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**Translation Techniques and Quality Analysis for
Impoliteness Strategy in
the Subtitle of Movie “The Menu”**

THESIS

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

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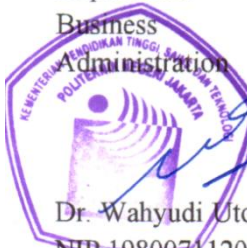
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PREFACE

With profound gratitude to Allah, the Most Gracious and Most Merciful, for His abundant blessings and guidance, the author has successfully completed this research report. The preparation of this thesis is conducted as part of the requirements for attaining a bachelor's degree. The author acknowledges that the completion of this thesis required support and guidance from various parties, from the initial coursework stages to the final writing stages. Therefore, the author extends sincere appreciation to:

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In conclusion, I sincerely hope that the support and assistance extended to me will be rewarded generously by God Almighty. I also hope this thesis can serve as an insight for readers and as a reference for preparing a thesis or a journal article.

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ABSTRACT

Wedar Jati Prianto. English for Business and Professional Communication Study Program. Translation Techniques and Quality Analysis for Impoliteness Strategy in the Subtitle of Movie “The Menu”

This study focused on the translation of impoliteness strategies in The Menu subtitle. It aimed to identify the types of impoliteness strategies used, to analyse the translation techniques applied, to determine the translation accuracy of impoliteness strategy translation, and to improve our understanding of translating impoliteness strategy as it may be perceived differently. Employing a qualitative method, the research is grounded in Culpeper's (1996) impoliteness theory, Molina and Albir's (2002) translation technique theory, and Waddington's (2001) Translation Quality Assessment (TQA) theory. The study acknowledges that translation outcomes may vary, seeking to capture the dynamics of impoliteness strategy translation in The Menu subtitles. Research findings indicate that the dominant translation techniques used include established equivalence, modulation, reduction, literal translation, adaptation, transposition, pure borrowing, and amplification. The impoliteness strategy translation in The Menu subtitles achieved an average accuracy score of 8.21, falling within an almost completely successful range. While many translations conveyed the same meaning and message effectively, some were translated with changes. This research contributes to the field of translation studies by providing insights into the practical application of translation techniques for impoliteness strategies and highlighting the challenges of maintaining source text accuracy.

Keywords: Impoliteness Strategy Translation, Accuracy Aspect, Translation Technique, Subtitle, The Menu



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ABSTRAK

Wedar Jati Prianto. English for Business and Professional Communication Study Program. Translation Techniques and Quality Analysis for Impoliteness Strategy in the Subtitle of Movie “The Menu”

Penelitian ini berfokus pada terjemahan strategi ketidaksopanan dalam subtitle film The Menu (2022). Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis impoliteness strategy yang digunakan, menganalisis teknik terjemahan yang diterapkan, menentukan akurasi terjemahan impoliteness strategy, dan meningkatkan pemahaman kita tentang penerjemahan impoliteness strategy karena dapat diterima secara berbeda. Penelitian ini menggunakan metode kualitatif, didasarkan pada teori ketidaksopanan Culpeper (1996), teori teknik penerjemahan Molina dan Albir (2002), dan teori penilaian kualitas penerjemahan Waddington (2001). Penelitian ini menunjukkan bahwa hasil terjemahan dapat bervariasi, bertujuan untuk menangkap dinamika terjemahan impoliteness strategy dalam subtitle The Menu. Temuan penelitian menunjukkan bahwa teknik penerjemahan dominan yang digunakan meliputi established equivalent, modulation, reduction, literal translation, adaptation, transposition, pure borrowing, and amplification. Terjemahan strategi ketidaksopanan dalam subtitle The Menu mencapai skor akurasi rata-rata 8.21, yang termasuk dalam kategori hampir sangat berhasil. Meskipun banyak terjemahan menyampaikan makna dan pesan yang sama secara efektif, ada juga beberapa yang diterjemahkan dengan perubahan. Penelitian ini berkontribusi pada bidang studi terjemahan dengan memberikan informasi tentang penggunaan teknik terjemahan pada impoliteness strategy dan menyoroti tantangan dalam mempertahankan akurasi teks sumber.

Kata Kunci: Terjemahan Impoliteness Strategy, Aspek Akurasi, Teknik Terjemahan, Subtitle, The Menu.



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CHAPTER 1 INTRODUCTION

1.1 Background of the Research

Translation is not merely about converting words from one language to another; it requires grasping the underlying meaning and purpose behind them. As Newmark (1988) describes, translation involves transferring a message from a source language to a target language. This transferring process not only conveys the message, but also comprises the writer's knowledge and cultural elements from the source text. Such elements are important for the target reader in order to fully grasp and understand the intended message. For example, when translating "*it's raining cats and dogs*," it should be translated as "*hujan deras*" and not "*hujan kucing dan anjing*" as a literal translation. Therefore, a translator should act as a "bridge" that transfers the message with its intended meaning, the writer's knowledge, and the target culture. This role becomes even more critical in audiovisual translation, such as subtitling, where constraints like time and space add layers of complexity to the process. Kinasih (2016) explains that subtitling faces major challenges when converting text from the original language to the translated language. This is because languages differ in their word systems, linguistic rules, and grammar structures; each language has a unique vocabulary and organisation.

Futhermore, Aveline (2015) adds that movie translation must also account for important factors like historical background, cultural traditions, and the specific techniques needed for both the original and translated audiences. Subtitles, as an integral part of movies, must not only align perfectly with the audio and visuals but also be clear and easy to read. According to Gottlieb in Munday (2009), subtitling is the process of changing spoken words in movies into written text in a different language, timed to match the original speech. However, languages vary in expression, so translators sometimes shorten or adapt phrases without losing meaning. As mentioned by Suryani et al. (2024) in their study, one of their data "*Oh Mother, please! It's ten in the morning*" is translated into "*Mama, kumohon! Ini jam*



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10.00.” The phrase is shortened to fit the target language culture, referring to the 12-hour clock system. The reader already understands the time when observing the visual scene in the movie, which is set in the morning. This clearly shows that culture, context, and the translator's knowledge are crucial in translation.

In linguistic view, translation can be connected to the linguistic features, and one of them is pragmatic. Pragmatics, which learns how meaning depends on the situation and socio-cultural elements, helps ensure that not only the words but also the feelings, intentions, and cultural details of the original message are properly understood in the target language. According to Yule (1996), pragmatics is the study of how context influences the interpretation of meaning, and the importance of speaker intention. For instance, the Indonesians use indirect refusal "*Lihat nanti dulu ya*", which is translated to “We will see”, which actually means "*No*" politely. At the same time, people from the US might say "No thanks" directly, which means translators are required to adopt a politeness strategy. However, there is also an example of impoliteness strategy used in Indonesian like 'Nggak ah, males!' or “No, I'm not interested”, which contrasts with the American English 'Nah, I'm good,' which is softer and less direct.

As one of the subfields of pragmatics, impoliteness is crucial to understanding the translation process; it involves intentional actions in communication that aim to threaten or undermine someone's social identity or "face.” This understanding is important because it helps the translator grasp the contextual meaning of the conversation, which can affect the quality of the transferred message. For example, when someone says, “*Anjir, jago banget mainnya?*” but they emphasize in “jago banget”, it may sound sarcastic and the intention is not to compliment but to mock or belittle. This strategy relies heavily on context, tone, and cultural norms, making it complex to interpret and translate. Context determines when a remark crosses the line from acceptable to offensive. Tone signals how it crosses that line. Cultural norms define why it's offensive. These elements work together to create a complex system where the same words can be harmless in one situation yet profoundly rude



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in another, depending on who is speaking, how they say it, and the cultural expectations of those involved. Face itself means something emotionally important that can be lost, kept, or improved, and it needs constant attention during interactions, Brown and Levinson (1987). If someone fails to keep or improve, it can be seen as rude or impolite.

Impoliteness, on the other hand, can be described as an argument against politeness based on Brown and Levinson's theory (1987). While they do not explicitly distinguish between rudeness and impoliteness, Culpeper (1996) argues that rudeness is unintentional, whereas impoliteness is deliberate. He further defines it as a strategy intentionally used by the speaker to harm or threaten the hearer's face, which may cause social conflict and disharmony in communication. For example, in one of the lines in *The Menu*, Elsa explains about the staff quarter then Soren asks if they ever tired, but she replies with question and eyes bulging out "burned out?" this is categorised as positive impoliteness because she is looking for conflict. There are many studies that focus on and discuss politeness strategy; on the other hand, impoliteness strategy, which learn how to create disharmony, but also can be learn to prevent harming other people's faces. Movies commonly use these strategies to portray conflict, power dynamics, or heightened emotions. Such elements are prevalent in movies as they reflect real-life interactions.

This can be seen in *The Menu* movie, which contains a lot of intense conflict and emotional tension because the movie combines the genres of horror and thriller, which are heightened through the use of impoliteness strategies. *The Menu* is a darkly satirical horror-thriller set in an exclusive, high-end restaurant on a remote island. The story follows a group of wealthy guests who arrive for an extravagant multi-course meal, only to find themselves trapped in a night of psychological terror and brutal revenge. Much of the story's tension comes from the contrast between refined hospitality and shocking cruelty, making the translation of dialogue, particularly sarcasm, veiled threats, and impoliteness, critical for subtitles. For subtitlers, the challenge lies in preserving these rude and threatening lines strong



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and clear, even when they have to make the words shorter for subtitles. Culpeper's (1996) theory of impoliteness strategies is used to examine and analyse the impoliteness found in The Menu movie because the theory has clear and easy-to-understand guidelines. Many impoliteness strategies in the subtitle are not realised by the translator. For example, one of the lines in The Menu when Margot is surprised at the price to book a table, she expresses by saying "You're fucking kidding, right?" and translated to "Kau bercanda?" while reduce the information this also alter the nuance. This line is categorised as positive impoliteness because it using offensive words and looking disagreement. The audience may not understand the impoliteness and might have a different perception of the scene. The movie is chosen because it contains several hidden impoliteness strategies and effectively presents them.

The study analyses impoliteness strategies in The Menu using Culpeper's (1996) theory, as it is challenging to convey impoliteness effectively because it needs proper context, and accurate translation is important for the audience to understand the movie. This study focuses on the impoliteness strategies in The Menu and how they are translated into subtitles using translation techniques as it never been conducted. As no prior research has explored this movie, the analysis offers a distinct contribution to the field. Translating the full meaning and interpretation into another language requires a deep understanding of both the source language and the target language. Without this understanding, the translation could lose or distort important information. However, using the right translation techniques can help the translator achieve an equivalent and accurate translation. The analysis of impoliteness strategies uses Culpeper's (1996) theory, while the translation techniques are analysed using Molina and Albir's (2002) framework, and the translation quality is assessed using Waddington's (2001) theory.



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1.2 Research Questions

1. What type of impoliteness strategies are used in *The Menu* movie?
2. What type of translation techniques are used to translate impoliteness strategies in the subtitle of *The Menu* movie?
3. What is the quality of translation of impoliteness strategy in the subtitle of *The Menu* movie?

1.3 Objectives of the Research

1. Identifying the types of impoliteness strategies used in *The Menu* movie.
2. Analysing the translation techniques employed to convey the impoliteness strategies in the subtitles of *The Menu* movie.
3. Assessing the translation quality of impoliteness strategy in the subtitles of *The Menu* movie.

1.4 Limitations of the Research

This study examines how impoliteness strategies are managed in the translation of *The Menu* from its original language (English) into Indonesian, particularly in its release on the streaming platform Disney+ Hotstar. By analysing the movie's subtitles, the research aims to identify the types of impoliteness strategies used, explore the translation techniques applied using Molina and Albir (2002), and assess the translation quality of the impoliteness strategy in the subtitles of *The Menu* movie using Waddington (2001). The Culpeper's (1996) theory categorised impoliteness strategy into five types, which (1) bald-on-record. (2) positive impoliteness, (3) negative impoliteness, (4) sarcasm, (5) withholding politeness.



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1.5 Significances of the Research

a. Theoretical Significance

- 1) Deepening the understanding of the significance of translation techniques for impoliteness strategies, taking into account cultural and linguistic differences.
- 3) Providing a foundation for future research by serving as a reference for more in-depth analysis of translation techniques in movie, specifically such movie containing impoliteness strategies.

b. Practical Significance

- 1) Providing guidance for subtitlers and translators on handling impoliteness strategy effectively;
- 2) Serving as a useful guide for translators, researchers, and others in the translation industry to develop better translation techniques and improve translation quality.



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CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

The researcher draws the following conclusions based on the results and discussion related to the types of declarative sentences, translation techniques, and the accuracy of declarative sentences:

1. From the data analysis, eighty-five instances of impoliteness strategy were found, classified according to Culpeper (1996) theory. All five of impoliteness strategies were identified in the movie such as, bald-on-record, positive impoliteness, negative impoliteness, sarcasm, and withholding politeness. The most dominant types of impoliteness strategy is positive impoliteness, while withholding politeness is the least used. The notable use of positive impoliteness in the film meant to increase the tension and depict the character's nature. The Menu movie uses this strategy to heighten its tension and make the audience feel deep inside the story

2. In translating the types of impoliteness strategies, eleven translation techniques were used, established equivalence, modulation, reduction, literal translation, adaptation, transposition, pure borrowing, and amplification. The most frequently applied technique is the established equivalent, as it utilizes existing terms that share the same meaning. This indicates an effort to achieve naturalness and idiomatic accuracy in the translation. On the other hand, the least used translation technique is amplification and borrowing. The amplification technique clarifies a message by adding explanatory details or information to the target language. It demonstrates that the amplification technique is preferably not to be applied because its nature to add more information, while subtitle translation ideally reduces the source language information.

3. The assessment of the accuracy aspect based on Waddington TQA theory resulted in an 8.21 score, which is categorized as almost completely successful. This indicates that the study's findings are consistent with translations that effectively

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maintain the communicative effect and meaning of the source text, which is particularly crucial for complex pragmatic phenomena, such as impoliteness.

5.2 Suggestion

According to the study's findings, several recommendations are proposed

1. For future research, it would be beneficial to conduct comparative studies of impoliteness strategies and their translation in other film genres, such as comedy or drama, to identify differing patterns. Exploring audience perceptions of translated impoliteness through surveys or focus groups could further validate the effectiveness of various translation techniques. Additionally, a deeper linguistic analysis into why certain established equivalents is particularly effective for impoliteness in Indonesian, or examining films where impoliteness is intentionally softened in translation, could offer valuable insights.

2. For translators and subtitlers, prioritizing established equivalent techniques for impoliteness, particularly bald-on-record and positive impoliteness, is recommended to ensure accuracy and impact. They should exercise caution when using literal translations and excessive reductions for impolite utterances, as these often compromise the pragmatic force. Moreover, translators should be highly aware of the non-verbal cues and contextual factors that define impoliteness in the source language, striving to convey these nuances in the target language, even if it necessitates more creative techniques, such as modulation or judicious adaptation. Emphasizing the importance of understanding the pragmatic function of impoliteness, beyond its lexical meaning, is crucial.



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CURRICULUM VITAE



Born in Jakarta on July 3, 2003, the researcher is the youngest of two siblings and currently resides in Pancoran Mas, Depok. Their educational journey began at SDN Pitara 1, from which they graduated in 2015. They then completed junior high school at SMPN 9 Depok in 2018, followed by vocational high school at SMKN 2 Depok in 2021. The researcher is presently a D4 student at Politeknik Negeri Jakarta, studying in the English for Business and Professional Communication Study Program within the Department of Business Administration.

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TRANSLATION QUALITY

NO	Source Text	Target Text	Type of Impoliteness Strategies	Type of Translation Techniques	Accuracy		Context
					Level	Mark	
1.	Please don't smoke. It'll kill your palate	Jangan merokok. Nanti merusak selera.	Positive Impoliteness	Modulation	5	9	Tyler asks Margot to put away the cigarette.
2.	Then my palate will die happy.	Maka, selera akan mati Bahagia.	Sarcasm	Literal	2	3	Margot objects Tyler request to stop smoking.
3.	A: Oh, come on! B: Please. Please. A: Fine. Jesus	A: Yang benar saja! B: Kumohon. A: Baik lah. Ya ampun.	Positive Impoliteness	Adaptation	4	8	Margot agrees to Tyler's request but replies with some spite.
4.	Is that gonna fit everyone?	Apa cukup untuk semua?	Sarcasm	Modulation	5	9	Margot asks Tyler about the size of the boat, which is huge.
5.	You're fucking kidding, right?	Kau bercanda?	Positive Impoliteness	Reduction	3	5	Margot didn't believe the price of the reservation.
6.	What, are we eating a rolex?	Kita akan makan Rolex?	Sarcasm	Literal	3	6	Margot didn't believe the price of the reservation.
7.	Great. A power tasting. They'll be wasted by the amuse.	Bagus. Orang-orang sukses. Mereka akan mabuk oleh hidangan gratis.	Sarcasm	Modulation	3	6	Tyler sarcastically mocks rich people, who have just recently arrived.
8.	A: Let's hope she's seaworthy, eh? B: Yes, sir. Yeah.	A: Semoga perjalanannya lancar. B: Ya, Pak.	Withhold Impoliteness	Established Equivalent	5	10	George (the washed-up actor) jokes about the ship, but receives an uninterested reply.
9.	Hey, we got a famous person on board, huh?	Ada orang terkenal di sini.	Negative Impoliteness	Reduction	4	8	Bryce teases George sarcastically.
10.	Barely f anymore, though. It's not 1998.	Tidak terkenal lagi. Ini bukan 1998.	Positive Impoliteness	Established Equivalent	5	9	Soren replies with a fact that he is been washed-up.

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11.	A: Make sure people don't bother me, then? B: God, we both know you were not bothered.	A: Pastikan orang tak menggangguku? B: Kita tahu kau tidak akan terganggu.	Bald-On-Record	Amplification	4	7	Felicity, the actor assistant, replies George with harsh statement.
12.	Apparently, he's a big foodie. You know, thinks he is.	Ternyata, dia gemar makanan. Dia pikir begitu.	Sarcasm	Modulation	4	7	Tyler ridicules George because he likes to pretend.
13.	Pond scum. Delicious.	Sampah kolam. Lezat.	Sarcasm	Established Equivalent	5	9	Margot mocks the dish because it contains algae.
14.	A: We've seen the tour many, many times. B: Yes, yes, you have.	A: Kami sudah sering ikut tur. B: Ya, benar.	Withhold Impoliteness	Established Equivalent,	5	9	Elsa agrees with the rich couple's statement uninterestedly.
15.	A: No, I like biome better I think. B: Biome's better. Yeah, yeah.	A: Aku lebih suka bioma. B: Bioma lebih baik. Maksudku itu	Positive Impoliteness	Modulation,	4	7	Ted, the critic's assistant, agrees with Lillian's statement.
16.	We have reached the base camp of mount bullshit.	Kita tiba di pusat Gunung Omong Kosong.	Negative Impoliteness	Literal,	2	4	Margot ridicules the conversation.
17.	Smell that.	Cium itu.	Negative Impoliteness	Established Equivalent	5	10	Tyler tells Margot to smell some herbs.
18.	A: And I'm close, personal friends with the chef. B. Okay, player.	A: Aku teman dekat koki. B: Baik, Bung.	Withhold Impoliteness	Adaptation	4	8	Felicity agrees with George in ridicule.
19.	A: They, Um... They "gel?" B: We gel.	A: Buat "gel?" B: Kami buat gel.	Positive Impoliteness	Modulation	5	9	Elsa replies with a sudden high-pitched tone.
20.	A: You guys ever get burned out, or... B: "Burned out?"	A: Kalian pernah kelelahan atau... B: Kelelahan?	Positive Impoliteness	Established Equivalent	5	9	Elsa replies with a sudden high-pitched tone.

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21.	We mustn't disturb the lord high emperor of sustenance.	Kita tak boleh mengganggu Sang Ahli Makanan	Negative Impoliteness	Modulation	5	9	Margot mocks Tyler because his request to see the chef's cabin has been denied.
22.	A: You know, a pacojet can produce a powderized, uh, snow-like texture. B: Cool.	A: Pacojet dapat menghasilkan tekstur bubuk, seperti salju. B: Keren.	Withholding Politeness	Established Equivalent	5	10	Margot replied with uninterest to Tyler's show-off.
23.	A: And chef, is he around here somewhere? I'd love to talk with him. B: Why don't you take your seat?	A: Koki ada di sini? Aku ingin bicara dengannya. B: Silahkan duduk.	Bald On Record	Modulation	5	10	The sous chef suddenly tells them to get back to the table when Tyler asks about the chef.
24.	Oh my god. For crying out load. It's not brain surgery, okay?	Astaga. Ini bukan operasi otak.	Sarcasm	Reduction,	4	7	George angrily replied to Felicity, as she asked too many questions about the future job.
25.	Yeah. Jesus fucking Christ. That's a disaster.	Astaga. Itu Jelek.	Bald-On-Record	Reduction	2	4	Felicity dislikes George's plan about the job.
26.	A: You like this? B: The otter food?	A: Kamu suka ini? B: Makanan berang-berang?	Sarcasm	Established Equivalent	5	10	Soren ridicules the dish because it only contains salt water and clam.
27.	But you, my dear guests, are not the common man. And so tonight you get no bread.	Namun kalian, Tamu-tamuku bukan orang biasa. Maka malam ini kalian tak dapat roti.	Sarcasm	Reduction	4	7	The chef scorns the customer with some allegory.
28.	Here is another broken emulsion.	Ini emulsi rusak lainnya.	Positive Impoliteness	Established Equivalent	5	9	Elsa gives the food critic some dich, because she says it is broken.
29.	You will eat less than you desire and more than you deserve.	Anda akan makan kurang dari yang Anda inginkan dan lebih dari	Sarcasm	Modulation	5	9	Elsa whispers to Soren with some allegory.

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		yang pantas Anda dapatkan.					
30.	Christ, that was humiliating.	Ya Tuhan, itu memalukan.	Bald-On-Record	Adaptation	5	9	Tyler states he is humiliated to Margot, because she wants to complain about the food.
31.	Longing and regret. My favourite	Kerinduan dan penyesalan. Favorit saya.	Sarcasm	Established Equivalent	5	10	Margot mocks the waitress's statement about the wine's taste.
32.	Anyways, because we're always innovating, and we fear irrelevance.	Karena kami selalu berinovasi dan berusaha selalu relevan.	Sarcasm	Modulation	5	10	The chef remarks ridicule Lillian, as she consistently gives negative reviews.
33.	You do not send shit back to this kitchen, you child.	Kau tidak bisa kembalikan ke dapur, Bocah.	Bald-On-Record	Modulation	3	5	Tyler angrily tells Margot not to complain about the dish as he doesn't want to upset the chef.
34.	So maybe, shut up and eat.	Jadi, diam dan makanlah	Negative Impoliteness	Reduction,	4	8	Tyler tells Margot to accept the dish.
35.	You want the address for mom's trailer park, you asshole?	Kau ingin Alamat taman trailer Ibuku?	Sarcasm:	Reduction	4	7	Margot ridicules the chef as he asks too many questions about her identity.
36.	You shouldn't be here tonight.	Seharusnya kau tidak di sini.	Bald-On-Record:	Established Equivalent	5	10	The chef states that Margot is not to be here tonight as she just a back-up plan.
37.	Please get the fuck out of my way.	Tolong minggir.	Negative Impoliteness	Reduction	4	7	Margot tells the chef to move.
38.	Tyler, what the hell is going on?	Tyler, apa yang terjadi?	Positive Impoliteness	Reduction	4	7	Margot asks Tyler as the sous chef shoot himself.
39.	Forget your wrap. Get up.	Lupakan syalmu. Berdiri.	Negative Impoliteness	Established Equivalent	5	10	Richard, the rich couple, tells Anne to hurry and leave the place.
40.	Fucking move.	Minggir.	Negative Impoliteness	Modulation	4	7	Richard tells the staff to get out of his way.

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41.	Jesus. Just do what they say, for god's sake!	Ikuti saja perintah mereka!	Negative Impoliteness	Reduction	4	7	Anne tells Richard to get back to the table.
42.	It's not funny, lady! Jesus Christ!	Ini tidak lucu! Astaga!	Positive Impoliteness	Reduction	3	6	George tells Lillian to stop thinking that this is just an act,
43.	What the fuck are you talkin' about?	Apa maksudmu?	Positive Impoliteness	Reduction	4	7	Soren mocks Lillian's statement above.
44.	God damn it. It's not fucking fair.	Sial. Ini tidak adil.	Positive Impoliteness	Reduction	4	7	Ted is upset about the situation.
45.	You enable her filth.	Kau biarkan pencemarannya.	Bald-On-Record	Modulation	5	9	The chef scorned Ted as he was just following Lillian and letting her make negative reviews.
46.	You buttress.	Kau mendukungnya.	Positive Impoliteness,	Established Equivalent	5	9	The chef scorned Ted as he was just following Lillian and letting her make negative reviews.
47.	You coddle.	Kau memanjakannya.	Positive Impoliteness,	Established Equivalent	5	9	The chef scorned Ted as he was just following Lillian and letting her make negative reviews.
48.	It wasn't cod, you donkey.	Itu bukan ikan kod, Bodoh.	Positive Impoliteness	Reduction	4	7	The chef is upset because Richard is unable to say which dish he ate.
49.	I said, "listen."	Kataku, "Dengarkan".	Negative Impoliteness	Established Equivalent	5	9	The chef tells all the customer to be quiet.
50.	You know, it's the emoji for me.	Bagiku, emojinya enak sekali.	Sarcasm	Modulation	5	9	Felicity ridicules the food, umeboshi.
51.	I killed it. I'm the only one who got away.	Aku berhasil. Hanya aku yang lolos.	Sarcasm	Modulation	5	10	George upset because he is unable to escape the place.
52.	Swallow first.	Telan dahulu.	Negative Impoliteness	Established Equivalent	5	10	The chef tells Tyler to swallow before talking.
53.	You entitled piece of shit!	Kau kurang ajar!	Positive Impoliteness,	Modulation	5	9	Margot is upset because Tyler did not talk about the killing.

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54.	I'm gonna kill you, Tyler!	Akan kubunuh kau, Tyler!	Bald-On-Record	Established Equivalent	5	10	Margot is upset because Tyler did not talk about the killing.
55.	That impressed me.	Itu mengagumkan.	Sarcasm	Modulation	4	7	The chef praises Tyler because he knows about every dish, he is fan of the chef.
56.	Mr. Handsome boy.	Tn. Pria Tampan.	Positive Impoliteness,	Established Equivalent	5	9	The chef praises Tyler because he knows about every dish, he is fan of the chef.
57.	Tyler, now cook.	Tyler, sekarang masaklah.	Negative Impoliteness	Established Equivalent	5	10	The chef tells Tyler to cook, as he has been accepted as a staff member.
58.	Shallots for the great foodie!	Bawang merah untuk makanan lezat!	Sarcasm	Established Equivalent	5	10	The chef mocks Tyler's choice while he is cooking.
59.	The phenomenal Mr. Food himself!	Tn. Makanan yang fenomenal!	Positive Impoliteness,	Literal	2	3	The chef mocks Tyler's choice while he is cooking.
60.	This is a new dicing method of which we have been woefully ignorant.	Ini metode memotong baru yang selama ini kita abaikan.	Sarcasm	Established Equivalent	5	10	The chef mocks Tyler's choice while he is cooking.
61.	I bear witness to a revolution in cuisine.	Aku menyaksikan revolusi dalam masakan.	Sarcasm	Transposition,	5	10	The chef mocks Tyler's choice while he is cooking.
62.	Maybe you wanna jam it into the pacojet.	Mungkin kau mau masukkan ke Pacojet.	Sarcasm	Pure Borrowing	5	10	The chef mocks Tyler's choice while he is cooking.
63.	Wow. It's actually quite... bad.	Wah. Ternyata rasanya... tidak enak.	Sarcasm	Established Equivalent	5	10	The chef ridicules Tyler's dish, calling it inedible.
64.	That is because my negligent colleague, Elsa, forgot to assign someone to bring it.	Karena rekanku yang lalai. Elsa, lupa menyuruh orang membawanya.	Positive Impoliteness:	Established Equivalent	5	9	The chef mocks Elsa in front of Margot.
65.	Margot is now one of us, Elsa.	Kini Margot salah satu dari kita, Elsa.	Positive Impoliteness:	Established Equivalent	5	10	The chef mocks Elsa in front of Margot.

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66.	I saw the film Calling Doctor Sunshine, and I did not enjoy it.	Aku tonton film Calling Doctor Sunshine, dan aku tak menyukainya.	Bald-On-Record	Established Equivalent	5	10	The chef ridicules George because he acted in a bad movie.
67.	The memory of your face in that film, and seeing you again now haunts me.	Kenangan akan wajahmu di film itu, dan melihatmu lagi kini menghantuiku.	Bald-On-Record	Established Equivalent	5	10	The chef ridicules George because he acted in a bad movie.
68.	I'm sorry. You're dying.	Maaf. Kau akan mati.	Negative Impoliteness,	Established Equivalent	5	10	The chef tells Felicity that she will die too.
69.	You've been a nuisance since you have arrived.	Kau mengganggu sejak tiba di sini.	Bald-On-Record	Established Equivalent	4	7	Elsa dislikes Margot's presence as she afraid she will be replaced.
70.	You will not replace me.	Kau tak boleh mengatanku.	Bald-On-Record	Modulation	5	9	Elsa is afraid that Margot will replace her; she directly attacks her.
71.	A: What's it called? The one where you play the surgeon? B: Yeah. Calling Doctor Sunshine.	A: Apa judulnya? Saat kau berperan jadi dokter bedah? B: Ya. Calling Doctor Sunshine.	Positive Impoliteness	Pure Borrowing	5	10	The police, a staff member who is pretending, tells that he likes George's movie.
72.	You are fucked!	Habislah kau!	Bald-On-Record.	Reduction,	2	4	Ted tells all of the staff members that they will be arrested.
73.	All these other fuckers are with them too, sir. Watch out.	Mereka juga sama seperti dia, Pak. Hati-hati.	Positive Impoliteness:	Reduction	2	4	Ted tells the police to be careful because all the staff want to kill everyone.
74.	You... you've betrayed our sacred bond of trust.	Kau mengkhianati janji saling percaya kita.	Bald-On-Record:	Reduction,	4	7	The chef tells Margot that she had betrayed him as she calls SOS.
75.	You're an eater. You're a taker. Like all the rest.	Kau seorang pemakan. Pengambil. Sama seperti yang lain.	Bald-On-Record:	Literal	2	4	The chef scorns Margot because the above action.

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76.	I don't like your food.	Aku tak suka makananmu.	Bald-On-Record:	Established Equivalent	5	10	Margot tells the truth that she don't like the dish.
77.	When I eat your food, it tastes like it was made with no love.	Ketika menyantap makananmu, rasanya tidak dibuat dengan cinta.	Bald-On-Record	Transposition	5	10	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
78.	Then you're kidding yourself.	Maka, kau menipu dirimu.	Bald-On-Record:	Established Equivalent	5	9	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
79.	You cook with obsession, not love.	Kau memasak dengan obsesi, bukan cinta.	Bald-On-Record:	Established Equivalent	5	10	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
80.	Even your hot dishes are cold.	Bahkan hidangan panasmu terasa dingin.	Bald-On-Record:	Established Equivalent	5	10	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
81.	You've failed.	Kau gagal.	Bald-On-Record:	Established Equivalent,	5	10	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
82.	And the worst part is, I'm still fucking hungry.	Bagian terburuknya adalah, aku masih lapar.	Positive Impoliteness:	Reduction	4	7	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
83.	A real cheeseburger. Not some fancy, deconstructed avant bullshit.	Burger keju sungguhan. Bukan hidangan mewah dan rumit.	Positive Impoliteness:	Modulation	4	8	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.

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84.	I don't think you can.	Kurasa kau tidak bisa.	Bald-On-Record:	Established Equivalent,	4	8	Margot makes the chef upset to be able to request a burger that may make her release as it is the chef's good memory.
85.	The cheap one your parents could barely afford.	Burger murahan yang orang tuamu pun mampu beli.	Positive Impoliteness	Reduction	4	8	The chef accepted Margot's request, but also excluded her.

