Curup;
3. Peraturan Menteri Agama RI Nomor : 30 Tahun 2018 tentang Organisasi dan Tata Kerja Institut Agama Islam Negeri Curup;
4. Keputusan Menteri Pendidikan Nasional RI Nomor 184/U/2001 tentang Pedoman Pengawasan Pengendalian dan Pembinaan Program Diploma, Sarjana dan Pascasarjana di Perguruan Tinggi;
5. Keputusan Menteri Agama RI Nomor 019558/B.II/3/2022, tanggal 18 April 2022 tentang Pengangkatan Rektor IAIN Curup Periode 2022 - 2026.
6. Keputusan Direktur Jenderal Pendidikan Islam Nomor : 3514 Tahun 2016 Tanggal 21 oktober 2016 tentang Izin Penyelenggaraan Program Studi pada Program Sarjana STAIN Curup
7. Keputusan Rektor IAIN Curup 0704/In.34/R/KP.07.6/09/2023 tanggal 29 September 2023 tentang Pengangkatan Dekan Fakultas Tarbiyah Institut Agama Islam Negeri Curup.
- Memperhatikan** : 1. Permohonan Saudara Kurnia Sri Rizki tanggal 31 Juli 2024 dan kelengkapan persyaratan pengajuan Pembimbing Skripsi
2. SK Pembimbing Lama nomor 224 tahun 2023 tanggal 26 Maret 2024

MEMUTUSKAN :

Menetapkan

- Pertama** : 1. **Dr. Leffi Noviyenti, M.Pd** 19761106 200312 2 004
2. **Henny Septia Utami, M.Pd** 19890916 202321 2 047

Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

N A M A : **Kurnia Sri Rizki**

N I M : **19551031**

JUDUL SKRIPSI : **Techniques use in Translating Grammatical Collocation in Elemental: Forces of Nature Movie**

- Kedua** : Proses bimbingan dilakukan sebanyak 12 kali pembimbing I dan 12 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;
- Ketiga** : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;
- Keempat** : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;
- Kelima** : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;
- Keenam** : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh IAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan ;
- Ketujuh** : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;

Ditetapkan di Curup,
pada tanggal 31 Juli 2024

Dekan,



- Tembusan :
1. Rektor
 2. Bendahara IAIN Curup;
 3. Kabag Akademik kemahasiswaan dan kerja sama;
 4. Mahasiswa yang bersangkutan;

APPENDIX 2



KEMENTERIAN AGAMA REPUBLIK INDONESIA INSTITUT AGAMA ISLAM NEGERI CURUP

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

DEPAN

KARTU BIMBINGAN SKRIPSI

NAMA	: KURNIA SFI Rizki
NIM	: 19551031
PROGRAM STUDI	: Tadris Bahasa Inggris
FAKULTAS	: Tarbiyah
DOSEN PEMBIMBING I	: Dr. Leffi Nuzienty, M.Pd
DOSEN PEMBIMBING II	: Henny Septia Utami M.Pd
JUDUL SKRIPSI	: Techniques used in translating Grammatical Collocation in Elemental : Forces of Nature Movie.
MULAI BIMBINGAN	: 25 Juli 2024
AKHIR BIMBINGAN	: 07 Agustus 2024

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING I
1.	25/07/24	Revisi bab 1	
2.	28/07/24	Revisi bab 2	
3.	30/07/24	Revisi bab 3	
4.	02/08/24	Analisis data	
5.	09/08/24	Analisis data (revisi)	
6.	06/08/24	Revisi bab 4	
7.	07/08/24	Revisi bab 5	
8.			
9.			
10.			
11.			
12.			

KAMI BERPENDAPAT BAHWA SKRIPSI INI SUDAH
DAPAT DIAJUKAN UJIAN SKRIPSI IAIN CURUP,

PEMBIMBING I,

Dr. Leffi Nuzienty, M.Pd
NIP. 1976 1106 200312 2004

CURUP, 07 Agustus 2024

PEMBIMBING II,

Henny Septia Utami
NIP. 1989 0516 202321 2047

- Lembar Depan Kartu Bimbingan Pembimbing I
- Lembar Belakang Kartu Bimbingan Pembimbing II
- Kartu ini harap dibawa pada setiap konsultasi dengan Pembimbing I dan Pembimbing II



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI CURUP**

Jalan AK Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax. 21010
Homepage: <http://www.iaincurup.ac.id> Email: admin@iaincurup.ac.id Kode Pos 39119

BELAKANG

KARTU BIMBINGAN SKRIPSI

NAMA	: KURNIA SPT Rizki
NIM	: 19551031
PROGRAM STUDI	: Tadris Bahasa Inggris
FAKULTAS	: Tarbiyah
PEMBIMBING I	: Dr. Leffi Noviyanti, M.pd
PEMBIMBING II	: Henny septia Utami, M.Pd
JUDUL SKRIPSI	: Techniques used in translating Grammatical Collocation in Elemental : forces of Nature Movie.
MULAI BIMBINGAN	: 25 Juli 2024
AKHIR BIMBINGAN	: 07 Agustus 2024

NO	TANGGAL	MATERI BIMBINGAN	PARAF
			PEMBIMBING II
1.	25/7/2024	Revisi bab 1	
2.	27/7/2024	Revisi bab 2	
3.	30/7/2024	Revisi bab 3	
4.	01/08/2024	Analisis data	
5.	03/08/2024	Revisi Analisis data	
6.	05/08/2024	Revisi bab 4	
7.	07/08/2024	Revisi bab 5	
8.			
9.			
10.			
11.			
12.			

KAMI BERPENDAPAT BAHWA SKRIPSI INI
SUDDAH DAPAT DIAJUKAN UJIAN SKRIPSI IAIN
CURUP

CURUP, 07 Agustus 2024

PEMBIMBING I,

PEMBIMBING II

Dr. Leffi Noviyanti, M.pd
NIP. 19761106 200312 2004

Henny septia Utami, M.pd
NIP. 19890916 200321 2007

APPENDIX 3

The Script of Elemental: Forces of Nature Movie

Adegan 1: In a City Hall Elemental

Officer: (Sambil mengarahkan) Please keep all limbs and branches inside.

Unknown1: (terkejut) Oh.

Unknown2: Oh. I believe this is yours.

Unknown1: Oh, thanks.

“Welcome to Element City. Please have your documents ready for inspection.”

Officer: Next. Your names?

Bernie: “----”

Cinder: “-----”

Officer: Great. And how do we spell that?

Bernie: (using fire language)

Officer: How about we just go with Bernie and Cinder?

Officer: Welcome to Element City.

Adegan 2: Elemental's City

Hot Log Seller: Hot logs. Hot logs for sale.

Unknown3: Yay!

Unknown: Hey, watch it, Sparky!

Bernie: Water.

Receptionist: Dry leaves.

Bernie: AAGG. I'm okay.

Bernie : Aw. Mm. Welcome, my Ember, to your new life.

Bernie: Our Blue Flame hold all our traditions and give us strength to burn bright.

Ember: Ahaha

Bernie: Do I burn as bright?

Ember: One, two, one, two, one, two

Adegan 3: Family Shop

Ember dan Bernie: Aah! - Aah! Aah!

Bernie: This shop is dream of our family. Someday it'll all be yours.

Cinder dan Bernie: Welcome. Everything here authentic.

Customer: Then I've got to try the kol-nuts.

Bernie: Kol-nuts, coming up.

Ember: Kol-nuts, coming up.

Bernie: Good daughter.

Ember: Someday this shop will all be mine.

Bernie: When you are ready.

Àshfá (Bernie): Delivery!

Costumer: Two sugar pops, please.

Ember: I got it, Àshfá.

Adegan 4: Conflict In the Store

Bernie: Oh! Water. Keep an eye on them.

Water: Oops. Oops.

Ember: You splash it, you buy it.

Bernie: You showed them, huh? Nobody waters down Fire.

Ember: Yeah! Can the shop be mine now?
Bernie: When you are ready.
Cinder: The truth is... She's not in love with him.
Actor in tv: ...I'm not in love with you.
Cinder: Ha! Knew it.
Ember: Àshfá, customer.
Bernie: How about you take it today?
Ember: For real?
Ember: How can I help you?
Costumer: All of this and the...Oh! The sparklers are buy one, get one free?
Ember: That's right.
Costumer: Great! I'll just take the free one.
Ember: Oh, no, see... you need to buy one to get one free.
Costumer: But I just want the free one.
Ember: Sorry, that's not how this works.
Costumer: But the customer is always right.
Ember: Not in this case.
Costumer: Nope.
Ember: Nope. Nope. Nope. Nope. Nope. Nope. Nope.
Costumer: Just give me one for free!
Ember: That's not how this works!
Costumer: Oh!
Bernie: Happy birthday. What just happened? Why you lose temper?
Ember: I don't know. He was pushing, and pushing, and it just...
Bernie: Calm, calm. Sometimes customer can be tough. Just take breath... and make connection. When you can do that and not lose temper, then you will be ready to take over shop.

Adegan 5: Several years later

Costumer 1: This is too expensive, and that is not made in Fire Land.
Ember: Take breath. - Make connection.
Costumer: They weren't crunchy and...
Ember: Take breath. Take breath. Make connection
Costumer:...there wasn't enough sauce..
Ember: Take breath. Make connection!
Ember: Sorry. Sorry about that. Sorry, sorry.
Costumer 2: She almost went full purple. I've never seen anyone go full purple.
Ember: Sorry, everyone.
Bernie: Oh, please forgive my daughter. She burn bright, but sometimes too bright.
Eh? Nice hat, by the way. Let me make you a new batch. On the house.
Ember: Okay. Sorry, Àshfá. I don't know why that one got away from me.
Àshfá: Oh, you are tense because of big Red Dot Sale tomorrow. It has us all in a broil.
Ember: I guess. It's just that some of these customers, they get me all...
Àshfá: I know. I know. Just do what we practice. You are so good at everything else.
Ember: You're right. I'll get it. I just want you to rest.
Àshfá: Mm-hmm.
Ember: Done. You okay?
Bernie: Just tired.
Ember: Let me help.
Costumer 1: Bernie, that cough is terrible!

Costumer 2: Almost as terrible as your cooking! When you gonna put Ember out of her misery and retire, huh? Finally put her name on the sign out there?

Bernie: Ah. She take over when she's ready.

Ember: And speaking of ready, we are more than ready for you to actually buy something if you'd ever get up off your lazy ash.

Costumer: Oh, burn!

Bernie: But she is so close. I mean, she'll probably never do deliveries as quick as me.

Ember: You don't think that I can beat your record? Because I have been taking it easy on you, so I don't hurt your feelings, Mr. Smokestack. But game on.

Adegan 6: Find a Partner

Cinder Lumen: Before I see if you are a match, I splash this on your heart to bring love to the surface. And I will read the smoke. Ember, I'm doing a reading.

Ember: Sorry, got to grab some stuff. Going for Dad's record.

Fire couple: So, are we a match?

Cinder Lumen: It's true love. Which is more than I ever smelled on this one.

Ember: Oh, goody, this old chestnut.

Cinder Lumen: Yep. Nothing. Just a loveless, sad future of sadness. Ember, work with me. Your finding match was my mother's dying wish.

Grandma: Promise me one thing, marry Fire.

Ember: Nice try, Mom. Got to go.

Cinder: Save it for the wedding.

Clod: Hey. Yo, yo, yo, Ember.

Ember: Yo, Clod. Can't talk, in a hurry. And don't let my dad catch you out here again.

Clod: What? Come on, he doesn't like my landscaping? Anyway, June Bloom is coming and you just got to be my date 'cause check it out. I'm all grown up. And I smell good...

Clod: Ow. My queen.

Ember: Sorry, buddy, elements don't mix. Flame. Gotta go.

Clod: Come on, go to the festival with me. You never leave this part of town.

Ember: That's because everything I need is right here. Plus, the city isn't made with Fire people in mind. Sorry, but it'd take an act of God to get me across that bridge.

Clod: An act of God? Or an act of Clod?

Ember: Gotta run.

Ember: Ah. Oh. As ordered. - Ooh.

Ember: Aw... Gotta run. Going for Dad's record. Move it!

Ember: Ha-ha! Winner winner, charcoal dinner...

Adegan 7: Midnight at the Shop

Ember: Head to bed, I'll close things up.

Bernie: Still have much to prepare for Red Dot Sale.

Ember: Dad, I'll take care of it. You need to rest.

Bernie: How?

Ember: I learned from the best.

Bernie: I am old. I can't do this forever. Now that you've beaten my time, there's only one thing you haven't done. Tomorrow I sleep in and I want you to run shop for Red Dot Sale.

Ember: Seriously? By myself?

Bernie: If you can do that without losing your temper, it will show me you are able to take over.

Ember: You got it, Àshfá. I won't let you down, I swear. You'll see.

Bernie: Mm. Good daughter.

Ember: Yes! Blue Flame, please, let this go my way.

Adegan 7: Morning at the Shop

Ember: Good morning! Morning! Take a breath. Calm as a candle. Morning, welcome to The Fireplace.

Costumer 1: Whew!

Ember: Whoa, whoa. They're all the same. Just take one from the top.

Ember: Thanks for shopping.

Costumer 2: So many stickers for sale.

Costumer 3: Are these fragile?

Ember: - No, wait.

Costumer 4: Uh, what's your return policy? Does this come in a large?

Ember: Take breath.

Costumer: My dad broke this.

Ember: Make connection.

Costumer 5: Mind if I test this kettle?

Ember: Be back in five minutes.

Ember: Huh? Huh? Oh, no, no, no, no, no. Stupid temper. Not today. What is wrong with me?

Adegan 8: Wade at the Shop

Wade: What the...? What a happy family. Is that you and your dad? I love dads. And it's your birthday.

Ember: Who are you? What are you doing here?

Wade: I don't know. I was searching for a leak on the other side of the river and got sucked in. This is bad, I can't lose another job. I just can't seem to find my flow.

Ember : Dang!

Wade: That pipe squished me all out of shape. That's better.

Ember: Dude, just get out of here. I gotta clean this mess before my dad sees what I did.

Wade: Ooh... Actually... I'm afraid I'm gonna have to write you a ticket.

Ember: A ticket? –

Wade: Yeah. I'm a city inspector, and this pipe is definitely not up to code.

Ember: I sucked a city inspector into our pipes?

Wade: I know. Ironic, right?

Ember: Stop messing with that.

Wade: Well, I need to make sure it's solid.

Ember: Everything's solid. I should know. My dad rebuilt this place himself.

Wade: Wait, your dad did?

Ember: Yes, with his bare hands, every brick and board. It was a ruin when he found it.

Wade: Wow. He did all of this himself? Without permits?

Wade: Uh... I'm gonna have to write that up too. First, I'm sucked into a pipe and now I have to write citations that could get this place shut down. Oh, gosh. It's just too much.

Ember: Shut us down?

Wade: I know, it's awful.

Ember: No, you can't shut us down, please. This is a big day for me. It's our Red Dot Sale.

Wade: Hey, take it easy. This is as hard on me as it is on you.

Ember: Get back here. –
Wade: Sorry. I got to get these to City Hall before the end of my shift.
Ember: Flame. Get back here.
Officer: Hmm? Huh? Next stop, Element City.
Ember: Whoa! - Hey! Sorry. Hey! Huh? - What the...?
Wade: This stop, City Hall. Uh... Hands off!
Ember: Ooh. Hey! Sorry. Ugh. Stop! Hey! Hey! - Stop. - Whoa! Hey! Huh? My chili oil! Come on, guy. You can't get through this. So, it is time to hand them over.
Wade: Oh, boy, I'm sorry. This is gonna be really disappointing for you.
Ember: Oh, no, no, no, no, no, no.
Wade: Sorry.
Please... No. You don't understand. Whoa. This shop is my dad's dream. If I'm the reason it gets shut down, it will kill him. Oh. He will never trust me to take over.
Wade: Why didn't you say that before?
Ember: Wait, does that mean you'll tear up the tickets?
Wade: I mean, I would, but I just sent them over to the processing department. But I can take you there so you can plead your case.

Adegan 9: At the City Hall Office

Wade: Whoa! Hey, Fern. How you doing?
Fern: Living the dream.
Wade: You know those citations I just gave you from Firetown?
Fern: I was about to send them to Mrs. Cumulus. Then get sprayed for fungus rot.
Wade: Wait. Tell him what you told me about your dad and letting him down.
Ember: No. That's personal.
Wade: It really got to me. He might feel it too.
Wade: Her dad will be sup... - Nope. - ...sup... - Nope. ...super disappointed in her.
Ember: Stop it.
Wade: He might even be... - ashamed.
Ember: What are you doing?
Wade: But the main thing is, if her father can't retire... ...it will be all Ember's f...
Ember: Stop talking!
Fern: Looks like I'm going home early today.
Ember: No, don't.
Fern: Expect to get shut down within a week. Have a good one.
Wade: Sorry.

Adegan 10: The shop was broken

Ember: What? Already? Hello? Oh, no. Dad, what happened?
Bernie: We lucky nobody hurt. It ruined Red Dot Sale. Did he do this?
Ember: - Who?
Bernie: The Water guy I see you chase.
Ember: Oh, uh... Um... Yeah, he did. Uh... He just broke through a pipe. I don't know why. Luckily, I was able to close it off. I, uh, couldn't catch him though.
Bernie: Water, always trying to water us down.
Ember: He was a Water person, Dad, not just water.
Bernie: Ah, same thing. And why is water in pipes? City shut down years ago. There should be no water.
Ember: Dad!
Cinder: Bernie. We will get through this. Just like before.
Ember: Before?

Cinder: There is a reason we left Fire Land. Oh, Ember, we loved it there so much. Most everyone had a Blue Flame. And it connected us all together. To our traditions. Our family. It was hard living. But your father began to build a life for us. We put everything into it. But then a great storm came. All was lost for us. Your father understood we had to leave everything. Our home. It was the only way to create a better life. It was the last time your father ever saw his family. That is why we came here. To build all this.

Ember: Àshfá, nothing will happen to this shop or the flame again, I promise.

Bernie: Mm. Good daughter.

Adegan 11: In the City Center

Wade: Fire! Fire!

Ember: Ah! Fire! - Hey, hey!

Wade: Oh, sorry. You're so hot.

Ember: Excuse me?

Wade: No, I mean, like, you're smoking. No, I didn't mean it like that.

Ember: Are you done yet?

Wade: Yes, please.

Ember: I'm waiting to talk to your boss. So, make like a stream and flow somewhere else.

Wade: Actually, Gale won't be in today. She's a huge airball fan and the Windbreakers are finally in the playoffs. Toot toot.

Wade: Okay. Well, I just came by because I left my passes for the game here last night.

Wade: Passes? Like, plural?

Ember: Where is she?

Wade: Up there, in that skybox.

Gale: Come on!

Ember: Oh. Okay. Time to cancel some tickets.

Water: Toot Toot juice. Get your Toot Toot juice. Toot Toot juice, get your Toot Toot juice. You'll be great. This way.

Ember: Excuse me.

Wade: Jimmy, what's up?

Ember: Sorry. Pardon.

Wade: Wendy.

Ember: Oh. Sorry. Fire girl coming through.

Gale: Break some wind!

Ember: Hi, Gale, how you doing?

Gale: Look at the score, what do you think? Blow the ball, not the game!

Ember: yeah, so ohh gale, My name is Ember Lumen. My family runs a Fire shop. Wade wrote us a bunch of tickets yesterday...

Gale: What kind of call was that?

Gale: Oh, Lumen? Yeah, a Fire shop with thirty citations.

Ember: Thirty?, Anyway, friend, I was hoping we could work something out.

Gale: Come on, ref! Are your eyes in the back of your head?

Ember: Oh, no. - Yeah, bumner.

Ember: Oh, yeah. Okay, so, the thirty citations.

Gale: Do you mind? There's a game going on. Fireball.

Ember: Fireball? Actually, I do mind. This is my life we're talking about. Not just some game.

Gale: Some game? This is the playoffs. So, forgive me if I don't want to hear a sob story about the problems of some little shop.

Ember: Well, that little shop matters way more than a bunch of overpaid cloud puffs blowing some ball around.

Gale: I dare you, say "cloud puffs" one more time.

Ember: Cloud puffs.

Wade: Oh, no! Lutz!

Wade: Lutz, man. He's been in such a funk 'cause his mom has been sick.

Wade: That is so not cool, he's doing his best. We love you, Lutz! Lutz! We love you, Lutz! Come on! We love you, Lutz! Everybody!

People: We love you, Lutz! We love you, Lutz! We love you, Lutz! We love you, Lutz! Whoa! - Yeah! - Yay! - Yeah! Way to go, Lutz! Yeah, Lutz! That was amazing, Lutz! Yeah! Yeah! Yes!

Wade: Whoo-hoo! Oh.

Gale: Whoo-hoo! What a comeback.

Wade: Check out who found the gift shop. - Whoo!

Gale: I gotta admit, that was pretty cool. You can see why I can get all churned up, but as a cloud puff who used to come here with her dad, all these wins mean a little bit more.

Ember: And as a fireball who's supposed to take over her dad's shop, I sure don't want to let him down, and I could use a win, too. Now, I just got to stop water from coming in.

Gale: Water? In Firetown? –

Ember: Yeah.

Gale: Water was shut off to there years ago. Oh, forget the tickets, I'm gonna have to take apart your dad's shop to figure out what's going on.

Ember: You can't! My dad put his whole life into that place.

Gale: I bet this is connected to that fluffing leak.

Wade: Yeah, we've been trying to track down a leak in the city. It's why I was in the canal and... Wait, I know where I got sucked into Ember's shop. Ember and I could track the water from her shop to find the source of the leak.

Gale: Keep talking.

Wade: I could call in a city crew to fix whatever we find.

Ember: Yes. And there'd be no need to touch my dad's shop.

Gale: You're lucky you're a cute couple.

Ember: Oh, we're not a...

Gale: You got until Friday. If you can find the leak and get a crew to fix it by then, those tickets are forgiven. If not, your dad's shop gets shut down.

Gale: Whoo-hoo! Break wind! Break wind!

Ember: Thank you.

Ember: Please take all that off. –

Wade: But I got you a hat.

Wade: Okay.

Ember: Just keep out of sight, okay? It'd be a whole thing.

Adegan 12: At the Shop

Bernie: Now water upstairs? It's in the walls. I don't understand. I fix one pipe and another one leaks.

Ember: How could it be worse?

Wade: Now that the water's back, the pressure is forcing it up to all your pipes.

Ember: We gotta find the source.

Ember: How did you even end up here?

Wade: Well, I was in the canals checking the doors for leaks, when I found some water that shouldn't have been there. Rusty with a hint of motor oil? There was this

whoosh of water. And I got sucked into a filtering system. Help! But then I heard this explosion. That's how I ended up at your place.

Ember: Oh, flame! My temper caused this. So, we're searching for water somewhere in a canal? Those canals go everywhere.

Wade: It's why tracking down that leak has been so dang hard.

Ember: The roof. You might want to step back.

Wade: Holy dew drop!

Ember: Shh. Get in.

Wade: Okay, that's where I got sucked in. More water. Go that way. Yeah, right there.

Tree 1 and 2: Mm. Oh! Nothing weird going on here. Uh, just a little pruning.

Wade: So, uh, what do you do at the shop? If you don't mind me asking.

Ember: My dad's retiring and I'll be taking over. Someday. When I'm ready.

Wade: It must be nice knowing what you're gonna do. After my dad passed, I got all, "What's the point?" Now I just go from one job to the next.

Ember: There's a word in Firish. Tishók. It means embrace the light while it burns because it won't always last forever.

Wade: Tee-shook.

Ember: Or something like that.

Wade: You okay?

Ember: - Yeah.

Wade: You sure?

Ember: It's just, that building over there, that's Garden Central Station. When I was a kid, my dad took me there because they had a Vivisteria tree. I'd always wanted to see one. It's the only flower that can thrive in any environment. Fire included. I was so excited. But they said our fire was too dangerous, and they wouldn't let us in.

Security: Go back to Fire Land.

Ember: My dad was so angry...

Visitors: Burn somewhere else! - Get outta here! ...

Ember: and embarrassed. The building flooded a few years later. So, I missed my one chance to see a Vivisteria.

Wade: You must have been so scared.

Ember: I was. How do you do that?

Wade: Do what?

Ember: - Draw people in! You got a whole stadium to connect with you. I... I can't even connect with one customer. My stupid temper always kicks in.

Wade: I guess I just say what I feel. And I don't think a temper is so bad. Sometimes when I lose my temper, I think it's just me trying to tell me something I'm not ready to hear.

Ember: That's ridiculous.

Wade: Maybe. Hey, there. Put us down there.

Wade: That's not right. Motor oil. Yup, this is the source.

Ember: Why is there no water?

Wade: Because the doors are broken. This is supposed to catch spillover from those main canals and...

Wade & Ember: Run for your life! Help!

Ember: Uh... Grab this! Firetown. Catch!

Wade: Ember, throw me more!

Ember: Whew. So, will this hold?

Wade: Yup. It should for sure. At least long enough for me to get a city crew to fix it before Friday.

Ember: What? - You've got a little sand.

Wade: Oh. Here? Here?
Ember: It's right there. Um... Oh.
Wade:- Thanks.
Ember: Well, let me know when it's done, I guess.
Wade: I'll make sure there's a city crew here by Friday.
Ember: Okay. See ya
Wade:- Wait. Any chance you're free tomorrow? To hang out with a Water guy?
Ember: With a Water guy? My dad would boil you alive.
Wade: He doesn't have to know. We can meet in the city. I promise, nothing weird.
Maybe a little pruning?
Ember: Sorry, that's not going to happen.
Wade: You smiled. I saw it. Tomorrow, I'll be at the Alkali Theater.
Customer: Oh! Your ceiling is dripping again. More leaks?
Ember: Don't worry. This whole problem is going away. I can feel it. And since we're all good, I am also going away to do deliveries.
Cinder: Do I smell something on Ember?
Clod: Yo, Ember.
Ember: Clod.
Clod: I grew another one. My queen.
Ember: Oops, sorry, but gotta go.

SING ALONG - *Started out on a one-way train Always knew where I was gonna go next Didn't know until I saw your face I was missing out on every moment You'll be one and baby I'll be two Would you mind it if I said I'm into you? I'm into you So if it's real Then, darlin', let me know I wouldn't mind If you steal the show You and I, we go together You're the sky I'll be the weather A pretty thing, the sunny rain who knew? Oh-oh-oh, yeah Summer night, perfect occasion Where am I? You know I'll be waitin' for you Oh, for you So if it's real Then, darlin', let me know I wouldn't mind If you steal the show*

Cinder: Who is this guy?
Shine You shine Like forever Lasts forever You shine You shine and steal the show So if it's real Then, darlin', let me know I wouldn't mind If you steal the show Started out on a one way train Always knew where I was gonna go next So if it's real Then, darlin', let me know.
Wade: Whoa. How'd you do that? -
Ember: It's the minerals. Check this out.
Wade: Awesome. Wow. Watch this.

Adegan 16: The shop was broken (part 2)

Ember: Another? No, no, no, no, no!
Wade: The water is back.
Unknown: Ember Lumen. Delivery for Ember Lumen. –
Cinder: Flowers for Ember?
Ember: Oh, excuse me. These are so beautiful. I'm gonna go put these away.
Ember: What are you doing here?
Wade: I got bad news. The sandbags didn't hold.
Ember: Uh, obviously.
Wade: Yeah. And I also got worse news. I'd forgotten a tiny detail about the last time I saw that city crew.
City crew: You knocked over three tons of cement dust. Half the guys still haven't recovered.
Wade: I guess you could say they still have hard feelings because they won't help us.

Ember: Wade, Gale's deadline is tomorrow. We need more sandbags.
Wade: But that didn't work before.
Ember: Well, I can't just do nothing.
Bernie: Ember, did you fix leak? - It's you again. -
Wade: Who? Me?
Bernie: You're the guy who started all this.
Ember: No, Dad. Different guy. Not all Water looks alike.
Bernie: You are city inspector?
Wade: . Right? - Right! I am not an inspector.
Bernie: You are inspector. Why you poking around? Is this because of water leak?
Ember: No. Not because of water in any way. He's a different kind of inspector.
Right?
Wade: Yeah. Yeah. I'm a... I'm a food inspector. I've come to inspect your food.
Bernie: Hmm. I think he's lying through his feet. - Teeth. - Whatever. Food upstairs. Come.
Wade: Food inspector? I panicked.
Bernie: You really food inspector?
Wade: As far as you know, yeah.
Bernie: Then inspect this.
Ember: Dad. - Ê shútsh!
Wade: Yep, all looks good to me.
Bernie: No, no, no, no, no. Inspect with your mouth.
Ember: Ah. You see? He likes it.
Bernie: You must try these. Straight from Fire Land.
Ember: Dad, those are too hot.
Wade: I'm okay. I love hot food. Um. Hey! Watch your water.
Bernie: So, did we pass?
Wade: Mm-hmm. A plus. Actually, after the heat dies down, that's really good. If you don't mind. Mm-mm! See? It's really tasty if you water it down a little.
Bernie: Water us down? Water us down? - Where's camera? We will never be watered down by you. Get out!
Wade: All right, sir, you gotta go.
Ember: Dad, don't worry. I've got this. Look, meet me at the beach and we'll make more sandbags. We have to figure out how to fix those doors.
Bernie: Water want to water us down? Then Water no longer allowed in shop. He is panned.
Ember: Um, banned.
Bernie: Banned!
Ember: Àshfá, it's okay. It's all going to be okay.
on the beach
Wade: I don't think this is going to work.
Ember: Well, it won't unless you hold the bag straight.
Wade: Maybe your dad will understand. I'm serious. Look, I know it can be tough. I mean, with my dad, we were like oil and water. I never got a chance to fix that. But you guys are different. It might be time to tell him.
Ember: Yeah, right. And tell him what? That I got us shut down and destroyed his dream?
Ember: I think I'm failing. My Àshfá should have retired years ago, but he doesn't think I'm ready. You have no idea how hard they've worked. Or what they've had to endure. Family they left behind. How do you repay a sacrifice that big? It all feels like a burden. How can I say that? I'm a bad daughter.
Wade: Hey, no. You're doing your best.
Ember: I'm a mess.

Wade: Nah. I think you're even more beautiful.
Ember: Maybe you're right when you said my temper is me trying to tell me something.
Wade: Whoa. Look what your fire did to the sand. It's glass. It looks like a Vivisteria flower.
Ember: I know how to seal those doors.
Ember: Yes.
Ember: Are you crying?
Wade: Yes. I've just never been punched in the face with beauty before.
Ember: It worked!
Wade: I'll have Gale come by right after work. I'll let you know the second I hear anything.
Ember: You think this will be good enough for her?
Wade: Honestly, it's hard to know. She could go either way.. Oh.
Wade: Here. I saved this for you. It's special.

Adegan 13: At home

Àshfá: Ember, you okay?
Ember: Yes, yes. Just too much to fix.
Àshfá: I'll take care of it. You need to rest, and that's an order.
Ember: Yes, ma'am. Ember, I see a change in you. Happier, calmer with customers and with that food inspector. Always putting shop first. You prove I can trust you. I'm so lucky I have you.
Cinder: Love?
Wade: Ember, you found it. Everything okay?
Ember: Please tell me that you have some good news from Gale. I'm getting really worried about my dad. This has to break my way.
Wade: Yeah, I haven't heard from her yet, but she swore she'd call tonight. Actually, my family stopped by for dinner. You want to come up and wait for the call together?
Ember: Your family? Um... Okay. I'll... I'll come up for a bit. I'm sorry, you live here?
Wade: It's my mom's place.
Ember: Oh, my gosh!
Guard: I'm afraid I can't let you in. Residents and guests only.
Cinder: Ah! Okay. I understand. You're surprisingly good at your job.
Guard: You're surprisingly fast for your age.
Cinder: You have no idea.
Wade's Mother: Ember! Oh, I'm so excited to finally meet you. Do we hug, or wave, or... Don't want to put you out.
Ember: Um, a hello is fine.
Wade's Mother: Hardly. Wade hasn't stopped talking about you since the day you met. The boy is smitten
Wade: Mom.
Wade's Mother: Oh, come on. I'm your mother. I know when something's lighting you up. I just didn't know she'd be so smoky. Come this way, meet the rest of the family.
Ember: Hmm. - Oh.
Wade's Mother: Oh, honey, you won't believe what your baby niece did today. She... She smiled.
Wade: No, she didn't.
Wade: Yeah. Hey, everyone, this is Ember.
Keluarga Wade: Hey!

Wade: That's my brother Alan and his wife Eddy.
Alan: Hi. - And we got two kids that are swimmin' around here somewhere. Marco!
Polo!
Children: What? Hi, Uncle Wade! Do you die if you fall - in water?
Wade: Whoa! - Marco! - Kids, right?
Eddy: Don't hate us.
Wade: Anyway, that's my little sib, Lake, and her girlfriend, Ghibli.
Lake: 'Sup!
Wade: They're students at Element City School for the Arts. Yeah. Following in Mom's wake.
Wade's Mother: Oh, nonsense. I'm just an architect. The real artist is my brother, Harold.
Harold: Oh, I just dabble in watercolors. Or as we like to call them, "colors."
Wade's Mother: Oh, don't listen to him. He's a wonderful painter. One of his paintings just got in the Element City Museum's permanent collection.
Ember: Wow, that is so cool. My only talent is "Clean up on aisle four."
Wade: Talk about being modest. Ember's got an incredible creative flame. I've never seen anything like it.
Harold: I just have to say that you speak so well and clear.
Ember: Yeah, it's amazing what talking in the same language your entire life can do.
Wade's Mother: Oh! - Uh, hey, Ember, did, uh, Wade here ever tell you that he's deathly afraid of sponges?
Wade: No. I was traumatized.
Ember: Huh?
Wade: Huh. I still can't use a sponge around him. I was stuck in there for hours.
Wade's Mother: Oh. - Alan! That was new.
Alan: My bad. I'm all whirlpools tonight.
Ember: I can fix it.
Wade: Oh, um... Sorry.
Keluarga Wade: That was incredible!
Ember: It's just melted glass.
Wade's Mother: Just melted glass? Every building in the new city is built from just melted glass. Oh, no, you have to do something with that talent.
Wade: See, I told you, you're special.
Wade: Ooh, thought bubble. Maybe after dinner we play The Crying Game?
Keluarga Wade: Yes, yes, yes.
Ember: Let me guess, you try to cry?
Wade: We try not to cry. You have one minute. Go!
Harold: November. You were...
Wade's Mother: Never got a chance to say goodbye to Nana. Damn, you're good.
Harold: Okay, Ember, Wade, you're up.
Ember: Yeah, this is almost unfair because I have literally never cried. You got no chance.
Wade: Sounds like a challenge. Ready, go!
Wade: Butterfly, windshield wipers, half a butterfly.
Wade: Okay. An old man on his deathbed remembers the summer he fell in love. She was out of his league and he was young and scared. He let her go, thinking surely summer would come again. It never did.
Harold: Almost out of time.
Wade: Ember, when I met you, I thought I was drowning. But that light, that light inside you has made me feel so alive. And all I want now is to be near it. Near you. Together.

Keluarga Wade: Aw.
Wade: Hello? Gale, hi.
Gale: Glass? You repaired it with glass? Hold the storm. Hey! Tempered glass. Solid as a rock, I like it. Consider the tickets cancelled.
Ember: We did it? - Yup!
Wade: Awesome! Whoo! - Oh. - Oh. Um...
Ember: Thank you, Mrs. Ripple. This was... This was really great.
Wade's Mother: Yeah, it was. And I mean what I said about your talent. I have a friend who runs the best glassmaking firm in the world. During dinner, I slipped out and I made a call and I told her about you. They're looking for an intern. It could be an amazing opportunity.
Ember: For real?
Gale: It's a long way from the city, but it would be an incredible start. You have a bright future. Look at me, I have an original Ember.
Wade: Hold up, I'll walk you out.
Guard: I'm afraid you're going to have to wait out here, ma'am.
Cinder: And I'm afraid... I will throw up.
Wade: Ember. Ember, hold up, what's going on?
Ember: I can't believe she basically offered me a job.
Wade: I know! Could be cool.
Ember: Yeah, super cool, Wade. I could move out and make glass in a faraway city. Do whatever I want.
Wade: I don't understand..
Ember: I'm going home
Wade: Fine, then I'm going with you.
Cinder: A Water guy?
Wade: Look, my mom was just trying to be helpful. She doesn't know how excited you are to run the shop. What is the matter?
Ember: Nothing!
Ember: Yeah? 'Cause we're going, like, a thousand... Bus!
Ember: You don't know me, Wade. Okay? So stop pretending like you do.
Wade: What is this about?
Ember: Nothing. Everything. I don't know. It's... I don't think I actually do want to run the shop. Okay? That's what my temper has been trying to tell me. I'm trapped. You know what's crazy? Even when I was a kid, I would pray to the Blue Flame to be good enough to fill my father's shoes someday because this place is his dream. But I never once asked... what I wanted to do. I think that's because deep down, I knew it didn't matter. Because the only way to repay a sacrifice so big is by sacrificing your life too.
Cinder: Ember! Don't move.
Ember: Oh, blaze! My mother. Mom, it's okay. He's just a friend.
Cinder: Si... Silence! - I could smell you from over there. Oh, you stink.
Ember: What are you talking about?
Cinder: You know what I'm talking about.
Ember: You're smelling love on me?
Cinder: If your father find out... Fire and Water cannot be together. I prove it. Come with me. I splash this on your heart to bring love to the surface. Mmm! And then you must light these with your fire, and I read the smoke. See, Ember? It cannot be.
Wade: Actually...
Ember: What are you doing?
Bernie: Cinder? - Who down there?
Ember; It's my dad. You have to go.

Wade: Wait, are we a match?

Bernie: What's going on? I wake up and nobody upstairs.

Ember: It was just me. I was double-checking the locks. And Mom came down and...

Cinder: Yes, and we, uh, began looking at this door. We don't talk about this door enough. Pull it together.

Bernie: Well, since you're awake, I was gonna tell you tomorrow, but I'm too excited to sleep. In two days, I retire.

Cinder: Ooh. - Oh, Bernie.

Ember: Two days?

Bernie: Yes. We're going to throw big party. A grand reopening. That way I can tell whole world my daughter take over. And I have gift for you. I've had this for a while, but after our talk, I know now is the time. Before I give it to you, I need you to understand what it means to me. When I left Fire Land, I gave my father the Bà Ksô... the big bow. It is the highest form of respect. But my father did not return the bow. Did not give me his blessing. He say, if we leave Fire Land, we will lose who we are. They never got to see all of this. They didn't get to see that I never forgot we are Fire. This is burden I still carry. Ember, it is important that you know you have my blessing every day you come in here. So I have this made for you.

Ember: Wow, Àshfá.

Bernie: It's gonna be big, bright. Everyone's gonna see this. "Ember's Fireplace." We unveil it at grand reopening.

Cinder: Come, Bernie. You need your rest.

Wade: Ember, so, what'd your mom say about our reading?

Ember: Nothing. Look, I have a gift for you.

Wade: And you came all the way here to give it to me? Wait, why are you giving me gifts?

Wade: Oh, no. No, no, no, no, no, no. Hold on, I think I have something to show you. Just give me two seconds. And you're gonna need a pair of boots.

Ember: Wade, what are we doing here?

Wade: Just wait. Why do they even have these?

Gale: Eh, who knows? Hey, it's my favorite fireball.

Ember: Hey, Gale. What's going on?

Wade: I know you think you have to end this, but that flooded tunnel, it goes to the main terminal.

Ember: Okay.

Wade: Do you still want to see a Vivisteria?

Ember: Gale?

Ember: Wait, I'm supposed to get in there? The air should last... At least 30 minutes.

Wade: They said you couldn't go in there. Why does anyone get to tell you?

Adegan 14: Finally See the Vivisteria Flower

Ember: What you can do in your life?

Wade: Whoa. A Vivisteria.

Ember: Whoa.

Wade: Ouch.

Ember: Hey, you're running out of air.

Wade: Almost there. Try to breathe slow and steady.

Wade: I'm so sorry. I should never...

Ember: Are you kidding? That was amazing! I finally saw a Vivisteria!

Wade: It was inspiring. You were inspiring.

Ember: No. Wade, we... we can't touch.
Wade: Maybe we can.
Ember: No.
Wade: But can't we just prove it?
Ember: Prove what?
Wade: Let's see what happens, and if it's a disaster, then we'll know this would never work.
Ember: But it actually could be a disaster. I could vaporize you. You... You could extinguish me, and then...
Wade: Let's... Let's start small. I'm so lucky. I'm so lucky I have you.
Ember: I have to go.
Wade: Wait, what? Where are you going?
Ember: Back to my life at the shop where I belong. I take over tomorrow.
Wade: Whoa, whoa, whoa, hold up. You don't want that, you said so yourself.
Ember: It doesn't matter what I want.
Wade: Of course it does. Listen. Listen. You've got an opportunity to do something you want with your life.
Ember: "Want"? Yeah, that may work in your rich kid, "follow your heart" family, but getting to do what you want is a luxury and not for people like me.
Wade: Why not? Just tell your father how you feel. This is too important. Maybe he'll agree.
Ember: Yeah.
Wade: Funny. And this whole time, I thought you were so strong, but turns out you're just afraid.
Ember: Don't you dare judge me. You don't know what it's like to have parents who gave up everything for you. I'm Fire, Wade. I can't be anything more than that. It's what I am and what my family is. It's our way of life. I cannot throw all of that away just for you.
Wade: I don't understand.
Ember: And that alone is a reason this could never work. It's over, Wade.

Adegan 15: Farewell Event at the Store

Bernie: Everyone, welcome. It is good to see your faces. I am honored to have served you, but it's time to move on. Come. My daughter, you are the Ember of our family fire. That is why I am so proud to have you take over my life's work. Pretty good trick, huh? This is lantern I bring from old country. Today, I pass it on to you.
Wade: I thought of other reasons.
Ember: Wade?
Bernie: Oh, boy. What are you doing here?
Wade: You said me not understanding is the reason we can never work. But I thought of other reasons. A bunch of 'em. Like, number one, you're Fire, I'm Water. I mean, come on, that's crazy. Right?
Bernie: Who is this?
Cinder: No idea.
Wade: Number two, I'm crashing your party. Like, what kind of a jerk am I?
Cinder: A pretty big one.
Wade: Right? Number three, I can't eat your delicious foods. Ooh, very unpleasant.
Bernie: Wait, I know him. He is food inspector.
Wade: Oh, right. Number four, I'm banned from your father's shop. There are a million reasons why this can't work. A million nos. But there's also one yes, we touched. And when we did, something happened to us, something impossible. We changed each other's chemistry.
Bernie: Enough! What kind of food inspection is this?

Wade: A food inspection of the heart, sir.
Bernie: Who are you?
Wade: Just a guy who burst into your daughter's life in a flooded old basement.
Bernie: So you are the one who burst the pipes?
Wade: What? Not me. It was...
Bernie: You?
Ember: You burst the pipe?
Wade: I... - Ember.
Bernie: Silence!
Wade: No! Take the chance. Let your father know who you really are. Look, I had regrets when my dad died. But because of you, I learned to embrace the light while it burns. Tìshók. You don't have forever to say what you need to say. I love you, Ember Lumen. And I'm pretty sure you love me too.
Ember: No, Wade, I don't.
Cinder: That's not true. I did their reading. - Bernie, it's love. It's true love.
Ember: No, Mom, you're wrong. Wade, go.
Wade: But, Ember...
Ember: I don't love you. Go!
Bernie: You have been seeing Water?
Ember: -Àshfá, I...
Bernie: You caused leak in shop? I trusted you. You will not take over the shop. I no longer retire.

Adegan 16: Big Flood

Ember: Why can't I just be a good daughter?
Ember: Firetown.
Wade: Well, one-way ticket to anywhere but here. Go. Travel the world. Heal that broken heart.
Wade's Mother: My little drip, drip baby boy. Drip, drip, drip, goes the baby boy.
Ember: Why can't I just be a good daughter?
Harold: I made you a painting. It's of a lonely man awash in sadness.
Ember: Mom, Dad! Water's coming!
Ember: Watch out! Behind you!
Ember: Climb! Climb! Flash flood! Hurry!
Ember: Mom, water!
Ember: Get to higher ground!
Cinder: Bernie!
Ember: Huh?
Bernie: The flame! Let me go! Ember, no!
Ember: Wade?
Wade: Keyhole. I was hoping to make a more heroic entrance.
Ember: You came back, after everything I said.
Wade: Are you kidding? And miss all this?
Ember: Hold the door.
Ember: No! No. No, no, no, no, no, no.
Wade: Ember, we have to go! We have to go now!
Ember: I can't leave.
Wade: I'm sorry to say this, but the shop is done. The flame is done.
Ember: No! This is my father's whole life. I'm not going anywhere. Throw me that lantern.
Ember: No. No, no, no, no, no, no.
Ember: Oh, Wade. Thank you, thank you.
Wade: Aah! It's too hot in here.

Ember: Climb! - Back up! Back up!
Ember: I have to open that up.
Wade: No! The water will come in and you'll be snuffed out.
Ember: But you're evaporating. I don't know what to do.
Wade: It's okay.
Ember: No, it's not okay!
Wade: Ember, I have no regrets. You gave me something people search for their whole lives.
Ember: But I can't exist in a world without you. I'm sorry I didn't say it before. I love you, Wade.
Wade: I really do love it when your light does that.
Cinder: They're in the hearth!
Ember: Wade is gone.
Cinder: Oh, my daughter.
Ember: He saved me. Dad... this is all my fault. The shop... Wade. I need to tell you the truth. I don't want to run the shop. I know that was your dream, but it's not mine. I'm sorry. I'm a bad daughter.
Bernie: Ember, the shop was never the dream. You were the dream. You were always the dream.
Ember: I loved him, Dad.

Adegan 17: Happy Ending

Ember: Butterfly. Butterfly. Windshield wipers. Half a butterfly. An old man on his deathbed remembers the summer he fell in love. She was out of his league and he was young and scared. He let her go, thinking surely summer would come again. It never did.
Cinder: You are perfect match. Ten out of ten.
Bernie: I don't understand. What's going on?
Cinder: Just say something to make Water guy cry, okay?
Bernie: Um... Uh... You are no longer panned.
Wade: Banned.
Bernie: Banned.
Ember: I want to explore the world with you, Wade Ripple. I want to have you with me in my life. Forever.
Wade: Whoa! Your, uh, chimney needs cleaning.
Cinder: I knew it. My nose always knows.
A month later
Cold: If you were a vegetable, you'd be a cute-cumber. My queen.
Gale: Ah! I can't believe I was gonna shut this place down. Fern, you're a Windbreakers fan?
Fern: Toot toot.
Gale: Toot toot.
Customer 1: Oy, you know what I like best about running this shop?
Customer2: Not having to eat Bernie's kol-nuts?
Bernie: Sorry, I couldn't hear you through my retirement.
Ember: Ooh! - Hey!
Bernie: Hi, Wade. - Hey, Wade! Yo, yo, yo!
Ember: Ember, it's time.
Wade: You know, I... I'm not really one for tearful goodbyes.
Wade's Mother: Oh, Wade. You big liar.
Wade's Mother and Wade: Drip, drip, drip. Goes the baby boy.
Bernie: Uh, are you sure about this one?

Ember: I'm sure.

Ember: Dad, I'm sorry the internship is so far away. I mean, it's the best glass design company in the world, but who knows if it'll become a real job. I'll be back in a few months anyway, and it might not end up being anything...

Bernie: Ay-yah. Shh. Go, start new life. Your mother and I will be here. Now, with more time for hanky-panky. Ê shútsh!

Ember: Started out on a one-way train Always knew where I was gonna go next

MUSIC- *Didn't know until I saw your face I was missing out on every moment
You'll be one and, baby, I'll be two Would you mind it if I said I'm into you? I'm
into you So if it's real Then, darlin', let me know I wouldn't mind If you steal the
show You and I, we go together You're the sky I'll be the weather A pretty thing,
the sun and rain, who knew? Oh-oh-oh, yeah Summer night, perfect occasion
Where am I? You know I'll be waitin' for you, Oh, for you So if it's real Then,
darlin', let me know I wouldn't mind If you steal the show So if it's real Then,
darlin', let me know I wouldn't mind If you steal the show You shine Like forever
Lasts forever You shine You shine and steal the show So if it's real Then, darlin',
let me know I wouldn't mind If you steal the show Started out on a one-way train
Always knew where I was gonna go next So if it's real Didn't know until I saw your
face Then, darlin', let me know You'll be one and, baby, I'll be two Would you mind
it if I said I'm into you? I wouldn't mind If you steal the show.*

APPENDIX 4

Data Analysis of Grammatical Collocation

No	Dialog	Content of Collocation		Types of Grammatical Collocation	Translation Technique
		SL	TL		
1.	Unknown1: "Welcome to Element City. Please have your documents, ready for inspection." 00:02:27,939	ready for inspection	untuk diperiksa	Adjective + Preposition (Pattern 5)	Modulation
2.	Bernie: Aw. Mm. Welcome, my Ember, to your new life. 00:04:50,874	Welcome, my Ember, to your new life.	Selamat datang, Ember-ku, di kehidupan barumu.	Noun + to-infinitive, (Pattern 2)	Literal Translation
3.	Bernie: Our Blue Flame hold all our traditions and give us strength to burn bright. 00:05:02,260	give us strength to burn bright	memberi kita kekuatan untuk berkobar terang.	Verb are followed by to-infinitive (Pattern 7, Section 5)	Literal Translation
4.	Bernie: This shop is dream of our family. Someday it'll all be yours. 00:05:34,417	dream of	impian	Noun + Preposition Combinations (Pattern 1)	Reduction
5.	Pelanggan: Then I've got to try the kol-nuts. 00:05:46,555	got to try the kol-nuts	Aku pesan Kacang-Kol	Verb are followed by to-infinitive (Pattern 7, Section 5)	Adaptation
6.	Bernie: Kol-nuts, coming up. 00:05:48,014	coming up	segera datang	Noun + Preposition (Pattern 1)	Modulation
7.	Bernie: Oh! Water. Keep an eye on them. 00:06:30,265	Keep an eye on them.	Terus awasi mereka	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Modulation
8.	Ember: Oh, no, see... you need to buy one to get one free. 00:07:25,945	buy one to get one free.	beli satu gratis satu	Transitive verbs are followed by two object (Pattern 7, Section 15)	Literal Translation

9.	Bernie: Oh, please forgive my daughter. She burn bright, but sometimes too bright. Eh? Nice hat, by the way. Let me make you a new batch. 00:08:42,147	make you a new batch.	Biar kuambilkan yang baru	Transitive verbs are followed by two objects (Pattern 7, Section 15)	Adaptation
10.	Àshfá: Oh, you are tense because of big Red Dot Sale tomorrow. It has us all in a broil. 00:08:57,412	tense because of big Red Dot Sale	tegang karena diskon Titik Merah besar	Adjective + Preposition (Pattern 5)	Calque
11.	Àshfá: I know. I know. Just do what we practice. You are so good at everything else. 00:09:07,881	good at everything else.	hebat melakukan hal lain	Adjective + Preposition (Pattern 5)	Modulation
12.	Costumer 2: Almost as terrible as your cooking! When you gonna put Ember out of her misery and retire, huh? Finally put her name on the sign out there? 00:09:36,075	put Ember out of her misery	buat Ember lepas dari derita	Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause (Pattern 7, Section 16)	Modulation
13.	Ember: And speaking of ready, we are more than ready for you to actually buy something if you'd ever get up off your lazy ash. 00:09:49,339	ready for you to actually buy something	lebih dari siap kalian akhirnya membeli sesuatu	Adjective + Preposition (Pattern 5)	Amplification
14.	Ember: You don't think that I can beat your record Because I have been taking it easy on you, so I don't hurt your feelings, Mr. Smokestack. But game on. 00:10:05,355	beat your record	memecahkan rekormu	Transitive verbs are followed by two objects (Pattern 7, Section 15)	Established Equivalent
15.	Ember: You don't think that I can beat your record Because I have been taking it easy on you, so I don't hurt your feelings, Mr. Smokestack. But game on. 00:10:05,355	game on.	Permainan dimulai.	Noun + Preposition (Pattern 1)	Literal Translation

16.	Cinder Lumen: Before I see if you are a match I splash this on your heart to bring love to the surface. And I will read the smoke. Ember, I'm doing a reading. 00:10:16,866	splash this on your heart	percikan ini ke hati kalian	Transitive verb must be followed by an adverbial (in this case, a prepositional phrase) (Pattern 7, Section 16)	Literal Translation
17.	Cinder Lumen: It's true love. Which is more than I ever smelled on this one. 00:10:39,806	smelled on this one	tercium dari dia	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Modulation
18.	Cinder Lumen: Yep. Nothing. Just a loveless, sad future of sadness. Ember, work with me. Your finding match was my mother's dying wish. 00:10:49,607	of sadness	suram nan sedih	Preposition + Noun Combinations (Pattern 4)	Amplification
19.	Cinder Lumen: Yep. Nothing. Just a loveless, sad future of sadness. Ember, work with me. Your finding match was my mother's dying wish. 00:10:49,607	work with me	bekerjalah bersamaku	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation
20.	Ember: Yo, Clod. Can't talk, in a hurry let my dad catch you out here. 00:11:14,007	in a hurry	terburu-buru	Preposition + Noun Combinations (Pattern 4)	Established Equivalent
21.	Ember: Yo, Clod. Can't talk, in a hurry let my dad catch you out here. 00:11:15,592	dad catch you out here	Ayahku menangkapmu di sini	Transitive verbs are followed by a direct object and an infinitive without to. (Pattern 7, Section 16)	Literal Translation
22.	Clod: Come on, go to the festival with me. You never leave this part of town. 00:11:41,868	go to the festival	pergilah ke festival	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation
23.	Ember: That's because everything I need is right here. Plus, the city isn't made with Fire people in mind. 00:11:53,671	isn't made with Fire people in mind	tidak diciptakan untuk Orang Api	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Modulation

24.	Bernie: I am old. I can't do this forever. Now that you've beaten my time, there's only one thing you haven't done. Tomorrow I sleep in and I want you to run shop for Red Dot Sale. 00:13:40,069	run shop for Red Dot Sale	menjalankan toko ini untuk Diskon Titik Merah	Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause). (Pattern 7, Section 16)	Literal Translation
25.	Wade: I don't know. I was searching for a leak on the other side of the river and00:16:35,620	searching for a leak	mencari kebocoran	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation
26.	got sucked in This is bad, I can't lose another job. I just can't seem to find my flow. 00:16:43,586	got sucked in	terhisap masuk	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation
27.	Wade: That pipe squished me all out of shape That's better. 00:16:49,008	squished me all out of shape	meremasku hingga tidak berbentuk	Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause). (Pattern 7, Section 16)	Modulation
28.	Wade: Ooh... Actually... I'm afraid I'm gonna have to write you a ticket. 00:17:05,399	write you a ticket	memberimu surat peringatan	Transitive verbs are followed by two objects. (Pattern 7, Section 15)	Modulation
29.	Wade: Yeah. I'm a city inspector, and this pipe is definitely not up to code. 00:17:08,569	not up to code	tidak sesuai dengan standar	Preposition + Noun Combinations (Pattern 4)	Established Equivalent
30.	Wade: Uh... I'm gonna have to write that up too. First, I'm sucked into a pipe and now I have to write citations that could get this place shut down. 00:17:37,848	sucked into a pipe	terhisap dalam pipa	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation

31.	Wade: Uh... I'm gonna have to write that up too. First, I'm sucked into a pipe and now I have to write citations that could get this place shut down. 00:17:42,687	get this place shut down	bisa menutup tempat ini	Transitive verbs can be followed by a direct object, an infinitive to be and adjective / past participle / noun / pronoun (Pattern 7, Section 13)	Modulation
32.	Wade: Sorry. Please... No. You don't understand. Whoa. This shop is my dad's dream. If I'm the reason it gets shut down, it will kill him. Oh. He will never trust me to take over. 00:20:53,085	never trust me to take over	tidak akan memercayai mengambil alih.	Transitive verbs are followed by an object and to + infinitive. (Pattern 7, Section 8)	Literal Translation
33.	Wade: I mean, I would, but I just sent them over to the processing department But I can take you there so you can plead your case. 00:21:19,028	sent them over to the processing department	Mengirimnya ke Departemen pengolahan.	Transitive verb must be followed by an adverbial (in this case, a prepositional phrase). (Pattern 7, Section 16)	Literal Translation
34.	Ember: Oh, uh... Um... Yeah, he did. Uh... He just broke through a pipe I don't know why. Luckily, I was able to close it off. I, uh, couldn't catch him though. 00:23:32,995	broke through a pipe	menerobos masuk lewat pipa	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Modulation
35.	Ember: I'm waiting to talk to your boss. So, make like a stream and flow somewhere else. 00:25:49,423	waiting to talk	menunggu untuk bicara	Verbs are followed by to + infinitive. (Pattern 7, Section 5)	Literal Translation
36.	Wade: Okay. Well, I just came by because I left my passes for the game here last night. 00:26:04,605	I left my passes for the game	aku meninggalkan dua tiket pertandingan di sini semalam	Transitive verb must be followed by an adverbial (in this case, a prepositional phrase). (Pattern 7, Section 16)	Amplification

37.	Ember: yeah, so ohh gale, My name is Ember Lumen. My family runs a Fire shop. Wade wrote us a bunch of tickets. 00:27:22,808	wrote us a bunch of tickets	menulis surat peringatan untuk kami kemarin	Transitive verbs are followed by two objects. (Pattern 7, Section 15)	Reduction
38.	Gale: Some game? This is the playoffs. So, forgive me if I don't want to hear a sob story about the problems of some little shop. 00:28:02,890	forgive me if I don't want to hear	Maaf jika aku tidak mau mendengarkan	Transitive verbs are followed by an object and to + infinitive (dalam konteks ini, terdapat klausa kondisional yang memodifikasi tindakan). (Pattern 7, Section 8)	Literal Translation
39.	Ember: Well, that little shop matters way more than a bunch of overpaid cloud puffs blowing some ball around. 00:28:08,395	blowing some ball around	meniupkan bola	Transitive verb must be followed by an adverbial (in this case, an adverbial phrase) (Pattern 7, Section 16)	Reduction
40.	Ember: And as a fireball who's supposed to take over her dad's shop, I sure don't want to let him down, and I could use a win, too. Now, I just got to stop water from coming in. 00:30:11,852	take over her dad's shop	mengambil alih toko Ayahnya	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Literal Translation
41.	Ember: And as a fireball who's supposed to take over her dad's shop, I sure don't want to let him down, and I could use a win, too. Now, I just got to stop water from coming in. 00:30:20,569	stop water from coming in	menghentikan air masuk	Verbs are followed by second verb-ing (gerund), dalam konteks ini, gerund mengikuti preposisi (Pattern 7, Section 7)	Literal Translation
42.	Gale: Water was shut off to there years ago. Oh, forget the tickets, I'm gonna have to take apart your dad's shop to figure out what's going on. 00:30:25,282	figure out	mencari tahu	Noun + Preposition (Pattern 1)	Established Equivalent

43.	Wade: Yeah, we've been trying to track down a leak in the city. It's why I was in the canal and... Wait, I know where I got sucked into Ember's shop. Ember and I could track the water from her shop to find the source of the leak. 00:30:39,337	track down	melacak	The verb forms a collocation with a specific preposition and an object. (Pattern 7, Section 4)	Established Equivalent
44.	Wade: I could call in a city crew to fix whatever we find. 00:30:52,601	call in	memanggil	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Established Equivalent
45.	Wade: I could call in a city crew to fix whatever we find. 00:30:52,601	fix whatever we find	memperbaiki apa pun yang kami temukan	Verb can be followed by an interrogative word, such as how, what, when, why, where. (Pattern 7, Section 17)	Literal Translation
46.	Gale: You got until Friday. If you can find the leak and get a crew to fix it by then, those tickets are forgiven. If not, your dad's shop gets shut down. 00:31:04,071	find the leak	menemukan kebocorannya	(Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14)	Literal Translation
47.	Gale: You got until Friday. If you can find the leak and get a crew to fix it by then, those tickets are forgiven. If not, your dad's shop gets shut down. 00:31:06,406	get a crew to fix it	menyuruh kru memperbaikinya	Transitive verbs are followed by an object and to + infinitive. (Pattern 7, Section 8)	Modulation
48.	Ember: Just keep out of sight, okay? It'd be a whole thing. 00:31:29,930	keep out of sight	Jangan sampai terlihat	Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause). (Pattern 7, Section 16)	Modulation

49.	Wade: Now that the water's back, the pressure is forcing it up to all your pipes. 00:31:46,947	forcing it up to all your pipes	Tekanannya mendesak ke atas, ke semua pipamu	Transitive verb must be followed by an adverbial (an adverb / a prepositional phrase / a noun phrase / a clause) (Pattern 7, Section 16)	Literal Translation
50.	Wade: It's why tracking down that leak has been so dang hard. 00:32:29,114	tracking down that leak	melacak kebocoran itu	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Literal Translation
51.	Ember: There's a word in Firish. Tishók. It means embrace the light while it burns because it won't always last forever. 00:34:09,547	embrace the light	merangkul cahaya	Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14)	Literal Translation
52.	Ember: It's just, that building over there, that's Garden Central Station. When I was a kid, my dad took me there because they had a Vivisteria tree. I'd always wanted to see one. 00:34:32,779	wanted to see one	selalu ingin melihatnya	Verbs are followed by to + infinitive (Pattern 7, Section 5)	Modulation
53.	Wade: Because the doors are broken. This is supposed to catch spillover from those main canals. 00:36:08,958	catch spillover from those main canals	menangkap tumpahan dari kanal utama	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Literal Translation
54.	Wade: Yup. It should for sure. At least long enough for me to get a city crew to fix it before Friday. 00:36:04,788	get a city crew to fix it	menyuruh kru kota memperbaikinya	Verbs are followed by to + infinitive (Pattern 7, Section 5)	Transposition
55.	Wade: I guess you could say they still have hard feelings because they won't help us. 00:43:57,093	have hard feelings	masih kesal	Transitive verbs are following by two objects (Pattern 7, Section 15)	Modulation

56.	Ember: Dad, don't worry. I've got this. Wade: Look, meet me at the beach and we'll make more sandbags. We have to figure out how to fix those doors. 00:46:41,257	figure out how to fix	mencari tahu cara memperbaiki	Verb can be followed by an interrogative word, such as how, what, when, why, where. (Pattern 7, Section 17)	Established Equivalent
57.	Bernei: Ember, I see a change in you. Happier, calmer with customers and with that food inspector. Always putting shop first. You prove I can trust you. I'm so lucky I have you. 00:50:46,293	change in you	perubahan dalam dirimu	Noun + Preposition Combination (Pattern 1)	Literal Translation
58.	Bernei: Ember, I see a change in you. Happier, calmer with customers and with that food inspector. Always putting shop first. You prove I can trust you. I'm so lucky I have you. 00:50:58,722	I can trust you	Ayah bisa memercayaimu	Transitive verbs are followed by a direct object and an infinitive without to. (Pattern 7, Section 9)	Modulation
59.	Ember: Please tell me that you have some good news from Gale. I'm getting really worried about my dad. This has to break my way. 00:51:46,895	tell me that you have some good news	katakan kau punya kabar bagus	Verbs are followed by a noun clause beginning with conjunction that. (Pattern 7, Section 12)	Linguistic Compression
60.	Ember: Please tell me that you have some good news from Gale. I'm getting really worried about my dad. This has to break my way. 00:51:49,315	worried about	sangat khawatir dengan	Adjective + Preposition (Pattern 5)	Amplification
61.	Wade's Mother: Oh, honey, you won't believe what your baby niece did today. She... She smiled. 00:53:17,486	Won't believe what your baby niece did today	Tidak akan percaya yang dilakukan bayi keponakanmu hari ini	Verb can be followed by an interrogative word, such as how, what, when, why, where. (Pattern 7, Section 17)	Transposition
62.	Wade's Mother: Oh, don't listen to him. He's a wonderful painter. One of his paintings just got in the Element City Museum's permanent collection. 00:54:07,786	got in the Element City Museum's permanent collection	masuk koleksi permanen Museum Kota Elemen	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Literal Translation

63.	Wade: We try not to cry. You have one minute. Go. 00:55:54,935	try not to cry	berusaha tidak menangis	Verb + to + Infinitive (Pattern 7, Section 5)	Transposition
64.	Wade: Okay. An old man on his deathbed remembers the summer he fell in love. She was out of his league and he was young and scared. He let her go, thinking surely summer would come again. It never did. 00:56:39,146	out of his league	di luar jangkauannya	Preposition +Noun Combinations (Pattern 4)	Modulation
65.	Wade: Ember, when I met you, I thought I was drowning. But that light, that light inside you has made me feel so alive. And all I want now is to be near it. Near you. Together. 00:57:01,752	I thought I was drowning	kukira aku tenggelam	Verbs are followed by second verb- ing (Pattern 7, Section 7)	Reduction
66.	Wade: Ember, when I met you, I thought I was drowning. But that light, that light inside you has made me feel so alive. And all I want now is to be near it. Near you. Together. 00:57:11,511	made me feel so alive	membuatku merasa begitu hidup	Transitive verbs are followed by a direct object and an infinitive without to (Pattern 7, Section 9)	Literal Translation
67.	Gale: Glass? You repaired it with glass? Hold the storm. Hey! Tempered glass. Solid as a rock. I like it. Consider the tickets cancelled. 00:57:52,177	Consider the tickets cancelled	Anggap pelanggaranmu dibatalkan	Transitive verbs are followed by direct object and adjective / past participle or noun / pronoun (Pattern 7, Section 14)	Modulation

68.	<p>Bernie: Yes. We're going to throw a big party. A grand reopening. That way I can tell the whole world my daughter will take over. And I have a gift for you. I've had this for a while, but after our talk, I know now is the time. Before I give it to you, I need you to understand what it means to me. When I left Fire Land, I gave my father the Bà Ksô... the big bow. It is the highest form of respect. But my father did not return the bow. He did not give me his blessing. He said, if we leave Fire Land, we will lose who we are. They never got to see all of this. They didn't get to see that I never forgot we are Fire. This is the burden I still carry. Ember, it is important that you know you have my blessing every day you come in here. So I had this made for you.</p> <p>01:03:26,052</p>	<p>I need you to understand what it means to me</p>	<p>Ayah ingin kau paham bahwa ini sangat berarti bagi Ayah.</p>	<p>Transitive verbs are followed by an object and to + infinitive. (Pattern 7, Section 8)</p>	<p>Modulation</p>
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69.	<p>Bernie: Yes. We're going to throw a big party. A grand reopening. That way I can tell the whole world my daughter will take over. And I have a gift for you. I've had this for a while, but after our talk, I know now is the time. Before I give it to you, I need you to understand what it means to me. When I left Fire Land, I gave my father the Bà Ksô... the big bow. It is the highest form of respect. But my father did not return the bow. He did not give me his blessing. He said, if we leave Fire Land, we will lose who we are. They never got to see all of this. They didn't get to see that I never forgot we are Fire. This is the burden I still carry. Ember, it is important that you know you have my blessing every day you come in here. So I had this made for you. 01:04:28,698</p>	important that you know you have my blessing	penting kau mengetahui kau dapat restu Ayah	Adjective + that Clause (Pattern 6)	Reduction
70.	<p>Wade: Of course it does. Listen. Listen. You've got an opportunity to do something you want with your life. 01:12:40,731</p>	opportunity to do something	kesempatan melakukan sesuatu yang kau inginkan	Noun + to + Infinitive (Pattern 2)	Amplification
71.	<p>Ember: Don't you dare judge me. You don't know what it's like to have parents who gave up everything for you. I'm Fire, Wade. I can't be anything more than that. It's what I am and what my family is. It's our way of life. I cannot throw all of that away just for you. 01:13:21,981</p>	way of life	cara hidup	Noun + Preposition Combination (Pattern 1)	Established Equivalent

72.	Wade: Oh, right. Number four, I'm banned from your father's shop. There are a million reasons why this can't work. A million nos. But there's also one yes, we touched. And when we did, something happened to us, something impossible. We changed each other's chemistry. 01:15:48,711	banned from your father's shop	dilarang masuk di toko Ayahmu	The verb forms a collocation with a specific preposition and an object (Pattern 7, Section 4)	Transposition
73.	Wade: No! Take the chance. Let your father know who you really are. Look, I had regrets when my dad died. But because of you, I learned to embrace the light while it burns. Tishók. You don't have forever to say what you need to say. I love you, Ember Lumen. And I'm pretty sure you love me too. 01:16:30,795	Let your father know	Biar Ayahmu tahu	Transitive verbs are followed by a direct object and an infinitive without to. (Pattern 7, Section 9)	Linguistic Compression
74.	Ember: He saved me. Dad... this is all my fault. The shop... Wade. I need to tell you the truth. I don't want to run the shop. I know that was your dream, but it's not mine. I'm sorry. I'm a bad daughter. 01:25:15,986	I need to tell you the truth	Aku ingin mengatakan kebenarannya ke Ayah	Transitive verbs are followed by an object and to + infinitive (Pattern 7, Section 8)	Modulation
75.	Ember: I want to explore the world with you, Wade Ripple. I want to have you with me in my life. Forever. 01:27:32,205	want to explore	ingin menjelajahi	Verbs are followed by to + infinitive (Pattern 7, Section 5)	Literal Translation

APPENDIX 5

Screenshot Dialog Grammatical Collocation





This shop is dream
of our family.



Toko ini adalah impian keluarga kita.



Then I've got
to try the kol-nuts.

Activate Windows
Go to Settings to activate Windows.



Aku pesan Kacang-Kol.

Activate Windows
Go to Settings to activate Windows.





- But game on.



Permainan dimulai.



I splash this on your heart

Activate Windows
Go to Settings to activate Windows.



Aku percikan ini ke hati kalian...

Activate Windows
Go to Settings to activate Windows.





He just broke through a pipe.

Activate Windows
Go to Settings to activate Windows.



Dia menerobos masuk lewat pipa.
Entah mengapa.

Activate Windows
Go to Settings to activate Windows.



because I left my passes
for the game here last night.

Activate Windows
Go to Settings to activate Windows.



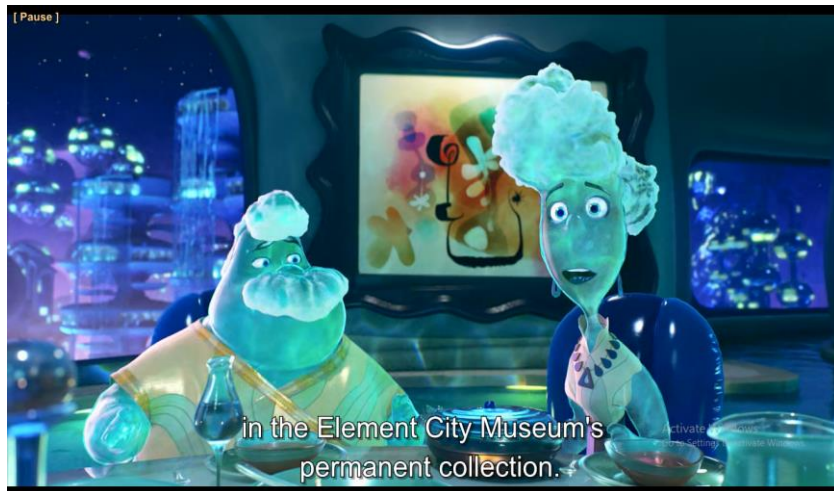
Karena aku meninggalkan dua tiket pertandinganku di sini
semalam.

Activate Windows
Go to Settings to activate Windows.















APPENDIX 6

Lembar Validasi

SURAT KETERANGAN VALIDASI

Yang bertanda tangan dibawah ini :

Nama : Abd. Rahman Zain, M.Li.

Lulusan : Universitas Sebelas Maret

(UNS)

Menerangkan bahwa data dalam skripsi berjudul "*Techniques Used In Translating Grammatical Collocation in Elemental: Forces of Nature Movie.*" dibuat oleh :

Nama : Kurnia Sri Rizki

NIM : 19551031

Jurusan : Tadris Bahasa Inggris

Telah dikoreksi dan divalidasi. Demikian Surat Keterangan ini dibuat dengan sebenarnya, agar dapat digunakan sebagaimana mestinya.

Surakarta, 10 Juli 2024

Validator



Abd. Rahman Zain, M.Li

BLANGKO BIODATA

1. Informasi Pribadi

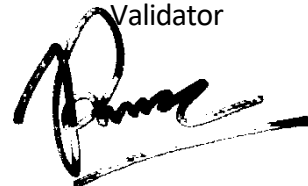
Nama Lengkap : Abd. Rahman Zain
Tempat/Tanggal Lahir: Situbondo/18 September 1992
Jenis Kelamin : Laki-Laki
Alamat : Dawuhan, Situbondo
Nomor Telepon : 0819-3524-6698
Email : zainarablack@gmail.com
Status Perkawinan : Kawin

2. Daftar Riwayat Pendidikan

Pendidikan : Magister
Universitas : Universitas Sebelas Maret Surakarta
Tahun Lulus : 2021
Jurusan : Ilmu Linguistik dan Penerjemahan

Surakarta, 10 Juli 2024

Validator



Abd. Rahman Zain, M.Li.

BIOGRAPHY



The researcher name is Kurnia Sri Rizki. She was born in Curup on November 20th 2001, She is the youngest child from Mr Darmin and Ms Nurhayati, she has 2 siblings. Kurnia completed her elementary education at SDN 07 Rejang Lebong in 2013. She then continued her studies at SMPN 2 Rejang Lebong, graduating from junior high school in 2016. For her senior high school education, she attended SMAN 5 Rejang Lebong and graduated in 2019.

In 2019, Kurnia decided to further her education by enrolling in the English Tadris study program at IAIN Curup. She successfully completed her undergraduate thesis titled "Techniques Used in Translating Grammatical Collocation in Elemental: Forces of Nature Movie."