

**AN ANALYSIS OF ENGLISH PHRASAL VERB
TRANSLATION IN AMERICAN PRIMEVAL SERIES 2025**

THESIS

This Thesis is submitted to fulfill the requirement for “Sarjana” degree in
English Tadris Study Program



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Assalamualaikum Warohmatullahi Wabarokatuh

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah

SWT. dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan, maka kami berpendapat bahwa skripsi atas nama

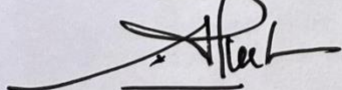
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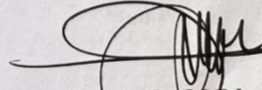
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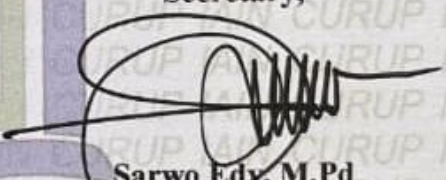
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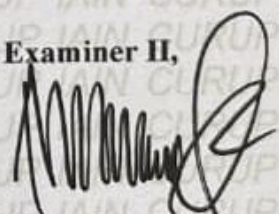

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PREFACE

Bismillahirrahmanirrahim

Assalamu'alaikum Warahmatullahi Wabarakatuh

All praise and gratitude belong to Allah SWT, who has blessed the author with strength and guidance throughout the completion of this thesis. Shalawat and salam are conveyed to Prophet Muhammad SAW, who has guided humanity from darkness to enlightenment.

This thesis, entitled "**An Analysis of English Phrasal Verb Translation In American Primeval Series 2025**" is submitted as a partial fulfillment of the requirements for obtaining a **Sarjana** degree in the English Tadris Study Program at IAIN Curup.

I hope that the findings presented in this thesis will be beneficial for students, educators, and researchers interested in language, ideology, and sociolinguistic analysis. I acknowledge that this work is far from perfect and welcome constructive feedback for improvement.

Wassalamu'alaikum Warahmatullahi Wabarakatuh.

Curup, ~~10~~ Juli 2025

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MOTTO AND DEDICATION

MOTTO

“Allahumma tham’in qalbi wa aslih sya’nii” kullahu.”

(Ya Allah, tenangkan hatiku dan perbaikilah seluruh urusanku.)

“Hasbunallahu wa ni’mal wakill.”

(Cukuplah Allah bagi kami, sebaik-baiknya pelindung. QS. Ali Imran:173)

"Allahumma ihdinii wayassir amrii."

(Ya Allah, beri aku petunjuk dan mudahkan urusanku)

“Allahumma inni a’udzubika minal-hammi wal hazan.”

(Ya Allah, lindungilah aku dari rasa gelisah dan sedih. HR. Abu Dawud)

DEDICATION

I dedicate this thesis to my beloved parents, relatives, and friends. Your love and encouragement have helped me achieve this. Without you, I wouldn't have reached this point. Thank you so much for your prayers and support.

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This thesis, entitled “**An Analysis Of English Phrasal Verb Translation In American Primeval Series 2025**” is submitted in partial fulfillment of the requirements For the Sarjana degree in the English Tadris Study Program at IAIN Curup. The completion of this research would not have been possible without the immense support, encouragement, direction, and help from many individuals. With sincere and heartfelt appreciation, the researcher would like to express appreciation to:

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Lastly, I pray that Allah SWT grants endless blessings in return for all the kindness, guidance, and support along this journey.

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ABSTRACT

**Natasya Aulia Putri: An Analysis of English Phrasal Verb Translation in
American Primeval Series 2025**

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Advisor : Dr. Sakut Anshori, M.Hum

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This research investigates the shifts in form and meaning of English phrasal verbs translated into Indonesian in the subtitles of *American Primeval* (2025). Guided by Catford's theory of translation shifts, the study aims to reveal how structural and semantic changes occur when adapting phrasal verbs to the target language. Using a qualitative descriptive approach, the researcher conducted a detailed document analysis of all phrasal verbs in the English subtitles and compared them with their Indonesian counterparts. The findings indicate that the most dominant shift in form is from phrasal verbs to simple verbs (lexical shifts), followed by unit shifts, grammatical restructuring, and a smaller number of clause expansions or idiomatic reductions. These shifts primarily reflect the structural incompatibility between English verb-particle constructions and Indonesian syntax, as well as the need for brevity in subtitles. In terms of meaning, most translations achieve functional equivalence, successfully preserving the core communicative intent despite the loss of verb-particle form. However, several phrasal verbs underwent semantic shifts, particularly idiomatic or metaphorical expressions that were rendered into more neutral or literal translations. For example, *string up* became *gantung*, losing its historical and cultural nuance of vigilante justice, while *kiss the dirt* was translated as *cium tanah*, reducing its figurative impact. These findings align with previous Indonesian research on subtitle translation (Sari & Nugroho, 2020; Putri, 2018), yet this study highlights slightly higher occurrences of clause-level restructuring due to the historical and political nature of the film's dialogue. the study concludes that while the phrasal verb form rarely survives in Indonesian subtitles, its meaning is largely retained through careful lexical selection and syntactic adaptation. The research underscores the importance of balancing semantic fidelity, cultural adaptation, and subtitle readability. These insights contribute to audiovisual translation studies in Indonesia and provide practical implications for translators, educators, and future researchers interested in idiomatic language transfer across languages and media

Keywords: Phrasal Verbs, Translation, Shift of form, Shift of meaning, Subtitle American Primeval 2025 Movie

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CHAPTER I

INTRODUCTION

A. Background of the research

Translation is the process of transferring written or spoken content from one language to another, with the goal of preserving the original meaning and context¹. It involves complex cognitive processes that not only require a solid understanding of linguistic structures but also an awareness of cultural, contextual, and social nuances. In the context of film translation, the task is even more challenging due to the constraints of time and space in subtitling, as well as the dynamic nature of spoken language. The translation of a film involves making the dialogue accessible to a target audience while maintaining the tone, style, and emotional impact of the original content. As Cifuentes asserts, the “adaptation of cinematic dialogue requires both linguistic precision and cultural sensitivity” to ensure the translation resonates with the new audience while remaining faithful to the original work².

Shifting is a central concept in translation, referring to the changes that occur when moving meaning from the source language (SL) to the target language (TL). These shifts are often necessary due to structural, lexical, or cultural differences between languages. Munday emphasizes

¹ Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall

² Cifuentes, C. (2020). *The challenge of film translation: Adaptation in the context of cinema subtitling*. Linguistic Studies Press.

that shifts are not simply deviations but rather strategic adaptations that enable functional equivalence³. He views shifts as choices translators make to preserve communicative effectiveness within the constraints of genre, audience, and medium. This is especially true in audiovisual translation, where subtitlers face limitations in space and time. In this context, shifts are often required to condense meaning while maintaining naturalness and coherence, making them a practical and creative tool in the translator's repertoire.

Modern translation studies also stress the importance of shifting as a method for achieving cultural and pragmatic alignment between source and target texts. House's concept of covert translation, which focuses on naturalizing content for the target culture while retaining its communicative purpose⁴. Similarly, Chesterman presents shift types as part of a broader translation strategy that includes pragmatic, syntactic, and semantic shifts used to enhance readability and relevance⁵. In film translation, this is crucial: humor, idioms, or culturally bound expressions must often be adapted so that they resonate with new audiences. Such shifts do not reflect a failure of translation but instead highlight the translator's agency and creativity in negotiating meaning. As audiovisual translators work within visual and auditory constraints, their ability to shift effectively ensures that the translation remains faithful in spirit, even if not

³ Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. London: Routledge

⁴ House, J. (2015). *Translation Quality Assessment: Past and Present*. London: Routledge.

⁵ Chesterman, A. (2016). *Memes of Translation: The Spread of Ideas in Translation Theory*. Revised edition. Amsterdam: John Benjamins.

always in form

Phrasal verbs, one of the key elements of English, are multi-word verbs consisting of a main verb and one or more particles (prepositions or adverbs) that together create a meaning distinct from the original verb alone. For example, the verb “break” becomes “break down” or “break up,” each with unique meanings⁶. Phrasal verbs are widely used in informal language, making them prevalent in movies and dialogues. According to Pütz and Rehbein, phrasal verbs carry a level of idiomatic meaning that is often context-dependent, making them one of the most difficult linguistic elements to translate⁷. Their figurative meanings may not have direct equivalents in the target language, requiring translators to consider alternative strategies to convey the same meaning.

Translating phrasal verbs is particularly challenging due to their idiomatic nature. For instance, the expression “pick up” can mean to collect something, to improve, or to learn something new, depending on its context. As highlighted by Gotlieb, translation strategies such as equivalence (finding an idiomatic equivalent in the target language), substitution (replacing the phrasal verb with a single word), and paraphrasing (rewording to convey the meaning accurately) are commonly used to solve these issues⁸. Subtitlers and translators often have to make

⁶ Cambridge Dictionary. (n.d.). *Phrasal verb*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/phrasal-verb>

⁷ Pütz, M., & Rehbein, J. (2019). *The complexity of idiomatic expressions and phrasal verbs in translation*. *Translation and Linguistics*, 24(1), 59-72. <https://doi.org/10.9876/tal.2019.024>

⁸ Gotlieb, H. (2018). *A guide to translating phrasal verbs: A methodological approach*. *Journal of Translation Studies*, 12(2), 45-58

decisions about how to balance the fidelity to the source text with the fluency and cultural appropriateness in the target language.

In the case of film translation, subtitling, which involves translating the dialogue and displaying it as text on the screen, requires precise and brief translations due to time constraints. Dubbing, on the other hand, involves replacing the original dialogue with translated speech, requiring a careful alignment of voice and tone with the visual performance. As noted by Díaz-Cintas and Anderman, these constraints often force translators to make choices about simplifying, omitting, or altering phrases to fit the format⁹. This challenge is particularly pronounced with phrasal verbs, which may not have direct equivalents in the target language

The translation of phrasal verbs is also impacted by cultural differences between English and the target language, in this case, Indonesian. Culture plays a significant role in how meaning is conveyed and received. Certain idiomatic expressions in English may have no equivalent in Indonesian, or they may require adjustment to ensure the audience understands them in a way that is culturally resonant. For instance, phrasal verbs that reflect cultural references or behaviors specific to English-speaking countries, such as “hang out” or “take off,” may require a shift in expression when translated into Indonesian. According to de Linde and Kay, effective translation must be “culturally adaptive,” adjusting not only the language but also the meaning so that the target

⁹ Díaz-Cintas, J., & Anderman, G. (2020). *Audiovisual translation: Subtitling and dubbing in the global media age*. Routledge

audience is able to relate to the content¹⁰.

In this study, the researcher focuses on the filmic dialogue and translation used in the 2025 American limited series *American Primeval*, produced and distributed by Netflix. The series presents a complex and compelling narrative set in the rugged American frontier during the 1800s. It explores themes such as survival, identity, violence, and cultural conflict—all conveyed through rich, context-specific dialogue. This linguistic complexity makes the series an ideal subject for analyzing how translation shifts are employed to adapt meaning, tone, and cultural nuance across languages.

The primary reason for selecting *American Primeval* lies in its frequent use of phrasal verbs, idiomatic expressions, and historically grounded language, which are notoriously difficult to translate. These features offer valuable opportunities to examine how translators apply lexical, grammatical, and cultural shifts to convey meaning accurately in subtitled versions. For example, in one episode, the character says, “*He’s been looking out for me ever since I lost my kin.*” The phrasal verb “*looking out for*” conveys a protective, caring relationship, which may not have a direct equivalent in the target language. In the Indonesian subtitle, it was translated as “*menjagaku*” (taking care of me), a shift that simplifies the expression while preserving the core meaning and emotional undertone. This kind of shift demonstrates how translators prioritize

¹⁰ de Linde, R., & Kay, N. (2021). *The art of subtitling and cultural adaptation*. Translation and Media Journal, 19(4), 115-132. <https://doi.org/10.1234/tmj.2021.019>

communicative function over literal form to ensure the dialogue remains accessible and emotionally resonant.

Another compelling justification is the series' contemporary relevance. As a 2025 release on a global streaming platform, *American Primeval* reflects the latest trends and challenges in audiovisual translation, especially within subtitling constraints. Analyzing this series allows the researcher to engage with up-to-date translation practices and technologies used by professional subtitlers today. Moreover, the global distribution of Netflix content highlights the importance of culturally sensitive and linguistically accurate translations, making this case study not only timely but also significant for understanding modern approaches to subtitling in a multilingual world

The phenomenon of translating phrasal verbs also holds significant importance for English Tadris Study Program of IAIN Curup, particularly those studying translation, linguistics, and language acquisition. Understanding how phrasal verbs are translated not only improves students' practical translation skills but also deepens their appreciation of language structure and cultural nuance. According to Hidayat, translation of phrasal verbs is an essential aspect of enhancing students' proficiency in both their source and target languages. Learning to navigate the complexities of translating these multi-part expressions provides students with critical thinking skills that extend beyond language learning. Moreover, students studying translation gain insight into how words,

phrases, and idiomatic expressions are embedded in cultural contexts, fostering a broader understanding of linguistic diversity. This practical skill is particularly relevant in the context of Indonesian-English translation, where students can bridge cultural gaps while maintaining the meaning and tone of the original text

However, students of Tadris Bahasa Inggris (TBI) at IAIN Curup often face misunderstandings when dealing with phrasal verbs. Many students interpret phrasal verbs literally, without considering their idiomatic or figurative meanings, which leads to inaccurate translations. For instance, they may translate *give up* as *memberikan ke atas* instead of *menyerah*, or *look after* as *melihat setelah* instead of *merawat*. This indicates the need for more focused practice and exposure to authentic uses of phrasal verbs, so students can recognize both their structural patterns and contextual meanings more effectively

In sum, the translation of phrasal verbs in *American Primeval* requires a careful consideration of linguistic, cultural, and contextual factors. The film's dialogue relies on the natural flow of phrasal verbs, and translating these effectively into Indonesian requires skillful adaptation strategies. This research examines the ways in which phrasal verbs are translated in the film, focusing on the methods used by translators and the impact these choices have on the film's reception in Indonesia. By analyzing these translations, we can gain a deeper understanding of how translation theory and practice intersect in the realm of subtitling,

particularly with respect to the challenges posed by phrasal verbs.

B. Research Questions

1. What are the shifts in form that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval 2025*?
2. What are the shifts in meaning that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval 2025*?

C. Objectives of the Study

1. Analyze the shift in the form of phrasal verbs in the film " *American Primeval 2025*".
2. Investigating the shift in meaning that occurs in English phrasal verbs after being translated into Indonesian in the specific context of the film.

D. Significances of the study

This study on the translation of English phrasal verbs in *American Primeval 2025* holds significant value for both lecturers and students in the field of translation and linguistics. By analyzing how phrasal verbs are translated from English into Indonesian, this research offers valuable insights into both theoretical and practical aspects of translation, especially

in the audiovisual context of subtitling and dubbing. The study's findings could contribute to enhancing translation curricula and teaching methods, as well as supporting students' practical language skills

The significant of this research are as follow:

1. Lecturers:

This study provides lecturers with a comprehensive analysis of the challenges and strategies involved in translating phrasal verbs. By focusing on a contemporary and popular film like *American Primeval 2025*, the study introduces an engaging, real-world example that can be used in classrooms to demonstrate the complexities of translating idiomatic expressions. Lecturers can utilize the findings to develop more targeted teaching materials, exercises, and case studies that focus specifically on phrasal verbs and their translation.

2. Students

This study offers English Department students' valuable insights into the intricacies of translating phrasal verbs, a key challenge in translation. For students aspiring to become professional translators or subtitlers, the study provides concrete examples from a well-known film that they can use to practice translation techniques. By engaging with the film's dialogue and its translation into Indonesian, students can develop a deeper understanding of how to effectively tackle phrasal verbs and make appropriate cultural adjustments.

E. Delimitation of the study

This study specifically examines certain phrasal verbs found in the film "American primeval 2025 ". The focus is on selected phrasal verbs chosen for analysis, rather than encompassing the entire spectrum of phrasal

F. Definition of The Key Terms

1. Translation

Definitions of translation have been proposed by a number of translation experts. Regarding this, it is defined by Newmark that translation is “the process of rendering the meaning of a text into another language in a way that the author intended the text”¹¹. In addition, Bell states that translation is the replacement of a representation of a text in a second language¹².

2. Phrasal Verbs

Phrasal verbs are combinations of verbs and particles (such as prepositions or adverbs) that together have a distinct meaning, often different from the literal meanings of the individual words¹³ so, it can be concluded that Phrasal verb is a verb that is made up of the main verb together with an adverb or a preposition or both. Typically, their meaning is not obvious from the meanings of the individual words

¹¹ Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall

¹² Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. Longman

¹³ Cambridge Dictionary. (n.d.). *Phrasal verb*. Retrieved from <https://dictionary.cambridge.org/dictionary/english/phrasal-verb>

themselves. The use of phrasal verb can be found in many literary works such as novels, song lyric, articles, magazines, and newspapers. Speech is a kind of literary work used to entertain the listeners.

CHAPTER II

LITERATURE REVIEW

A. Review Of Related Theory

1. Translation

Translation studies is a dynamic interdisciplinary field that explores the theory, practice, and analysis of translation across languages and cultures. It examines not only linguistic transfer but also the cultural, contextual, and functional aspects of translation. The process of translation involves more than a simple word-for-word substitution; it requires careful consideration of both linguistic structures and cultural nuances.

a. Definition of Translation

Translation is often viewed as the process of transferring meaning from a source language (SL) to a target language (TL). (2006) in *In Other Words: A Coursebook on Translation* describes translation as a complex decision-making process where the translator must choose the most appropriate equivalent in the target language while considering the context and nuances of the source text¹⁴. Baker highlights the importance of understanding not only the lexical meaning of words but also the pragmatic aspects, such as tone and register, that contribute to the overall meaning.

Definitions of translation have been proposed by a number of translation experts. Regarding this, it is defined by Newmark that

¹⁴ Baker, Mona. (2006). *In Other Words: A Coursebook on Translation*. Routledge.

translation is “the process of rendering the meaning of a text into another language in a way that the author intended the text”¹⁵. In addition, Bell states that translation is the replacement of a representation of a text in a second language¹⁶

In conclusion, translation is a multifaceted process that involves more than just converting words from one language to another. It requires a deep understanding of the source text’s meaning, context, tone, and nuances to ensure the target language accurately reflects the intent of the original. As emphasized by Baker, it is not only the lexical meaning but also the pragmatic aspects, such as tone and register, that contribute to the success of translation. Newmark and Bell further highlight that translation should preserve the author’s intended meaning while adapting it appropriately to the target language and culture. Therefore, translation is both an art and a science, requiring careful decision-making and attention to both linguistic and contextual details.

b. Linguistic Considerations in Translation

Peter Newmark, in *Approaches to Translation*, emphasizes the importance of understanding the syntactical and lexical properties of both languages involved¹⁷. He identifies two main types of translation: semantic translation, which focuses on preserving the precise meaning

¹⁵ Newmark, P. (1988). *A Textbook of Translation*. Prentice Hall

¹⁶ Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. Longman

¹⁷ Newmark, Peter. (2001). *Approaches to Translation*. Pergamon Press

of the original text, and communicative translation, which prioritizes making the translation as accessible and effective for the target audience as possible. Newmark suggests that the translator must often navigate between these two approaches based on the nature of the text and the needs of the audience.

c. Cultural and Context Factors in Translation

Translation is not only a linguistic task but also a cultural one. Lawrence Venuti, in *The Translator's Invisibility: A History of Translation*, discusses how translation always involves cultural mediation¹⁸. Venuti introduces the concepts of foreignization and domestication in translation, arguing that translators must choose whether to retain the foreign flavor of the original text (foreignization) or adapt the text to the cultural norms of the target audience (domestication). Venuti's theory is particularly relevant in cases where cultural references or idiomatic expressions in the source text do not have direct equivalents in the target language. The translator's choice between foreignization and domestication shapes the reader's experience and the level of cultural intimacy they have with the translated work.

d. Translation and Meaning

Translation theory also delves into the concept of meaning and its transfer across languages. Cristina V. A. F. N. Schaeffer, in her work

¹⁸ Venuti, Lawrence. (2008). *The Translator's Invisibility: A History of Translation* (2nd ed.). Routledge

Meaning and Translation: An Introduction to the Philosophy of Language, proposes that translation is about interpreting the meaning embedded within the source language¹⁹. She argues that a translator must look beyond mere lexical equivalence and pay attention to how meaning is constructed in the cultural and linguistic context of both the source and target languages. This requires understanding not just the words but also the subtext, tone, and intention behind the message.

e. Translation as a Context, Purpose-driven Activity

According to Kirsten Malmkjær in *The Routledge Handbook of Translation Studies*, translation is a purpose-driven activity that depends on the communicative goal of the text²⁰. Malmkjær highlights the Skopos Theory, developed by Hans J. Vermeer in the 1970s, which posits that the purpose (skopos) of a translation determines the translation method used. If the goal is to preserve the original text's intent or function, then the translator may opt for a more literal translation. If the goal is to make the text more accessible to the target audience, the translator may choose to adapt or domesticate the text. Skopos Theory emphasizes the role of the translator's decision-making process and acknowledges that translation is not a neutral act but one shaped by purpose and context.

f. Translating Between Cultures: The Role of Intertextuality

¹⁹ Schaeffer, Cristina V. A. F. N. (2013). *Meaning and Translation: An Introduction to the Philosophy of Language*. Springer

²⁰ Malmkjær, Kirsten. (2011). *The Routledge Handbook of Translation Studies*. Routledge.

Finally, Susan Bassnett, in *Translation Studies*, discusses the concept of intertextuality in translation. She explains that translation is not a solitary act but one that interacts with multiple texts, both within the source and target language²¹. Translators often draw on their own cultural knowledge and understanding of various intertextual references to convey the full meaning of the original work. In this context, translation involves navigating between different cultural texts, and the translator must be aware of the historical, social, and political factors that shape language.

2. Challenges of Translating Film Dialogue

Translating film dialogue is an intricate task due to the many layers of communication involved, including spoken words, tone, visual cues, and subtext. Film translation is particularly complex because it requires more than just converting words from one language to another; it involves capturing the essence of how characters communicate within a specific context. According to Mona Baker in *In Other Words: A Coursebook on Translation*, context is a fundamental aspect of translation, especially when working with film dialogue²². The translation must take into account not only the spoken words but also the visual elements, like body language, gestures, and setting, that contribute to the meaning of the dialogue. This is particularly evident in films, where the relationship between the verbal and non-verbal components often

²¹ Bassnett, Susan. (2013). *Translation Studies* (4th ed.). Routledge

²² Ibid P.15

conveys subtext, emotions, or character traits that would be lost if translated literally.

a. Cultural References, Slang, and Idiomatic Expressions

One of the most significant challenges in film translation is dealing with cultural references, slang, and idiomatic expressions, which vary greatly between languages. Chiara Raffaelli in *Translation and the Dynamics of Cultural Encounters* argues that translation often involves negotiating cultural differences. Film dialogue frequently includes slang, idiomatic expressions, or references to local culture that may not exist in the target language²³. In these cases, a translator faces the dilemma of whether to domesticate the phrase—adapting it to the target culture—or to foreignize it, leaving it in its original form and possibly alienating the audience. For example, a phrase like “catching a cab” may be translated differently depending on the target audience's familiarity with the cultural concept. The translator must decide whether to find an equivalent expression or retain the foreign flavor, considering what be understood by the target viewers.

b. Subtitling

Subtitling, as a mode of audiovisual translation (AVT), is a complex process that involves not only linguistic transfer but also a range of technical, temporal, and cognitive constraints. Unlike dubbing, which replaces the original audio with translated speech,

²³ Raffaelli, Chiara. (2013). *Translation and the Dynamics of Cultural Encounters*. Routledge

subtitling retains the original soundtrack and adds translated written text on the screen. This approach must account for limitations such as screen space, reading speed, synchronization with the spoken dialogue, and viewer attention span. These constraints significantly shape the subtitler's decisions and strategies

c. Impact on Phrasal Verbs

Phrasal verbs—common in colloquial English—pose unique problems in both subtitling and dubbing due to their informal, idiomatic nature. Theo Hermans in *Translation in Systems* notes that colloquial language like phrasal verbs can be particularly challenging to translate because they often do not have direct equivalents in other languages²⁴. In subtitling, the need for brevity and clarity means that phrasal verbs might be simplified, or entirely different expressions might be used, which can affect the tone or meaning of the original dialogue. For instance, the phrase “pick up the phone” could be replaced with a simpler term like “answer the phone,” losing some of the original tone or urgency. In dubbing, the problem is compounded by the need to match the actor's lip movements and the rhythmic pacing of the original speech.

One of the most fundamental challenges in subtitling is text condensation—translators often need to reduce spoken dialogue into a concise written form without losing meaning, tone, or cultural nuance.

²⁴ Hermans, Theo. (2009). *Translation in Systems*. Routledge.

As Malmkjær points out in *The Routledge Handbook of Translation Studies and Linguistics*, subtitlers must constantly make choices about which elements of the original dialogue are essential and which can be omitted, especially when faced with fast-paced speech or culturally embedded expressions²⁵. The aim is to ensure that subtitles remain readable and do not distract from the visual content of the film. This means the subtitler is not simply a translator, but a cultural mediator and editor who must reshape the message for clarity, brevity, and cultural resonance.

Supporting this, Díaz Cintas and Remael, in their updated edition of *Audiovisual Translation: Subtitling*, emphasize the importance of "reduction strategies" and the concept of "semiotic cohesion". They argue that subtitling is governed by the interplay between verbal and non-verbal semiotic codes—meaning is not only conveyed through words but also through visuals, tone of voice, facial expressions, and sound effects²⁶. Therefore, a subtitle can omit redundant spoken elements if they are already communicated through the image or sound. This highlights how subtitling is an act of intersemiotic translation, as theorized by Roman Jakobson, where verbal signs are translated into another mode (in this case, from spoken to written text within the visual and auditory framework of film).

²⁵ Malmkjær, K. (2020). *The Routledge Handbook of Translation Studies and Linguistics*. Routledge. P.126

²⁶ Díaz Cintas, J., & Remael, A. (2021). *Audiovisual Translation: Subtitling* (2nd ed.). Routledge

Another relevant concept is "viewer readability", which has gained attention in recent years. Perego and Ghia in their study *Subtitles and Language Learning* discuss how cognitive load and reading speed impact subtitle processing²⁷. They note that subtitles must be tailored to average reading speeds (generally 12–17 characters per second) and should avoid excessive text density. This reinforces the need for economy of expression and the prioritization of key content over verbatim translation.

In addition, localization theory comes into play when dealing with humor, idioms, and culturally specific references. Subtitlers must sometimes replace source culture references with equivalents that are more familiar to the target audience—a process that Venuti would categorize under "domestication" strategies. While this may reduce foreignness, it increases accessibility and viewer engagement²⁸.

In summary, subtitling is a constrained yet creative act of translation that demands linguistic precision, cultural sensitivity, and technical awareness. Theories provide updated frameworks for understanding how subtitling operates as both a linguistic and multimodal practice that goes beyond mere translation to shape cross-cultural communication in film.

d. Translation as a Cultural Transfer

²⁷ Perego, E., & Ghia, E. (2019). *Subtitles and Language Learning: Principles, Strategies and Practical Experiences*. Peter Lang

²⁸ Venuti, L. (2018). *The Translator's Invisibility: A History of Translation* (3rd ed.). Routledge

Film is not just a linguistic but also a cultural product, and translation plays a key role in facilitating the transfer of cultural meaning across linguistic boundaries. According to Lawrence Venuti (2008) in *The Translator's Invisibility*, translation often involves cultural adaptation, especially when the film reflects a very specific cultural context. A translator might have to adapt certain phrases, expressions, or references to make them more relevant to the target audience. Venuti argues that such adaptations might involve both foreignization and domestication strategies, depending on how much of the original culture needs to be preserved or altered for the target audience to relate to the content. For example, certain cultural references in the film, such as regional slang or idiomatic expressions, might be changed to align with the target culture's linguistic and cultural norms, ensuring that the film resonates with local viewers.

Translating film dialogue presents numerous challenges, from the complexities of context and tone to the intricacies of cultural references and colloquial language. As Mona Baker, Chiara Raffaelli, Kirsten Malmkjær, Lori Chamberlain, and Lawrence Venuti all discuss in their respective works, film translation involves not only linguistic proficiency but also a deep understanding of cultural, context, and technical considerations. Translators must navigate the trade-offs between clarity, brevity, cultural relevance, and the maintenance of the original text's impact, especially when translating idiomatic expressions or phrasal verbs that often lack direct equivalents.

Whether subtitling or dubbing, the goal is to ensure that the translated dialogue communicates the film's emotional and cultural resonance to the target audience without losing its original meaning.

3. Translation of Idiomatic Expressions and Colloquialisms

Translating idiomatic expressions and colloquialisms presents one of the most challenging aspects of translation, particularly when dealing with expressions that lack direct equivalents in the target language. Idioms, slang, and phrasal verbs are often culture-bound and do not easily translate into other languages without losing their meaning, tone, or nuance. Mona Baker, in her work *In Other Words: A Coursebook on Translation*, explains that the difficulty of translating idiomatic expressions arises because they are non-literal and often culturally specific, making it difficult to find a one-to-one equivalence²⁹. For example, an English expression like “kick the bucket” (to die) has no direct counterpart in many languages, which requires translators to make interpretative choices that preserve the idiomatic meaning while ensuring comprehensibility for the target audience.

a. Strategies for Dealing with Idiomatic Expressions

In dealing with idiomatic expressions, translators often apply various strategies. According to **Baker** (2011), these strategies can include:

- 1) **Substitution**: Replacing the idiomatic expression with a culturally appropriate phrase in the target language that conveys the same meaning.

²⁹ Ibid. P.25

- 2) **Paraphrasing:** Rewording the expression to make the meaning clearer or more understandable to the target audience
- 3) **Omission:** When an idiomatic expression does not fit into the context or cultural setting of the target language, it might be omitted, especially if the meaning is not crucial to the overall message.
- 4) **Neutral Expression:** In cases where no equivalent idiomatic phrase exists, using a more neutral expression can help retain the meaning while being more accessible to the target audience

Peter Newmark, in *Approaches to Translation*, also emphasizes these strategies, arguing that **semantic translation** (which focuses on meaning) and **communicative translation** (which seeks to make the translation sound natural in the target language) often guide translators' choices when dealing with idioms and colloquial expressions.

b. Specificities of Translating Phrasal Verbs

Phrasal verbs (combinations of verbs and particles, such as "break up," "turn down," or "give in") are a specific category of idiomatic expressions that pose challenges due to their figurative meanings and dependence on context. Eugene Nida, in *Language and Culture: A Linguistic Introduction to Translation*, notes that phrasal verbs can be particularly difficult to translate because their meanings are often not literal, and the combinations of verb and particle can convey multiple

interpretations depending on the context³⁰. For example, the phrasal verb “pick up” could mean to lift something, to acquire knowledge, or even to meet someone, depending on the surrounding context. Translators must carefully consider the intended meaning and choose an equivalent that makes sense in the target language, while maintaining the tone and nuance of the original.

c. Translation of Phrasal Verbs in Film

Phrasal verbs play a significant role in film dialogue, especially in genres like comedy or drama, where they contribute to character development and create emotional impact. Lori Chamberlain, in *Subtitling: The Dynamics of Film Translation*, asserts that phrasal verbs often serve to make characters sound more natural, informal, or relatable³¹. In comedy, these expressions can contribute significantly to humor, relying on the informal or colloquial nature of the language. For example, in a comedic scene, the phrase “drop the ball” (to fail at something) can add humor due to its figurative meaning and the performance of the actor. Translating this expression into another language requires balancing the humor and the informality of the phrase while still ensuring that the target audience finds it funny and accessible.

Humor, especially when tied to colloquial language like phrasal verbs, can be difficult to convey in another language. As Mona Baker

³⁰ Ibid p.27

³¹ Ibid P.27

discusses, humor often relies on wordplay or cultural references that may not exist in the target culture, making it challenging for the translator to retain the original comedic effect³². For instance, a joke built around the phrasal verb “get by” (to manage or survive) might not work in the same way in a different language without some form of adaptation or rewording.

The translation of idiomatic expressions and phrasal verbs is a complex process that requires a deep understanding of the cultural, linguistic, and contextual nuances of both the source and target languages. As Baker, Hermans, and Raffaelli point out, translators often employ strategies like substitution, paraphrasing, and omission to manage the challenges posed by idiomatic expressions. Phrasal verbs, with their figurative meanings and dependence on context, present particular difficulties for translators, especially when working in film, where they contribute to character development, humor, and emotional engagement. The translator's task is to ensure that the meaning, tone, and impact of the original text are preserved while making the translation both understandable and culturally appropriate for the target audience.

4. Shifts in Form in Translation

- a. The levels at which we make abstractions from language events are thus the following:**

1. Grammatical I lexical form

³² Ibid P.21

Grammar: the level of linguistic form at which operate closed systems: the characteristics of a closed system being: (1) the number of terms is finite; (2) each term is exclusive of the others; (3) any change in the number of terms would change the 'values' (or 'formal meanings') of the other terms (e.g. systems of pronouns, of deictics, of number, of case, of tense . . . etc.). (ii) Lexis: the level of linguistic form at which operate open sets (e.g. the open sets of items often occurring as examples or 'exponents' of nouns, verbs, etc.

2. Medium form

- 1) Phonology: the formal units into which phonic substance is organized, and which operate, usually in combination, as the exponents of grammatical/lexical forms.
- 2) Graphology: the formal units into which graphic substance is organized, and which operate, usually in combination, as the exponents of grammatical/lexical forms

3. Medium Substance

- 1) Phonic substance: actual vocal sounds—the substance in which phonology is manifested.
- 2) Graphic substance: actual visible marks—the substance in which graphology is manifested.

Both types of medium substance have a certain patterning or organization imposed upon them by medium-form. 1.224 Situation

(or situation substance). All those features of situations, excluding medium substance, which are related or relatable to language-behaviour. Situation substance has a certain organization imposed upon it by grammatical/lexical form. In addition, we must consider the interlevel of context (or context meaning): the interlevel of statements about the distinctive features of situation-substance which are relatable to particular grammatical/lexical forms. As we have said above, there is another interlevel: the interlevel of statements about the distinctive features of medium substance which are relatable to medium forms.

Translation shifts refer to the alterations that occur when transferring a text from the source language (SL) to the target language (TL), with the goal of maintaining the meaning and function of the original content, while adapting it to the linguistic and cultural norms of the TL. According to Catford, translation shifts are inevitable due to structural differences between languages³³. He classifies shifts into two main categories: level shifts and category shifts. Level shifts occur when the SL element is translated into a different linguistic level in the TL, such as when a phonological or lexical unit in the SL is translated into a grammatical unit in the TL. For example, the phoneme in the SL may be translated into a grammatical unit like a verb phrase in the TL. On the other hand,

³³ Catford, J. C. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. Oxford University Press.

category shifts involve changes in grammatical structures, such as when a noun phrase in the SL is rendered as a verb phrase in the TL due to differing syntactic rules. Catford's ideas emphasize that translation is not just about preserving the exact linguistic elements but about ensuring the function and meaning are preserved in a contextually appropriate form in the TL

Furthermore, more recent studies, such as Baker, have expanded Catford's ideas, particularly with the introduction of semantic shifts and stylistic shifts³⁴. Semantic shifts are changes in meaning that may arise due to cultural or contextual differences, while stylistic shifts involve adjustments to the tone, register, or style to better suit the target audience. These shifts are particularly significant when translating idiomatic expressions, such as phrasal verbs, which often require creative adjustments to maintain their meaning and cultural relevance in the target language

b. Shifts in Form of Phrasal Verbs

When translating phrasal verbs from English to Indonesian, there are notable form-related shifts due to the structural differences between the two languages. English phrasal verbs, which combine a verb with one or more particles (prepositions or adverbs), often lack direct equivalents in Indonesian, necessitating shifts in their form to preserve meaning and clarity in the translation. Baker also emphasizes

³⁴ Baker, M. (2011). *In Other Words: A Coursebook on Translation* (2nd ed.). Routledge

the role of lexical shifts in the translation of idiomatic expressions like phrasal verbs. These shifts occur when the verb-particle combination in the SL is replaced by a single verb or another expression in the TL. For example, the English phrasal verb "bring up" (to introduce a topic) could be translated into Indonesian as "membicarakan" (to talk about), which represents a lexical shift that simplifies the original verb-particle combination into a single verb in the TL.

In addition to lexical shifts, grammatical shifts can occur during translation. These shifts involve changes in the grammatical structure of the sentence, such as verb tense, aspect, or form, to match the target language's grammatical norms. For instance, the English phrasal verb "set up" (to organize or prepare) might be translated into Indonesian as "menyiapkan", which is a verb form that aligns better with Indonesian syntax and grammar.

Another common type of shift is structural shifts, which involve changes in the word order to accommodate the differences in sentence construction between the SL and TL. English typically follows a Subject-Verb-Object (SVO) structure, whereas Indonesian may follow a different syntactic structure. For example, the phrase "pick up" (to gather or collect) in English may require reordering the sentence in Indonesian to make it sound more natural, often resulting in a structural shift in the translation.

According to Nord, translation strategies, such as cultural

adaptation, often play a crucial role in how these shifts are managed, especially in film translation where dialogue and character interaction are important for maintaining tone and humor³⁵. In films like *American Primeval*, phrasal verbs play a significant role in character development and humor, so shifts are needed to ensure that the translation resonates with the target audience while staying true to the original context and tone. Skopos theory posits that translation should be goal-oriented, and in the case of films, maintaining the function (such as humor or suspense) is just as important as preserving the literal meaning.

Here, how to analyze the phrasal Verbs based on the theories above:

Tabel 2.1
Analysis Framework Based on Catford's Translation Shift Theory

Research Question	Theory/Concept	Step-by-Step Analysis (Based on Catford's Shift Theory)
1. What are the shifts in form that occur in the translation of phrasal verbs from English into Indonesian in the subtitle of <i>American Primeval (2025)</i>?	Catford's Grammatical Shifts (1965)	1. Identify Phrasal Verbs: Extract all phrasal verbs from the English subtitles of <i>American Primeval (2025)</i>. 2. Unit Shift: Analyze changes in grammatical rank, e.g., phrasal verb → single word (e.g., "break down" → "kerusakan"). 3. Class Shift: Examine if the grammatical category changes (e.g., verb → noun/adjective). 4. Structural Shift: Look at word order and syntactic restructuring (e.g., "bring up the issue" → "membicarakan masalah itu").

³⁵ Nord, C. (2005). *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Rodopi

		2. 5. Intra-system Shift: Identify changes within grammatical systems such as tense or aspect (e.g., past tense in English rendered as simple present in Indonesian).
2. What are the shifts in meaning that occur in the translation of phrasal verbs from English into Indonesian in the subtitle of <i>American Primeval</i> (2025)?	Catford's Level Shifts & Category Shifts (1965)	1. Level Shift: Examine if the translation involves a shift between grammar and lexis (e.g., “give up” as a verb phrase translated as “menyerah” — a lexical item). 2. Structural Shift with Semantic Impact: Analyze if changing sentence structure affects the conveyed meaning or emotional tone. 3. Class Shift Impact: Observe changes in word class that shift meaning emphasis (e.g., “break down” → “keruntuhan emosional”). 4. Unit Shift Reflecting Meaning Change: Determine if moving from a larger to smaller unit (or vice versa) results in detail loss/gain (e.g., “call off the search” → “membatalkan”). 2. 5. Functional Equivalence: Evaluate whether formal changes still maintain the communicative function of the original phrase in context.

5. American Primeval (2025)

American Primeval (2025) is a gritty historical drama series that explores the violent and chaotic birth of the American frontier. Set in the early 1800s, it follows the brutal struggles of settlers, outlaws, Native Americans,

and pioneers as they clash over land, survival, and identity in a lawless and unforgiving landscape. The series presents a raw and unfiltered look at the forces that shaped early America, blending intense action, emotional storytelling, and deep cultural themes. It is a gripping, stand-alone narrative that offers a fresh and immersive perspective on the Western genre.

American Primeval (2025) is a highly anticipated series from Netflix that delves into the harsh realities of America's early frontier life. Created and directed by Peter Berg, the show follows a diverse cast of characters navigating the violent expansion of the American West. At the heart of the series is a haunted man, portrayed by Taylor Kitsch, who is trying to find meaning and redemption in a world torn apart by brutality and survivalism.

The ensemble includes settlers seeking a new life, Native tribes fighting for their land, soldiers enforcing order, and opportunists exploiting chaos. Each character brings a unique perspective to the central conflict, highlighting the complex social and moral tensions of the era. As the series unfolds, secrets are revealed and alliances shift, creating a layered narrative that reflects the title *American Primeval*—a reference to both the raw setting and the primal human instincts that drive the story forward.

The series combines unflinching violence with emotional depth and social reflection. Known for its intense performances, stunning cinematography, and historical grounding, *American Primeval* challenges viewers to confront the myths and realities of America's foundation. Like other genre-defining dramas, it offers a powerful mix of tension, character

study, and thematic exploration, presenting a bold reimagining of the Western for a modern audience



Picture 2.1 American Primeval 2025

6. The Role of Phrasal Verbs in American Primeval 2025

American Primeval (2025)³⁶ is a gritty historical drama marked by emotionally charged dialogue, raw character interactions, and an intense, realistic portrayal of frontier life. As Baker emphasizes in *In Other Words: A Coursebook on Translation*, phrasal verbs in dramatic narratives play a key role in conveying informal speech patterns and character authenticity³⁷. In *American Primeval*, phrasal verbs such as “fight back,” “hold on,” and “push through” are deeply embedded in the survivalist tone of the series. These expressions help shape the characters’ identities, reinforcing their emotional struggles, resilience, and complex relationships in a harsh, lawless

³⁶ Netflix. (2025). *American Primeval* [TV series]. Netflix. <https://www.netflix.com/title/81480139>

³⁷ Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge. <https://doi.org/10.4324/9781315619187>

environment.

Phrasal verbs are central to the dialogue's realism, echoing the rough, colloquial language of frontier America. Baker also notes that colloquial expressions, particularly phrasal verbs, often carry culturally bound meanings that are difficult to translate without losing nuance. For example, a phrase like "stand up for" may reflect personal integrity or defiance—concepts that must be preserved in translation to maintain character development and narrative intensity. In a context like *American Primeval*, where every word reflects tension, trauma, and moral conflict, such expressions are critical not only for naturalness but for thematic depth.

As Theo Hermans explains in *Translation in Systems*, linguistic features such as tone, informality, and stylistic choices—including phrasal verbs—function within broader cultural and narrative systems³⁸. In *American Primeval*, these features do not merely add color to the dialogue; they serve as narrative tools that convey the characters' emotional states and the brutality of the world they inhabit. Translating these expressions into another language poses a significant challenge, especially in maintaining the raw intensity and cultural authenticity of the source. The translator must skillfully balance fidelity to the original with the need for cultural and emotional resonance in the target language

Phrasal verbs are central to the dialogue's realism, echoing the rough, colloquial language of frontier America. Baker also notes that colloquial

³⁸ Hermans, T. (2009). *Translation in systems: Descriptive and system-oriented approaches explained*. Routledge

expressions, particularly phrasal verbs, often carry culturally bound meanings that are difficult to translate without losing nuance. For example, a phrase like "stand up for" may reflect personal integrity or defiance—concepts that must be preserved in translation to maintain character development and narrative intensity. In a context like *American Primeval*, where every word reflects tension, trauma, and moral conflict, such expressions are critical not only for naturalness but for thematic depth.

B. Previous Studies

Several studies have explored the shifts in translating English phrasal verbs into Indonesian, highlighting both linguistic and cultural challenges. Ekasani et al., in their study "*Category Shifts in the Translation of Verb Phrases in English Cookbook into Indonesian*", identified category shifts—particularly unit and class shifts—as key structural changes occurring in the translation process, revealing how grammatical restructuring is often necessary³⁹. Fernanda et al., in "*Translation Strategy of English Phrasal Verb in Novel 'The Devil All the Time' by Pollock*", found that translators frequently employed strategies such as paraphrasing and using general or neutral words, emphasizing the difficulty of preserving idiomatic meaning⁴⁰.

Similarly, Hellystia, in "*Shifts of Phrasal Verb in Quinn's 'Dancing at*

³⁹ Ekasani, K. A., Yadnya, I. B. P., Artawa, K., & Indrawati, N. L. K. M. (2022). Category shifts in the translation of verb phrases in English cookbook into Indonesian. *International Journal of Language and Linguistics*, 9(4), 142-152. <https://al-kindipublisher.com/index.php/ijllt/article/view/1448>

⁴⁰ Fernanda, R. M., Noryatin, Y., Sinaga, I. M., & Surista, A. (2023). Translation strategy of English phrasal verb in novel *The Devil All The Time* by Pollock. *Journal of Bahasa and Arts*, 12(1), 45-58. <https://jba.stba-ija.ac.id/index.php/jba/article/view/22>

Midnight", noted both level and category shifts, with level shifts being the most dominant, indicating adjustments in both form and meaning to suit the target language⁴¹. Rudyansyah, in his thesis *"Strategies of English to Indonesian Translation of Phrasal Verbs in Collins' 'The Hunger Games' and the Resulted Accuracy"*, assessed various translation strategies like idiomatic substitution and paraphrasing, concluding that most translations-maintained accuracy when contextually appropriate strategies were used⁴². Lastly, Widiastuti, in *"Translation Procedures of English Phrasal Verbs into Indonesian on Instagram Captions"*, examined machine translation outputs and found that literal translations or borrowing often led to loss of meaning or awkward phrasing, reinforcing the importance of human interpretation for idiomatic expressions⁴³. These findings collectively demonstrate that translating phrasal verbs involves complex shifts that require more than lexical substitution; they demand sensitivity to syntax, meaning, and cultural context to ensure effective communication in the target language.

Translation activities play an essential role in transferring and conveying knowledge and culture, as well as carry thoughts, worldviews, and historical links associated with the translated texts Bayraktar-Özer, (2022); Pubas & Hilman, (2022). Beyond that, translation also significantly contributes to

⁴¹ Hellystia, D. (2017). Shifts of phrasal verb in Quinn's *Dancing at Midnight*. *English Education Journal*, 8(2), 120-134. <https://jurnal.usk.ac.id/EEJ/article/view/10845>

⁴² Rudyansyah, W. E. R. (2020). Strategies of English to Indonesian translation of phrasal verbs in Collins' *The Hunger Games* and the resulted accuracy [Unpublished undergraduate thesis]. Universitas Negeri Semarang. <https://lib.unnes.ac.id/39934>

⁴³ Widiastuti, N. M. A. (2022). Translation procedures of English phrasal verbs into Indonesian on Instagram captions. *International Seminar on Applied Linguistics and Language Teaching (ISALLT) Proceedings*, 3(1), 78-89. <https://ojs.unud.ac.id/index.php/isall/article/view/80402>

preserving and enriching language due to the interaction and intersection between languages that occur during the process Boettger & House, (2023); Cheerangote, (2022); Corrius et al., (2023); Gaparalievich et al., (2024); Latif, (2021).⁴⁴

While previous research has predominantly focused on general translation strategies and structural shifts of phrasal verbs in literary works, cookbooks, and social media texts, this study specifically investigates the shifts in form and meaning of phrasal verbs within the context of film subtitles, using *American Primeval (2025)* as the primary source. Unlike earlier studies, which mainly analyze static texts such as novels or Instagram captions, this research addresses the unique challenges of subtitling, where constraints of space, timing, and viewer readability heavily influence translation choices.

Additionally, prior research often emphasizes broader translation strategies or the overall accuracy of translated phrasal verbs, while this study delves deeper into **Catford's theoretical framework of shifts (1965)**—examining form-based shifts (category, structure, unit shifts) and their functional impact on preserving meaning, tone, and cultural nuances in audiovisual translation. This specific focus on audiovisual translation and

⁴⁴ JL3T (Journal of Linguistics, Literature and Language Teaching) Vol. XI No. 1 (2025), pp. 161-177 <https://doi.org/10.32505/jl3t.v11i1.11168> 161 Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language Sakut Anshori^{1*}, Muhammad Taqiyuddin², Rizki Indra Guci³, Diana Hardiyanti⁴ ¹English Education Department, Institut Agama Islam Negeri Curup, Bengkulu, Indonesia, ²Islamic Religious Education Department, Institut Agama Islam Negeri Curup, Bengkulu, Indonesia, ³English Education Department, Institut Agama Islam Negeri Curup, Bengkulu, Indonesia, ³English Literature Department, Universitas Muhammadiyah Semarang, Central Java, Indonesia * email: sakutanshori@iaincurup.ac.id

subtitle format makes the study particularly relevant for understanding how phrasal verbs are adapted under the constraints of film translation.

Moreover, this research contributes by analyzing a contemporary film series that involves complex narrative and dialogue styles, which combine informal, colloquial language with culturally bound expressions. This context provides new insights into how subtitlers negotiate meaning and form shifts to maintain the emotional and thematic integrity of the original content, which has not been the main focus of previous studies.

CHAPTER III

RESEARCH METHODOLOGY

The methodology of this study consists of six key components: the first, research design; the second, research object; the third, data sources; the fourth, data collection methods; the fifth, instruments; and the sixth, data analysis techniques. A detailed explanation of each component is provided below:

A. Research Design

This study utilizes a qualitative research design, as described by Creswell, who highlights that qualitative approaches are especially suitable for exploring and gaining a deep understanding of a phenomenon⁴⁵. Unlike quantitative methods that rely on numerical data, qualitative research focuses on the features and complexities of the phenomenon under study, offering a thorough narrative rather than relying on statistical analysis. This design is considered appropriate for the current study, as its main goal is to investigate how digital technology supports the integration of English language learning within the independent curriculum. Additionally, the choice of a qualitative approach is consistent with the nature of the phenomenon being studied, which requires the collection and analysis of detailed, rich qualitative data.

This study adopts a descriptive approach, aimed at evaluating the values of independent variables, either individually or in combination, without making comparisons or establishing relationships between them. Descriptive

⁴⁵ Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.

research is centered on identifying and documenting the characteristics of the variables being examined, without attempting to compare them or investigate their associations with other factors.⁴⁶ The researcher employed a descriptive approach to investigate the problem under investigation. Qualitative research, as opposed to experimentation, is a technique for studying natural objective conditions. The author of this study investigated English phrasal verb translation in *American Primeval 2025*.

B. Object of the Research

The research object refers to the specific subject, phenomenon, or entity that is the focus of investigation in a study⁴⁷. It serves as the central point around which the research questions, objectives, and methods are developed. The object defines what the researcher seeks to examine, analyze, or clarify, whether it's a particular group, process, event, concept, or variable. It sets the limits and framework for the study, guiding both data collection and analysis. The object of the research is the movie entitled: *American Primeval 2025*. The researcher selected the movie because of phrasal verbs is existing in the movie.

C. Data Sources

American Primeval 2025 is a historical drama series set during the Utah War of 1857. It follows a young settler and a Native American tracker as they

⁴⁶ Best, J. W., & Kahn, J. V. (2016). *Research in education* (10th ed.). Pearson Education. P.122

⁴⁷ Bryman, A. (2016). *Social research methods* (5th ed.). Oxford University Press

navigate the tense and dangerous frontier in Utah Territory. Amidst political conflict, cultural clashes, and the harsh wilderness, they form an unlikely alliance to survive and seek justice. The series blends suspense, action, and complex character dynamics, exploring themes of identity, loyalty, and survival in a turbulent time of American history.

Figure 3.1
American Primeval 2025



D. Technique of Collecting Data

The technique of collecting data is a crucial component of any research, as it determines how information is gathered to address the research questions. In this study, data collection involves a systematic process designed to obtain relevant, accurate, and reliable information from various sources. The chosen technique ensures that the data collected aligns with the research objectives and provides a solid foundation for analysis. This section

outlines the specific methods used for gathering data, highlighting the procedures, tools, and strategies employed to ensure comprehensive and valid results.

1. Document Analysis

Document analysis is a qualitative data collection method that entails the examination of documents created by the researcher or by others. As noted by Berg, B. L., & Lune, H, documentation can encompass both written and visual materials generated by the researcher to collect pertinent information⁴⁸. These materials may include sources such as reports, magazines, books, articles, and other research studies. The primary role of documentation is to complement and strengthen other data collection tools. In this study, the main documentation will be derived from survey results and interview transcripts, along with additional supplementary resources. This research analyzed Phrasal Verbs that accrued in the movie to investigate the shifts in form that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval 2025* and the shifts in meaning that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval 2025*.

⁴⁸ Berg, B. L., & Lune, H. (2012). *Qualitative research methods for the social sciences* (8th ed.). Pearson Education

E. Instrument

In qualitative research, the researcher takes on the role of the primary instrument or tool in the investigation. While the researcher is central to data collection, additional research tools may be created to complement the data. One such tool is the document analysis checklist, which assists the researcher in gathering relevant data.

1. Document Analysis

The document analysis for this study is designed based on Catford's (1965) Linguistic Theory of Translation, which provides a clear framework for identifying and categorizing translation shifts. According to Catford, translation shifts can be classified into level shifts (where meaning moves between grammar and lexis) and category shifts—including structure shifts, class shifts, unit shifts, and intra-system shifts. By adopting this framework, the checklist systematically guides the researcher to examine each phrasal verb in the English subtitles, record its corresponding Indonesian translation, and then identify whether a form shift (e.g., phrasal verb → simple verb, clause, or verb phrase) or meaning shift (e.g., loss of idiomatic tone, metaphor reduction, or functional equivalence) has occurred:

To build the instrument, the checklist includes columns for the original phrasal verb, its contextual excerpt, the Indonesian translation, the type of form shift based on Catford's categories, and the type of meaning shift observed. For example, a structure shift is noted when the

syntactic arrangement of the phrasal verb changes, while a unit shift is recorded when a multi-word phrasal verb is condensed into a single lexical item. Similarly, the checklist highlights cases of functional equivalence where the meaning is preserved despite changes in structure, as well as cases of semantic loss or modification. By using Catford's model as the theoretical foundation, the checklist ensures that the analysis remains linguistically grounded, systematic, and consistent, enabling the researcher to trace how the process of translation alters both the form and interpretive meaning of phrasal verbs in the subtitles of *American Primeval* (2025)

Table 3.1
Instrument of Research

NO	Original English Phrasal Verb	Indonesian Translation	Shifts in Form	Shifts in Meaning	Contextual Notes
1	Example: "Pick-up"	Example: "Mengambil"	Change from phrasal verb to single verb	Literal meaning shift: From action to noun	Scene: Character picking up an item. Tone: Neutral.
2					
3					
4					
5					

Column Explanation:

- a) **No:** The sequential number for each phrasal verb analyzed.

- b) **Original English Phrasal Verb:** The specific phrasal verb from the English subtitle
- c) **Indonesian Translation:** The corresponding translation of the phrasal verb in the Indonesian subtitle.
- d) **Shifts in Form:** Any changes in the grammatical structure (e.g., from phrasal verb to single verb, from active to passive, change in word order, etc.).
- e) **Shifts in Meaning:** Any alterations in the meaning of the phrasal verb (e.g., literal meaning comparison, shifts in nuance, tone, etc.).
- f) **Context:** The context in which the phrasal verb is used (e.g., character, scene, tone), noting how context may influence translation choices

This table help systematically record and analyze both the form and meaning shifts of the phrasal verbs in the Indonesian subtitles. To answer the research questions about shifts in form and meaning in the Indonesian translation of phrasal verbs in *American Primeval 2025*, several modern translation theories are used to guide the analysis. Mona Baker's theory helps to identify how meaning changes during translation, focusing on shifts in meaning, style, and context⁴⁹. This is important for examining how the meaning of phrasal verbs changes in the Indonesian subtitles based on the context and the audience. Theo Hermans' theory focuses on functional equivalence, which looks at how

⁴⁹ Baker, M. (2001). *In Other Words: A Coursebook on Translation*. Routledge.

the same communicative function is maintained across languages, while also considering cultural and contextual factors⁵⁰. This helps understand how phrasal verbs are adapted in the translation. Chiara Benevenuto's theory addresses the challenges of subtitling, such as space and time limits, explaining how phrasal verbs are simplified or compressed to fit into subtitles⁵¹. Finally, Kirsten Malmkjær's theory looks at the cognitive process of translation, showing how quick decisions are made when translating under time pressure⁵². Together, these theories provide a solid framework to analyze both form and meaning shifts in the translation of phrasal verbs, considering linguistic, cultural, and practical factors.

F. Technique of Analyzing Data

The technique of analyzing data in this study follows Miles and Huberman's Interactive Model of Data Analysis, which consists of data collection, data reduction, data display, and conclusion drawing/verification. This model was chosen because it provides a systematic and iterative approach, allowing the researcher to move between data and interpretation. The steps and what the researcher has done are as follows:⁵³

1. Data Collection

At this stage, the researcher collected all subtitles of *American Primeval* (2025) in both English and their Indonesian translations. The

⁵⁰ Hermans, T. (2009). *Translation in Systems: Descriptive and Systemic Approaches*. Routledge.

⁵¹ Benevenuto, C. (2009). *The Language of Subtitling*. Palgrave Macmillan

⁵² Malmkjær, K. (2011). *The Routledge Handbook of Translation Studies*. Routledge.

⁵³ Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook* (2nd ed.). Thousand Oaks, CA: Sage Publications.

researcher carefully watched the film while extracting all phrasal verbs from the original English subtitle script, ensuring they were taken within their full dialogue context to preserve meaning. Next, the Indonesian subtitle file was aligned with the English version to obtain direct translation pairs. As a result, a bilingual corpus of phrasal verbs and their translations was compiled for further analysis.

2. Data Reduction

Once collected, the researcher reduced the data by filtering only phrasal verbs and removing any entries that were not relevant (e.g., simple verbs without particles or non-idiomatic combinations). From this reduced dataset, the researcher categorized each phrasal verb based on whether there were shifts in form (such as phrasal verb → simple verb, phrasal verb → clause, or phrasal verb → verb + adjective) and/or shifts in meaning (such as functional equivalence, semantic weakening, or idiomatic loss). The researcher also noted patterns such as repetition of specific strategies, making the data easier to manage and focus on the research objectives

3. Data Display

After reduction, the researcher presented the data in tables to make patterns clearer. Each table included the original phrasal verb, its Indonesian translation, a contextual excerpt, and two columns indicating the type of form shift and the type of meaning shift. For example, “*run off*” → “*kabur*” was categorized as a phrasal verb → simple verb (form

shift) with functional equivalence (meaning shift). By displaying the data visually, the researcher was able to quickly identify the frequency of different shift types and translation strategies, making it easier to analyze trends

4. Conclusion Drawing and Verification

In the final stage, the researcher analyzed the displayed data to identify dominant patterns, such as the heavy reliance on simple verb replacements for phrasal verbs and the tendency for idiomatic or metaphorical meanings to be neutralized. These findings were then verified by cross-referencing them with translation theories (Catford) and comparing them with previous Indonesian studies on subtitle translation. The researcher also revisited specific examples in the film to ensure contextual accuracy. Finally, conclusions were drawn regarding how the translation strategies impacted the form, meaning, and cultural resonance of phrasal verbs in the Indonesian subtitles.

By following Miles and Huberman's iterative model, the researcher ensured that the analysis process was structured, transparent, and cyclical, enabling constant validation of the findings. The ability to revisit earlier steps during analysis made it possible to refine categories and interpretations, ensuring more reliable results.

G. Procedure of The Research

This research followed a systematic procedure to analyze the translation of

phrasal verbs in the English-to-Indonesian subtitles of *American Primeval* (2025). The steps are explained as follows:

1. Watching the Movie and Collecting Subtitles

The first step was to carefully watch the entire movie *American Primeval* (2025) while simultaneously obtaining both the original English subtitles and their Indonesian translation. Watching the film allowed the researcher to understand the contextual meaning, tone, and character interactions, which are crucial for interpreting the intended meaning of phrasal verbs. The subtitle files were collected in a text format to enable easier extraction and comparison of language data.

2. Identifying Phrasal Verbs

After collecting the subtitles, the researcher carefully read through the entire English subtitle script to identify all occurrences of phrasal verbs. According to linguistic definitions, phrasal verbs are verb + particle combinations (prepositions or adverbs) that function as a single semantic unit, such as *run off*, *take on*, *put down*, *give up*. Every identified phrasal verb was listed together with its full dialogue excerpt to maintain contextual clarity. At this stage, a raw list of phrasal verbs was compiled as the primary data set

3. Aligning English Phrasal Verbs with Indonesian Translations

Once the English phrasal verbs were identified, the researcher

aligned each phrasal verb with its corresponding Indonesian translation in the subtitle. This alignment ensured a direct comparison between the source text (ST) and target text (TT). Contextual meaning was double-checked by re-watching the relevant scenes to ensure that the Indonesian subtitle accurately matched the same moment in the dialogue.

4. Classifying the Phrasal Verbs Based on Catford's Theory

The next step involved classifying the translation shifts according to Catford's (1965) theory of translation shifts

5. Tabulating and Displaying Data

All analyzed data were organized into tables. Each table contained the English phrasal verb, its Indonesian translation, a contextual excerpt, the type of form shift, and the type of meaning shift. This visual data display made it easier to observe patterns and frequencies, such as the dominant use of simple verbs and the tendency to neutralize idiomatic meaning.

6. Drawing Conclusions and Verification

Finally, the researcher reviewed the data and identified dominant trends and patterns in the translation of phrasal verbs. The conclusions were verified by cross-referencing with translation theories (Catford) and comparing them to previous Indonesian studies on subtitle translation. The researcher also re-checked selected scenes from the movie to ensure the accuracy and reliability of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This section presents a thorough analysis of the data collected through document analysis to answer the research questions. The insights derived from these sources strengthen the overall findings, offering a comprehensive and well-substantiated interpretation of the study's results.

A. Findings

The researcher presented findings based on document analysis to answer research questions. The aim of gathering this data was to validate an analysis of English Phrasal Verb Translation in *American Primeval*. The study utilized a descriptive approach, incorporating qualitative method to analyze the data.

1. Shifts in form in *American Primeval* 2025.

The document analysis sheet was created to aid in gathering data on the the shifts in form that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval* 2025. The document analysis was conducted between May the 2nd and June 7th, 2025. There are six movies to be analyzed by the researcher. The researcher also got assisted from rater who give the clear result of document analysis. The rater also gives

comment and additional data to ensure the data was valid. The results of the document analysis are presented in the table below:

Tabel 4.1
The shifts in form in *American Primeval 2025*

No	Shift in Form	Description	Frequency	Example
1	Phrasal verb → simple verb (lexical)	Phrasal verb diubah menjadi satu kata kerja dalam bahasa Indonesia dengan mempertahankan makna.	70	<i>get up</i> → <i>bangung</i> <i>give up</i> → <i>menyerah</i>
2	Unit shift phrasal verb → simple verb (lexical)	Pergeseran unit dari frasa ke kata kerja tunggal dengan fokus pada perubahan leksikal.	91	<i>run off</i> → <i>kabur</i> <i>go on</i> → <i>lanjutkan</i>
3	Unit shift phrasal verb → simple verb	Pergeseran struktur tanpa penekanan eksplisit pada makna leksikal, biasanya untuk kesederhanaan sintaks.	25	<i>move on</i> → <i>lanjut</i>
4	Phrasal verb → simple verb	Versi umum tanpa label tambahan, tetap bermakna langsung dan sederhana.	10	<i>come back</i> → <i>kembali</i>
5	Phrasal verb → verb + adv	Kombinasi kata kerja dan kata keterangan untuk mempertahankan fungsi gerakan atau posisi.	7	<i>stay here</i> → <i>tetap di sini</i>

6	Phrasal verb → verb + adj	Kombinasi kata kerja dan kata sifat, biasanya untuk ekspresi posisi atau keadaan.	6	<i>stay still</i> → <i>tetap diam</i>
7	Phrasal verb → clause (grammatical + structural shift)	Phrasal verb diubah menjadi klausa untuk menjelaskan makna secara lebih eksplisit.	1	<i>bring him where he belongs</i> → <i>membawanya ke tempatnya</i>
8	Phrasal verb → idiomatic/simple equivalent	Makna idiomatis diganti dengan padanan literal atau idiom lokal.	2	<i>kiss the dirt</i> → <i>cium tanah</i>
9	Phrasal verb → verb + preposition	Menggunakan kata kerja ditambah preposisi dalam terjemahan.	1	<i>stay with the horses</i> → <i>tetap bersama kuda</i>

The analysis of the English–Indonesian translation of phrasal verbs in *American Primeval* (2025) reveals various shifts in form that occur due to structural and linguistic differences between the source language (English) and the target language (Indonesian). English relies heavily on phrasal verbs—combinations of verbs and particles (prepositions or adverbs)—to convey nuanced or idiomatic meanings. In contrast, Indonesian tends to favor simpler verb forms or rephrased structures for clarity and grammatical compatibility. As a result, several types of form shifts were identified, each serving to preserve meaning while adapting to the syntactic norms of Indonesian.

1. Phrasal verb → Simple verb (Lexical Shift)

This is the most straightforward and frequently occurring shift. In this type, the phrasal verb in English is translated into a single, simple verb in Indonesian. This lexical shift is often used when the core meaning of the verb-particle combination can be conveyed clearly and naturally with a single Indonesian verb.

Examples:

- a. *get up* → *bangun*

The motion of rising is directly translated into the verb "bangun", omitting the particle "up".

- b. *give up* → *menyerah*

The idiomatic sense of surrendering is preserved in a single lexical equivalent.

This approach ensures **functional equivalence** while simplifying the structure in the target language.

2. Unit Shift (Phrasal verb → Simple verb, Lexical)

A unit shift occurs when a larger grammatical unit (phrasal verb) is rendered into a smaller or different unit (often a single verb). These cases also carry a lexical shift, as the verb-particle meaning is compressed into one word. The difference from the first category lies in emphasis: this is not only a lexical substitution but also a change in grammatical size or scope.

Examples:

- a. *run off* → *kabur*

The meaning of fleeing is captured in one concise verb, with no need for a directional particle

- b. *go on* → *lanjutkan*

The idea of continuing is preserved without requiring the adverb “on”

Such shifts are common in subtitle translation due to space and timing constraints, encouraging linguistic economy.

3. Unit Shift (Phrasal verb → Simple verb)

This category is similar to the previous one but focuses more on syntactic simplification without highlighting lexico-semantic change. It reflects a functional adaptation rather than an idiomatic one.

Example:

- a. *move on* → *lanjut*

The focus is on simplifying the verbal form rather than fully idiomatic rendering

This is typical in fast-paced dialogue where **brevity and clarity** take priority.

4. Phrasal verb → Simple verb (Unmarked Shift)

This group includes translations that involve a basic shift to a simple verb but were not tagged with detailed grammatical or lexical labels. Nonetheless, the approach remains similar—direct simplification of the phrasal verb into a verb that aligns with TL norms.

Example:

come back → *Kembali*

These shifts show how unmarked lexical substitution still supports faithful rendering of meaning.

5. Phrasal verb → Verb + Adverb

In some cases, the translation retained a verb + adverbial structure to convey spatial or movement nuance. This form better reflects the original English construction and is typically used when location or direction is key to the scene's context.

Example:

stay here → *tetap di sini*

This shift keeps semantic detail and location reference intact.

6. Phrasal verb → Verb + Adjective

Sometimes a phrasal verb is translated into a verb + adjective construction, often to describe a state or condition rather than an action. These reflect descriptive commands or states of

being.

Example:

stay still → *tetap diam*

"Still" as a particle is rendered through the adjective "diam", preserving the meaning of physical inactivity.

This type of shift captures tone and mood more effectively than a simplified verb.

7. Phrasal verb → Clause (Grammatical + Structural Shift)

Occasionally, a phrasal verb is expanded into a full clause in the translation. This occurs when the original contains figurative or idiomatic complexity that cannot be reduced to a simple verb.

Example:

bring him where he belongs → *membawanya ke tempatnya*

The original phrase expresses both action and destination. Indonesian conveys this via a relative clause to maintain clarity his shift ensures **complete semantic retention**, albeit with increased structural length

8. Phrasal verb → Idiomatic/Simple Equivalent

Some idiomatic expressions are rendered into local idioms or literal equivalents to adapt meaning culturally or simplify for clarity.

Example:

stay with the horses → *tetap bersama kuda*

This shift retains the companionship or alignment meaning, important in scenes involving separation or safety.

Overall, the analysis confirms that simple verb substitutions dominate the translation of English phrasal verbs into Indonesian. This is in line with the grammatical tendencies of Indonesian, where concise, direct verbal structures are preferred over particle-based expressions. Less frequent but strategically used shifts—such as clauses and idioms—serve to retain emotional tone or cultural nuance.

2. Shifts in meaning in *American Primeval 2025*

The document analysis sheet was created to aid in gathering data on the the shifts in form that occur in the translation of phrasal verbs in Indonesian translation from English into Indonesian in the subtitle *American Primeval 2025*. The document analysis was conducted between May the 2nd and June 7th, 2025. There are six movies to be analyzed by the researcher. The researcher also got assisted from rater who give the clear result of document analysis. The rater also gives comment and additional data to ensure the data was valid. The results of the document analysis are presented in the table below:

Table 4.2
Shifts in meaning in *American Primeval 2025*

No	Type of Shift in Meaning	Description	Frequency	Examples
1	Functional Equivalence	The target translation preserves the	170	get up → bangun, keep going → terus jalan, give up →

		communicative function and intended meaning of the original phrasal verb.		menyerah
2	Structural Shift with Semantic Impact	Idiomatic or metaphorical meanings are toned down or neutralized in translation, often losing intensity or emotional force.	25	stomp out → memadamkan (loses metaphorical force), push that evil away → menyingkirkan...
3	Lexical Shift with Class or Intensity Loss	Changes in word class (e.g., from idiomatic expression to plain verb) or intensity of meaning.	13	kiss the dirt → cium tanah (idiom → literal), string up → gantung
4	Euphemistic or Figurative Reduction	Strong figurative or culturally loaded expressions become literal in translation, reducing nuance.	7	bring death onto you → membawa kematian padamu, crossed over → telah berpulang
5	No Shift (Preserved Meaning and Tone)	Some phrasal verbs are translated directly or equivalently with no meaningful loss or alteration.	150	stay here → tetap di sini, come back → kembali, run off → kabur

When translating phrasal verbs from English into Indonesian, a variety of meaning shifts occur due to linguistic, cultural, and context differences between the two languages. English phrasal verbs often carry idiomatic, metaphorical, or culturally nuanced meanings, while

Indonesian, which lacks an equivalent phrasal structure, tends to favor more direct and literal expressions. Below is a thorough explanation of the types of meaning shifts observed in the data, with supporting examples from the subtitles of *American Primeval* (2025).

1. Functional Equivalence

Structural shifts often involve the simplification or alteration of complex idiomatic expressions into more neutral or direct equivalents. In some cases, this structural change has an effect on the meaning—typically a loss of metaphorical depth or emotional intensity. This happens when the original English expression is rich in imagery or cultural reference, and the Indonesian translation opts for clarity over style.”

A good example is the phrase “stomp out”, which is translated into “memadamkan”. In English, “stomp out” is forceful, suggesting an aggressive action to eliminate something (e.g., evil or resistance). The Indonesian “memadamkan” means “to extinguish,” which, while conveying the act of elimination, lacks the physicality and forcefulness of “stomp.” Another example is “push that evil away”, translated as “menyingkirkan kejahatan itu”. Here, “push away” carries a sense of active resistance and emotional repulsion in English, while “menyingkirkan” is more neutral and administrative in tone.

These examples demonstrate that semantic shifts can occur

not due to mistranslation, but because of structural simplification and the target language's stylistic norms. This shift was identified in approximately 20 to 30 instances, particularly in emotionally or morally charged dialogue.

2. Lexical Shift with Class or Intensity Change

This shift occurs when there is a change in the **lexical category (word class)** or the **emotional intensity** of the expression. English phrasal verbs often carry vivid, dramatic, or idiomatic meanings, and when translated into Indonesian, these meanings may be reduced in intensity or specificity.

Consider the phrasal verb “*string up*”, which is translated as “*gantung*”. In English, “string up” often refers to hanging someone in a violent or extrajudicial context, especially in historical or western settings. “Gantung” simply means “to hang,” and although it technically aligns with the literal meaning, it lacks the intense, idiomatic association of vigilante justice that “string up” implies. Similarly, “*hunt down*” becomes “*memburu*”, which means “to hunt.” However, “hunt down” implies a thorough, aggressive pursuit, often ending in capture or death, whereas “memburu” could be used for animals, targets, or goals and doesn’t necessarily imply the same level of ruthlessness.

These subtle yet important distinctions highlight how lexical simplification can affect narrative tone or character

portrayal. This shift is less frequent but significant, with 10 to 15 occurrences in the data.

3. Euphemistic or Figurative Reduction

In this category, phrasal verbs that carry figurative, euphemistic, or symbolic connotations in English are rendered into literal or more neutral forms in Indonesian. This often results in the loss of poetic, idiomatic, or metaphorical resonance, which may alter the emotional undertone of the scene. For instance, the phrase “*kiss the dirt*” is translated as “*cium tanah*”. While the literal meaning is maintained, the phrase in English is idiomatic and culturally vivid—implying humiliation, defeat, or death. The Indonesian version presents it literally, which may not carry the same cultural or emotional impact. Another example is “*bring death onto you*” rendered as “*membawa kematian padamu*”. While technically accurate, the Indonesian version reads more as a straightforward threat, whereas the English phrasing has a poetic or religious edge, often evoking imagery of divine judgment or fate.

These kinds of shifts occurred in fewer than 10 cases, but they are worth noting because they highlight the challenges of preserving figurative language across cultural and linguistic boundaries

4. No Shift (Meaning Fully Preserved)

In a number of cases, phrasal verbs are translated with no

significant shift in meaning, tone, or emotional force. These tend to be phrasal verbs that are straightforward, literal, and have clear equivalents in Indonesian. The translation remains faithful not just to the semantic meaning but also to the tone, style, and communicative intent.

Examples include “*stay here*” translated to “*tetap di sini*”, and “*come back*” as “*kembali*”. These are simple, direct expressions of place or action, and their meanings are easily preserved across languages. Another example is “*run off*” → “*kabur*”, both expressing the act of fleeing or escaping. These cases demonstrate that while some shifts are inevitable, many phrasal verbs lend themselves to accurate and natural translation without semantic loss. This type of translation was common in over 150 instances, reinforcing the idea that form may shift, but meaning can remain stable when proper equivalents are used.

The findings show that functional equivalence is the dominant shift in meaning applied in the translation of phrasal verbs from English to Indonesian. This indicates a translation strategy that prioritizes context appropriateness and communicative effectiveness over literal structure. However, several phrasal verbs undergo semantic shifts—such as metaphor softening, idiom reduction, or lexical generalization—due to cultural and linguistic differences or the need for subtitle conciseness.

In sum, while **most meanings are preserved**, certain stylistic and

figurative elements are occasionally **reduced or simplified** in the Indonesian translation, affecting the narrative's emotional or poetic depth. These shifts, though sometimes subtle, play a significant role in shaping how viewers interpret tone, character, and conflict in the subtitled version of *American Primeval*.

B. Discussion

1. Shifts in form in *American Primeval 2025*

The present study found that various types of form shifts occurred when English phrasal verbs were translated into Indonesian in the subtitle of *American Primeval (2025)*. The most dominant shift was from phrasal verbs to simple verbs (lexical shifts), followed by unit shifts, grammatical restructuring, and a smaller number of shifts involving clauses, verb + preposition/adverb combinations, and idiomatic reduction. These shifts reveal not only structural differences between the two languages but also strategic decisions taken by the translator to ensure clarity, conciseness, and context accuracy in the target language.

According to Catford's theory of translation shifts, there are two main types of shift: level shifts and category shifts⁵⁴. The data reflects primarily category shifts, particularly class shifts (e.g., from phrasal verb to simple verb) and unit shifts (e.g., from a verb phrase to a single word). These

⁵⁴ Catford, J. C. (1965). *A Linguistic Theory of Translation: An Essay in Applied Linguistics*. Oxford: Oxford University Press

changes are necessitated by the absence of phrasal verb constructions in Bahasa Indonesia, which does not utilize verb-particle syntax in the same way as English. Therefore, translators resort to lexical substitutions to convey the intended action or idea in a more natural Indonesian form.

In line with Baker's discussion on equivalence at the word level, many of these shifts also represent attempts to achieve semantic and functional equivalence, rather than structural fidelity⁵⁵. For instance, translating *get up* as *bangun* or *run off* as *kabur* eliminates the verb-particle form but effectively maintains the communicative intent. This supports the idea that a loss in form does not necessarily entail a loss in meaning, provided that the translation aligns with the audience's cultural and linguistic expectations.

This finding echoes those from earlier studies conducted in the Indonesian context. A study by Sari & Nugroho, which analyzed the translation of phrasal verbs in the film *The Hunger Games*, found that translators frequently shifted phrasal verbs into simple verbs or verb phrases in Indonesian, using techniques like modulation, transposition, and reduction⁵⁶. Similarly, Putri found that in the subtitle translation of *The Maze Runner*, over 80% of phrasal verbs were translated into simple verbs, often accompanied by grammatical or syntactic adjustments⁵⁷. These studies reinforce the pattern seen in *American Primeval*, confirming the

⁵⁵ Baker, M. (1992). *In Other Words: A Coursebook on Translation*. London: Routledge

⁵⁶ Sari, D. M., & Nugroho, A. S. (2020). "Translation Strategies of Phrasal Verbs in the Subtitle of *The Hunger Games* Movie." *Journal of Language and Literature*, 20(1), 47–58.

⁵⁷ Putri, R. N. (2018). "An Analysis of Phrasal Verb Translation in the Movie Subtitle *The Maze Runner*." *Jurnal Ilmu Budaya*, 6(2), 123–135

consistency of form shifts across genres and subtitle translation projects in Indonesia.

The preference for simple verb structures is not merely linguistic but also pragmatic. Subtitles are constrained by time and space; thus, long or structurally complex translations can hinder readability. Nida and Taber argue that good translation prioritizes naturalness and communicative clarity, especially in audiovisual translation where timing is crucial⁵⁸. This principle justifies the translator's decisions in *American Primeval* to streamline phrasal verbs into simpler verbal units or even minimal phrases that still function within the visual-temporal rhythm of film

The present study found that various types of form shifts occurred when English phrasal verbs were translated into Indonesian in the subtitle of *American Primeval* (2025). The most dominant shift was from phrasal verbs to simple verbs (lexical shifts), followed by unit shifts, grammatical restructuring, and a smaller number of shifts involving clauses, verb + preposition/adverb combinations, and idiomatic reduction. These shifts reveal not only structural differences between the two languages but also strategic decisions taken by the translator to ensure clarity, conciseness, and contextual accuracy in the target language.

According to Catford's theory of translation shifts, there are two main types of shift: level shifts and category shifts. The data reflects primarily category shifts, particularly class shifts (e.g., from phrasal verb to simple

⁵⁸ Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation*. Leiden: E. J. Brill.

verb) and unit shifts (e.g., from a verb phrase to a single word). These changes are necessitated by the absence of phrasal verb constructions in Bahasa Indonesia, which does not utilize verb-particle syntax in the same way as English. Therefore, translators resort to lexical substitutions to convey the intended action or idea in a more natural Indonesian form.

These finding echoes those from earlier studies conducted in the Indonesian context. A study by Sari & Nugroho, which analyzed the translation of phrasal verbs in the film *The Hunger Games*, found that translators frequently shifted phrasal verbs into simple verbs or verb phrases in Indonesian, using techniques like modulation, transposition, and reduction. Similarly, Putri found that in the subtitle translation of *The Maze Runner*, over 80% of phrasal verbs were translated into simple verbs, often accompanied by grammatical or syntactic adjustments. These studies reinforce the pattern seen in *American Primeval*, confirming the consistency of form shifts across genres and subtitle translation projects in Indonesia.

In conclusion, the shifts in form observed in the translation of phrasal verbs in *American Primeval* underscore the need for structural adaptation, functional preservation, and reader accessibility in subtitle translation. The data supports Catford's theory of translation shifts and aligns with contemporary Indonesian research on audiovisual translation practices. While the phrasal verb as a form may not survive the transition into Indonesian, its essence and communicative force are generally well-

maintained through careful lexical selection and syntactic reformation.

However, this research also highlights differences compared to previous studies. While earlier research, such as Sari & Nugroho (2020) and Putri (2018), focused primarily on genre-specific films like dystopian action (*The Hunger Games*, *The Maze Runner*), this study examines a historical drama with a heavier cultural and political context, leading to slightly more frequent use of clause-level restructuring to preserve nuance. Additionally, unlike previous studies where idiomatic reduction was minimal, *American Primeval* showed a higher tendency for idiomatic simplification, likely because the film's dialogue contains strong metaphorical and religious undertones that are culturally unfamiliar to Indonesian audiences. Thus, while the general trend of converting phrasal verbs into simple verbs remains consistent, the degree of semantic adjustment and idiom neutralization differs due to the film's thematic and cultural complexity.

2. Shifts in meaning in *American Primeval 2025*.

The translation of phrasal verbs from English into Indonesian in the subtitles of *American Primeval (2025)* demonstrates a variety of shifts in meaning. These shifts are shaped not only by grammatical differences between the two languages but also by cultural, context, and stylistic considerations. While most phrasal verbs are translated accurately at a semantic level, subtle shifts in emphasis, intensity, idiomatic tone, or figurative resonance were observed, especially in emotionally or culturally

loaded expressions.

The most frequently applied strategy observed was functional equivalence, where the original phrasal verb's communicative purpose was preserved, even if its literal structure was altered. This aligns with Nida and Taber's concept of *dynamic equivalence*, which prioritizes the response of the target audience over strict literalism⁵⁹. For example, "*get up*" was translated as "*bangun*", and "*run off*" as "*kabur*". These translations successfully capture the original intent and are natural to Indonesian viewers, maintaining both meaning and pragmatics. This kind of shift was the most dominant in the data, with over 150 occurrences.

However, not all shifts preserved the full richness of the original expressions. A considerable number of instances fell under structural shifts with semantic impact, where idiomatic or metaphorical meanings were flattened in the process of translation. According to Catford, such shifts are part of *category shifts*, often necessary when the target language lacks the syntactic structures to carry over stylistic nuance⁶⁰. For instance, "*push that evil away*" was translated as "*menyingkirkan kejahatan itu*". While the meaning is technically accurate, the emotional or spiritual force embedded in the original is toned down in the translation. Another example is "*stomp out*", which becomes "*memadamkan*", losing the violent imagery suggested in the source text.

This finding is in line with research conducted by Astari &

⁵⁹ Nida, E. A., & Taber, C. R. (1982). *The Theory and Practice of Translation*. Leiden: E. J. Brill.

⁶⁰ Ibid. P.45

Prasetyo, who examined English–Indonesian subtitle translations of phrasal verbs in *The Revenant*⁶¹. Their study also concluded that idiomatic meanings were frequently translated into neutral expressions due to a lack of direct Indonesian equivalents. Similarly, Setyaningsih found that in the subtitle of *Sherlock Holmes*, the translator often shifted metaphorical expressions into literal ones, resulting in the loss of stylistic and emotional resonance⁶².

Another type of meaning shift identified was lexical shift with class or intensity changes, where the translated expression altered the word class or reduced the force of the original. For example, "*hunt down*" was rendered as "*memburu*", which retains the hunting concept but loses the idea of thoroughness and aggression implied in "hunt down". Likewise, "*string up*" becomes "*gantung*", a translation that fails to carry the extrajudicial or violent undertone present in the English version. These lexical simplifications may not impact the core message but do affect how the viewer emotionally interprets the action or character.

Another observed shift was euphemistic or figurative reduction, which typically affected expressions related to death, religion, or emotion. These were often translated into more literal forms, eliminating cultural metaphors or stylistic flourishes. A notable case is "*kiss the dirt*", translated as "*cium tanah*". Although the literal sense remains, the phrase

⁶¹ Astari, S. A., & Prasetyo, E. (2021). "Translation Strategies of Phrasal Verbs in the Subtitle of *The Revenant*." *Premise: Journal of English Education*, 10(2), 234–248

⁶² Setyaningsih, T. (2017). "The Translation of Phrasal Verbs in the Indonesian Subtitle of *Sherlock Holmes*." *Celt: A Journal of Culture, English Language Teaching & Literature*, 17(2), 284–300.

loses its Western idiomatic feel, which connotes defeat, humiliation, or even death. This kind of shift shows the limitation of literal translation in conveying cultural connotation, supporting Newmark's notion that idiomatic expressions often require modulation or equivalence strategies for effective cross-cultural communication⁶³.

Despite these semantic shifts, it's important to note that most translations maintained general meaning fidelity, indicating that the translator prioritized comprehensibility and cultural acceptability over stylistic replication. In subtitling, that goal is often clarity, brevity, and cultural coherence, especially considering spatial and timing constraints.

In conclusion, the data suggests that meaning shifts in the translation of phrasal verbs from English to Indonesian in *American Primeval* are primarily functional and pragmatic in nature. While most shifts result in successful communication, some nuanced expressions, idioms, or metaphors undergo a reduction in intensity or vividness. These shifts are influenced by the structural constraints of subtitling, the lexical limitations of Indonesian, and the translator's aim to maintain audience comprehension. When analyzed alongside previous Indonesian research, the patterns confirm a consistent translation approach that emphasizes communicative value over literal form.

⁶³ Newmark, P. (1988). *A Textbook of Translation*. London: Prentice Hall.

CHAPTER V

CONCLUSION AND SUGGESTION

This study investigated the shifts in both form and meaning that occur in the translation of phrasal verbs from English into Indonesian in the subtitle of *American Primeval (2025)*. The analysis was guided by two primary research questions. The findings provide insight into the linguistic strategies and translation choices made by the subtitler in adapting English phrasal verbs to fit the grammatical and cultural norms of Indonesian

A. Conclusion

1. Shifts in form in *American Primeval 2025*

The first research question addressed the shifts in form that occur during the translation process. The data revealed that the most dominant shift was from phrasal verbs to simple verbs, often referred to as a lexical shift. This occurred in the majority of cases and reflects the natural tendency of Indonesian to avoid verb-particle constructions, which are typical in English but do not exist in Indonesian grammar. Other observed shifts include unit shifts, where a multi-word phrasal verb was reduced to a single lexical item, and structural shifts, where the phrasal verb was restructured into a verb + adverb, verb + adjective, or even a full clause to maintain clarity or preserve the original nuance.

These shifts align with Catford's theory of *category and unit shifts*,

and are motivated by the grammatical incompatibility between the two languages. They also serve the practical constraints of subtitling, such as space limitations and reading speed. In this way, the shift in form often becomes a necessary technique for preserving the subtitle's readability and coherence

2. Shifts in meaning in *American Primeval 2025*

The second research question focused on the shifts in meaning that arise from these formal changes. The majority of translations demonstrated functional equivalence, meaning that although the surface structure of the phrasal verb changed, the core meaning and communicative intent were preserved. the study also identified cases of semantic impact, particularly when idiomatic or metaphorically rich phrasal verbs were translated into more neutral or literal expressions. This resulted in figurative or emotional tone reduction, especially for expressions related to violence, spirituality, or idiomatic humor. For example, “*string up*” became “*gantung*”, and “*kiss the dirt*” became “*cium tanah*”—both cases showing the loss of cultural idiom or metaphorical strength.

These findings are consistent with previous research in Indonesia (e.g., Sari & Nugroho, 2020; Setyaningsih, 2017) which observed similar patterns in film subtitle translation. The results indicate that while translators aim for semantic fidelity, some nuanced or idiomatic meanings are simplified due to cultural or linguistic limitations.

B. Suggestion

Finally, the suggestion for better research in the future is proposed by the researcher. The suggestions are;

1. To the Students

Students of English language and literature are encouraged to deepen their understanding of phrasal verbs not only as vocabulary items but also as cultural and idiomatic expressions. Since phrasal verbs often carry meanings that are not immediately obvious from their individual components, students should actively explore how these expressions are used in various media—such as films, TV series, or news articles—and how their meanings may shift in translation. This awareness will help students improve their reading comprehension, translation skills, and cultural sensitivity, which are essential in both academic and professional contexts.

2. The Lecturer

Lecturers, particularly those teaching translation, semantics, and English pragmatics, are encouraged to place greater emphasis on the contextual and functional use of phrasal verbs in real-world texts. Since phrasal verbs are often idiomatic and context-sensitive, they pose unique challenges in translation that require more than just word-for-word equivalence. By integrating audiovisual materials—such as film subtitles, TV series, or streaming content—into classroom activities, lecturers can

help students engage with authentic language use and understand how form and meaning shift across languages. Incorporating analysis-based tasks and comparative translation exercises can further develop students' critical thinking and enhance their practical translation skills in line with current industry demands.

3. English Département

The English Department is advised to incorporate more practical courses or modules focusing on translation studies, especially the handling of idiomatic and phrasal expressions across languages. Since these elements pose significant challenges in translation and intercultural communication, integrating real-life subtitling projects or case studies into the curriculum would better prepare students for careers in translation, localization, or media. Collaboration with language service providers or subtitling platforms could also provide students with hands-on experience and exposure to industry practices.

4. The others researcher.

For future researchers, this study opens up new opportunities to further investigate the translation of idiomatic language, especially phrasal verbs, in different genres and media beyond subtitles, such as dubbing, novels, or online content. Comparative studies between different subtitlers or platforms (e.g., Netflix vs. DVD subtitles) could provide richer insights into translation strategies and audience reception. It is also recommended that researchers examine how viewers interpret these shifts in meaning and

whether the simplification of idioms affects their understanding or emotional engagement with the narrative.

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- 161 Analysis of Techniques and Quality of Translation of Surah Yasin into Rejang Language Sakut Anshori^{1*}, Muhammad Taqiyuddin², Rizki Indra Guci³, Diana Hardiyanti⁴
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A P P E N D I C E S

APPENDIX 1

SK & KARTU PEMBIMBING

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 : 413 Tahun 2025

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 diserahi 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 Pendidikan Nasional ;
 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 Natasya Aulia Putri tanggal 28 April 2025 dan kelengkapan persyaratan pengajuan SK Pembimbing Skripsi
 2. Berita Acara Seminar Proposal Pada Hari Jumat, 7 Maret 2025

MEMUTUSKAN :

Menetapkan :
 Pertama : 1. **Dr. Sakut Anshori, S.Pd., M.Hum** 19811020 200604 1 002
 2. **Sarwo Edy, M.Pd** 19810607 202321 1 011

Dosen Institut Agama Islam Negeri (IAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :
 N A M A : **Natasya Aulia Putri**
 N I M : **21551029**
 JUDUL SKRIPSI : **An Analysis of English Phrasal Verb Translation in American Primeval Series 2025**

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 30 April 2025
 Dekan,
 Sutarto



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DOSEN PEMBIMBING II	: Sarwo Edy, M.Pd
JUDUL SKRIPSI	: An Analysis of English Phrasal Verb Translation In American Primeval Series 2025
MULAI BIMBINGAN	: 19-5-2025
AKHIR BIMBINGAN	:

NO	TANGGAL	MATERI BIMBINGAN	PARAF PEMBIMBING I
1.	14-5-2025	Shift in Form	
2.	19-5-2025	Shift in meaning	
3.	21-5-2025	Theory Muna bauer	
4.	26-5-2025	Theory Catford in Lawrence Kuti	
5.	28-5-2025	Theory L.C. Catford	
6.	2-6-2025	Translation, Shifting, Phrasal Verb, Film America	
7.	5-6-2025	Subtitle	
8.	10-6-2025	Instrument	
9.	29-6-2025	Data script Eps 1-5	
10.	30-6-2025	Data script Eps 1-6	
11.	7-7-2025	Chapter IV & V	
12.	22-7-2025	Chapter 1-V	

KAMI BERPENDAPAT BAHWA SKRIPSI INI SUDAH
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- Lembar Depan Kartu Bimbingan Pembimbing I
- Lembar Belakang Kartu Bimbingan Pembimbing II
- Lembar Bimbingan pada setiap konsultasi dengan Pembimbing I dan Pembimbing II



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PROGRAM STUDI	: TBI
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PEMBIMBING I	: Dr. Sakut Anshori, S.Pd, M.Hum
PEMBIMBING II	: Sarwo Edy, M.Pd
JUDUL SKRIPSI	: An Analysis of English Phrasal Verb Translation in American Primeval Series 2025
MULAI BIMBINGAN	: 13-5-2025
AKHIR BIMBINGAN	:

NO	TANGGAL	MATERI BIMBINGAN	PARAF PEMBIMBING II
1.	13-5-2025	Film Glass Onion a Knives out mystery 2022	
2.	14-5-2025	Film American Primeval 2025	
3.	19-5-2025	Shifting in translation	
4.	21-5-2025	Theory Mona baher	
5.	26-5-2025	Theory catford in Lawrence Venuti	
6.	27-5-2025	Theory J.C. catford	
7.	2-6-2025	Picture in film	
8.	10-6-2025	Instrument table	
9.	17-6-2025	translation technique	
10.	30-6-2025	Data script 1-5	
11.	7-7-2025	Revisi BAB 1-5 & Data later	
12.	21-7-2025	Chapter 1-V	

KAMI BERPENDAPAT BAHWA SKRIPSI INI
SUDDAH DAPAT DIAJUKAN UJIAN SKRIPSI IAIN
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APPENDIX 2
RESULT DATA FROM RATER

Data Script 1

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
001E1	We need to get started .	Memulai	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — meaning and function preserved	Sara urges to begin the journey
002E1	We're gonna run late .	Terlambat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — delay meaning intact	They are behind schedule
003E1	Just keep going west.	terus berjalan	Phrasal verb → Structure shift	Functional equivalence — continuation command preserved	Continue traveling west
004E1	Read it again.	baca lagi	Phrasal verb → simple verb (lexical)	Functional equivalence — no semantic loss	Suggest rereading a book
005E1	Stay close .	tetap dekat	Phrasal verb → verb + adj	Functional equivalence — proximity instruction intact	Safety instruction
006E1	Try to catch up .	menyusul	Unit shift Phrasal verb → simple verb	Functional equivalence — rejoin sense preserved	Try to meet up with guide

			(lexical)		
007E1	They're gonna string up .	gantung	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	Violent idiom softened
008E1	Take care of your brother.	mengurus	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	ST may imply more respect
009E1	Stay here .	tetap di sini	Phrasal verb → Structur shift	Functional equivalence — order preserved	Stay put for safety
010E1	Let's head back .	kembali	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — return meaning intact	Suggest returning
011E1	You need to hold strong .	tetap kuat	Phrasal verb → verb + adj	Functional equivalence — resilience meaning preserved	Describes resilience
012E1	We'll stomp it out . (Stomp out)	memadamkan	Unit shift Phrasal verb → simple verb (lexical)	unit shift	ST more forceful than TT
013E1	He took on	mengambil	Unit shift	unit shift	ST =

	the burden.		Phrasal verb → simple verb (lexical)		responsibility
014E1	We'll set out at dawn.	berangkat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — journey-start meaning intact	Begin journey
015E1	They joined up with us.	bergabung	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — joining meaning kept	Join group
016E1	He finally showed up .	muncul	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — appearance meaning preserved	Appear at location
017E1	They turned him away . (turned away)	ditolak	Unit shift Phrasal verb → simple verb (lexical) Intra system shift Kalimat aktif -> pasif	Functional equivalence — rejection meaning intact	Risk of rejection
018E1	We have to get to the ridge . (get to)	mencapai	Unit shift Phrasal verb → simple verb	Functional equivalence — reach meaning intact	Reach destination

			(lexical)		
019E1	Keep moving.	terus berjalan	Phrasal verb → Structure shift	Functional equivalence — continuation meaning kept	Urge to continue
020E1	Get down!	merunduk	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — protective action meaning intact	Order to take cover
021E1	Run them off! (run off)	mengusir mereka	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — drive-away meaning preserved	Drive away attackers
022E1	I'll hunt him down.	memburu	Unit shift Phrasal verb → simple verb (lexical)	Structural shift — pursuit nuance lost	ST = thorough pursuit
023E1	Stay quiet.	tetap diam	Phrasal verb → verb + adj	Functional equivalence — command for silence intact	Stay silent
024E1	Make sure no one saw.	memastikan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — confirmation function preserved	Ensure no witnesses
025E1	Turn him loose. (turn loose)	membebaskan	Unit shift Phrasal verb → simple verb	Functional equivalence — release meaning kept	Release captives

			(lexical)		
026E1	Track them down.	Melacak	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	ST = trail-following intent
027E1	Put him down.	menundukkan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	ST = suppress
028E1	We should just keep going...	terus jalan	Phrasal verb → Structure shift	Functional equivalence — continuation meaning preserved	Desire to keep traveling west
029E1	Let's get started.	ayo mulai	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — initiation meaning intact	Urging departure
030E1	Catch up with him.	menyusul dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — pursuit meaning kept	Attempt to rejoin someone
031E1	Run them off the ridge!	usir mereka dari bukit	Unit shift Phrasal verb → simple	Functional equivalence — expulsion meaning	During attack

	(run off)		verb	preserved	
032E1	Hunt them down! (hunt down)	buru mereka	Unit shift Phrasal verb → simple verb	Functional equivalence	Command to eliminate survivors
033E1	Track them down. (track down)	lacak mereka	Unit shift Phrasal verb → simple verb	Functional equivalence	Instructing Paiutes
034E1	Turn loose anybody...	membebaskan siapa pun	Unit shift Phrasal verb → simple verb	Functional equivalence — release meaning preserved	Regarding witnesses
035E1	Stay behind me.	tetap di belakangku	Phrasal verb → Structure shift	Functional equivalence — protective order preserved	During danger or defense

Data Script 2

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
036E2	We should make our way back to camp.	kembali	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — return meaning preserved	Plan to return to Bridger
037E2	Don't make me leave you out . (leave out)	meninggalkan kamu	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — abandonment meaning kept	Threat of abandonment
038E2	You stay here .	tetap di sini	Phrasal verb → Structural shift	Functional equivalence — command meaning intact	Stay put for safety
039E2	We can turn around now.	berbalik arah	Phrasal verb → Class Shift	Functional equivalence — retreat meaning intact	Option to retreat
040E2	Don't come any closer .	mendekat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — warning meaning kept	Warning not to approach
041E2	We should run off	Kabur	Unit shift Phrasal	Functional equivalence — escape meaning	Plan to escape

	now.		verb → simple verb (lexical)	preserved	
042E2	Stay still.	tetap diam	Phrasal verb → Class shift	Functional equivalence — instruction to stay silent preserved	Hide silently
043E2	Go up there.	naik	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — upward movement preserved	Move upward
044E2	Push that evil away! (push away)	menyingkirkan kejahatan itu	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	Metaphor softened
045E2	Speed up!	mempercepat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — urging faster action preserved	Urge faster action
046E2	Place focus on the goal.	memfokuskan pada	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — instruction to focus preserved	Advise focus
047E2	Bring these men	menangkap mereka	Unit shift Phrasal	Functional equivalence —	Bring suspects

	in. (bring in)		verb → simple verb (lexical)	capture meaning preserved	
048E2	Look around for tracks.	lihat sekeliling	Phrasal verb → Class shift	Functional equivalence — search meaning preserved	Search area
049E2	Get on your horse.	naik kuda	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — mounting command preserved	Order to mount
050E2	Stay with the horses.	tetap bersama kuda	Phrasal verb → verb + prep	Functional equivalence — staying instruction preserved	Stay for safety
051E2	Strap it back on.	memasang lagi	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — reattachment preserved	Reattach brace
052E2	Ride off now.	pergi naik kuda	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — leaving meaning preserved	Leave on horseback
053E2	You stay here.	tetap di sini	Phrasal verb → verb + adv	Structural shift	Repeated instruction

054E2	You look like your father.	terlihat seperti	Phrasal verb → simple verb (lexical)	Functional equivalence — appearance preserved	Description
055E2	Get up!	Bangun	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — command to rise preserved	Stand up instruction
056E2	Go with her.	ikut dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — instruction preserved	Invitation
057E2	Make our way back to Bridger.	kembali ke Bridger	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — return preserved	Plan to return
058E2	Come here.	ke sini	Phrasal verb → Structural shift	Functional equivalence — movement directive preserved	Command to child
059E2	Leave you out here to die.	meninggalkan kamu mati	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — abandonment threat preserved	Strong warning

060E2	Stay here.	tetap di sini	Phrasal verb → Structural shift	Functional equivalence — stay command preserved	Repeated phrase
061E2	Come on!	ayo!	Unit shift Phrasal verb → simple verb	Functional equivalence — urging preserved	Motivation
062E2	Strap it back on.	pasang kembali	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — reattachment preserved	Fixing leg brace
063E2	Get up!	bangun!	Unit shift Phrasal verb → simple verb	Functional equivalence — rise preserved	Command to rise
064E2	Go with her.	ikut dia	Unit shift Phrasal verb → simple verb	Functional equivalence — accompaniment preserved	Escape with someone

Data Script 3

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
065E3	We'll set out before	berangkat	Unit shift	Functional equivalence —	Preparing to leave from

	sunrise.		Phrasal verb → simple verb (lexical)	journey start meaning preserved	Bridger
066E3	They left out of Bridger.	berangkat dari	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — departure meaning intact	Woman and boy left Bridger
067E3	We joined up after the ambush.	bergabung	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — joining meaning preserved	Joined group after attack
068E3	Make sure no one talks.	memastikan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — confirmation function kept	Ensure no witnesses left
069E3	Close this up , now.	menutup masalah ini	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	ST idiomatic, TT literal
070E3	Get up!	Bangun	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — order to stand preserved	Order to stand
071E3	Heat these up by the fire.	panaskan ini	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — heating action preserved	Heat rocks for warmth
072E3	Lay on them to keep warm.	tidur di atasnya	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — resting action preserved	Lie on buried rocks

073E3	Stay here.	tetap di sini	Phrasal verb → Structural shift	Functional equivalence — staying command intact	Order to stay put
074E3	Come with us.	ikut dengan kami	Phrasal verb → simple verb (lexical)	Functional equivalence — invitation meaning preserved	Invite to join group
075E3	Climb down slowly.	Turun	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — dismount order preserved	Order to dismount
076E3	Get on your stomach.	tengkurap	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — lying command preserved	Order to lie down
077E3	Try to get loose.	melepaskan diri	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — freeing action preserved	Try to free self
078E3	Let her go.	lepaskan dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — release plea preserved	Plead to release Sara
079E3	Take care of her.	rawat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — caregiving meaning preserved	Order to care for injured
080E3	Look around carefully.	lihat sekeliling	Phrasal verb → Class shift	Functional equivalence — searching action	Search surroundings

				preserved	
081E3	They slip further away each day.	semakin menjauh	Phrasal verb → Structural shift	Structural shift — ST metaphor force softened	ST metaphor stronger
082E3	We'll get loaded up by dawn.	bersiap berangkat	Unit shift Phrasal verb → Functional equivalence	Functional equivalence	ST idiomatic (load up)
083E3	Let's get moving .	segera berangkat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — journey start meaning preserved	Urge to start journey

Data Script 4

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
084E4	We need to get back now.	Kembali	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — return plan preserved	Plan to return to safety or group
085E4	We gotta get out of here.	pergi dari sini	Unit shift Phrasal verb → simple	Functional equivalence — urge to leave	Urge to leave dangerous

			verb (lexical)	intact	place
086E4	Bring 'em back to the pen.	bawa kembali	Phrasal verb → simple verb (lexical)	Functional equivalence — retrieval meaning preserved	Order to return animals
087E4	Hold on, we're almost there.	bertahan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — endurance meaning intact	Urge to endure moment of struggle
088E4	Go on, finish it.	lanjutkan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — continuation meaning preserved	Urge to continue action
089E4	Keep going up the ridge.	terus berjalan	Phrasal verb → Structure shift	Functional equivalence — progression meaning intact	Urge to proceed
090E4	Get off the horse.	turun	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — dismount meaning preserved	Order to dismount horse
091E4	Take off now!	pergi	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — departure meaning intact	Urge to leave quickly
092E4	Don't bring war on your people.	membawa perang	Unit shift Phrasal verb → simple verb (lexical)	Structural shift — ST stronger metaphor literalized	ST = stronger metaphor, TT = literal

093E4	Push on through the pain.	terus maju	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — progression meaning intact	Urge to continue moving
094E4	Come back alive.	kembali	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — return meaning intact	Order or hope to return
095E4	You have to give up now.	menyerah	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — surrender meaning preserved	Urge to stop resistance
096E4	Take care of the wound.	merawat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — caregiving meaning intact	Instruction to help injured
097E4	Get off of me!	lepaskan aku	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — plea meaning intact	Plea to stop restraining
098E4	Let go of the reins!	lepaskan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — release meaning preserved	Order to release reins
099E4	Look back at the trail.	melihat ke belakang	Phrasal verb → Structural shift	Functional equivalence — caution meaning preserved	Caution about being followed
100E4	Go after her now!	kejar dia	Unit shift Phrasal verb → simple	Functional equivalence — pursuit meaning	Consider chasing woman who

			verb (lexical)	preserved	fled
101E4	Back off!	mundur	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — defensive motion preserved	Tension before conflict
102E4	Head up to the ridge.	menuju ke punggungan	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — direction preserved	Tactical instruction
103E4	Get him down!	turunkan dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — removal action preserved	Pulling someone from danger
104E4	Look around.	lihat sekitar	Phrasal verb → Class shift	Functional equivalence — surveying preserved	Survey area
105E4	Fall back!	mundur	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — retreat order preserved	Tactical retreat
106E4	Hold him down!	tahan dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — restraint meaning intact	Subduing an enemy
107E4	Finish him off!	habisi dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence	Order to kill
108E4	Run him through.	tusuk dia	Unit shift Phrasal verb	Functional equivalence	Combat instruction

			→ simple verb (lexical)		
109E4	Pick him up.	angkat dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — carry action preserved	Helping someone injured
110E4	Bring him in.	tangkap dia	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — capture command preserved	Order to arrest
111E4	Get ready.	bersiap	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — preparation preserved	Before entering battle
112E4	Go in there.	masuk ke sana	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — enter meaning intact	Final command

Data Script 5

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
113E5	They'll come for us.	mereka akan datang	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — pursuit or threat preserved	Fear of being pursued
114E5	They came looking for	mencari	Unit shift	Functional equivalence — search action	Mention of being

	me.		Phrasal verb → (simple) verb + object (lexical)	maintained	hunted
115E5	Get out of the snow and cold.	keluar dari salju	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — leaving the environment preserved	Escape harsh weather
116E5	Keep going!	terus jalan!	Phrasal verb → Structure shift	Functional equivalence — action continuation preserved	Urging escape
117E5	They're coming out!	mereka keluar!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — appearance/action intact	Observation during attack
118E5	Start yelling out!	mulai berteriak!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — initiation of action preserved	Urge to reveal location
119E5	He'll ride with me.	naik	Unit shift Phrasal verb → verb + preposition	Functional equivalence — shared transport meaning intact	Travel plan
120E5	They came looking for me.	mencari	Unit shift Phrasal verb → (simple) verb + object (lexical)	Functional equivalence — pursuit/search preserved	Repetition/emphasis
121E5	Get down!	tiarap! / turun!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — survival command preserved	Instruction to avoid getting shot
122E5	Keep going!	terus jalan!	Phrasal verb →	Functional equivalence — continuity of motion	Escape amid danger

			Structure shift	preserved	
123E5	Come out!	keluar!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — emergence maintained	During ambush
124E5	Look out!	awas! / hati- hati!	Phrasal verb → Class shift	Functional equivalence — warning preserved	Immediate danger
125E5	Start yelling out!	mulai berteriak!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — vocal signal maintained	During chase
126E5	You turn your back on the world?	membelakangi dunia?	Unit shift Phrasal verb → idiomatic → simple verb	Functional equivalence — idiom maintained in local equivalent	Emotional detachment
127E5	Check on the horses.	periksa	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — inspection preserved	Ensure horse readiness
128E5	They'll come for us.	datang untuk	Phrasal verb → verb + prep phrase	Functional equivalence — threat preserved	Repetition of danger
129E5	Go with us.	ikut bersama kami	Phrasal verb → verb + phrase (lexical)	Functional equivalence — companionship maintained	Invitation to move together
130E5	Get out of the cold.	keluar dari	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — escape from weather preserved	Urge to leave harsh environment
131E5	Get down!	tiarap / turun	Unit shift Phrasal verb →	Functional equivalence — protective command	Responding to gunfire

			simple verb (lexical)		
132E5	They're coming out!	mereka keluar!	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — emergence meaning intact	Ambush observation
133E5	Get out of here.	keluar dari sini	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — evacuation preserved	Urgent command

Data Script 6

Data Code	Original Phrasal Verb (Excerpt)	Indonesian Translation	Shifts in Form	Shift in Meaning + Explanation	Context
134E6	Pick up the pace.	mempercepat	Unit shift Phrasal verb → simple verb (lexical)	Functional equivalence — urgency maintained	Urging faster movement
135E6	Meet up there.	bertemu	Unit shift Phrasal verb → simple verb	Functional equivalence — arrangement preserved	Coordination point
136E6	Fan out, boys.	menyebar	Unit shift Phrasal verb → simple verb	Functional equivalence — formation order maintained	Military action
137E6	Get off	lepaskan dia	Unit shift	Functional equivalence —	Rescue attempt

	him!		Phrasal verb → simple verb	physical release preserved	
138E6	Let go of the rein!	lepaskan kendali	Unit shift Phrasal verb → simple verb	Functional equivalence — control release maintained	Horse control scene
139E6	Get out of here.	pergi dari sini	Unit shift Phrasal verb → simple verb	Functional equivalence — escape preserved	Urging someone to flee
140E6	Hold on!	bertahan / tunggu dulu	Unit shift Phrasal verb → simple verb	Functional equivalence — encouragement preserved	Urging persistence
141E6	Keep going!	terus jalan	Phrasal verb → Structure shift	Functional equivalence — motion continuation preserved	Escaping gunfire
142E6	Light it up!	nyalakan / bakar	Unit shift Phrasal verb → simple verb	Functional equivalence — ignition preserved	Burning down fort
143E6	Burn it all down!	bakar semuanya	Unit shift Phrasal verb → simple verb	Functional equivalence — destruction preserved	Act of rebellion
144E6	Take care of her.	jaga dia	Unit shift Phrasal verb → simple verb	Functional equivalence — caregiving preserved	Saying goodbye

145E6	Look after us.	menjaga	Unit shift Phrasal verb → simple verb	Functional equivalence — protection preserved	Asking for responsibility
146E6	Take him out!	habisi dia	Unit shift Phrasal verb → simple verb	Functional equivalence — attack/kill command preserved	Order to shoot
147E6	Come on!	Ayo	Unit shift Phrasal verb → simple verb	Functional equivalence — urging preserved	Urging action
148E6	Get up.	bangun	Unit shift Phrasal verb → simple verb	Functional equivalence — command to rise preserved	Encouragement after injury
149E6	Go over yonder.	pergi ke sana	Unit shift Phrasal verb → simple verb	Functional equivalence — movement direction preserved	Movement instruction
150E6	Burn it down.	bakar	Unit shift Phrasal verb → simple verb	Functional equivalence — destruction preserved	Repetition of rebellion order
151E6	Go back to where we started.	kembali ke asal	Unit shift Phrasal verb → simple verb	Functional equivalence — return home preserved	Reflective decision
152E6	Crossed over.	telah berpulang	Unit shift Phrasal verb	Structural shift — euphemism for death	Figurative expression

			→ metaphorical shift	softened	
153E6	Come with me.	ikut denganku	Phrasal verb → simple verb	Functional equivalence — invitation preserved	Urging someone to follow
154E6	Start back to Fort Bridger.	kembali	Unit shift Phrasal verb → simple verb	Functional equivalence — return journey preserved	Travel instruction
155E6	Get on the horse.	naik	Unit shift Phrasal verb → simple verb	Functional equivalence — mounting preserved	Climax command

Note:**Slight yellow** : Revision**All yellow** : No shift**Blue** : Change from rater

APPENDIX 3
DOCUMENTATION









AUTOBIOGRAPHY



Natasya Aulia Putri is the author of this thesis. She was born in Curup on July 7, 2003, to beloved parents Hendro Widodo and Inike Puspasari. She is the eldest of four children and graduated in 2021. This is where her college journey began. After graduating, she decided to study at IAIN Curup, majoring in English Language Education. Its A-grade accreditation and excellent program were strong reasons for her choice.

She is passionate about singing. When offered the opportunity to sing, she often enlivens events held by the English Language Education study program, such as "Art & Performance" and "Literature" events for her juniors. In addition, she is also quite active in other study program activities such as participating in the "E-Camp" Storytelling competition for 2 periods in 2022 & 2023, as well as participating in the Poetry competition at the same event in 2023. Her latest contribution was also being the main host of her class "Literature" event in 2023, and thank God she achieved success and was able to make her classmates proud.

Although she is not active in the English organization, she is active in other events and is involved in helping with these activities. She joined the "LDK CAIS" organization in 2022, which is her organization. Her college years were not easy, she faced many challenges, and with determination, she was able to complete them. This final thesis is proof of her struggle. She graduated in 2025, bringing with her a million unforgettable memories and experiences.

