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**ANALYSIS OF SARCASM TRANSLATION
TECHNIQUES AND MEANING SHIFTS IN THE
INDONESIAN DUBBING OF "THE ADAM PROJECT" ON
NETFLIX**

BACHELOR'S THESIS

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

Justin Fathurzuqni Lyirhamni

2208411057

**ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION DEPARTMENT OF BUSINESS
ADMINISTRATION**

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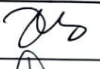
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Student ID : 2208411057
Study Program : **English for Business and Professional Communication (BISPRO)**
Thesis Title : Analysis of Sarcasm Translation Techniques and Meaning Shifts in The Indonesian Dubbing of "The Adam Project" on Netflix

It has been examined by the Board of Thesis Examiners on 24 June 2026 and decided
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Board of Thesis Examiners		Signature
Head of Examiner & Examiner 1	: Dr. Dra. Eri Ester Khairas, M.Hum.	
Examiner 2	: Fanny Puji Rakhmi, S.Hum. M.Hum.	
Examiner 3	: Taufik Eryadi Abdillah, S.S., M.Hum	

Under the supervision of Board of Thesis Supervisors

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Legalized by:

Head of Department
Business


Dr. Wahyudi Utomo, S.Sos., M.Si.
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PREFACE

First and foremost, the writer would like to express profound gratitude to Allah SWT, whose endless grace and mercy have guided every step of this academic journey, making the completion of this thesis possible. The completion of this work would not have been possible without the support and contributions of many individuals, to whom the writer wishes to express the deepest appreciation:

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5. To writer's parents and sister, for their endless prayers, this thesis is dedicated to them above all else

The researcher hopes that God is pleased to repay the kindness of all parties who have helped. Last, the researcher recognizes that this thesis is still far from perfect. Therefore, any constructive criticism and suggestions for future improvements are highly welcomed.

Jakarta, 15 July 2026

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ABSTRACT

Justin Fathurzuqni Lyirhamni, English for Business and Professional
Communication Study Program,
Analysis of Sarcasm Translation Techniques and Meaning Shifts in the
Indonesian Dubbing of "The Adam Project" on Netflix

This study found the translation of sarcasm in the Indonesian dubbed version of The Adam Project (2022) on Netflix, focusing on three dimensions: the types of sarcasm employed, the translation techniques applied, and the resulting meaning shifts, grounded in Camp's (2012) taxonomy of sarcasm types, Molina and Albir's (2002) taxonomy of translation techniques, and Nida's (1975) information adjustment framework, with purposive sampling applied to yield a corpus of 85 sarcastic utterances from the main character's dialogues. Four types of sarcasm were identified: Lexical sarcasm was the most prevalent at 36 instances (42.35%), followed by Illocutionary sarcasm with 27 instances (31.76%), Propositional sarcasm with 21 instances (24.71%), and Like-prefixed sarcasm with 1 instance (1.18%), with the dominance of Lexical sarcasm reflecting the lead character's verbal wit persona wherein ironic meaning is concentrated at the word level through evaluative vocabulary. Ten translation techniques were identified, with Literal Translation being the most frequently applied at 37 instances (43.53%) and Modulation following at 18 instances (21.18%), with these two techniques together accounting for approximately 64.71% of all translational choices and reflecting a strong institutional tendency toward surface-form preservation in the dubbing process. The meaning shift analysis reveals that Loss of Information was the dominant outcome at 54 instances (63.53%), followed by Skewing of Information at 27 instances (31.76%), and Gain of Information at only 4 instances (4.71%), with Illocutionary sarcasm exhibiting the highest rate of Loss of Information at 74.07%, followed by Lexical sarcasm at 63.89%, while Propositional sarcasm recorded a comparatively lower Loss rate of 52.38%, confirming that semantic displacement in the dubbing translation of sarcasm is a structural inevitability determined by the interaction between the pragmatic demands of each sarcasm type and the structural capacity of the technique applied.

Keywords: Sarcasm, Dubbing, Translation Techniques, Meaning Shift, The Adam Project, Audiovisual Translation



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ABSTRAK

Justin Fathurzuqni Lyirhamni, *Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional,*
Analisis Teknik Penerjemahan Sarkasme dan Pergeseran Makna dalam Dubbing Bahasa Indonesia "The Adam Project" di Netflix

Penelitian ini mengkaji penerjemahan sarkasme dalam versi dubbing bahasa Indonesia dari film *The Adam Project* (2022) di Netflix dengan berfokus pada tiga dimensi, yaitu jenis sarkasme yang digunakan, teknik penerjemahan yang diterapkan, dan pergeseran makna yang dihasilkan, berdasarkan taksonomi jenis sarkasme Camp (2012), taksonomi teknik penerjemahan Molina dan Albir (2002), serta kerangka penyesuaian informasi Nida (1975), dengan teknik *purposive sampling* yang menghasilkan korpus sebanyak 85 ujaran sarkastis dari dialog tokoh utama. Empat jenis sarkasme berhasil diidentifikasi, yaitu Sarkasme Leksikal yang merupakan jenis paling dominan dengan 36 data (42,35%), diikuti oleh Sarkasme Ilokusi sebanyak 27 data (31,76%), Sarkasme Proposisional sebanyak 21 data (24,71%), dan Sarkasme Ber Prefiks 'Like' sebanyak 1 data (1,18%), di mana dominasi Sarkasme Leksikal mencerminkan persona kecerdasan verbal tokoh utama yang memusatkan makna ironis pada tingkat kata melalui kosakata evaluatif. Sepuluh teknik penerjemahan teridentifikasi, dengan Penerjemahan Harfiah sebagai teknik yang paling sering diterapkan dengan 37 data (43,53%) dan Modulasi pada urutan berikutnya dengan 18 data (21,18%), sehingga kedua teknik ini bersama-sama mencakup sekitar 64,71% dari seluruh pilihan penerjemahan. Analisis pergeseran makna mengungkapkan bahwa Kehilangan Informasi merupakan hasil yang paling dominan dengan 54 data (63,53%), diikuti oleh Penyimpangan Informasi pada 27 data (31,76%), dan Penambahan Informasi hanya pada 4 data (4,71%), di mana Sarkasme Ilokusi menunjukkan tingkat kehilangan tertinggi sebesar 74,07%, diikuti oleh Sarkasme Leksikal sebesar 63,89%, sementara Sarkasme Proposisional mencatatkan tingkat kehilangan yang relatif lebih rendah sebesar 52,38%, sehingga mengonfirmasi bahwa pergeseran semantik dalam penerjemahan dubbing sarkasme merupakan keniscayaan struktural.

Kata Kunci: Sarkasme, Dubbing, Teknik Penerjemahan, Pergeseran Makna, *The Adam Project*, Penerjemahan Audiovisual



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CHAPTER I INTRODUCTION

1.1 Background of the Study

Currently, the global entertainment industry, particularly the film sector, is dominated by English-language content on major streaming platforms such as Netflix, which also attracts a large audience from diverse cultural backgrounds in Indonesia. Language barriers often arise because film dialogue frequently employs metaphors, figurative language, and implied communication. Therefore, the availability of high-quality dubbed versions is crucial for local audiences, ensuring that the deeper messages and the true essence of the storyline can be fully grasped without being hindered by language barriers.

Among the various linguistic phenomena that pose challenges in this translation process, one of the most complex forms of implicature is sarcasm, which operates by exploiting the gap between the textual meaning and the pragmatic intent behind it. In this regard, Grice (1975) introduced the concept of implicature as a technical term that bridges explicit words with implicit intent. According to him, grasping the full message of a speaker is not sufficient by relying solely on literal meaning; rather, it requires a deep understanding of the situation surrounding the utterance. He states, "In the sense in which I use the word 'say,' I mean that what a person says is closely related to the conventional meaning of the words (sentences) they utter..." (Grice, 1975:44).

This challenge of translating sarcasm becomes particularly evident in the case of *The Adam Project* (2022), whose main appeal is inseparable from Ryan Reynolds' contribution as the central character. On the global cinematic stage, Reynolds is synonymous with the charm of his quick wit, with sarcasm serving as the cornerstone of his speaking style. In this film, that sharp wit is employed as a complex form of psychological defense mechanism. This communication pattern, in turn, creates a complex challenge in the realm of translation: how to ensure that



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the sting of Reynolds's signature sarcasm is not lost when conveyed to Indonesian audiences through dubbing.

The main issue often stems from a clash between the technical limitations of the dubbing process and the effort to preserve the authenticity of those sarcastic nuances. In line with Baker's (2018) perspective, every language has vastly different formulas for aligning meaning with its grammatical structure, making it difficult to find direct, instant equivalents. Expressions of sarcasm in the original dialogue usually rely on linguistic indicators specific to English that are absent in the Indonesian language system. This fundamental difference often creates a dilemma for translators, because if they force a literal translation, it risks causing a pragmatic failure, where a sharp taunt in English can shift in meaning to become a normal sentence or even be difficult for local audiences to understand.

Consequently, the modification of information whether in the form of reduction, amplification, or distortion of the message (Nida, 1975) becomes an unavoidable technical necessity. This situation differs from subtitles, which merely serve as a visual guide accompanying the original audio; the dubbing process demands a complete linguistic overhaul to produce spoken dialogue that sounds natural. Therefore, the translator bears a dual responsibility: aligning the speech with the characters' lip movements on screen, while ensuring that the sharp wit delivered remains consistent with cultural norms and the pragmatic understanding of Indonesian viewers. This contextualization of information is a crucial step that must be taken to maintain the consistency of the characters and ensure their dialogue resonates emotionally with the local audience.

Furthermore, this complexity is further compounded by the nature of sarcasm itself, which, as emphasized by Ahmad et al. (2025), is a pragmatic phenomenon that is highly dependent on intonation and situational context. This contextual dependence compels translators to avoid literal translation and instead employ specialized translation techniques such as adaptation and paraphrasing to preserve



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the intensity of the sarcasm in the target language (Ardiansyah, Anshori, and Fauziah, 2025). However, the application of these adaptive techniques in dubbed media ultimately necessitates a shift in meaning in order to achieve the naturalness of spoken dialogue (Anjrawati and Nugroho, 2018). Therefore, the relationship between the characteristics of sarcasm, the choice of translation techniques, and the resulting meaning shift in the audiovisual domain is crucial to explore in depth.

Despite this urgency, there remains a significant gap in the scientific literature on this topic, given that the majority of studies on sarcasm to date have focused on the analysis of visual-textual elements such as subtitles. For example, previous research conducted by Alawiyah (2022) has indeed dissected aspects of sarcasm in action-comedy films like *Venom*, but its primary focus remains on the written script. Studies highlighting the manifestation of sarcasm in dubbed media remain very limited, even though this field demands that translators overcome far more complex technical challenges, such as lip-sync and isochrony. Furthermore, while most previous studies have relied on Grice's general maxims to map sarcasm, this research instead applies a more specific taxonomy: the four categories of sarcasm proposed by Camp (2012). By integrating the translation techniques of Molina and Albir (2002) with Nida's (1975) information adaptation framework, this study aims to bridge this theoretical gap by examining how pragmatic nuances are reconstructed and shifted through the reduction, expansion, or distortion of messages in the Indonesian dubbing of the film *The Adam Project*

1.2 Statement of the Problems

Based on the background above, this study formulates the following problems:

1. What are the types of sarcasm appearing in the main character's dialogues in *The Adam Project* based on Camp's (2012) taxonomy of four sarcasm types?



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- 2.What are the translation techniques (Molina & Albir, 2002) applied by the translator in translating the sarcastic expressions into the Indonesian dubbing?
- 3.What types of meaning shifts occur, and how do they reflect the relationship between sarcasm types and translation techniques in the Indonesian dubbing of *The Adam Project* (2022)?

1.3 Objectives of the Study

The objectives of the study in this research are as follows:

1. To classify the types of sarcasm used by the main character in the movie *The Adam Project* based on Camp's (2012) taxonomy of four sarcasm types.
2. To identify the translation techniques (Molina & Albir, 2002) used in the dubbing process into Indonesian.
3. To identify and classify the types of meaning shifts that occur in the Indonesian dubbing of sarcastic utterances in *The Adam Project* (2022), and to analyze how the relationship between sarcasm types and translation techniques influences those shifts.

1.4 Limitations of the Study

This study limits the analysis to sarcastic expressions that appeared in the official Indonesian dubbed version of *The Adam Project* (2022) on Netflix. The primary focus is on identifying translation techniques and analyzing meaning shifts. Technical aspects such as lip-sync and isochrony are not discussed in depth, as the research emphasizes pragmatic meaning shifts and cultural resonance.

Furthermore, a single utterance or datum within the dialogue may occasionally exhibit characteristics of more than one type of sarcasm due to complex pragmatic nuances. To maintain analytical clarity, consistency, and focus, this study restricts its scope by identifying and categorizing only the dominant type of sarcasm



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present in each datum based on the primary pragmatic intent, contextual cues, and vocal delivery.

Additionally, although the data is in the form of audio (dubbing), the study examines the textual representation of sarcastic expressions and the linguistic strategies used in their translation, rather than the real-time psychological reception or cognitive processing of the listeners. The analysis focuses on how the pragmatic force of sarcasm is reconstructed through specific translation techniques and meaning shifts.

1.5 Significance of the Study

The findings of this research are expected to provide meaningful contributions from both theoretical and practical perspectives, offering insights into the intersection of translation studies, pragmatics, and audiovisual media.

Theoretically, this research contributes to the academic development within the fields of translation studies and pragmatics, especially regarding the translation of implicatures in audiovisual media. It provides clear examples of how Grice's (1975) Cooperative Principle and the phenomenon of flouting maxims, combined with Camp's (2012) taxonomy of sarcasm, can be effectively utilized as a framework to analyze complex audiovisual texts. It offers a deeper understanding of how the information adjustment framework (Nida, 1975) can explain the transition through loss, addition, and skewing of implicit, cynical meanings from a source language to a target language, specifically in the context of English to Indonesian dubbing.

Practically, this study serves as a valuable linguistic reference for students and researchers who share an interest in the intersection of audiovisual translation (AVT) and pragmatics. It offers practical insights into the complexities of maintaining sarcastic "stings" and ensures that the "soul" of a character's wit remains intact across different cultures and vocal performances. For translators,



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dubbing scriptwriters, and language learners, this research can be used as a guide to see how technical translation choices and meaning shifts directly influence the delivery of hidden messages in a dubbed medium. It highlights the importance of going beyond literal meaning to capture the deeper humorous and cynical essence that a filmmaker and actor intend to convey to a localized audience.



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CHAPTER V

CLOSING

5.1 Conclusion

This study examined the translation of sarcasm in the Indonesian dubbing of The Adam Project (2022) on Netflix. It analyzes the sarcasm types, translation techniques, and the resulting meaning shifts across 85 utterances identified through purposive sampling. The findings collectively address the three research questions formulated at the outset of the study. Applying Camp's (2012) taxonomy to the main character's dialogues, there were four types of sarcasm identified, i.e. Lexical, Illocutionary, Propositional, and Like-prefixed sarcasm. Lexical sarcasm emerged as the dominant type with 36 instances (42.35%), followed by Illocutionary sarcasm with 27 instances (31.76%), Propositional sarcasm with 21 instances (24.71%), and Like-prefixed sarcasm with 1 instance (1.18%). The predominance of Lexical sarcasm reflects the film's reliance on evaluative vocabulary as the primary vehicle for ironic meaning. The minimal occurrence of Like-prefixed sarcasm is consistent with Camp's (2012) characterization of this type as the most syntactically constrained form, whose structural requirements are seldom met in the rapid exchanges typical of action-comedy dialogue.

Ten translation techniques from Molina and Albir's (2002) taxonomy were identified across the dataset. Literal Translation was the most frequently applied, accounting for 37 instances (43.53%), followed by Modulation with 18 instances (21.18%). Together, these two techniques accounted for approximately 64.71% of all translational choices, with the remaining eight techniques employed at considerably lower frequencies.



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The meaning shifts resulting from these translation choices, assessed using Nida's (1975) framework, further reveal the consequences of this tendency. Loss was the dominant outcome, occurring in 54 instances (63.53%), followed by Skewing in 27 instances (31.76%), and Addition in 4 instances (4.7%). Illocutionary sarcasm exhibited the highest rate of Loss at 74.07%, attributable to the difficulty of reconstructing performative insincerity through form-preserving techniques. Lexical sarcasm followed with a Loss rate of 63.89%, driven by the heavy reliance on literal translation for evaluative vocabulary, which strips away the register-specific connotations carrying the ironic charge. Propositional sarcasm recorded a comparatively lower Loss rate of 52.38%, as a larger share of its instances were handled through interpretive techniques such as Modulation and Variation, which redirect rather than erase the ironic inversion. Like-prefixed sarcasm, conversely, was the only type where Skewing exceeded loss a pattern directly traceable to the availability of functional counterparts such as *seolah* in Indonesian that preserve the structural rejection mechanism of the like-prefixed operator.

Taken together, these findings confirm that semantic displacement in the dubbing translation of sarcasm is a structural inevitability rather than a translational failure. The type of meaning shift that occurs is determined by the interaction between the pragmatic demands that each sarcasm type places on translation and the structural capacity of the technique applied to meet those demands. Where the distance between surface form and pragmatic function is large and no structural equivalent exists in the target language, loss becomes the default outcome. Where a functional counterpart is available, Skewing becomes the dominant form of displacement, and the sarcastic mechanism survives the translation process in an altered but recognizable form.

5.2 Suggestion

Based on the findings of this study, several suggestions are offered for future researchers, dubbing practitioners, and academic stakeholders in translation



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studies and audiovisual translation. The scope of this study, which is limited to the dubbed version of a single film, naturally opens several directions for further inquiry. A comparative analysis across dubbed and subtitled versions of the same film would provide a more complete picture of how different audiovisual translation modes handle sarcasm, since subtitling is not bound by the isochrony and lip-sync constraints that shape many of the translational choices documented here. Extending the analysis to include a reception study dimension would also be valuable, as the present study addresses translational output but not how Indonesian audiences actually process and interpret the translated sarcasm. Applying Camp's (2012) taxonomy to other genres featuring ironic registers such as animated series, sitcoms, or stand-up comedy specials would further help determine whether the patterns identified here are specific to action-comedy dubbing or generalizable across audiovisual texts.

The findings also carry practical implications for dubbing practitioners and adaptation scriptwriters. The systematic Loss of pragmatic force observed when Literal Translation is applied to Propositional and Illocutionary sarcasm suggests that defaulting to surface-form preservation is a costly choice when working with these utterance types. Interpretive techniques such as Modulation, Adaptation, and Variation demonstrate a greater capacity for keeping the sarcastic mechanism intact, even when formal correspondence is sacrificed. The effectiveness of Established Equivalent in handling Like-prefixed sarcasm further points to the value of developing a standardized inventory of Indonesian structural equivalents for English sarcasm markers, particularly for pragmatic particles and ironic framing devices that are difficult to recover through improvised choices under dubbing constraints.

From an educational standpoint, the analytical model developed in this study integrating Camp's (2012) sarcasm taxonomy, Molina and Albir's (2002) translation techniques, and Nida's (1975) meaning shift framework may serve as a practical template for teaching students how to apply multiple theoretical



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frameworks within a single cohesive analysis. Translation and linguistics programs are encouraged to incorporate audiovisual translation materials into their curricula, as dubbed and subtitled texts offer accessible and contextually rich sites for the application of pragmatic theory. The relative scarcity of dubbing-focused research in the Indonesian translation literature also suggests that institutional support for this area of inquiry would contribute meaningfully to a fuller understanding of audiovisual translation practice in the Indonesian context.





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APPENDICES

No.	Timecode	Kode Data	SL (Bahasa Inggris)	TL (Bahasa Indonesia)	Type of Sarcasm (Camp, 2012)	Translation Technique (Molina & Albir, 2002)	Meaning Shift (Nida, 1975)
1	0:01:56	01/L/LT/P RO	I'm sorry to interrupt what I'm sure is gonna be a scary threat...	Maaf karena aku telah menyela mu, aku yakin ancamanmu sangat menakutkan	Propositional	Literal Translation	Loss of Information
2	0:11:27	02/L/LT/P RO	No, actually, no. No, I was stabbed with a bullet. What do you think, you moron?	Tidak, sebenarnya tidak. Aku ditusuk dengan peluru. Menurutmu bagaimana, Lamban?	Propositional	Literal Translation	Loss of Information
3	0:01:35	03/L/CA L/PRO	What are you doing, Captain? — I think it's pretty obvious. I'm stealing this jet.	Kapten, apa yang kau lakukan? Kupikir sudah jelas. Aku mencuri jet ini.	Propositional	Calque	Loss of Information
4	1:00:28	04/L/LT/I LC	What do you think we're doin' here? Think we're short of hugs in the future?	Ayah pikir apa yang kami lakukan di sini? kami kekurangan pelukan di masa depan begitu?	Illocutionary	Literal Translation	Loss of Information

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5	0:10:50	01/A/AD P/LEX	I'm very happy to see you, and I mean this in the best possible way, but you need to piss off to where you came from.	Ayah senang melihat kalian, dan ini ayah maksudkan dengan baik tapi kembalilah ke asal kalian.	Lexical	Adaptation	Addition of Information
6	1:21:01	05/L/AD P/LEX	Oh, I think that's well established. [merespons 'Are you crazy?']	Kurasa semua itu sudah jelas.	Lexical	Adaptation	Loss of Information
7	1:06:04	06/L/CA L/PRO	In fairness to us, the environment was pretty much toast before we came along.	Lagipula, lingkungan sudah rusak sebelum kita bertindak.	Propositional	Calque	Loss of Information
8	0:44:15	01/S/VA R /PRO	That's 2050 on a good day.	Itu hari biasa di 2050.	Propositional	Variation	Skewing of Information
9	0:40:24	07/L/LT/ P RO	You don't say. [merespons 'You're not supposed to be here']	Tentu saja.	Propositional	Literal Translation	Loss of Information
10	1:21:24	08/L/C O M/PR O	I'm thinking it over. [ketika diminta menyerahkan drive atau adam kecil ditembak]	Aku sedang memikirkan ya.	Propositional	Compression	Loss of Information
11	0:18:10	09/L/TR P /PRO	This is amazing. — "Isn't it, though?"	Ini luar biasa. — Luar biasa ya?	Propositional	Transposition	Loss of Information



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12	0:24:21	10/L/TR P /PRO	Of course we use money in the future.	Tentu saja uang dipakai di masa depan.	Propositional	Transposition	Loss of Information
13	0:03:14	02/S/SUB B /ILC	Did you order, like, a 'Bully Starter Kit' on Amazon or somethin'?	Apa Kau memesan 'Cara Kerja Perundung' di Amazon?	Illocutionary	Substitution	Skewing of Information
14	0:19:18	11/L/LT/ L EX	Hello. You have a wonderful mouth mullet. You must be very proud.	Halo. Bulu dagumu sangat bagus. Kau pasti bangga.	Lexical	Literal Translation	Loss of Information
15	0:18:18	12/L/MOD D/ILC	God, no. That'd be irresponsible of me. [menolak meleraikan perkelahian]	Tidak. Jika meleraikan, aku gegabah.	Illocutionary	Modulation	Loss of Information
16	0:17:41	13/L/LT/ LC	Honestly? Your future is pretty tragic either way. I'm kidding! I'm kidding. I'm not kidding.	Boleh aku jujur? Masa depanmu tetap akan tragis. Aku bercanda. aku bercanda. Aku tak bercanda.	Illocutionary	Literal Translation	Loss of Information
17	0:44:13	14/L/VAR R /PRO	We've seen Terminator, right? — Obviously.	Pernah menonton Terminator kan? — Itu 2050 kalau sedang aman.	Propositional	Variation	Skewing of Information

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18	0:37:16	15/L/LT/I LC	Ouchie, with the face. Did I do that?	Aduh, itu wajahmu. apa itu gara gara aku?	Illocutionary	Literal Translation	Loss of Information
19	0:37:18	16/L/LT/LEX	God, I hope the boss lets me kill you.	Semoga Bos mengizinka nku membunuh mu.	Lexical	Literal Translation	Loss of Information
20	1:34:47	17/L/LT/I LC	Can you believe this guy? He's been talking for 15 minutes. Managed to put the entire class to sleep.	Kau percaya orang ini? dia Sudah 15 menit dia bicara.berhasil membuat Seisi kelas tertidur.	Illocutionary	Literal Translation	Loss of Information
21	1:35:26	18/L/LT/P RO	It's like they're genetically engineered to bore us to death.	Seakan mereka direkayasa genetik untuk membuat kita mati bosan.	Propositional	Literal Translation	Loss of Information
22	1:10:35	03/S/SU B /ILC	That is a cry for help. [tentang telur dadar gagal]	Masakanmu kacau	Illocutionary	Substitution	Skewing of Information
23	1:35:08	19/L/LT/LEX	Super cool. [tentang kemampuan tidur dengan mata terbuka]	Super keren.	Lexical	Literal Translation	Loss of Information

24	1:02:27	20/L/RE D/LEX	A disgusting character flaw. [merespons Louis yang bilang 'my ego, my hubris']	Catatan watak yang menjijikan.	Lexical	Reduction	Loss of Information
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25	1:15:15	21/L/LT/P RO	Roger that, middle-aged Adam.	Dimengerti, Adam Paruh Baya.	Propositional	Literal Translation	Loss of Information
26	1:00:14	04/S/EE/ PRO	You don't say.	Oh benarkah?	Propositional	Established Equivalent	Loss of Information
27	1:17:34	05/S/MO D/LEX	Are you talking about your penis? [ketika Louis menyebut 'neuromorphic processor']	Maksud ayah, organ reproduksi ayah?	Lexical	Modulation	Skewing of Information
28	0:49:49	22/L/LT/I LC	You're not still mad at me for blowing up your jet, are you?	Masa kau masih marah padaku karena meledakan jet mu	Illocutionary	Literal Translation	Loss of Information
29	1:36:35	23/L/LT/P RO	I've got time. [sebagai alasan bisa menemani Laura]	Aku punya waktu.	Propositional	Literal Translation	Loss of Information
30	0:12:04	06/S/VAR /LEX	When I say 'classified,' what does your brain hear? Chocolate?	Saat kubilang, 'Rahasia,' apa yang kau dengar? Cokelat?	Lexical	Variation	Skewing of Information
31	1:10:51	07/S/EE/ PRO	You don't say. I like this guy.	Ahh benarkah? Aku suka pria ini.	Propositional	Established Equivalent	Loss of Information
32	1:01:15	08/S/MO D/ILC	Are you kidding me? Of course it matters.	Kau bercanda? Itu tentu saja berarti.	Propositional	Literal Translation	Skewing of Information
33	0:56:53	09/S/RED /ILC	Oh, good God, at least that.	Ya Tuhan, pasti lebih dari itu.	Illocutionary	Modulation	Skewing of Information



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34	1:13:25	10/S/MO D/ILC	How did I live this long? That's a terrible idea.	Bagaimana aku bisa hidup selama ini? Itu ide yang buruk.	Illocutionary	Reduction	Loss of Information
35	1:14:25	11/S/RED /ILC	They're intimidating but also scream, "Please don't hurt me."	Sangatlah menakutkan tapi juga menyatakan kumohon jangan sakiti aku.	Illocutionary	Modulation	Skewing of Information
36	1:16:43	12/S/MO D/ILC	Do you realize that you have broken every rule?	Apa kau sadar kau melanggar aturan?	Illocutionary	Reduction	Loss of Information
37	0:05:51	24/L/LT/I LC	Make good choices, okay? — Said the boy who got suspended.	Jangan aneh aneh, ya? — Kata anak yang baru diskors.	Illocutionary	Literal Translation	Loss of Information
38	0:19:27	25/L/LT/I LC	Unlikely, but I'll put in a good word for you.	Itu agak sulit, tapi aku akan membujuk ibuku derek.	Illocutionary	Literal Translation	Loss of Information
39	0:37:23	26/L/LT/P RO	In fairness, though, you did shoot me first. On the bright side, your face now matches your soul.	Sejujurnya sudah, kau menembakk u lebih dulu. Sisi baiknya, wajahmu sekarang cocok dengan jiwamu. (tentang luka pada wajah christos)	Propositional	Literal Translation	Loss of Information

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40	0:04:01	02/A/RE D/ILC	Wow, thank you so much for the advice.	Terima kasih atas sarannya. [implisit terima kasih yang tidak tulus]	Illocutionary	Reduction	Addition of Informatio
41	1:05:28	13/S/LT/I LC	Did I? Hmm. When was that? Remind me.	Masa? Kapan itu? Ingatkan aku.	Illocutionary	Literal Translation	Skewing of Information
42	1:05:37	27/L/LT/ LEX	So sorry if I'm a little fuzzy on the details.	Jadi maaf jika aku lupa	Lexical	Literal Translation	Loss of Information
43	1:02:13	28/L/LT/I LC	Nice hit, Dad. [setelah Louis memukul Adam]	Pukulan yang bagus ayah.	Illocutionary	Literal Translation	Loss of Information
44	1:25:31	29/L/CA L/ILC	Thanks for that information. [tentang peluru penembus zarah]	Terima kasih atas informasinya.	Illocutionar y	Calque	Loss of Informatio n
45	1:18:23	14/S/RE D/ILC	I am so keeping this thing. [tentang lightsaber/senja ta]	Aku tidak akan mengembalika n ini	Illocutionar y	Reduction	Skewing of Information
46	0:52:12	30/L/LT/ P RO	Hello, Laura. You should have stayed dead the first time.	Halo, Laura. Seharusnya kau tetap mati seperti dulu	Propositiona l	Literal Translation	Loss of Informatio n
47	0:11:50	15/S/MO D/PRO	You are dark, man.	pikiranmu mengerikan	Propositiona l	Modulation	Skewing of Information
48	1:17:22	31/L/TRP /ILC	How do you destroy math?	Bagaimana cara	Illocutionar y	Transpositio n	Loss of Informatio n



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				menghancurkan matematika?			
49	1:15:41	16/S/MOD/LEX	That was invigorating! [setelah hampir ditabrak Subaru]	Menegangkan sekali!	Lexical	Modulation	Skewing of Information
50	0:30:15	32/L/-/LEX	It's like living with a urinal cake that yells at you.	Itu seperti tinggal dengan keran kencing yang membentangi	Lexical	Established Equivalent	Loss of Information
51	1:12:08	33/L/LT/LEX	Your cooking makes you a borderline serial killer, but the rest of you is pretty awesome.	Masakanmu membuatmu hampir menjadi pembunuh berantai, tapi selain itu kau cukup hebat.	Lexical	Literal Translation	Loss of Information
52	1:36:27	17/S/VAR/LEX	Watching you explain science is like watching a dog try to... [implisit]	Menjelaskan ini seperti melihat seseorang mencoba hal yang tidak mungkin. [implisit]	Lexical	Variation	Skewing of Information
53	0:58:07	34/L/LT/LEX	Your cold, lifeless husk will be moldering in the ground while generations that come after you will be finishing the work.	Mayat dingin tanpa nyawa kalian akan membusuk dalam tanah sementara generasi berikutnya akan menyelesaikan apa yang kalian mulai	Lexical	Literal Translation	Loss of Information

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54	1:02:37	18/S/RE D /LEX	Let's put the genie back in the bottle.	kita akan mencegahnya sebelum itu terjadi	Lexical	Reduction	Skewing of Information
55	0:34:37	35/L/GE N/LEX	She's had the world by the balls since.	Dia menguasai segalanya sejak itu.	Lexical	Generalization	Loss of Information
56	1:03:28	19/S/LT/I LC	That ship has sailed. It's too late for me.	Itu sudah berlalu, sudah terlambat bagiku	Illocutionary	Literal Translation	Skewing of Information
57	1:00:50	36/L/RE D/LEX	Shut the physics fountain in your face.	Tutup keran fisika di wajah ayah	Lexical	Reduction	Loss of Information
58	0:43:06	37/L/MO D/LEX	Precious, isn't he? Don't you just wanna hold him underwater till the bubbles stop?	Menggemaskannya? kau jadi ingin mrnahannya dalam air sampai dia kehabisan napas kan?	Lexical	Modulation	Loss of Information
59	1:31:34	38/L/MO D/LEX	I spent 30 years trying to get away from the me that was you.	kuhabiskan waktu 30 tahun, berusaha berubah darimu.	Lexical	Modulation	Loss of Information
60	0:04:11	39/L/LT/ LEX	Everyone is twice my size. I've seen babies bigger than me.	Semua orang lebih besar dariku. Bayi ada yang lebih besar dariku	Lexical	Literal Translation	Loss of Information
61	0:26:58	40/L/LT/ LEX	I'll pull bones out of your body. I will sharpen them. I will use them to stab little Chuckie.	Akan kucabut tulang tubuhmu, akan kuasah, dan aku pakai untuk menikam Chuckie kecil itu	Lexical	Literal Translation	Loss of Information

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62	0:22:15	41/L/C O M/LEX	Adam, time travel exists. It exists. Isn't that crazy? Every conceptual idea you have about the universe has just been thrown out the window. Yet your big question is "do i get laid?"	Adam, perjalanan waktu itu ada. keren kan? Semua ide konsep yang kau tau tentang semesta tidak berlaku lagi. tapi pertanyaan penting mu "apa aku punya pacar?"	Lexical	Compression	Loss of Information
63	0:04:31	20/S/MO D/LEX	You'd think I'd be better at it by now. [tentang berkelahi]	Ya, seharusnya aku sudah jago berkelahi	Lexical	Modulation	Skewing of Information
64	0:10:50	42/L/MO D/LEX	I don't wanna be here any more than you want me here.	Aku juga sangat tak ingin berada di sini.	Lexical	Modulation	Loss of Information
65	1:20:59	43/L/MO D/ILC	What are you doing? Are you crazy?	Apa yang kau lakukan? Apa kau sudah gila?	Illocutionary	Modulation	Skewing of Information
66	1:03:05	03/A/AMP P/LEX	That is quantifiable, that catastrophic reconfiguration .	Itu dapat terukur. Perubahan berskala masif yang berbahaya.	Lexical	Amplification	Addition of Information
67	1:17:54	21/S/MO D/LEX	Oh my God! You're killing me with the theoretical.	Ya tuhan! ayah membunuhku dengan semua teori itu	Lexical	Modulation	Skewing of Information
68	0:08:09	44/L/EE/ LP	Like you can't wait to watch his soul exit his body.	Seolah ku tidak sabar melihat nyawanya meninggalkan tubuhnya.	Like-prefixed	Established Equivalent	Skewing of Information

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69	1:26:11	45/L/LT/I LC	I had to kill his wife twice to protect the integrity of my program.	Aku membunuh istrinya dua kali untuk melindungi integritas programku.	Illocutionary	Literal Translation	Loss of Information
70	1:31:13	22/S/MO D/LEX	Not one of your lame-ass side hugs either. I'm talkin' the break-a-rib kinda hug.	Jangan cuma merangkul setengah hati. Peluk Ibu sekencang mungkin.	Lexical	Modulation	Skewing of Information
71	1:24:07	46/L/LT/I LC	Superhero landing. [bisik sebelum melompat turun]	Pendaratan pahlawan super.	Illocutionary	Literal Translation	Loss of Information
72	1:24:09	47/L/LT/I LC	"Ever had your ass kicked by a 12-year-old nerd with an inhaler?"	"Pernah dihajar anak culun 12 tahun dengan inhaler?"	Illocutionary	Literal Translation	Loss of Information
73	0:03:11	23/S/MO D/LEX	Who talks like that? [merespons 'Oh, I'm gonna enjoy this']	Siapa yang berbicara seperti itu?	Lexical	Modulation	Skewing of Information
74	0:05:16	24/S/MO D/LEX	Your dress thinks it is. [merespons 'Not a date']	Ibu memakai baju untuk kencan	Lexical	Modulation	Skewing of Information
75	0:16:02	25/S/MO D/PRO	When is a flashing red light ever good?	Gawat kalau menyala merah	Propositional	Modulation	Skewing of Information
76	0:16:18	48/L/LT/ LEX	Who are 'they'? — I'm glad that you didn't ask me that because	"Mereka" siapa? — Untunglah kau tidak bertanya,	Lexical	Literal Translation	Loss of Information

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			'they' are classified.	karena mereka juga rahasia.			
77	1:00:01	49/L/CO M/PRO	Did you, though? [merespons 'Yes, I flew this jet']	Benarkah?	Propositional	Compression	Loss of Information
78	1:00:22	50/L/RE D/LEX	Do you realize how absolutely wrong this is?	Apa kau au sadar betapa salahnya ini?	Lexical	Reduction	Loss of Information
79	1:01:11	26/S/ADP /ILC	How did you turn out to be an asshole? I thought you loved me.	Kenapa kau begitu berandal? Ayah kira kau sayang Ayah.	Illocutionary	Adaptation	Skewing of Information
80	0:37:07	04/A/AM P/LEX	They'll let anyone into this time stream.	semua diizinkan masuk ke aliran waktu ini, ya?	Lexical	Amplification	Addition of Information
81	0:37:26	27/S/LT/L EX	Anyone say you talk too much? — All the time. It's come up.	Ada yang pernah bilang kau terlalu banyak bicara? — setiap saat.(adam kecil) yaa pernah (adam dewasa)	Lexical	Literal Translation	Skewing of Information
82	1:16:49	51/L/LT/I LC	Yeah? Then why are you here, Dad?	Oh, ya? Lalu kenapa Ayah ke sini?	Illocutionary	Literal Translation	Loss of Information
83	1:11:20	52/L/MO D/LEX	How is he gonna find his place in the world?	Bagaimana dia bisa menemukan tempatnya di dunia?	Lexical	Modulation	Loss of Information



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84	1:26:05	53/L/LT/LEX	You think I'm playing? Ask your son how I play.	Kau pikir main-main? Tanya putramu caraku bermain.	Lexical	Literal Translation	Loss of Information
85	0:27:10	28/S/COM/LEX	Are you peeing right now? — Yeah. — You're a real streamer.	Apa kau kencing dicelana? wah deras sekali	Lexical	Compression	Skewing of Information

