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**TRANSLATION TECHNIQUES AND MEANING SHIFTS OF
ILLOCUTIONARY ACTS IN THE INDONESIAN-ENGLISH
SUBTITLES OF “MENS REA” BY PANDJI PRAGIWAKSONO**

BACHELOR’S THESIS

Submitted as One of the Requirement
to Obtain a Bachelor’s Degree in Applied Linguistics

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**ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION STUDY PROGRAM
BUSINESS ADMINISTRATION DEPARTMENT
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2026



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PREFACE

The researcher would like to express her deepest gratitude to Allah SWT for all the blessings bestowed upon her, which have enabled the completion of this thesis entitled *Translation Techniques and Meaning Shifts of Illocutionary Acts in the Indonesian-English Subtitle of “Mens Rea” by Pandji Pragiwaksono*.

In this occasion, the writer would like to express her sincere gratitude to:

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7. All the members of BISPRO 22, who have shared this academic journey. May every path we choose lead us toward the dreams we have worked so hard to achieve.



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8. Frank Ocean, Chappell Roan, and Sheila On 7, whose music became the soundtrack of countless late nights, quiet mornings, and moments of reflection. Their songs offered comfort, calmness, and motivation whenever words were difficult to find.
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Jakarta, 2026

The writer





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ABSTRACT

Nurlia Agustin. English for Business and Professional Communication Study Program. Translation Techniques and Meaning Shifts of Illocutionary Acts in the Indonesian-English Subtitle of *Mens Rea* by Pandji Pragiwaksono.

This study aims to analyze the types of illocutionary acts, translation techniques, and meaning shifts found in the English subtitles of *Mens Rea*, a stand-up comedy performance by Pandji Pragiwaksono. This study employed a descriptive qualitative method with a content analysis approach. The data consisted of 144 utterances containing illocutionary acts. The analysis was based on Searle's (1976) theory of illocutionary acts, Molina and Albir's (2002) translation techniques, and Nida and Taber's (1975) meaning shifts. The findings revealed three dominant types of illocutionary acts: Assertive (43.1%), Expressive (29.2%), and Directive (27.1%), with Assertive being the most dominant type. A total of 192 translation technique applications were identified across 11 types of techniques, with Literal Translation as the most frequently used (26.56%), followed by Linguistic Amplification (20.31%), Established Equivalent (17.71%), and Modulation (11.98%). Regarding meaning shifts, No Shift accounted for 65.28% of the data, followed by Skewing of Information (15.28%), Gain of Information (13.19%), and Loss of Information (6.25%). The findings indicate that most meanings and communicative functions were successfully maintained in translation. However, certain linguistic and cultural adjustments resulted in additions, omissions, and modifications of meaning to produce subtitles that are more natural and comprehensible for the target audience.

Keywords: illocutionary acts, translation techniques, meaning shifts, subtitles, stand-up comedy.



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ABSTRAK

Nurlia Agustin. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. Translation Techniques and Meaning Shifts of Illocutionary Acts in the Indonesian-English Subtitle of *Mens Rea* by Pandji Pragiwaksono.

Penelitian ini bertujuan untuk menganalisis jenis tindak ilokusi, teknik penerjemahan, dan pergeseran makna yang ditemukan dalam subtitle bahasa Inggris dari pertunjukan stand-up comedy *Mens Rea* oleh Pandji Pragiwaksono. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan analisis konten. Data terdiri dari 144 ujaran yang mengandung tindak ilokusi. Analisis didasarkan pada teori tindak ilokusi Searle (1976), teknik penerjemahan Molina dan Albir (2002), dan pergeseran makna Nida dan Taber (1975). Hasil penelitian mengungkapkan tiga jenis tindak ilokusi yang dominan: Assertive (43,1%), Expressive (29,2%), dan Directive (27,1%), dengan Assertive sebagai jenis yang paling dominan. Sebanyak 192 penerapan teknik penerjemahan ditemukan dari 11 jenis teknik, dengan Literal Translation sebagai teknik yang paling sering digunakan (26,56%), diikuti oleh Linguistic Amplification (20,31%), Established Equivalent (17,71%), dan Modulation (11,98%). Mengenai pergeseran makna, No Shift mencakup 65,28% dari data, diikuti oleh Skewing of Information (15,28%), Gain of Information (13,19%), dan Loss of Information (6,25%). Temuan ini menunjukkan bahwa sebagian besar makna dan fungsi komunikatif berhasil dipertahankan dalam penerjemahan. Namun, penyesuaian linguistik dan budaya tertentu mengakibatkan penambahan, penghilangan, dan modifikasi makna untuk menghasilkan subtitle yang lebih natural dan mudah dipahami oleh penonton sasaran.

Kata Kunci: tindak ilokusi, teknik penerjemahan, pergeseran makna, subtitle, stand-up comedy.



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CHAPTER I INTRODUCTION

1.1 Background of Study

One of the fastest-growing forms of translation today is Audiovisual Translation (AVT), especially subtitling. Subtitling is not merely a process of transferring text from one language to another; rather, it is a cross-semiotic adaptation constrained by spatial parameters (character limits per line) and temporal parameters (synchronization duration on screen) (Cintas & Remael, 2020). These technical constraints require translators to compress the text without reducing the essential meaning from the Source Language (SL) to the Target Language (TL).

Subtitling becomes more challenging in the genre of stand-up comedy. Unlike other audiovisual genres, stand-up comedy relies heavily on the performer's pragmatic intent, the specific illocutionary force behind each utterance, to deliver humor and social criticism simultaneously. In linguistics, this underlying intention is studied through Speech Act Theory, which identifies illocutionary acts such as assertives, directives, commissives, expressives, and declaratives (Searle, 1976). When a comedian delivers a satirical remark, for instance, it is not merely a statement of fact but a deliberate act of criticism, provocation, or irony. If the subtitler fails to preserve this illocutionary force in the target language, the punchline loses its impact, or worse, its intended meaning entirely. This problem can be observed in one of Pandji Pragiwaksono's utterances in *Mens Rea* at 00:31:51, as follows:

Table 1. 1 Example of Illocutionary Acts found in *Mens Rea*

SL	TL
<i>Ngomong sama psikopat mesti pelan-pelan.</i>	You must talk to a psychopath slowly.

The humor in this utterance comes from its context: after an audience defended the practice of not stirring porridge, Pandji responds with this remark. Pragmatically, it functions as a sarcastic assertive illocutionary act, in which the speaker commits to



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a proposition not to convey genuine advice, but to mock the audience member's stance through irony and hyperbole, likening them to a psychopath.

However, the English subtitle fails to capture this sarcastic tone. The subtitler adds the subject pronoun "You" which does not exist in the original, making the sentence sound like it is directly addressing a specific person (Linguistic Amplification, Molina & Albir, 2002). The rest of the sentence is translated word-for-word (Literal Translation, Molina & Albir, 2002). Together, these choices not only change how the utterance sounds in English, but also alter its illocutionary function. The original Indonesian "*Ngomong sama psikopat mesti pelan-pelan*" functions as an Assertive act, a sarcastic, general statement thrown casually to the whole audience. However, the addition of "You" in the target language transforms the utterance into a Directive act, as it now sounds like a direct instruction or advice addressed to a specific individual. The joke is lost. In terms of meaning shift, this is a case of Skewing of Information (Nida & Taber, 1975), the words are correct, but the meaning is distorted. This example shows that a translation can be word-for-word accurate but still fail to deliver the comedian's original intent.

This study chooses the stand-up comedy special *Mens Rea* by Pandji Pragiwaksono as the research object based on several reasons. First, *Mens Rea* became widely discussed in Indonesia because its comedy material is talking about social, cultural, and political issues in a bold and critical way. Second, *Mens Rea* is the first Indonesian stand-up comedy specials distributed on Netflix, which make it accessible to international audiences. Third, the performance contains numerous examples of illocutionary acts used to create humor and social criticism, making it a rich source of pragmatic data.

Previous studies on illocutionary acts have been conducted in stand-up comedy genre (Rahma, 2021; Atulolon, et al., 2021; Listaningsih, et al., 2023; Risnawati, et al., 2025;). Meanwhile, research on translation technique mainly focuses on humor strategies in subtitling (Budiningtyas, et al., 2020; Anwar, 2024; Renata & Rini, 2024; Henny, 2025), emphasizing macro-level translation strategies and the general



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transfer of humor across languages. In addition, studies on meaning shifts have explored literary texts, idiomatic expressions, news translation, and subtitle translation of verbal humor (Ledyan, 2019; Kristi, 2024; Khairunnisa, 2025; De Silva et al., 2025).

Based on these studies, there remains a significant research gap. Previous studies have largely focused either on general humor translation strategies or on illocutionary acts and meaning shifts in separate, non-comedic contexts. None have specifically examined how illocutionary acts are translated in stand-up comedy subtitles and how their pragmatic meaning may shift in the process. Addressing this gap is essential, as the rapid global expansion of stand-up comedy through digital streaming platforms demands high-quality subtitles; poor translation choices can distort the comedian's illocutionary intent, undermine the humor, and misrepresent the performer's critical voice to international audiences. Therefore, this study aims to bridge this gap by examining how illocutionary acts are translated and how their meanings may shift in the subtitles of *Mens Rea*, providing valuable insights into the intersection of language, comedy, and translation in digital media.

1.2 Research Questions

Based on the background explained above, this study focuses on the following research questions:

1. What illocutionary acts are found in the Indonesian utterances in the stand-up comedy special *Mens Rea*?
2. What translation techniques are used in translating utterances that contain illocutionary acts from Indonesia into English subtitles?
3. What meaning shifts occur in the English subtitles as a result of the translation process?

1.3 Objectives of the Study

In line with the research questions above the objectives of this study are:

1. To classify the types of illocutionary acts in the Indonesian utterances in *Mens Rea*.



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2. To analyze the translation techniques applied in translating illocutionary utterances into English subtitles.
3. To evaluate the meaning shifts that occur in the translation of illocutionary acts in *Mens Rea*.

1.4 Limitation of the Study

To keep this study focused, the researcher limits both the object and the theoretical scope. The object of this research is limited to the selected utterances containing illocutionary acts from Indonesian audio transcript (Source Language) and the official English subtitles (Target Language) of the *Mens Rea* by Pandji Pragiwaksono on Netflix. From a linguistic perspective, the pragmatic analysis is limited to the classification of Illocutionary Acts based on Searle's (1976) taxonomy. The translation analysis is limited to identifying Translation Techniques according to Molina & Albir (2002) and evaluating Meaning Shifts (gain, loss, skewing) based on Nida & Taber (1975).

1.5 Significance of the Study

This study is expected to provide both theoretical and practical contributions in the fields of linguistics and translation studies. Theoretically, the findings may enrich the discussion of Audiovisual Translation and Pragmatics by providing empirical evidence about the relationship between translation techniques, meaning shifts, and the preservation of illocutionary force in stand-up comedy.

Practically, the results of this study may serve as a reference for professional translators in choosing appropriate techniques to maintain the intention across languages without causing loss or skewing of meaning. In addition, this study may be useful as a methodological reference for students of Literature and Linguistics, and as a foundation for future researchers who examine pragmatic translation in audiovisual media.



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CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

This study analyzed the translation techniques and meaning shifts of illocutionary acts found in the Indonesian-English subtitles of the stand-up comedy special *Mens Rea* by Pandji Pragiwaksono. Based on the analysis that has been conducted, the following conclusions are drawn in accordance with the three research questions of this study.

First, regarding the types of illocutionary acts found in *Mens Rea*, the analysis identified three types of illocutionary acts proposed by Searle (1976): Assertive, Expressive, and Directive acts. Assertive acts were the most dominant type, followed by Expressive acts and Directive acts. One Commissive act was also found, while Declarative acts were entirely absent from the data. The dominance of Assertive acts reflects the nature of stand-up comedy as a genre that heavily relies on the speaker's personal observations, critical judgments, and satirical commentary on social and political issues. Expressive acts highlight the deeply personal and emotionally driven dimension of the performance, while Directive acts demonstrate the comedian's consistent effort to engage and interact with the live audience.

Second, regarding the translation techniques applied in translating the illocutionary utterances into English subtitles, the analysis identified a total of eleven distinct techniques applied across the data, indicating that many utterances required the use of more than one technique. This finding suggests that the translation of stand-up comedy subtitles is a complex process that demands a range of strategies to handle the linguistic, cultural, and pragmatic features of informal Indonesian speech. Literal Translation was the most frequently used technique, followed by Linguistic Amplification, Established Equivalent, and Modulation. The frequent application of Literal Translation suggests that the translator prioritized semantic fidelity and structural proximity to the source language, while Linguistic Amplification reflects the structural differences between Indonesian and English that require the addition

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of grammatical elements in the target language. The use of Modulation and other techniques such as Adaptation, Description, and Variation reflects the translator's need to handle culturally embedded expressions and colloquial terms that have no direct equivalents in English.

Third, regarding the types of meaning shifts that occurred as a result of the translation process, the analysis revealed that the majority of utterances showed no meaning shift, indicating that the translator was largely successful in preserving the semantic content and communicative intent of the source language. Among the remaining utterances, Skewing of Information was the most common shift, followed by Gain of Information and Loss of Information. Skewing of Information was primarily found in cases where culturally embedded expressions and colloquial terms were rendered in ways that narrowed or altered the original scope of meaning. Gain of Information occurred when the translator added contextual clarifications or grammatical elements that were absent in the source language but necessary for the target language audience's comprehension. Loss of Information was mainly caused by the omission of Indonesian discourse particles and culturally specific expressions that carry pragmatic and affective functions, largely due to the constraints of subtitle translation.

Overall, the findings of this study demonstrate that the translation of stand-up comedy subtitles is a linguistically and culturally complex task. The wide range of translation techniques used reflects the challenges of translating informal Indonesian speech, while the identified meaning shifts highlight the difficulty of achieving full equivalence across two different languages and cultures. Meaning shifts in this study should not be viewed merely as translation inaccuracies, but rather as the result of the translator's efforts to preserve communicative functions while ensuring readability and comprehensibility for the target audience.



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5.2 Suggestions

Based on the findings and conclusions of this study, the following suggestions are offered for different audiences:

1. For Subtitle and Translators

Translators are encouraged to be more sensitive to the pragmatic force and cultural nuances of the source language, especially in comedy. While technical constraints like character limits are unavoidable, preserving the "emotional intensity" of the speaker (such as through better management of expressive markers) is crucial so that the comedic impact is not weakened in the target language.

2. For Students of English Department

This study may serve as a useful reference for students of Translation Studies, Applied Linguistics, and English for Communication programs who are interested in audiovisual translation and pragmatics. The analysis presented in this study shows how theoretical frameworks such as Searle's (1976) illocutionary act taxonomy, Molina and Albir's (2002) translation techniques, and Nida and Taber's (1975) meaning shift categories can be applied to real-world translation data. Educators are also encouraged to use audiovisual translation materials, including stand-up comedy subtitles, in their teaching as authentic and engaging examples of the challenges of cross-cultural communication.

3. For Future Researchers

Future researchers are encouraged to expand the scope by examining other Indonesian stand-up comedy specials on streaming platforms, especially those with different themes or comedic styles. Future studies may also consider including the target language audience's perspective to evaluate how well the translated subtitles preserve the comedic and pragmatic impact of the original performance. Researchers may also explore other theoretical frameworks, such as relevance theory or politeness theory, to complement the analysis of translation techniques and meaning shifts in audiovisual comedy translation.



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CURRICULUM VITAE



Nurlia Agustin is a student in the English for Business and Professional Communication (BISPRO) Study Program at Politeknik Negeri Jakarta, expected to graduate in 2026, with a strong passion for writing, content creation, and digital marketing. She has gained diverse experience across editorial and creative fields, including as a Reporter Intern at Republika Online, where she wrote and edited daily news articles and conducted on-site interviews; as an

Editorial Intern at PT Mediamaz Solusindo Nusantara, where she edited and proofread official and legal documents across multiple languages and conducted quality control on translated texts; and as a Content Writer at Catatan Film, where she produced film reviews, social media content, and short-form video scripts for a movie enthusiast community. She also experienced as a Graphic Designer Intern at Catatan Psikologi, creating visual content for a mental health platform. Beyond her professional roles, Nurlia has been actively involved in various campus organizations at PNJ, including serving as Head of the Public, Decoration, and Documentation Division for FG Bispro 2024, as well as taking on design and documentation roles in ISO Bispro 2024, International Buddies PNJ, and several other student events. She is proficient in Canva, CapCut, and Microsoft Office, and fluent in both Indonesian and English.



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APPENDIX

DATA CODE		SL	TL	ILLOCUTIONARY ACTS	TRANSLATION TECHNIQUES	MEANING SHIFT
IA/01	00:25:24	Selamat malam, atasan Presiden Republik Indonesia.	Good evening, the bosses of the President of the Republic of Indonesia.	Expressive	Literal Translation	No Shift
IA/02	00:25:38	Mba-mba hijab udah kecewa, baru mulai lagunya, udah Astaghfirullah .	The lady in the hijab is already dissapointed. The song had just started playing, but she was already asking God forgiveness .	Assertive	Literal Translation & Description	Loss
IA/03	00:25:45	Belom juga ngomong ini monyet , udah kayak gitu lagunya.	This bastard has not even started speaking, and the song was already like that?	Expressive	Adaptation & Linguistic Amplification	Skewing
IA/04	00:25:52	Hanya lagu itu yang luar biasa. Saya, jangan menyelamatkan dunia, kelurahan juga ga sanggup .	That song alone is extraordinary, I.. Forget about saving the world, I can't even save a village .	Assertive	Literal Translation & Modulation	Skewing
IA/05	00:26:13	Kita ini bos, bosnya Prabowo.	We are his bosses. Prabowo's bosses.	Assertive	Linguistic Amplification	No Shift
IA/06	00:26:22	Kasihlah gak tuh Prabowo.	Poor Prabowo, isn't it?	Expressive	Literal Translation	No Shift
IA/07	00:26:40	Memang rakyat Indonesia tuh random. Ada yang kayak Gita Wiryawan, Ferry	And indeed, the Indonesian people are random. There are people like Gita Wiryawan, Ferry	Assertive	Linguistic Amplification	No Shift



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		Irwandi, ada yang kayak Rispo. Dustin Tiffani.	Irwandi. There are people like Rispo. Dustin Tiffani.			
IA/08	00:27:01	Banyak yang aneh. Rakyat Indonesia, atasannya Pak Prabowo banyak yang aneh.	Many are weird. Indonesians, the bosses of Mr. Prabowo, are weird.	Expressive	Reduction	Loss
IA/09	00:27:06	Di TV banyak banget dah yang aneh-aneh.	There are so many weird people on TV.	Assertive	Linguistic Amplification	Gain
IA/10	00:27:54	Kita gak ngerasa bahwa kita adalah atasannya presiden. Padahal kita yang gaji.	We don't feel like we're the president's superiors . Even though we're the ones who pay his salary.	Expressive	Established Equivalent & Linguistic Amplification	Gain
IA/11	00:28:02	Tepuk tangan yang udah kerja.	Applause for those who have worked.	Directive	Literal Translation	No shift
IA/12	00:28:08	Kita ini kan bayar pajak, di slip gaji lo ada tulisan " PPh ". Betul, ya?	We pay taxes. Your payslip says " income tax " on it. Is that right?	Assertive	Literal Translation & Established Equivalent	No shift
IA/13	00:28:16	Itu kan dikumpulin ke negara. Dipakai untuk gaji presiden, wakil presiden, menteri, aparat.	Taxes are collected by the state. They're used to pay the salaries of the president, vice president, ministers, and officials.	Assertive	Modulation & Linguistic Amplification	No shift
IA/14	00:28:24	Kita gak ngeh , karena di slip gaji tulisannya PPh.	Because it says "income tax" on the payslip. We don't realize it.	Expressive	Transposition	No shift
IA/15	00:28:27	Coba kita ganti, "Pph" nya. Diganti tulisannya "buat gaji Gibran."	Let's change the wording "income tax." Change it to "For Gibran's salary."	Directive	Literal Translation	No shift



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IA/16	00:28:27	Kita ngamuk, kan? Buat gaji Gibran?	We will go berserk, right? For Gibran's salary?	Expressive	Literal Translation	No shift
IA/17	00:28:38	Masa gaji kita dipotong, buat gaji Gibran?	How come my salary is being deducted for Gibran's salary?	Expressive	Literal Translation	No shift
IA/18	00:28:41	Demo tiap hari kita.	We will hold a rally every day.	Commissive	Modulation & Linguistic Amplification	No shift
IA/19	00:28:58	Dan gue tau. Pasti ada yang mau bilang, "Hati-hati mas Pandji ngomongin Politik tuh, hati-hati."	I know. There must be someone who wants to say, "Be careful talking about politics, Pandji. Be careful."	Assertive	Reduction	No shift
IA/20	00:29:15	Gue tau orang ini kontroversial.	I know this person is controversial.	Assertive	Literal Translation	No shift
IA/21	00:29:18	Dia adalah satu-satunya orang yang menang lawan Luhut Binsar Pandjaitan.	But he's the only person who has ever beaten Luhut Binsar Pandjaitan.	Assertive	Linguistic Amplification & Modulation	No shift
IA/22	00:29:30	Jokowi aja gak bisa itu.	Even Jokowi could not do that.	Assertive	Linguistic Amplification	No shift
IA/23	00:29:57	"Menurut keyakinan saya." Kalau lu ngomong apapun, diawali dengan itu , orang gak bisa ngedebat lu.	"In my opinion." If you want to say anything and start with that sentence , people won't be able to argue with you.	Assertive	Established Equivalent & Amplification	Gain
IA/24	00:30:07	Kalau menurut keyakinan saya, dia Ahmad Sahroni. Lu mau ngomong apa?	If in my opinion, he's Ahmad Sahroni. What are you going to say?	Assertive	Literal Translation	No shift



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IA/25	00:30:26	Apapun yang gua katakan, orang gak bisa marah. Kan menurut keyakinan saya.	No matter what I say, no one can get angry. Because it's just my opinion.	Assertive	Literal Translation	No shift
IA/26	00:30:47	Menurut keyakinan saya, orang yang makan bubur gak diaduk, psikopat.	In my opinion, people who eat unstirred porridge are psychopaths.	Assertive	Transposition	No shift
IA/27	00:30:55	Menurut keyakinan saya. Betul?	In my opinion. Right?	Directive	Literal Translation	No shift
IA/28	00:31:01	Tenang. Lu mulai agak psikopat.	Relax. You're starting to look a bit psychopathic.	Directive	Literal Translation & Linguistic Amplification	No Shift
IA/29	00:31:14	Sekarang, tepuk tangan yang kalau makan bubur gak diaduk.	Now, clap your hand if you prefer eating porridge unstirred.	Directive	Lingusictic Amplification	No shift
IA/30	00:31:12	Biar enak aja? Kurang psikopat apa tuh pernyataan?	It just tastes good? How psychopathic is that?	Expressive	Lingusictic Amplification	Loss
IA/31	00:31:51	Ngomong sama psikopat mesti pelan-pelan.	You must talk to a psychopath slowly.	Assert -> Direct	Linguistic Amplification	Skewing
IA/32	00:32:07	Bapak , makan bubur atau ngerakit Tamiya sih?	Are you eating porridge or assembling a Tamiya car ?	Expressive	Variation & Amplification	Gain
IA/33	00:32:50	Abang psikopat atau pelupa sih?	Are you a psychopath or just forgetful?	Directive	Variation	No shift
IA/34	00:32:54	Kan lu bilang kalau kecampur gak enak. Jadi lu makan satu-satu. Tapi kan di mulut nyampur .	You said once mixed, it becomes unpleasant. So you eat them one by one. But you mix them in your mouth.	Expressive	Linguistic Amplification & Transposition	No shift



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IA/35	00:33:02	Psikopat anda. Menurut keyakinan saya.	You're a psychopath. In my opinion.	Assertive	Literal Translation	No shift
IA/36	00:33:14	Mana lagi yang kalau makan bubur gak diaduk ?	Who else eats porridge without stirring it?	Directive	Transposition	No shift
IA/37	00:33:43	Kalau kacang lu rasa ayam, gue kaget. Gue curiga pilus .	If your peanuts taste like chicken, I'd be surprised. I suspect it's a coated peanut .	Expressive	Literal Translation & Description	Gain
IA/38	00:33:52	Cakwe, daun bawang, kerupuk, ayam, ya beda. Psikopat.	Cakue, spring onions, crackers, chicken, they're all different. Psychopath.	Expressive	Linguistic Amplification	No shift
IA/39	00:34:04	Jangan ketawa aja lu , sebelah sana.	That guy over there, don't laugh.	Directive	Modulation & Transposition	No shift
IA/40	00:34:21	Gue tau resiko menjadi stand-up komedian yang ngomongin politik.	I know the risks of being a stand-up comedian who talks about politics.	Assertive	Literal Translation	No shift
IA/41	00:34:37	Lah aneh, solusi dari yang berani? Solusi dari yang pinter.	Weird. Solutions from the brave? Solutions should come from the smart.	Directive	Linguistic Amplification	No shift
IA/42	00:35:26	Siapa di sini yang gapernah denger nama Dharma Pongrekun? Tepuk tangan yang gapernah denger .	Who here hasn't heard of Dharma Pongrekun? Applause for those who haven't.	Directive	Reduction	Loss
IA/43	00:35:41	Bersyukurlah kalau hidup anda tidak pernah ada Dharma Pongrekun.	Be grateful that Dharma Pongrekun never existed in your life.	Assertive	Literal Translation	No shift



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IA/44	00:36:02	Calon independen. Ga ada yang ngajak dia.	Independent candidate. No one invited him.	Assertive	Literal Translation	No shift
IA/45	00:36:19	Indi dia. Cagub indi. Baskara nya politik.	He's an indie. Indie gubernatorial candidate. The Baskara of politics.	Assertive	Established Equivalent	No shift
IA/46	00:36:30	Dharma Pongrekun tidak takut covid, guys.	Dharma Pongrekun isn't afraid of COVID, guys.	Assertive	Literal Translation	No shift
IA/47	00:36:54	Dia pernah diwawancara di youtubanya Merry Riana. Ada yang nonton gak yang gue maksud nih?	He was once interviewed on Merry Riana's YouTube channel. Has anyone watched the interview I'm talking about?	Directive	Linguistic Amplification	Gain
IA/48	00:37:42	Apaan itu? Ngapain dia? Ngapain?	What was that? What did he do? What the hell?	Expressive	Discursive Creation	Skewing
IA/49	00:38:12	Covid enggak, mencret iya.	Not suffering from COVID, but from diarrhea instead.	Assertive	Linguistic Amplification	Gain
IA/50	00:38:24	Dharma Pongrekun tau kalau COVID-19 itu konspirasi, guys.	Dharma Pongrekun knew that COVID-19 was a conspiracy.	Assertive	Reduction	No shift
IA/51	00:30:08	Dan tau gak apa yang lebih mencemaskan? Dia dapet 10 persen suara.	You know what's even more worrying? He got ten percent of the votes.	Expressive	Linguistic Amplification & Literal Translation	No shift
IA/52	00:39:42	Orang macam apa sih yang milih sosok seperti beliau?	What kind of person votes for someone like him?	Expressive	Established Equivalent	No Shift



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IA/53	00:39:50	Itulah kenapa Mens Rea tidak didesain untuk mengubah para politisi.	That's why Mens Rea isn't designed to change politicians.	Assertive	Literal Translation	No shift
IA/54	00:40:10	Gausah ketawa, elu, goblok!	Don't laugh. That's you, idiots.	Directive	Established Equivalent	No shift
IA/55	00:41:05	Emang kalau solatnya gapernah bolong , otomatis baik? Enggak, rajin.	Does it mean that someone who never misses their prayers is a good person? No, they're just diligent.	Assertive	Established Equivalent & Linguistic Amplification	No shift
IA/56	00:41:10	Emang kalau ada anak gak pernah bolos , berarti dia pintar?	Does it mean someone who never skips school is smart?	Directive	Established Equivalent	No shift
IA/57	00:41:15	Gue kenal orang SD, SMP, SMA gak pernah bolos, tapi goblok.	I know people who went to elementary, middle, and high school , who never skipped a class. But they're stupid.	Expressive	Established Equivalent & Linguistic Amplification	Gain
IA/58	00:41:29	Sumpah gue SD, SMP, SMA , gak pernah bolos, goblok.	I never skipped a class. I never did in elementary, middle, and high school , but I'm stupid.	Assertive	Established Equivalent & Linguistic Amplification	Gain
IA/59	00:42:05	Dicari, Pilot. Syarat, solatnya gak pernah bolong . Panik gak lo?	Job vacancy, pilot. The requirement is never miss a prayer . Wouldn't you panic?	Directive	Established Equivalent	No shift



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IA/60	00:44:03	Ngomong-ngomong, Prabowo gemoy itu patah banget ya.	By the way, Prabowo's cute face make no sense.	Expressive	Established Equivalent & Description	Loss
IA/61	00:44:08	Siapa yang udah pernah ikutan pilpres 4 kali dah?	Who has run in the presidential election for four times?	Directive	Modulation & Established Equivalent	No shift
IA/62	00:44:40	Sekarang gemoy . Kok bisa?	Now, cute face . How is that possible?	Expressive	Description	No shift
IA/63	00:44:44	Ini orang pernah nyulik aktivis guys .	This person once kidnapped activists.	Assertive	Reduction	Loss
IA/64	00:46:56	Beliau bilang mengamankan aktivis. Tapi kita tau yang dimaksud nyulik, kan?	He said he secured activists. But we know what he meant is kidnapping, right?	Expressive	Linguistic Amplification	No shift
IA/65	00:46:58	Karena mengamankan dan menculik itu beda guys .	Because securing and kidnapping are different.	Assertive	Reduction	No shift
IA/66	00:48:14	Siapa nama kucingnya? Bobby. Sekarang gubernur Sumatera Utara tuh.	What's his cat's name? Bobby. Now he's the governor of North Sumatra.	Assertive	Linguistic Amplification	No shift
IA/67	00:50:45	Dia lagi nyemen. Terus disamperin dari belakang, dia nanya " Kok ngono? "	The laborer is still cementing it. Then his friend from behind asked him, " Why is it like that? "	Assertive	Linguistic Amplification & Variation	Gain
IA/68	00:52:52	Wakil Presiden rasa customer service.	The Vice President feels like customer service.	Assertive	Modulation	Skewing



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IA/69	00:53:11	Gak enak kan sama wakil presiden kita yang lain, kerja semua mereka itu.	I feel very bad for our other Vice President. They're all working.	Expressive	Modulation & Literal Translation	Skewing
IA/70	00:53:45	Emang mendoakan rakyat Indonesia, gak kerja?	Is praying for the Indonesian people not considered working?	Expressive	Established Equivalent & Linguistic Amplification	No shift
IA/71	00:53:54	Gue mah malu kalau diliat wapres negara lain.	I'd be embarrassed if the vice presidents of other countries saw that.	Expressive	Established Equivalent	No shift
IA/72	00:55:03	Sekarang gubernur nya Dedi Mulyadi. Artis Youtube.	Now the governor is Dedi Mulyadi. A YouTube celebrity.	Assertive	Literal Translation	No shift
IA/73	00:55:09	Banyak yang gak suka. Santai weh atuh, anying.	Many of you don't like it. Relax, guys.	Directive	Linguistic Amplification & Variation	No shift
IA/74	00:55:29	Nyokap gua juga subscriber Kang Dedi, sumpah.	My mom is also a subscriber of Kang Dedi, I swear.	Assertive	Literal Translation	No shift
IA/75	00:56:11	Sekarang bupati nya Jeje. Anjay. Artis Internet.	Now the regent is Jeje. My goodness. An Internet celebrity.	Expressive	Variation	Skewing
IA/76	00:56:32	Kayaknya bupati kabupaten Bandung yang selanjutnya Reza Arap Oktovian dah.	It seems the next regent of Bandung Regency will be Reza Arap Oktovian.	Assertives	Literal & Reduction	No shift
IA/77	00:57:26	Yang pernah cuci uang, tepuk tangan.	Anyone who has ever laundered money, clap your hands.	Directives	Lingusictic Amplification	No shift



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IA/78	00:57:39	Lu tuh tau gak sih praktek cuci uang tuh seperti apa? Ada bayangan gak?	Do you even know what money laundering is like? Do you have any idea?	Directive	Established Equivalent	No shift
IA/79	00:58:11	Lupa, ya? Ada intel di antara kita.	Have you forgotten? There's an intelligence agent among us.	Assertive	Amplification	Gain
IA/80	01:01:52	Nah, pada titik ini. Gue gak pengen lu fokus sama Raffi Ahmad.	At this point, I don't want you focusing on Raffi Ahmad.	Directive	Literal Translation	No shift
IA/81	01:02:58	Tel , tegap bener jadi orang. Selow dikit.	Intel , you are so stiff. Relax a bit.	Directives	Amplification & Established Equivalent	Gain
IA/82	01:03:42	Karena di handphone perempuan ini, namanya irjen, "My General", anjay!	Because the Inspector General's name on her phone was "My General." Wow!	Assertive	Literal Translation & Variation	No shift
IA/83	01:04:53	Gila itu, jahat gak? Jahat!	That's crazy. Isn't it evil? It's evil!	Expressive	Literal Translation	No shift
IA/84	01:04:57	Saking jahatnya aja. Iblis bilang, " Astaghfirullah . Siapa nih orang?"	So evil that even the devil said, " Forgive me, God . Who is this person?"	Expressive	Description	Loss
IA/85	01:05:17	Nggak semua polisi seperti Irjen Teddy Minahasa. Ada juga yang kayak Ferdy Sambo.	Not all police are like Inspector General Teddy Minahasa. There are also those like Ferdy Sambo.	Assertive	Established Equivalent	No shift
IA/86	01:05:29	Ada juga kayak brimob bangsat yang ngelindes .	There are also those like the bastard police who run people over .	Expressive	Linguistic Amplification	Gain



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IA/87	01:07:58	Ga bisa disingkat aja nih singkatan? Anjing.	Can't these abbreviations just be abbreviated? Damn!	Expressive	Variation	Skewing
IA/88	01:09:02	Polisi sembarangan nangkep, sembarangan berperilaku itu bukan hal baru. Dari lama.	Police make random arrests and behave recklessly , which are nothing new. It's been a long time.	Assertive	Established Equivalent	No shift
IA/89	01:09:23	Di sini ada yang pernah jadi korban salah tangkep polisi, gak?	Has anyone here ever been a victim of a wrongful arrest by the police?	Directive	Established Equivalent	No shift
IA/90	01:16:43	Baju kotak-kotak, celingak-celinguk?	Checkered shirt, looking around?	Expressive	Literal Translation	No shift
IA/91	01:16:45	Orang nyebrang juga celingak-celinguk.	People crossing the street also look around.	Assertive	Literal Translation	No shift
IA/92	01:16:48	Jokowi Ahok juga kotak-kotak.	Jokowi and Ahok also wear checkered shirts.	Assertive	Linguistic Amplification	Gain
IA/93	01:18:22	Pernah dapet gelar aneh dari kampus misterius? Bisa jadi utusan khusus.	Ever received a bogus degree from a mysterious campus? Could be a special envoy.	Assertive	Modulation & Established Equivalent	Loss
IA/94	01:19:35	Karena gue capek ngeliat presiden dan keluarganya kayak orang kaya baru.	I'm tired of seeing presidents whose families look like the nouveau riche.	Expressive	Modulation & Adaptation	Skewing
IA/95	01:20:58	Udah ditinggal pendukung. Cari yang lain.	His supporters have left him. Find another one.	Directive	Linguistic Amplification	Gain



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IA/96	01:21:05	Jangan, nenek nya ganggu sumpah.	No, his grandmother is very annoying.	Directive	Literal Translation	No shift
IA/97	01:22:02	Gue ga terima suara orang goblok nilainya sama, sama orang pintar.	I don't accept that a stupid person's vote is worth the same as a smart person's.	Expressive	Literal Translation	No shift
IA/98	01:23:23	Gak semua uhuy . Emang semua orang, orang Jawa Barat.	Not everyone voted for Komeng . Is everyone from West Java?	Assert -> Direct	Linguistic Amplification & Variation	Skewing
IA/99	01:23:39	Gue asumsikan lu nonton Mens Rea berarti lu peduli dengan politik.	I assume since you watch Mens Rea, it means you care about politics.	Assertive	Linguistic Amplification	No shift
IA/100	01:24:05	Ini masalahnya. Dengerin baik-baik.	This is the problem. Listen carefully.	Directive	Literal Translation	No shift
IA/101	01:25:10	Kalau orangnya ternyata korup, mau tanggung jawab?	If that person is corrupt, will you take responsibility?	Directive	Literal Translation	No shift
IA/102	01:25:14	Emang orang goblok tuh kayak orang mimisan guys.	Stupid people are like those with nosebleeds.	Expressive	Literal Translation	No shift
IA/103	01:26:28	Boro-boro ke luar negeri, keluar dari garis kemiskinan aja gabisa.	Let alone going abroad, they can't even escape the poverty line .	Assertive	Modulation & Established Equivalent	Skewing
IA/104	01:28:20	Sumpah ini dari mata gue, gue bisa ngeliat intel yang mana aja.	With my eyes, I can see which ones are intelligence agents among you.	Assertive	Reduction & Amplification	Gain



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IA/105	01:34:05	Orang kaya gak punya masalah ini, orang mereka mah bisa bangun istana.	The rich don't have this problem, because they can build palaces.	Assertive	Established Equivalent & Linguistic Amplification	No shift
IA/106	01:34:09	DPR gapunya masalah ini. Tunjangannya tolol .	The House of Representatives doesn't have this problem. Their allowances are crazy .	Expressive	Established Equivalent & Variation	Skewing
IA/107	01:34:30	Kenapa kita ga bisa punya rumah? Kata Erick Thohir sih karena gaya hidup.	Why can't we afford a house? According to Erick Thohir, it's because of our lifestyle.	Assertive	Modulation	Skewing
IA/108	01:34:36	Lu sih beli tiket gue , goblok. Ngapain lu?	Why did you buy my ticket? Idiots. For what?	Expressive	Modulation	Skewing
IA/109	01:34:41	Hey silver, nabung.	Hey, Silver. Save your money.	Directive	Linguistic Amplification	No shift
IA/110	01:34:46	Gabisa punya rumah lu, gaya hidup lu berantakan.	You guys can't afford a house, your lifestyle is a mess.	Assertive	Modulation & Literal Translation	Skewing
IA/111	01:35:12	Karena kerjanya ngoper-ngoper jabatan mulu.	Because his job is to pass positions to everyone .	Assertive	Modulation & Linguistic Amplification	Skewing
IA/112	01:36:04	Senin harga naik? Senin upacara goblok.	On Monday, prices go up? Monday is a ceremony. Idiot.	Expressive	Literal Translation	No shift
IA/113	01:36:49	Gua kan tinggal di New York, anjay .	I lived in New York. Dang .	Assertive	Variation	Skewing



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IA/114	01:37:06	Gua ga bohong, di New York City ada terapis anjing.	I'm not lying, there are dog therapists in New York City.	Assertive	Transposition	No shift
IA/115	01:38:13	Catet tel , catet.	Take notes, agent. Take notes.	Directive	Amplification & Established Equivalence	Gain
IA/116	01:39:51	Gituloh jadi pemerintah, yang gigih bela rakyatnya.	That's what a government should do , persistently defend its people.	Directive	Modulation	No shift
IA/117	01:39:59	Segigih Deddy Corbuzier membela Makan Bergizi Gratis.	As persistent as Deddy Corbuzier defending Free Nutritious Meals.	Assertive	Literal Translation	No shift
IA/118	01:41:09	Makanya ada tiga tuh di DPR. Baleg, Banggar, Bangsat.	That's why there are three parts in the DPR. Baleg, Banggar, and bastards.	Expressive	Literal Translation	No shift
IA/119	01:42:41	Berarti kalau kita milih DPR, jangan ngeblank .	This means that if we elect the DPR, we shouldn't be confused .	Directive	Modulation	Skewing
IA/120	01:42:56	Kalau gitu cara kita milih, mana mungkin Verrell Bramasta jadi anggota DPR .	If we choose like that, Verrell Bramasta would not become a member of the House of Representatives .	Assertive	Modulation & Established Equivalent	Gain
IA/121	01:44:05	Gue open mic, cuma hafalin itu doang loh.	I'm doing open mics just to memorize that.	Assertive	Literal Translation	No shift
IA/122	01:45:02	DPR tuh profesi yang aneh menurut gue.	House of Representatives , DPR, is	Assertive	Established Equivalent	No shift



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			a strange profession, in my opinion.			
IA/123	01:47:00	Gue tuh sangat simpati sama caleg stress.	I really sympathize with stressed legislative candidates.	Expressive	Literal Translation & Established Equivalent	Gain
IA/124	01:47:05	Gue ga bercanda. Sumpah , gue kasian.	I'm not joking. I feel sorry for them.	Expressive	Reduction	No shift
IA/125	01:53:31	Malin Kundang dia, dikutip jadi batu?	Is he Malin Kundang, cursed to turn into a stone?	Directive	Literal Translation	No shift
IA/126	01:54:48	Tau gue. Lu jangan anggap remeh.	I know. Don't underestimate me.	Directive	Modulation	Skewing
IA/127	01:55:41	Gue udah bilang, lu dengerin lagu-lagu happy.	I told you, listen to happy songs.	Directive	Literal Translation	No shift
IA/128	01:57:54	Gue yakin Uan bijinya meletus tuh nyanyinya.	I'm sure Uan's balls exploded when he sang that.	Assertive	Literal Translation	No shift
IA/129	01:58:20	Keluar dari lagu cengeng.	Forget the whiny songs.	Directive	Modulation & Established Equivalent	No shift
IA/130	01:58:32	Bener atau tidak, di jaman Soeharto lagu cengeng dilarang?	Is it true or not, that during the Soeharto era, whiny songs were banned?	Directive	Linguistic Amplification	No shift
IA/131	02:02:24	Menurut keyakinan gue , yang bikin lagu fix giting .	In my opinion , the one who wrote that song must be high .	Assertive	Established Equivalent & Adaptation	Skewing
IA/132	02:03:25	Jangan nyanyi terus, dimarahin Ahmad Dani kita guys.	Don't keep singing or Ahmad Dani will scold us.	Directive	Transposition	No shift



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IA/133	02:05:28	Bayangin, orang capek dirukiah . Gila gak?	Imagine, a tired person being exorcised . Isn't that crazy?	Expressive	Adaptation & Literal Translation	Loss
IA/134	02:07:20	Di Indonesia banyak orang goblok.	There are a lot of stupid people in Indonesia.	Expressive	Literal Translation	No shift
IA/135	02:07:30	Gimana nih caranya menghapus orang-orang goblok ini?	How can we eradicate these stupid people?	Directive	Linguistic Amplification & Modulation	Skewing
IA/136	02:08:24	Profesor loh yang ngomong, guru besar ekonomi UI. Masa kita gak percaya?	The one speaking was a professor. Professor of Economics at UI. How can we not believe him?	Assertive	Established Equivalent & Literal Translation	No shift
IA/137	02:09:58	Menurut gua , hukum di Indonesia itu pasti. Pasti tolol.	In my opinion , the law in Indonesia is certain. Certainly stupid.	Expressive	Established Equivalent	No shift
IA/138	02:10:49	Gue dulu ngumpetin laser disk aja bingung, karena bokep .	I used to be confused about hiding laser discs. Because they were porn .	Expressive	Linguistic Amplification & Established Equivalent	No shift
IA/139	02:11:27	Pak Prabowo belum 100 hari , udah reshuffle menteri.	Within his first 100 days in office, he has already reshuffled his ministers.	Assertive	Modulation & Linguistic Amplification	Skewing
IA/140	02:11:43	Emang gaboleh orang gapernah cuci muka, jadi menteri?	Can't someone who never washes his face be a minister?	Directive	Literal Translation	No shift
IA/141	02:17:37	Bukan Indonesia yang luas guys, pertemanan dia.	Indonesia is not vast . His friendship is.	Assertive	Established Equivalent	No shift



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IA/142	02:22:00	Polisi kita membunuh, tentara kita berpolitik .	Our police kill people. Our soldiers engage in politics .	Assertive	Amplification	No shift
IA/143	02:22:04	Presiden kita mau maafin koruptor.	Our president is willing to forgive the corruptors.	Assertive	Literal Translation	No shift
IA/144	02:22:07	Wakil presiden kita... Gibran.	Our vice president... Gibran.	Assertive	Literal Translation	No shift

