

POLITEKNIK NEGERI JAKARTA

AN ANALYSIS OF IMPERATIVE SENTENCES AND TRANSLATION SHIFTS IN THE SUBTITLE OF THE FILM AMATEUR (2018)

THESIS

Proposed as a Compulsory Prerequisite for Bachelor's Degree in Applied Linguistics (S.Tr.Li)

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PREFACE

Praise and gratitude to Allah SWT, because of His blessings and grace, the author has completed this thesis in a timely manner. This thesis is conducted to fulfil the requirements for obtaining an Applied Bachelor's Degree in Applied Lingustics (S.Tr.Li) in Study Program of English for Business and Professional Communication, Department of Business Administration, Politeknik Negeri Jakarta. The author acknowledges that without the assistance and guidance of various parties, from the period of lectures to the completion of this thesis, it would have been very difficult to complete this thesis. Therefore, the author would like to extend sincere thanks to:

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- 10. All of the author's friends whose names cannot be mentioned one by one.
- 11. Myself, who never gave up no matter what.

In conclusion, the author hopes that Allah SWT will bestow His blessings upon all those who have extended their assistance. May this report will contribute to the advancement of translation studies.

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ABSTRACT

This study aims to analyze imperative sentences and translation shifts found in the subtitles of the film Amateur (2018). The film was selected due to its heavy use of basketball-related dialogue, where imperative sentences are frequently used by coaches and players to deliver instructions, prohibitions, invitations, or motivational messages. Translating these sentences into Indonesian presents specific challenges, particularly in maintaining the meaning, communicative function, and expressive tone appropriate to the context. The research employs a qualitative descriptive method with a translation studies approach. Data were collected by identifying and classifying imperative sentences in the original English dialogue of Amateur and their corresponding Indonesian subtitles. The analysis is based on the theory of imperative sentences by Aarts & Aarts (1982) and the theory of translation shifts by Catford (1965), which includes level shift and category shift (structure shift, class shift, unit shift, and intra-system shift). The findings reveal that the imperative sentences in the film undergo various types of translation shifts at both lexical and structural levels. These shifts are generally applied to comply with the linguistic norms of the target language and the technical constraints of subtitling, such as time and readability. However, some shifts may also affect the expressive force or alter the original meaning of the utterance. This study concludes that a deep understanding of imperative sentence functions and the application of translation shift theory are crucial in audiovisual translation to ensure the target text remains communicative, natural, and contextually appropriate.

Keywords: Imperative Sentences, Translation Shifts, Subtitles, *Amateur*, Audiovisual Translation.



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ABSTRAK

Penelitian ini bertujuan untuk menganalisis kalimat imperatif dan pergeseran terjemahan (translation shifts) yang terjadi dalam subtitle film Amateur (2018). Film ini dipilih karena banyak menampilkan dialog dalam konteks permainan bola basket, di mana kalimat imperatif sering digunakan oleh pelatih maupun pemain untuk menyampaikan instruksi, larangan, ajakan, atau motivasi secara langsung. Penerjemahan kalimat-kalimat tersebut ke dalam bahasa Indonesia menimbulkan tantangan tersendiri, terutama dalam menjaga makna, fungsi komunikatif, serta gaya ekspresif agar tetap sesuai dengan konteks. Penelitian ini menggunakan metode deskriptif kualita<mark>tif deng</mark>an pendekatan studi terjemahan. Data dikumpulkan melalui identifikasi dan klasifikasi kalimat imperatif dalam versi bahasa Inggris film Amateur beserta padanan subtitlenya dalam bahasa Indonesia. Selanjutnya, data dianalisis menggunakan teori kalimat imperatif dari Aarts & Aarts (1982) dan teori pergeseran terjemahan dari Catford (1965), yang mencakup level shift dan category shift (structure shift, class shift, unit shift, dan intra-system shift). Hasil penelitian menunjukkan bahwa kalimat imperatif dalam film ini mengalami berbagai bentuk pergeseran terjemahan, baik pada level leksikal maupun struktural. Pergeseran ini umumnya dilakukan untuk menyesuaikan dengan kaidah bahasa target serta batasan teknis dalam subtitling, seperti durasi dan keterbacaan. Meskipun demikian, sebagian pergeseran juga berpotensi mengubah kekuatan ekspresif atau makna asli dari ujaran tersebut. Penelitian ini menyimpulkan bahwa pemahaman terhadap fungsi kalimat imperatif dan penerapan teori pergeseran terjemahan sangat penting dalam praktik penerjemahan audiovisual agar hasil terjemahan tetap komunikatif, alami, dan kontekstual.

Kata kunci: Kalimat Imperatif, Pergeseran Terjemahan, Subtitle, Film Amateur, Audiovisual Translation.



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CHAPTER I INTRODUCTION

1.1 Background of the Study

Basketball is one of the most popular sports in the world, including in Indonesia. The sport was invented in 1891 by Dr. James Naismith in the United States as an alternative indoor physical activity during the winter season, when students were unable to play football or baseball. In Indonesia, basketball began to gain recognition in 1928 and gradually developed, leading to the establishment of the Indonesian Basketball Association (PERBASI) in 1951. Two years later, in 1953, the association was officially recognized by the International Basketball Federation (FIBA), marking Indonesia's inclusion in the global basketball community.

The popularity of basketball has expanded beyond the sports arena into the realm of art and popular culture, including through films. As a form of audiovisual art, film has the ability to portray social realities and cultural dynamics, including those within the sports world. According to Marion (1999), film is a narrative medium that combines visual and auditory elements to construct a story and evoke emotional responses in the audience. Sports-themed films, including those focusing on basketball, often highlight universal themes such as struggle, perseverance, discipline, and personal or team achievement. A well-known example is *Space Jam* (1996), which pioneered the basketball film genre by blending fiction with real-life sports, paving the way for similar films that place basketball at the heart of the narrative.

One of the basketball-themed films that serves as the primary focus of this study is *Amateur* (2018), which was released by Netflix. The film tells the story of a 14-year-old boy with exceptional basketball talent who is given the opportunity to join a high school team in pursuit of a professional career. Throughout the film, viewers are exposed to numerous terms and dialogues that are specific to the world of basketball, particularly in the context of training, game strategy, and motivational speeches from coaches to players. These features make *Amateur* an appropriate



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object of analysis in the field of translation, particularly in relation to language shifts or translation shifting in its subtitles. Subtitling has their own unique challenges, as it must convey meaning across languages and cultures within the limitations of time and space. In the context of a sports-themed movie like Amateur, this challenge becomes even more complex due to the presence of technical terms and culturally specific expressions that often have no direct equivalent in Indonesian. One of the most common phenomena in the translation process is translation shift, which refers to the change of language form or structure from the source language to the target language. This shift is often necessary to conform to the norms of the target language while maintaining the original meaning.

According to Chaume (2004), audiovisual text is a type of text that consists of several semiotic elements that together form a unified whole. In translating texts, translators have to deal with various technical constraints, including space limitations (number of characters per line), running time, and synchronization with visual and audio elements. Therefore, the translator must employ various strategies, such as reduction, condensation or structural modification, to ensure that the message is conveyed clearly and efficiently. This challenge becomes even more complex when the dialog includes technical terms or tenses that have a specific communicative function, such as commands that convey urgency or order.

One phenomenon that often occurs in the subtitling process is translation shift, which refers to the changes that occur when transferring language from the source language to the target language. The concept of translation shift was first introduced by Catford (1965), who defined it as "a deviation from formal correspondence in the process of transferring from the source language to the target language." Catford classifies translation shifts into two main categories: level shifts (shifts between linguistic levels, for example, from grammatical to lexical) and category shifts, which include four types-structure shifts, class shifts, unit shifts and in-system shifts. These shifts usually occur due to linguistic differences between the source and target languages, which require the translator to adjust the structure or form without changing the intended meaning.



Imperative sentences are a sentence type used to express commands, requests, prohibitions, or invitations, usually directed at a second person to perform an action. In the context of sports-themed films like Amateur, imperative sentences are frequently used by coaches when giving tactical instructions, feedback, or motivation. Therefore, it is crucial that the translation of such sentences remains faithful to their function and tone, preserving the assertiveness, urgency, and context intended by the speaker. A mistranslated imperative may weaken the emotional and functional impact of the scene, which could disrupt the narrative experience for the audience.

Based on the aforementioned background, this study aims to analyze the translation shifts that occur in the subtitles of the film Amateur, with a specific focus on the translation of basketball-related sentences. It is expected that the findings of this research will contribute to the development of translation studies, particularly in the field of audiovisual translation, and serve as a practical reference for film translators working with sports-related content.

1.2 Statement of the Problems

Based on the background described above, the researcher identifies the following research questions:

- What are the types and forms of imperative sentences found in the film Amateur?
- What types of translation shifts are found in the subtitle translation of the film Amateur?

Objectives of the Study 1.3

The objectives of this study are as follows:

- To identify the types and forms of imperative sentences found in the subtitles of the film Amateur.
- To analyze the types of translation shifts occurring in the translation of imperative sentences and basketball-related sentences in the film *Amateur* into Indonesian.



1.4

This study focuses on the analysis of translation shifts and imperative sentence forms in the Indonesian subtitles of the film *Amateur* (2018). The data analyzed are limited to dialogues containing imperative sentences and basketball-related terminology, particularly in scenes where the coach provides instructions or directions to the players. The analysis emphasizes how imperative forms are

Limitation of the Study

classification proposed by Catford (1965). Therefore, this study does not examine

translated and identifies the types of translation shifts that occur, based on the

the entire dialogue in the film but is restricted to utterances relevant to instructions,

motivation, and game strategies within the context of basketball.

1.5 Significance of the Study

Theoritical:

- 1. To broaden the understanding within translation studies, particularly regarding the application of translation shift theory in translating sports-related terms in film subtitles.
- 2. To contribute to the field of applied linguistics, especially in understanding the process of language shift and its implications in audiovisual translation.

 Practical:
- 1. To assist translators in understanding and identifying appropriate types of translation shifts when translating sports-related terms, particularly in the context of basketball-themed film subtitles.
- 2. To enhance viewers' comprehension of translated basketball sentences, especially among audiences who are unfamiliar with the sport.



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CHAPTER V CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the analysis of 90 imperative sentence data from the subtitles of *Amateur* (2018), it can be concluded that the most dominant type of imperative is the direct imperative, followed by invitation, request, prohibition, and the least frequent being permission. This reflects the nature of dialogue in sports-themed films like *Amateur*, which tends to feature direct commands, quick instructions, and collaborative prompts among characters, particularly in the context of basketball games or training sessions that demand rapid and decisive responses.

In terms of translation shifts, this study adopts Catford's (1965) classification and identifies four types of shifts used in the subtitle translation process: structure shift, class shift, unit shift, and intra-system shift. Among these, structure shift emerges as the most dominant, accounting for more than half of the data. This indicates that syntactic differences between English and Indonesian often require structural adjustments to ensure that imperative sentences remain natural and communicative in subtitle form. Class shifts are also frequently employed, particularly in transforming verbs or adjectives in the source language into more contextually appropriate forms in the target language. Meanwhile, unit shifts and intra-system shifts appear in fewer instances, yet they still play an essential role in maintaining message clarity and efficiency within the spatial constraints of subtitles.

Overall, the findings of this study demonstrate that the translation of imperative sentences requires not only an understanding of their literal meaning but also the ability to adjust sentence structure, word class, and communicative intent to produce translations that are effective, natural, and culturally appropriate in the target language. The translation shifts observed serve as strategic choices that do not diminish meaning but rather aim to adapt the tone and linguistic style within the audiovisual context. As a result, the translated subtitles are able to enhance audience



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comprehension of the film's content while preserving the communicative force of the original dialogue.

5.2 Suggestion

Based on the findings of this study, the author offers several recommendations that may be beneficial to relevant parties, particularly in the field of audiovisual translation. For translators, it is essential to recognize that translating imperative sentences in film subtitles requires more than lexical accuracy; it also demands sensitivity to cultural and situational context. Sentence structure, speaker intention, and the technical constraints of subtitles must be key considerations throughout the translation process to ensure that the final result remains communicative, natural, and easily understood by the audience.

For future researchers interested in similar studies, it is recommended to explore a wider range of film genres to allow for comparative analysis of the patterns in imperative sentence usage and the types of translation shifts that may occur differently across contexts. Additionally, subsequent research could incorporate a qualitative approach to assess translation quality, focusing on aspects such as accuracy, acceptability, and readability. This would enable a more comprehensive and in-depth analysis of imperative sentence translation within audiovisual media.

Lastly, for educational institutions and instructors in the field of translation, studies like this can serve as relevant and contextual teaching materials for understanding the practical aspects of film translation. Learning should not only emphasize theoretical concepts but also incorporate real-world applications that consider technical, linguistic, and cultural aspects within the realm of professional translation.

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Fayaddafa Najwan is a hardworking and dedicated individual who is currently working at Qupro. He has one year of internship experience at JakCloth, where he gained practical knowledge of the creative industry and developed strong teamwork and communication skills.

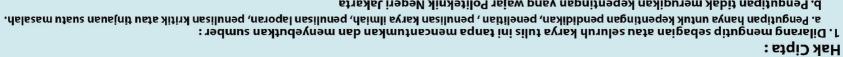
Throughout his journey, he has also been actively involved in handling various events, showcasing his ability to manage tasks efficiently, work under pressure, and coordinate with different teams to ensure successful execution. His attention to detail and commitment to delivering high-quality results have made him a reliable team member. He is always eager to learn new things and take on new challenges to further grow both personally and professionally.

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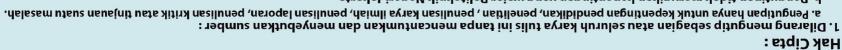


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APPENDICES DATA OF IMPERATIVE SENTENCES AND TRANSLATION SHIFT IN THE AMATEUR FILM SUBTITLE

				Type of	Imperativ	e Sentences		Translation Shifts				
No.	SL	TL							Category Shifts			
110.	SL	ے ا	Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
1.	Quick, quick	Cepat	V	0	1					V		
2.	End the game, already.	Ayo selesaikan permainannya.	GV III						v			
3.	You guys hurry up.	Cepatlah.	Z	ШΙ					v			
4.	T, let's go.	T, ayo.				V			V			
5.	Give it back, you're gonna drop it.	Kembalikan, kau akan menjatuhkannya		Ev \				v				
6.	Let me see that back.	kembalikan bolanya.			V					V		

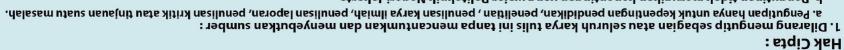
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				True of	I a superior	Canton			Trans	slation	Shifts	
No.	SL	TL		Type of	ımperauv	e Sentences				Catego	ry Shift	s
NO.	SL	The state of the s	Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
7.	Let's look it up	Mari lihat				V			V			
8.	Get up.	Bangun.	У			1					v	
9.	Keep going.	Terus.	V	Ŏ	1)		v		
10.	Hit him.	Kalahkan dia.	G				V		V			
11.	Force him left.	Dorong ke kiri.	m				V		v			
12.	Lock him down.	Kunci dia.	V	π					v			
13.	Finish the game strong.	Menangkan permainan.	V	ろし						V		
14.	Make the right play.	Bermain yang benar.	V	\ X		"			V			
15.	Hold it for the last shot.	Tahan sampai menit terakhir.	V					v				
16.	Finish that	Tembak sendiri.	v							V		

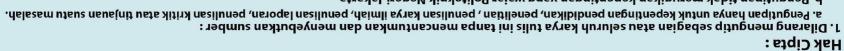
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Tymo of	I man awa tin	a Cantanaca			Trans	slation	Shifts	
No.	SL	TL		Type of	ımperativ	e Sentences				Catego	ry Shift	s
10.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
	yourself.											
17.	Take the shot.	Masukkan bola.	v	U						v		
18.	Go shake them up.	Salami mereka.	Œ	C	,	v				v		
19.	Get low	Menunduk	v						V			
20.	Better stop that mess.	Jangan buat kesalahan.	ΞF	v						v		
21.	Get showered up, son,	Mandilah, nak.	V	뿟 (v			
22.	Get back to me with something.	Beri tahu saat dapat sesuatu.		NII	V	IJ				V		
23.	You just gotta keep putting in work	Kau hanya perlu berlatih keras	V	X		JI			v			
24.	could you count	Kau mau			v				v			

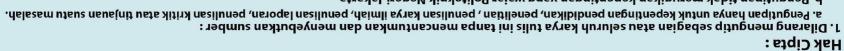
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Type of	Imponativ	e Sentences			Trans	slation	Shifts	
No.	SL	TL		Type of	mperauv	e Sentences				Catego	ry Shift	s
No.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
	them for me?	menghitungnya?										
25.	Think about it.	Pikirkan itu.	y	P								
26.	Start by giving me 50 behind that crack right there	Mulai dengan masukkan 50 bola dari retakan itu.	EG∣						V			
27.	Everybody follow me.	Semua ikuti aku.	H	T T								
28.	Hope in.	Masuk.		スし		v				v		
29.	You just take that top bunk right there.	Kau tidur di atas sana.	V	NIK						V		
30.	Yo, turn it off.	Matikan lampunya.	V								V	

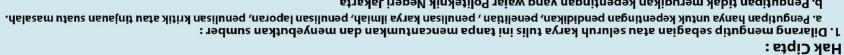
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Tyme of	I man awa ting	a Cantonaca		Translation Shifts					
No.	SL	TL		Type of	mperauv	e Sentences				Catego	ry Shift	S	
110.	SL	11	Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift	
31.	Get down in the squat.	Terus squat.	V							V			
32.	Get in there.	Lakukan.	v	٦(v		
33.	Pack it in.	Bersiap.	v		1				V				
34.	You've gotta make new friends	Kau harus cari teman baru	G							V			
35.	I need your help finding my classes	Tolong carikan kelasku.	v	4 3.		7			v				
36.	Call that.	Ingat itu.			V					v			
37.	Pass it.	Oper.	V								v		
38.	Now, have a seat.	Sekarang, duduk.	V	X						v			
39.	Come on, Forte. You're in	Maju, Forte. Kau main.				V			V				

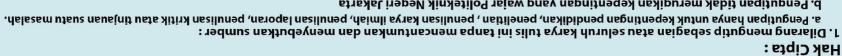
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





			Type of Imperative Sentences						Trans	slation	Shifts	
No.	SL	TL		Type of	ımperauv	e Sentences				Catego	ry Shift	s
NO.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
40.	Show us what you got.	Tunjukkan kemampuanmu.	V			,				V		
41.	Head up.	Bangun.	v	٥(v		
42.	See the floor.	Lihat celah.	v	<u> </u>	1			/			v	
43.	All right, do it , Terron.	Lakukan, Terron.	GH		1					V		
44.	You can't switch there	Kau tak bisa bertukar	RI	TV /		7						V
45.	Now speed it up and cover more ground.	Sekarang percepat dan jangan ada celah.	V			IJ				V		
46.	Let's get out before i get us both in trouble	Ayo keluar sebelum kita dapat masalah				V			v			
47.	Rules say you can	Peraturannya kau		V				v				

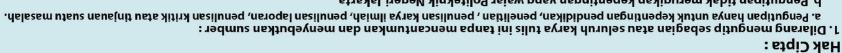
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Tyme of	I man awa ting	e Sentences		Translation Shifts					
No.	SL	TL		Type of	mperauv	e Sentences				Catego	ry Shift	s	
140.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift	
	only practice so many hours in a day	hanya boleh latihan beberapa jam sehari.	Z	U									
48.	Let's do the same thing, other side	Lakukan yang sama di sisi lain.	E(01		V			V				
49.	Do not listen to these two	Jangan dengarkan mereka.	ìΕ	V						v			
50.	Carry my shit	Bawakan tasku.	V							7			
51.	so hurry up, Anton	jadi cepat, anton.	V	X						v			
52.	Just run motion.	Santai saja.	V	N						v			
53.	Don't let up.	Jangan berhenti.		v					v				
54.	Next game, we pick-and-roll, yes?	besok, kita main ambil dan oper, setuju?				V			V				

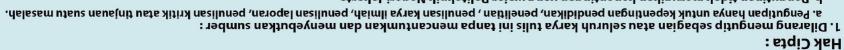
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Tymo of	Imponativ	e Sentences		Translation Shifts					
No.	SL	TL		Type of	mperauv	e Sentences				Catego	ry Shift	S	
110.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift	
55.	Double foul.	Double foul.			V								
56.	Terron, you slide to the one.	Terron, pindah ke satu.	y	P(V			
57.	All right, listen up.	Baik, dengar .	v		1					V			
58.	We're gonna hold for the last shot.	Tahan untuk tembakan terakhir.		Т						V			
59.	We're gonna run 50.	Kita maju 50.	Z	T \						v			
60.	You be patient, make the read.	Kau harus sabar, baca situasi.	V	2						V			
61.	Finish on three.	Selesaikan dalam tiga.	V	X					V				
62.	Lyles, you swing to the two.	Lyles, kau ganti ke dua.	V							V			

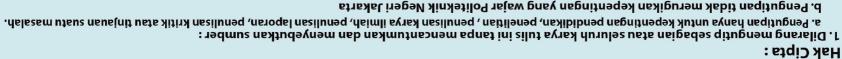
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





				Tymo of	I man awa ting	e Sentences			Trans	slation	Shifts	
No.	SL	TL		Type of	mperauv	e Sentences				Catego	ry Shift	S
110.	SL		Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift
63.	Get the ball to Forte at the top of the key.	Oper bola ke Forte di <i>top of the key</i> .	v	U						V		
64.	Put your camera down so I can use mine.	Turunkan kamera jadi aku bisa pakai punyaku.	YG	0					¥			
65.	Stop recording, Terron.	Berhenti merekam, Terron.	V	- -		Ï						
66.	Check this out, Terron.	Lihat ini, Terron.	v	$\ddot{\mathbf{z}}$						V		
67.	Leave me be.	Pergi sana.	V	IN						v		
68.	Cut the light off.	Matikan lampunya.	V	ス		J				V		
69.	Let's finish them off .	Kalahkan mereka.				V				V		

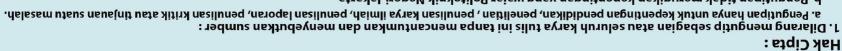
b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





	SL	TL	Type of Imperative Sentences						Translation Shifts					
No.									Category Shifts					
110.			Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift		
70.	Teron, if we get the mismatch, hit Petrus down in the post, all right?	Teron, kalau kita keadaan buruk, lempar ke Petrus di post, paham?	v	P(1				V				
71.	Let's get i t.	Masukkan.	=(1(v				v				
72.	Dumped on him, like boom!	Lempar ke dia, seperti boom!	H	П						v				
73.	Then tune out all that noise.	Jadi abaikan semua tawaran.	v	T \						v				
74.	Fight for it.	Rebut itu.	v							v				
75.	You throw me ally, I put nuts on their face.	Kau oper ke aku, aku permalukan mereka.	V	X		IJ		v						
76.	Whatever you need, you just holla at Uncle B.	Jika butuh bantuan, panggil paman B.			V			v						

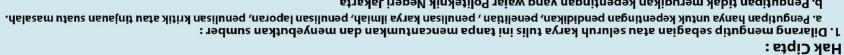
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	SL	TL	Type of Imperative Sentences						Translation Shifts					
No.									Category Shifts					
			Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift		
77.	On the ball.	aku ambil bola.	V						V					
78.	Hustle up, Terron.	Cepat, Terron.	v			1				v				
79.	Double-team and force them into a contested shot.	Tim ganda dan paksa ke arah ring untuk menembak.	EG	OL					V					
80.	Go, defense.	Ayo, siap bertahan.	V	Ţ		Ï			v					
81.	Stay away from my player, Rob.	Menjauh dari pemainku, Rob.	v	X		ij								
82.	Don't get in the way of what we build.	Jangan rusak apa yang sudah kami bangun.		v		\mathcal{D}		v						
83.	Show them the deal, Coach.	Tunjukkan perjanjiannya, pelatih.	V						V					

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta





	SL	TL	Type of Imperative Sentences						Translation Shifts				
No.									Category Shifts				
			Direct	Prohi- bition	Request	Invitation	Permi- ssion	Level Shifts	Struct ure Shift	Class Shift	Unit Shift	Intra- System Shift	
84.	Just go.	Pergilah.	V									v	
85.	Well, delete it.	Hapus itu.	v										
86.	Tell them about the insurance.	Beri tahu asuransinya.	Y	0	1				V				
87.	You look through all the numbers.	Kau amati angkanya.	G/ H						v				
88.	Refs, y'all can go home, turn off the scoreboard, because we can't play in here.	Wasit, kau boleh pulang, matikan papan skor, karena kita tak main di sini.	고	M X Z			V		v				
89.	Let's go play.	Ayo main.		X		V			v				
90.	Now, watch this.	Sekarang, lihat ini.	v									_	