THE EFFECTS OF RANK SHIFTS ON THE CHARACTERIZATION OF THE MAIN CHARACTER IN *TRANSFORMERS* MOVIE TEXTS

A THESIS

Presented as Partial Fulfillment of Requirements for the Attainment of A *Sarjana Sastra* Degree in English Language and Literature

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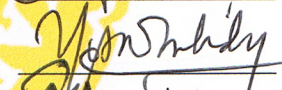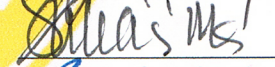
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Penulis

Meilas Purwarahardi

iv

MOTTOS

The happiest people don't have the best of everything; they just make the best of everything they have.

Life begins at the end of your comfort zone.

DEDICATIONS

THIS RESEARCH IS DEDICATED TO THOSE WHO ALWAYS

SUPPORT AND PRAY FOR ME:

MY PARENTS

Mr. Imam Sopyan

Mrs. Rohati

ACKNOWLEDGEMENTS

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LIST OF ABBREVIATIONS AND SYMBOLS

S : Shifts

DS : Downward shifts

DS1 : Clause/sentence into word

DS2 : Clause/sentence into group/phrase

DS3 : Group/phrase into word

US : Upward shifts

US1 : Word into group/phrase

US2 : Word into clause/sentence

US3 : Group/phrase into clause/sentence

ZS : Zero shifts

Eff : Effect

SL : Source language

TL : Target language

DME : Degree meaning equivalence

E : Equivalent meaning

CM : Complete meaning

IM : Increased meaning

DM : Decreased meaning

NE : Non-Equivalence

NM : No meaning

Diff : Different meaning

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ABSTRACT

This research focused on the rank shifts that occurred on English text into *Bahasa Indonesia* text translation of *Transformers* movie. This research aimed to (1) describe the types of rank shifts that occurred in the English text and its *Bahasa Indonesia* subtitling text of *Transformers* movie, (2) describe the effects of the rank shifts on the characterization of the main character in the movie.

This research used the descriptive qualitative type of research which applied content analysis method. The data were English clause units and their *Bahasa Indonesia* expressions units. The occurrences of rank shifts in the movie were analyzed. The types of rank shifts were upward shifts, downward shifts, and zero shifts. These data were collected and put into data tables. In the analysis, sentence to sentence was compared between the source language and the target language. The dialogues of the main character Sam and other characters that show the characterization of the main character were also taken to get the effect of rank shifts on the main character of the movie. To get the validity of the data and the findings analytical discussions with the researcher's consultants and sharing with peers were done in order to compare the researcher's analysis to conduct deep analysis.

The findings of this research reveal two important points. First, the most dominant shifts which appeared in this research were downward shifts. It mostly occurred in the level of group/phrase into level of word from English into *Bahasa Indonesia*. This shows that the level group/phrase in English has the equivalent meaning in the level of word in *Bahasa Indonesia*. This phenomenon of shifting in translation is unavoidable. It also describes that to get the equivalent meaning in the translation of *Transformers* from English into *Bahasa Indonesia*, the translator must do the translation shifts. In terms of degree of meaning equivalence, the most dominant equivalent meaning which appeared in this research is complete meaning. Second, the rank shifts which occur in the process of translation *Transformers* from English into *Bahasa Indonesia* give the different effects in term of characterization of the main character. The effects are due to the different culture between source language (SL) and target language (TL) and the diction which is used by translator. Most of the effects on characterization in target language are negatives compared to the source language. The translator made the main character look more impolite in target language.

Keywords: rank shifts, degree meaning equivalence, effects on characterization

CHAPTER I

INTRODUCTION

A. Background of the problem

Nowadays many people love watching movies. This phenomenon can be seen from the number of people coming to the cinema. This is due to the fact that watching movie is enjoyable and entertaining. Many people enjoy fictional stories whether in the form of movies or novels. A movie which is produced in a country is released not only in that country itself but also in others which have many different languages. Thus translation is needed to help the audience in different countries understand the story of the movie. One of the movies is *Transformers* which made many people in Indonesia come to the cinema to watch it. Originally *Transformers* movie is produced in United States of America and the language used is English. As we know, not all Indonesians can understand English very well, so the movie which uses English as the main language needs to be translated into *Bahasa Indonesia*. In this case, translation helps deliver the message from source language into target language. It helps the audiences understand the story of the movie. To make that happen; translators must do subtitling process to get the equivalent meaning and to deliver the message from source language into target language. So, the audiences can enjoy the movie and get entertained.

When we are watching movie, subtitle plays an important role for the audience to understand the whole story of the movie. However, translators

have obstacles when doing and finishing the process of subtitling. It is related to the different background between the script-writers and the translators. They need to make their subtitling easy to understand because film subtitle should be enjoyed by the audience of different kinds of nation and culture. In this case translators have to master both source language and target language to get a good subtitle. Translators should realize that there are different socio-cultural backgrounds between them and the script-writers. So, it is necessary for them to understand the movies, the meaning and the uses of languages, both source language and target language to get the equivalent meaning in subtitling process. Since there are many idioms, technical terms, and expressions in the movies, the creativity to get the appropriate equivalence is needed to deliver the message from source language into target language.

However, in subtitling process there are many problems which have to be faced by translators. One of the problems is the different culture between source language and target language. The differences in culture-specific concepts happen when the word in the source language may express a concept which is totally unknown in the target language. It may relate to religious belief or social custom. Another problem is to convey the same meaning between source language (SL) and target language (TL). It is not easy for translators because every language has its own rules that are different from another language. For example, the grammatical systems used English and *Bahasa Indonesia* is different.

In translation, the message needs to be delivered from SL into TL as equivalent as possible. In this case the translators have to convey the meaning exactly as it is in the source language. In transferring the message translators sometimes have to change the structure of the TL to get the equivalent meaning of SL. To get the equivalent meaning, translators usually do the rank shifts in the translation from English into *Bahasa Indonesia.* Rank shifts occur in various level of the text because the different of grammatical structures in English and *Bahasa Indonesia.*

Shifts can be categorized into level and category shifts. Level shift means that a source language item at one linguistic level that has a target language translation equivalent at a different level. In other words, it is simply a shift from grammar to lexis or vice versa. In category shifts, there are some sub divisions of shifts involved, those are: structure shifts, unit shifts or rank shifts, class shifts, and intra-system shifts. This research focuses on unit or rank shifts in subtitling and indentifies the effect of shifting itself to characterization of the main character of the movie. The data are taken from Sam's dialogue as the main character and the dialogue which indicates the characterization of the main character from the other characters. Rank shifts are chosen because it often occurs in subtitling process from source language into target language, especially in *Transformers* movie.

A lot of researches in the area of translation in English Language and Literature study especially in Yogyakarta State University only focused on rank shifts without considering the effect of shifting itself. Many researchers

just analyzed the rank shifts and equivalent meaning which occur in translation process. Many of them did not identify the effect of rank shifts itself to the language receptor. Based on that condition this research tried to identify the effect of rank shifts to characterization of the main character. Shifting which occur in subtitling process from English into *Bahasa Indonesia* in *Transformers* movie was chosen. *Transformers* movie is chosen based on several considerations. First, this movie becomes one of the popular movies ever released. The movie that directed by Michael Bay becomes the number one on the American Box Office chart when first released in 2007. This movie was loved by people at all different ages not only adults but also kids. The *Transformers* movie grossed about US$709.7 million, making it Michael Bay's third highest grossing film and it was the fifth highest-grossing film of 2007 worldwide. Second, there are many shifts found in the subtitle of *Transformers* movie when it is translated from English into *Bahasa Indonesia*. According to those considerations this movie was chosen.

B. Research Focus

This research focused on rank shifts which often occur in translation process and identify the effects of rank shifts itself to the characterization of main character on *Transformers* movie. The effects of rank shifts were analyzed to identify whether the rank shifts give the positive or negative effects to the characterization of main character in the TL. If the rank shifts give the different effects between source language and target language, it means that there is a change of characterization of main character between

source language and target language. The changes of characterization can be caused by the different culture and the choice of diction in the translation between SL and TL. There are two major types of shift: level shift and category shift. In this research, the sub types of category shift which is rank shifts was chosen by the researcher. This type of shift became the main point because it usually occurs in translation especially from English into *Bahasa Indonesia.* Rank shift can be occurred in the level words, group/phrases, and clauses/sentences.

In *The Transformers* movie, there are many expressions in the English script and re-expressed in a different rank in *Bahasa Indonesia* found by the researcher. The effects of shifting on the characterization of main character were also analyzed. Through appraisal theory, the effects of shifting on the characterization were analyzed. Appraisal theory is divided into attitude, engagement, and graduation. Graduation and the sub-systems of attitude which is judgment were taken to determine the effects of rank shifts to the main character. While judgment is used to determine the effect of positive or negative to the main character, graduation focuses on a scale of meaning either the meaning on the scale from low to high or from core to marginal membership of a category, such as, sharpening or softening, raising or lowering, etc. Judgment encompasses meanings which serve to evaluate human behaviour positively and negatively by reference to a set of institutionalized norms. Through judgment, the researcher assesses the main character as legal or illegal, polite or impolite, as socially acceptable or

unacceptable and so on in the TL. It is possible for the characterization of main character when he is impolite in the SL but becomes impolite in the TL and vice versa. It depends on the audience's social/cultural/ideological audience position in TL. The main character who was analyzed by the researcher is Sam Witwicky.

C. Formulation of the problems

Based on the discussion above, the formulation of problem in this study are as follows:

1. What are the types of rank shifts which occur in the original script (English) and subtitle script (*Bahasa Indonesia)* of *Transformers* movie?

2. What are the effects of rank shifts on characterization of the main character of the movie?

D. Objectives of the study

The purpose of the research is to find out the answers of the problem formulations. Therefore the research's objectives are:

1. to describe types of rank shifts which occur in the original script (English) and subtitle script (*Bahasa Indonesia*) of *Transformers* movie and

2. to describe the effects of rank shifts on characterization of the main character of the movie.

E. Significance of the study

In accordance with the objectives of the research, this research is expected to give contributions, both theoretically and practically:

1. Theoretically

   This research can be used as an example for other researcher who will analyze the rank shift and the effect of rank shifts on the characterization which occurs in translation process especially from English into *Bahasa Indonesia.*

2. Practically

   a. The result of this research can give more information about rank shifts and will support the translators to improve their ability to translate.

   b. This research can be used to develop or give inspiration for further research with similar ideas.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Translation

a. Definitions of translation

The meaning of translation has been defined into several explanations and statements by the experts. They have their own definition about what translation is. They view the definitions of translation differently. These are the following definitions.

According to Catford (1965: 20), translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Nida and Taber (1982: 12) state that translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. The definitions above indicate that translation involves of two languages which are source language and target language. Translation is defined as a meaning or message replacement from source language into target language as equivalent as possible. The equivalent can be in terms of meaning and style.

Bell (1991), defines that translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences. From his view, it

can be conclude that translation is an expression of language. The source language has the equivalent expression in target language. Machali (1998: 2), in translation states that the 'forms' of the source language (SL) have to be replaced by the forms of the target language (TL). From the definition above, the form of one language (SL) is replaced by the form of another language (TL).

From all the definitions above, it can be concluded that in translation, process of replacing or transferring the message from source language into target language is the main point. The text in source language has to be replaced as equivalent as possible with the text in target language. On the other hand, the focus of translator not only on the accurate semantic transference message of source language into target language but also on the appropriate syntax and diction in target language.

b. Translation and culture.

According to Li and Xia (2010), the process of translating involves two different languages which are the carriers of their respective cultures; therefore it is not only a process of transference between languages but also a communication between diverse cultures. From their definition, it can be concluded that the process of translation not only involves the process of transferring the message between SL and TL but also the process of communication between different cultures. The different culture between SL and TL has to be considered for translators when they translate literal or figurative meaning of words since those meaning have different connotations

and implications in their different cultural setting. Agar (2006: 5) says that, like a translation, culture is relational. From his view, it makes no sense when we talk about culture of SL without saying culture of SL for TL. In this case the translators should be aware of the cultural relationship between the source language and the target language which is supposed to be similar.

In terms of culture, Nida (1964:159) makes two types of equivalence in translation, namely formal and dynamic equivalence. Formal equivalence focuses on the SL structure, in other words the message itself in both form and content. In this case, the main point of formal equivalence is the message which is transferred from SL into TL. While the dynamic equivalence concerns with the principle of equivalent effect between the SL and the TL. In other hand, the dynamic equivalence not concerned with matching the message between SL and TL but it concerns to produce exactly the same effect to the receptor language reader. From this statement, the dynamic equivalence tries to get the same effect between the one that exist in SL and the one that is replaced in the TL.

c. Translation types.

The types of translation have been distinguished by many experts. Roman Jakobson (1959 in Schulte and Biguenet, 1992: 145) distinguishes categories of translation into three types. These are the three types of translation:

1). Intralingual translation or *rewording:* It is an interpretation of verbal signs by means of other signs of the same language.

2). Interlingual translation or *translation proper:* It is an interpretation of verbal signs by means of some other language.

3). Intersemiotic translation or *transmutation:* It is an interpretation of verbal signs by means of nonverbal sign system or vice versa.

d. Translation Process

Translation activity involves the process of transferring meaning from SL into TL. Experts have their own view about the process of translation itself. According to Larson (1984: 2), process of translation includes the studying the lexicon, grammatical structures, communication situation, and cultural context within the text, analyzing it in order to determine its meaning, and the restructuring this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Nida and Taber (1982: 33), states three stages in translation process which include: first is analysis, in which the surface structure (i.e. the meaning as given in SL) is analyzed in terms of the grammatical relationship and the meaning of words and combination of words. Second is transfer, in which the analyzed material is transferred in the mind of translator from SL to receptor one, and the third is restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. This translation process can be illustrated below.

```
SL                                    Receptor
                                           ▲
language                                   │
   │                                       │
   ▼                                       │
Analysis                              Restructuring
   │                                       ▲
   └──────────────►Transfer────────────────┘
```
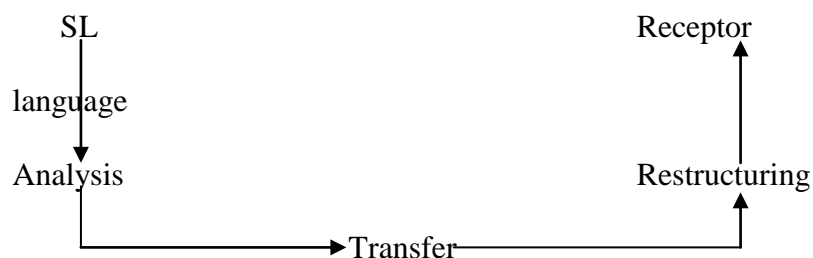
Figure 1

Translation process by Nida and Taber (1982: 33).

2. Notions of Translation Shifts

The term of translation shifts was introduced by Catford in 1965. He puts his idea in the differences of formal correspondences of the source language and the target language. His definition of this concept relies on his distinction between formal correspondence and textual equivalence: formal correspondence is a relationship that holds between two linguistic categories that occupy approximately the same place in the organization of their respective languages, while textual equivalence holds between two portions of text that are actual translations of each other. When a textual equivalent is not formally correspondent with its source, this is called a translation shift, of which there are two major types: level shifts and category shifts.

a. Level Shift

Level shift refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. In other words, it is simply a shift from grammar to lexis. Translation in term of level relates to the grammar, lexis, phonology and graphology. However, the translation

between the level of phonology and graphology is impossible. So it is possible to find the shifts from grammar to lexis and vice versa.

b. Category Shifts

Category shift refers to departures from formal correspondence in translation. What is meant by formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of the target language as the given source language category in the source language system (Machali, 1998: 13). The category shift is divided again into structure shifts, class shift, intra-system shifts and unit shifts.

1)   Structure shifts

It is the type of category shift that often occurs. The structure shift occurs when the structure of the target language is different from the structure of the source language. It occurs when the structure of the target language is different from the structure of the source language. For example: The blue bag is expensive is translated into *Tas yang biru itu mahal.* It can be seen that the modifier 'blue' preceding the noun 'bag' is translated into a qualifier *biru* 'blue' combined with yang 'which'. Thus the structure modifier + noun is translated into noun + qualifier. The structure shift also happens when an active sentence in the source language changes into a passive one in the target language. It means the structure shift can also be called voice shift.

2).   Class shifts

Class shift occurs when a word of the source language has an equivalent in different classes of words in the target language. For example: medical student is translated into *mahasiswa kedokteran*. The adjective 'medical' operating at modifier in the noun phrase structure is translated into a noun, operating at qualifier in the same structure.

3). Intra-System shifts

Intra-system shift occurs on the system of a language. It is used to indicate that shift occurs internally within the system of the language concerned, which involves a selection of a non-corresponding word in the target language system, for example: single plural form in both languages. A pair of trousers is translated into *sebuah celana*. Here, although Indonesian has a corresponding plural form for 'trousers' (i.e. through repletion of the word *'celana'*), the Indonesian language system requires the use of the singular form for 'a pair'.

4). Unit shifts or Rank shifts

It means a shift at a different rank in the unit, which is a departure from formal correspondence in which the translation equivalent of a unit of one rank in the source language is a unit in different rank in the target language. There can be changes from sentence to clause, phrase, word, morpheme, and vice versa. For example: thinking person is translated into *manusia yang berfikir*. The unit shift shows a change of rank, i.e. a word (lower in rank) is translated into a clause (higher in rank).

Rank shift are divided into two types:

1) Upward rank shifts

The movement of units of language from lower to upper unit of language is called upward rank shifts. There are three types of upward rank shift: words into phrase/group, words into clauses/sentence, and phrases/group into clauses/sentence.

2) Downward rank shifts

The movement of units of language from upper to lower is called downward rank shifts. There are three types of the down ward rank shifts: phrases/group into words, clauses/sentence into phrases/group, and clause/sentence into words.

3. Appraisal Theory

According to Martin (2000:145), appraisal theory is defined as the semantic resources used to negotiate emotions, judgments and valuations, alongside resources for amplifying and engaging with these evaluations. The appraisal theory is basically concerned with the language evaluation of attitude and emotion interpersonally. There are three system of appraisal theory, i.e. attitude, engagement, and graduation.

a. Attitude

Attitude refers to "our feelings, including emotional reactions, judgments of behavior and evaluation of things" (Martin & White, 2005: 35). From the definition, it can be concluded that attitude is used to negotiate feelings or

emotions, judge people's character and behavior, and evaluate the worth of things. Attitude is divided into three sub-systems: affect, judgment, and appreciation.

Affect focuses with emotional response through mental processes of reaction. For example: *This pleases me*, *I hate chocolate*, etc. Through affect, the writer/speaker invites their audience to share that emotional response. The system of judgment focuses to evaluate human behaviour positively and negatively by reference to a set of institutionalised norms. In the other hand, through judgment we can assess behaviour as moral or immoral, as legal or illegal, as socially acceptable or unacceptable, as normal or abnormal, polite or impolite and so on. Judgment is divided into two types which are explicit and implicit judgment. In assessing the people's character the explicit judgment is presented through lexical item, such as, *skillfully, corruptly, lazily etc.* While implicit judgment is depending on the reader's social/cultural/ideological reader position in TL. The system of appreciation focuses on valuing the worth of things. While judgment evaluates human behaviors, appreciation typically evaluates natural objects, manufactured objects, texts as well as more abstract constructs such as plans and policies. Appreciation can be used to evaluate people's character when viewed more as entities than as participants who behave, such as, *a beautiful woman*, *a key figure, etc*.

b. Engagement

Engagement focuses on the speakers to express their interpersonal positioning in the texts they produce. In other hand, the system of engagement concerned with those meanings which vary the terms of the speaker's engagement with their utterances, which vary what is at stake interpersonally both in individual utterances and as the texts unfolds cumulatively. The speakers use engagement to acknowledge, ignore, or curtail others point of view.

c. Graduations

Graduation focuses on the scale of meaning along two possible parameters - either locating them on a scale from low to high intensity, or from core to marginal membership of a category. The system of graduation encompasses those resources which strengthen or weaken attitude, resources for "adjusting the volume" of items (Martin & Rose, 2003: 41). Graduation is divided into two sub-systems which are force and focus. Force is concerned with the strengthening or weakening, raising or lowering intensity of the degree of evaluation while focus is concerned with the sharpening or softening of boundaries between categories in the context of non-gradable items. The example of force graduation is the word `very' in `a very smart fellow' acts to heighten the intensity of the judgment value (capacity) of `smart'. The example of focus graduation the state of having made a `break' with someone or something indicated in `a clean break' is not typically construed as gradable.

4. **Language Ranks**

Catford (1965: 33) states that each language has the same number of ranks and as taxonomic, hierarchies, each language has the same kind of relationship between units of the different ranks. There are some language ranks in translation, those are:

a. Phonemes / graphemes

A phoneme according to Finch (2000: 60) is the smallest unit of sound (grapheme: writing) that distinguish between two words. Phonemes are analyzed in phonological / graphonological level. Phonemes also contrastive segments which means if change the phonemes will change the meaning of a word. The example of phonemes is when exchange /p/ for /b/ in the word *bin*, it can cause new word *pin.* Both of the words have different meaning.

b. Morphemes

Morphemes are the smallest grammatical unit but Catford (1965: 15) says that a morpheme is the smallest meaningful unit of grammar. Morphemes have two types, which is free morphemes and bounded morphemes. Free morphemes can stand alone such as *happy.* When the word *happiness*, the word "happy" is free morphemes and the word "ness" is a bound morpheme because it cannot stand-alone.

c. Words

A word is the smallest unit, which we would expect to posses individual meaning (Baker, 1992:11). In other words, the word is the smallest unit of

language that can stand alone. In English, words can be classified into eight parts of speech: noun, verb, adjective, adverb, pronoun, conjunction, preposition, and interjection.

d. Phrase / Group

A phrase is a group of words in a sentence that functions as a single part of speech (Forlini, 1987: 133). Phrases take a single position in linguistic unit, which is different from sentence. A phrase also grammatically equal with a word, which does not have subject and predicate.

e. Clauses / Sentences

Clause or sentence is a string of groups or phrases which operates as exponent of element of sentence-structure. Forlini (1987: 15) states that a clause is group of words with its subject and predicate. It is one of the linguistics elements which hierarchy is higher than a word and a phrase but below a sentence. There are two major types of clauses, namely independent clause (free clause) which operates as single idea and dependent clause (bound clause) which operates as the attachment of sentences. The example is "*He likes Chinese rice which tastes good.*" *He likes Chinese rice* is free clause and *which tastes good* is bound clause. Clause and sentence are categorized in the same rank because both are equally embodiment of group/phrase which contains a single idea or more.

f. Text

A text is a unit of language use (Machali, 1998: 2).So, a text is written expression but text comprised word of and sentences. A text is more significant as the realization of meaning.

5. Degrees of Meaning Equivalence in Translation

Degrees of meaning equivalence in translation can be further categorized into: equivalent meaning which consists of complete meaning, increased meaning, decreased meaning, and non-equivalent meaning which consists of different meaning and no meaning.

   a.   Equivalent meaning

   1). Complete meaning

   Complete meaning occurs when the transfer happens from the SL into the TL without adding or omitting the information. For example, the expression '*pagi itu*' in Bahasa Indonesia is translated into 'that morning' in English. In this case, the information of the SL is exactly transfered into the TL, without any changes of meaning.

   2). Increased meaning

   Increased meaning occurs when the translator adds to the TL text, some information content which is not found in the SL text. The example is when the expression '*cold*' is translated into '*dingin dan gelap*'. In this case, the translator adds the expression '*gelap*' in his translation. *Hypernym,* the expression of words, phrase, clause or sentence of which the meaning is considered as the part of other

smaller expression, is included in this group. For example, *animal* is hypernym of *cow*.

3). Decreased meaning

Decreased meaning occurs when the translator omits some information which is found in the SL text so the information content of the TL decreases. For example, the expression '*the bronze medal on the wall*' is translated into '*medali di dinding itu*'. Here, the translator did not transfer the meaning of the original non phrase completely. The expression *'bronze'* is not translated by the translator.

b.   Non-Equivalent meaning

Non-equivalent meaning is the meaning of the translation which does not convey the meaning of the original writing. The target language does not contain a term that corresponds in meaning, either partially or inexactly, to the source language. Non-equivalence meaning occurs when one or more of the vocabularies used are narrower in scope than the other vocabularies. In this case non-equivalence may be replaced by adopting a loan term. There are two degrees of non-equivalent:

1). No meaning

No meaning occurs when translators eliminate all of the information found in the source language text so that the target language text loses all of the information content of the source

language text. For example, the meaning of the group/phrase 'young and free' is transferred into '*bebas*' so the meaning of the word 'young' is lost or totally not transferred in *Bahasa Indonesia*.

2). Different meaning

Different meaning occurs when translators change the information contained in the source language text by using words that have different meaning in the target language text. For example, the clause '*Feeding my two brothers, Ronald and Stan*' is transferred in *Bahasa Indonesia* as '*Sarapan bersama kedua saudaraku, Ronald dan Stan*.' The word 'feeding' which has realization in *Bahasa Indonesia* as '*memberi makan*' or '*menyuapi*' is differently transferred into '*sarapan bersama'* in the *Bahasa Indonesia* realization.

6. Film

Film is a collection of interpretative frameworks developed over time in order to understand better the way films are made and received. It involves translating the language in the audio to the language required for subtitling and bringing it in the text format.

a. Subtitle

Subtitle can be defined as transcriptions of film or TV dialogue, presented simultaneously on the screen. Usually, films are subtitled to provide a translation text of dialogues. This happens to make the audience understand the dialogue, the plot and story of the film. In the making of

film, subtitling has a good impact. It can make the production much cheaper, more economical, and easier to produce in some languages but also it retains the authenticity of the original production (Goltlieb, 1990:310).

b.   Subtitling Process

According to Hatim and Mason (1990:431), there are four main contents on subtitling, which create particular kinds of difficulties for the translator. They are:

1. The shift in the model from speech to writing

2. Factors which govern the medium or channel in which meanings to be conveyed. There are physical constraints of available space and the space of the soundtrack dialogue.

3. The reduction of the source text as a consequences of the second constraints above, and

4. The requirement of matching the visual image

c.   About *Transformers* Movie

Transformers is one of the best movie ever released. This movie is telling us about the war between robots and human. The Decepticons is an evil race of alien robots, attack a U.S. military unit stationed in the Middle East. In this movie, Sam buys a used car and he doesn't realize that the car he buy is an Autobot. Autobot is a good robot in this movie. In this story Sam realize that he has in his possession the key to the all-powerful cube which all the robots, good and bad, desperately want. They fight each

other, the Autobots fight to protect the cube while the Decepticons try to take the cube for bad purposes. In the last part of the movie Sam who helped by Optimus Prime the leader of Autobots defeated Megatron the leader of the Decepticons.

B.   Conceptual Framework and Analytical Construct

1. Conceptual Framework

Catford in Munday (2001: 60) divides shifts into category shift and level shift. In category shifts, there are some sub divisions of shifts involved, those are: structure shifts, unit shifts or rank shifts, class shifts, and intra-system shifts. By rank shifts, it means that a source language item at one linguistic rank has a target language translation equivalent at a different rank. There are two types of rank shift: upward rank shift and downward rank shift. Upward rank shift is the movement of units of language from lower to upper rank. There are three types of upward rank shift. They are from words into group/phrases, words into clauses/sentence, and group/phrases into clauses/sentence. Downward rank shift is the movement of language from upper to lower rank. Downward rank shift is divided into three types; they are from group/phrase into words, clauses/sentence into group/phrases, and clauses/sentence into words.

In translation, it is the message that should be transferred from the SL into the TL. The message should be re-expressed as equivalent as possible into the TL. To get equivalent meaning, a translator may change the structure of the SL items that have no correspondence in the TL. This procedure is what Catford in

Munday (2001: 60) calls "translation shift". Translation shift is the phenomenon of mismatches of form between the SL and the TL items during the translation process. Translation shift is done to get equivalent of the ST message into the TT.

In relation to meaning, Halliday (1985), states that language is a complex semiotic system consisting of multiple levels or strata. Those levels are discourse semantic, lexicogrammar and phonology / graphology. Discourse semantic is the level of meaning. Lexicogrammar is the level wording, while phonology/graphology is the level of sounding /writing.

According to Halliday (1985: 15), the central stratum of language is grammar or it is called lexicogrammar, because it includes both grammar and vocabulary. Concerning with grammar or lexicogrammar there may be shifts in a translation because every language has its own grammatical system or structure. The structure of the SL is different from the structure of the TL. This difference raises the phenomenon of translation shifts. Although the translator's purpose by doing shift is to achieve the equivalence between the SL and the TL, there are some degrees of equivalence because of those shifts. Bell (1991: 6) says that text is a different languages can be equivalent in different degrees, fully or partially equivalence. Those degrees involve complete, increased, and decreased meaning. Lauscher (2000: 151) states that the target text can never be equivalent to the source text at all levels, researchers have distinguished different types of equivalence.

The aim of this research is to analyze the rank shifts phenomenon of the *Transformers* movie and the effect of rank shifts itself to the characterization of main character which is Sam Witwicky. In bilingual translation such as English into *Bahasa Indonesia*, a translator sometimes finds differences in grammatical structures. The grammatical structures of the form of the source language may change into target language, but the meaning of the source language must be held constant. The data are taken from Sam's dialogues and others dialogues which indicate character of the main character. The data of rank shift that connected with the characterization are taken to see the effects on the main character based on appraisal theory. Appraisal theory is divided into attitude, engagement, and graduation. Graduation and the sub-systems of attitude which is judgment were taken to determine the effects of rank shifts to the main character. While judgment is used to determine the effect of positive or negative to the main character, graduation focuses on a scale of meaning either the meaning on the scale from low to high or from core to marginal membership of a category, such as, sharpening or softening, raising or lowering, etc.The types of rank shifts which taken to identify the effects on the characterization are upward shifts, downward shifts, and zero shifts.

2. Analytical Construct

The analytical construct of this study can be illustrated as in the diagram below.
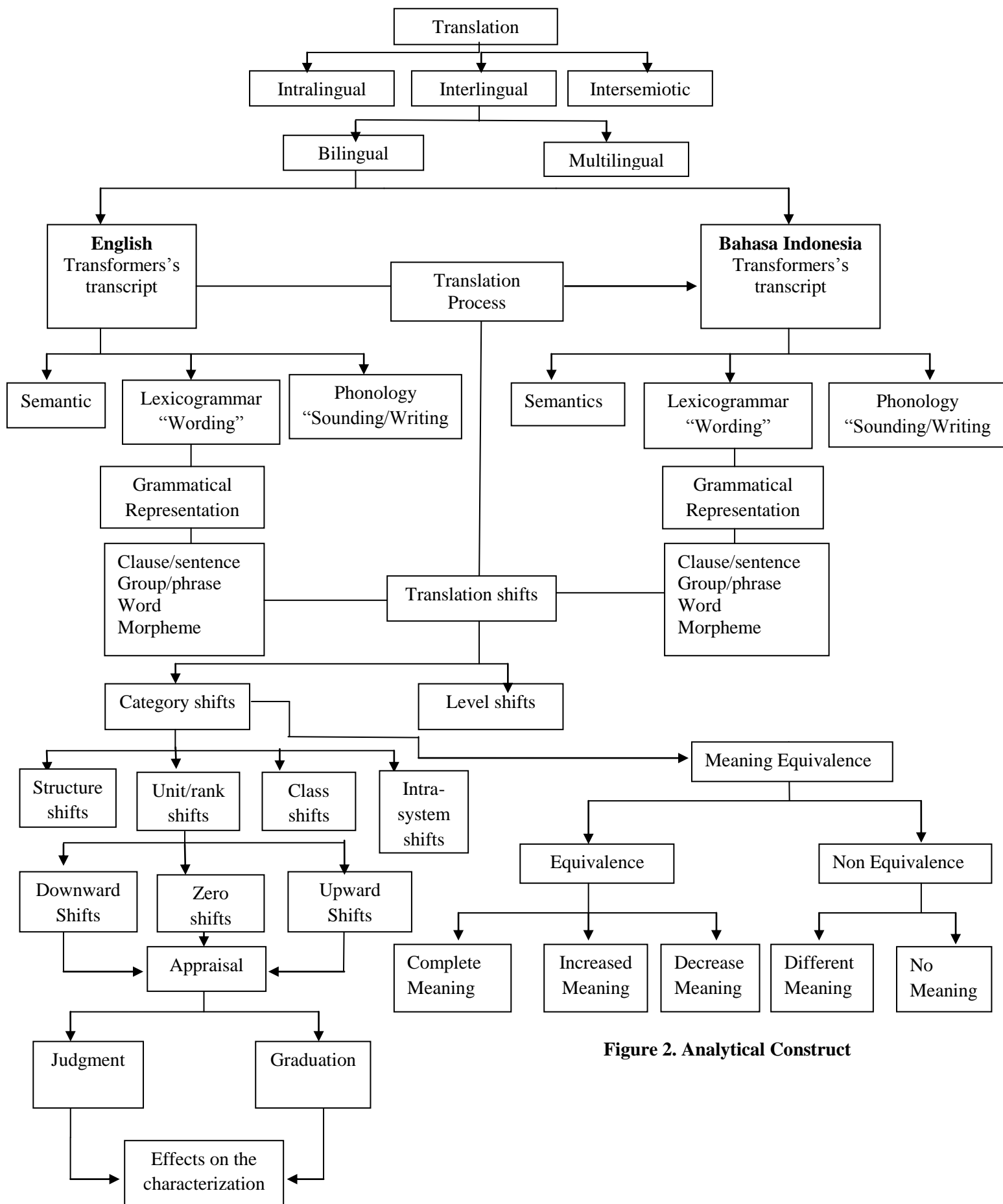
Figure 2. Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Approach

This research is descriptive qualitative type of research method and focus on rank shifts which occur in *Transformers* movie and identify the effects of rank shifts itself to the characterization of main character. The types of rank shifts are upward shifts, downward shifts, and zero shifts. To describe the phenomenon which occurs in the research, the qualitative method was chosen. According to Bogdan and Biklen (1982), qualitative research was descriptive in that the research was interested in the process, meaning and understanding gained through the words or utterances. In presenting the occurrences of the data, the quantitative data was used in the number of percentage. In analyzing, the researcher compared sentence to sentence between the source language and the target language.

B. Data and Data Sources

Data in this research are in the forms of sentences. The sources of data are an important part in research organization. Data sources are objects from which the data are obtained for the research. The data were taken from both original *Transformers* movie script and the subtitle movie script (*Bahasa Indonesia*). The main character dialogues and the dialogues which indicate the characterization of main character were taken by the researcher. The main

character being analyzed is Sam Witwicky. The data were authentic because the researcher took them from the original DVD. The movie itself was released in 2007 and became one of the most famous action movies at that time. The researcher tried to analyze the rank shifts which occur in English into Bahasa Indonesia of *Transformers* movie script. The effect of rank shifts itself to the characterization of main character of the movie was also analyzed.

C. Research Instruments

The instruments of this research are the researcher himself and the data classification lists types of rank shift. The research uses the table as the data sheet which consist types of rank shift and total frequency of the occurrence rank shifts. In this research, the researcher watch the movie in English and *Bahasa Indonesia* version, then took the data of both versions, and classified the data of movie script.

The secondary instruments in this research were the data sheets to collect the data from the utterances or expressions in *Transformers*. The data sheet is illustrated below.

No	Minutes	Sam's Conversation SL	Sam's Conversation TL	S							Eff	DME					Analysis
				DS			US			ZS		E			NE		
												CM	IM	DM	NM	Diff	
				DS 1	DS 2	DS 3	US 1	US 2	US 3								

Table 1. Analysis Table

Notes:
S: Shifts   Eff: Effect
DS: Downward shifts   DME: Degree meaning equivalence
ZS: Zero shifts   CM: Complete meaning
DS1: Clause/sentence into words   DM: Decreased meaning
DS2: Clause/sentence into Group/Phrase   IM: Increased meaning
DS3: Group/phrase into words   NM: No meaning
US: Upward shifts   Diff: Different meaning
US1: Words into Group/phrase   E: Equivalent meaning
US2: Words into Clause/sentence   NE: Non-equivalent meaning
US3: Group/phrase into Clause/sentence

D. Procedure

1.   Data Collection

The process of data collection in this study used the content analysis
technique. In using this technique, the researcher took all the data that support
the research questions. In this research the data were taken by watching the
movie then the researcher rewrote the original movie script and the subtitle
script. Then the researcher compared, collected, identified, analyzed the data,
and classified into rank shifts. In analyzing the effects of rank shift, the
researcher collects the data from the dialogues of a main character in
Transformers movie and others dialogues which indicate character of the main
character; in this case the character who will be analyzed is Sam Witwicky.

The utterances which spoken by the main character on the movie script that show his character also taken, these utterances can be adjectives, verbs, phrases or clauses. The data was realization into table and percentage of rank shift.

2.   Data Analysis

In doing analysis, the researcher compared some previous researchers which have the same case as this research. The data were taken from English and *Bahasa Indonesia* movie script. The occurrence of rank shifts and the effects of rank shifts on the characterization of main character in the English into *Bahasa Indonesai* of *Transformers* movie were analyzed. The researcher concluded the rank shift then divided into three types that are upward rank shift, downward rank shift and zero shifts. The zero shifts which have the effect on the characterization to the main character were taken by researcher. The number of each classification was calculated to get the percentage. After that the researcher conducted the dialogues of Sam Witwicky and others dialogues which indicates the character of Sam. Then the researcher analyzed the rank shifts which occur in dialogues which indicate the characterization of Sam Witwicky to get the effect of rank shifts to the main character. Moreover the contexts of the dialogues of Sam were also analyzed. The result was realization into table of data sheet that consist the rank shifts. In analyzing the researcher used appraisal theory which are judgment and graduation in terms of analyzed the effects on characterization.

E. Data Trustworthiness

Data trustworthiness is an effort to gain data reliability in qualitative research. Moleong (2001) states that the trustworthiness of data of research can be gained by conforming four criteria; they are credibility, dependability, conformability, and transferability. Credibility serves as an inquiry to gain reliability. In achieving credibility, the researcher carried out deep and detailed observation on the data, so the data can be regarded credible. The researcher watched the movie comprehensively and confirmed selected data to the script of the movie carefully; the data were coordinate with the research question.

To get dependability of the data, the researcher used the triangulation technique. It means that he use sources outside the data to verify the data themselves or to compare them. The researcher tended to use other observers and sources. In utilizing observers, the researcher looked for some experts' judgment to confirm the obtained data. The researcher also consulted the research analysis to his thesis consultants. The consultants analyzed the research process and the data whether it is correct or still need to be analyzed. Hopefully, the judgments and suggestions of the consultants and the triangulation partners for the research gave advantages to the accuracy of the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

A. FINDINGS

There are many occurrences of rank shift done by the translator to get the equivalent meaning was founded by the researcher in translation of *Transformers* movie by Michael Bay. The ranks shifts are upward shift and downward shift. Based on the analysis, the result as follows:

1. Downward Shifts

The downward rank shift is the shift that happens by the movement of units of language from the upper into the lower level. The downward rank shifts that occur in English into *Bahasa Indonesia* translation of *Transformers* movie can be seen in

Tabel 2: The occurrence of downward shifts:

No	Classifications		Frequency	Percentage
	English expressions	Bahasa Indonesia expressions		
1.	Group/Phrase	Word	72	64.9 %
2.	Clause/Sentence	Word	23	20.7 %
3.	Clause/Sentence	Group/Phrase	16	14.4 %
	Total		111	100 %

From the table above it can be seen that the highest frequency of downward shift is from group/phrase into word with 64.9 % or 72 cases out of 111, and the smallest unit of downward shift is from clause/sentence into group/phrase with 14.4 % or 16 cases out of 111. The form of clause/sentence into group/phrases took 20.7 % or 23 cases out of 111. The number of downward rank shift in English into *Bahasa Indonesia* of *Transformers* movie is 111 cases.

2. Upward Shifts

The upward rank shift is the shift that happens by the movement of units of language from the lower into the upper level. The upward rank shift that occurs in English into *Bahasa Indonesia* translation of Transformers movie can be seen in

Tabel 3: The occurrence of upward shifts

No	Classifications		Frequency	Percentage
	English expressions	Bahasa Indonesia expressions		
1.	Word	Group/Phrase	28	96.6 %
2.	Word	Clause/Sentence	1	3.4%
3.	Group/Phrase	Clause/Sentence	0	0
	Total		29	100 %

From the table above it can be seen that the highest frequency of upward shift is from word into group/phrase with 96.6 % or 28 cases out of 29. The form of word into clause/sentence has 3.4 % or 1 case out of 31 cases. In this research there is no occurrence of group/phrase into clause/sentence. The number of upward rank shift in English into *Bahasa Indonesia* of *Transformers* movie is 29 cases.

3. The occurrence of rank shifts on characterization

Tabel 4: The occurrence of rank shifts on characterization

No.	Types	Frequency	Percentage
1.	Zero	9	56.3%
2.	Downward	7	43.7%
	Total	16	100%

The table above shows us the occurrence of rank shifts on the characterization of Sam in *Transformers* movie. There are two types of rank shifts which have effect on the characterization which are downward shifts and zero shifts. The frequency of zero shifts is 9 cases out of 16 or 56.3% and the occurrence of downward shifts is 7 cases out of 16 or 43.7%

4. Tabulation of rank shifts

As previously explained, there are two types of rank shift: upward rank shift and downward rank shift. Upward rank shift is the movement of units of language from lower to upper rank. There are three types of upward rank shift. They are

from words into group/phrases, words into clauses/sentence, and group/phrases into clauses/sentence. Downward rank shift is the movement of language from upper to lower rank. Downward rank shift is divided into three types; they are from group/phrase into words, clauses/sentence into group/phrases, and clauses/sentence into words.

Tabel 5: The occurrences of rank shifts

No	Types	Frequency	Percentage
1.	Downward	111	74.5 %
2.	Upward	29	19.5 %
3.	Zero	9	6 %
	Total	149	100 %

From the table above, it can be seen that the highest frequency is downward shifts with 74.5 % or 111 cases out of 149. The lowest frequency is zero shifts with 5.9% or 9 cases out of 149. The upward shifts get 19.5 % or 29 cases out of 149. The total of upward and downward rank shift which occur in the *Transformers* movie is 149 cases. The rank shift occurs because there is a different form of meaning between SL and TL to get the equivalent meaning.

5. The different degrees of meaning equivalence.

In this case the degrees of meaning equivalence which contains in translation English into *Bahasa Indonesia* of *Transformers* were also analyzed by the researcher. The meaning can be equivalence or non equivalence. The equivalent

meaning divided into three types they are: complete meaning, increased meaning, and decreased meaning. Non equivalent meaning divided into two types they are: no meaning and different meaning. Here is the result:

Tabel 6: The occurrence of degree meaning equivalence.

No	Degree of equivalence	Frequency	Percentage
1.	Complete Meaning (CM)	87	58.4%
2.	Increased Meaning (IM)	9	6%
3.	Decreased Meaning (DM)	40	26.9%
4.	No Meaning (NM)	0	0
5.	Different Meaning (Diff)	13	8.7%
	Total	149	100%

From the table above, the occurrences of degree meaning equivalence in *Transformers* can be seen clearly. Complete meaning is the highest frequency with 87 times out of 149 or about 58.4 % followed by decreased meaning which occurs 40 times out of 149 or 26.9 %. Different meaning occurs 13 times out of 149 or 8.7 % followed by increased meaning with the occurrence that is 9 times out of 149 or about 6%. In the other hand, there is no occurrence of no meaning from the movie. Complete meaning occurs when the translator does not add or omit information in the translation, so the message remains the same from SL into TL. From the highest occurrence of complete meaning, it can be seen that the translator transfers the message as equally as possible between the source

language and the target language. A translator should be able to do adjustments either in meaning or in structure to keep the meaning constant so that the message can be acceptable in the target language.

The occurrence of decreased meaning shows that the translator is trying to bring the translation as simply as possible. In this case the translator omits some information from the source language so the information content of target language decreases. From the number of increased meaning, it can be implied that the translator adds some information to the target language which is not found in the source language text.

B. DISCUSSION

1. The types of rank shift which occur in the *Bahasa Indonesia* translation of *Transformers*.

Shift represents some changes occurring in a translation process. Translation shifts occur both at the lower level of language, i.e. the lexicogrammar, and at the higher thematic level of text. Catford (1965: 73) states that by shift we mean the departure from formal correspondence in the process of going from the source language to the target language. Further, he states that basically, in shift of translation, or transposition he says, it is only the form that is changed. Rank shift refers to a shift at a different rank in the unit, which is a departure from formal correspondence in which the translation equivalent of a unit of one rank in the source language is a unit in different rank in the target language.

There are two types of rank shift. They are upward and downward rank shift. Upward rank shift is the movement of units of language from lower to upper rank. The frequency of upward rank shift which occur in this movie is 29 cases. The upward shift divided into three types which are word into group/phrase with 96.6 % or 28 cases out of 29, word into clause/sentence with 3.4 % out of 29 or 1 case, and there is no occurrence of group/phrase into clause/sentence. Downward shift is the movement of units of language from the upper into the lower level. The total occurrences of downward shift are 111 cases. The downward shift divided into three types which are group/phrase into word with 64.9 % or 72 cases out of 111, clause/sentence into word with 20.7 % or 23 cases out of 111, and clause/sentence into group/phrases took 14.4 % or 16 cases out of 111.The examples of following shifts can be seen below:

a. Upward shift

Upward shifts which found in English into *Bahasa Indonesia* of *Transformers* are in the form of word into group/phrase, word into clause/sentence and group/phrase into sentence/clause. The examples of following forms can be seen below:

1). Word into group/phrase.

a)**.** **SL**: We | scattered | across the galaxy, | hoping to find it | and | **rebuild|** our home| searching every star, | every world.| (7)

TL: *Kami | tercerai-berai | di seberang galaksi | berharap bisa menemukannya | dan |**membangun kembali |** rumah kami,| menyusuri setiap bintang, | dan semua dunia.|* (7)

In this case, the word "rebuild" translated into group/phrase "*membangun kembali*" in TL. This shifting occurs because the word "rebuild" has the equivalent meaning of "*membangun kembali*" in TL. There is a shift from lower to higher rank and this shift does not change the meaning in TL but the form does. The translator did the shifting to get the equivalent meaning between SL and TL.

b).   **SL: English**, | please.| (10)

TL: Bahasa Inggris | sajalah.| (10)

The example above shows us the change of rank between source language and target language. From the example above, it can be seen that the word "English" in SL is translated into noun phrase *"Bahasa Inggris"* in TL. It means that there is a shifting which occurs in the level of word into group/phrase. In this case the equivalent meaning of "English" from SL is *"Bahasa Inggris"* in TL. This shift does not change the meaning of source language. In this example the lower rank (word) from source language has changed into lower rank (phrase) in the target language.

c).   SL: We | don't speak | **Spanish**. | (11)

TL: Kami | tak bisa | **bahasa spanyol**. | (11)

In this case, the word "Spanish" is translated into phrase *"bahasa spanyol"*. It means that there is a change of rank from level word into phrase from source language into target language. The shifting occurs to get the equivalent meaning from source language into target language.

2). Word into clause/sentence.

SL: | **Scaring** | white folks. | (59)

TL: | *Dia menakuti* | *orang kulit putih!* | (59)

In this case, the word "scaring" from SL translated into clause "*dia menakuti*" in TL. There is a change level of rank between SL and TL. The rank of word has changed into rank of clause in TL. This shift occurs because the equivalent meaning of the source language in the example above has different rank of equivalent meaning in target language.

b. Downward shift

Downward shifts which found in English into *Bahasa Indonesia* of *Transformers* are in the form of group/phrase into word, clause/sentence into word and sentence/clause into group/phrase. The examples of following forms can be seen below:

1). Group/phrase into word

a). **SL**: | We | know not | where it comes from | only that it holds the power | to create worlds | and | **fill them** | with life. | (2)

TL: | *Kita* | *tak tahu* | *darimana asalnya,* | *yang kita tahu* | *dia memiliki kekuatan* | *untuk mencipta dunia* | *dan* | ***mengisinya*** | *dengan kehidupan.* | (2)

The example above is a rank shift from a higher rank into lower rank. In this case the group/phrase "fill them" is translated into word *"mengisinya"*. This change occurs to get the same expression between ST and TL.

b). **SL: |** That is how | our race | **was born**. | (4)

TL: | *Begitulah* | *ras kami* | ***lahir***. | (4)

In this occurrence, the verb phrase "was born" has changed into word *"lahir"*. This shift occurs because the correspondence of the source language expression in the example above is in the different rank in the target language. In the example above the level of phrase changed into level of word.

c). SL: | For a time, | we lived | **in harmony**.| (5)

TL: | Pada suatu saat, | kami hidup | **harmonis.**| (5)

From the example above, the phrase "in harmoni" is translated into word *"harmonis"* in the target language. There is a change level of rank between source language and target language. The rank of phrase has changed into rank of word in target language. This change occurs to get the same expression between ST and TL.

2). Clause/sentence into group/phrase

a). **SL**: | We | know not | **where it comes from** | only that it holds the power | to create worlds | and | fill them **|** with life. | (2)

TL: | *Kita* | *tak tahu* | ***darimana asalnya*,** | *yang kita tahu* | *dia memiliki kekuatan* | *untuk mencipta dunia* | *dan* | *mengisinya* | *dengan kehidupan.* | (2)

In this case, the clause "where it comes from" is translated into group/phrase "*darimana asalnya*". There is a change of rank between SL and TL. The rank of clause in SL has changed into rank of group/phrase in TL. The translator has changed the form to deliver the equivalent meaning between SL and TL.

b). **SL**: | And so began the war**, |** a war | that | ravaged our planet | **until it was consumed by death** | and | the Cube was lost | to the far reaches of space.| (6)

TL*:* | *Maka mulailah perang* | *sebuah perang* | *yang* | *menghancurkan planet kami* | ***hingga dipenuhi oleh kematian*** | *dan* | *Kubus itu hilang* | *terlempar jauh ke angkasa.*| (6)

From the example above, there is a change of rank between source language into target language. The clause "until it was consumed by death" is translated into phrase *"hingga dipenuhi oleh kematian"* in the

target language. This change occurs to get the same expression between ST and TL.

c). **SL**: | Hey, Sarah, | if | you | can | hear me, | I love you | and | **I'll be home soon**.| (25)

TL: | Bila | kau | bisa | mendengarkanku, | aku sayang kau.| **Segera pulang**.| (25)

In this case, the clause "I'll be home soon" is translated into group "*segera pulang*". There is a change of rank between SL and TL. The rank of clause in SL has changed into rank of group in TL. The translator has changed the form to deliver the equivalent meaning between SL and TL.

3). Clause/sentence into word

a). **SL**: | The ice **|** is freezing | faster | than | **it's melting!|** (39)

TL*: | Es **|** membeku | lebih cepat | dibanding | **melelehnya!|*** (39)

From the example above it can be seen that there is a change of rank clause into rank of word. The clause "It's melting!" is translated into word "*melelehnya.*" From this example the rank clause/sentence has changed into lower rank word.

b). **SL**: | **I'm sorry**. (38)

TL: | *Maaf*. (38)

The example above shows us the changes from higher rank into lower rank. The sentence *"I'm sorry."* has changed into phrase/group "*maaf"* in the target language.

c). SL: | Man, | **I don't know.** | (79)

TL: | **Entahlah.** | (79)

In this case, the sentence "I don't know" is translated into word "*entahlah"*. There is a change of rank between SL and TL. The rank of sentence in SL has changed into rank of word in TL. The translator has changed the form to deliver the equivalent meaning between SL and TL.

2. The Different Degrees of Meaning Equivalent

According to Larson (1984:3) translation is transferring the meaning of the source language into the target language. It is only the meaning that is being transferred. The meaning should not change, only the form may change. The occurrence of level/rank shifts in translation may influence the degree of meaning equivalence. It can be complete, increased, or decreased meaning. Complete meanings means that the translation result does not change the equivalent meaning. In this case the translator did not add or omit the meaning. In other words, the translator re-expressed the meaning exactly the same as the SL. Increased meaning means that the translator re-expressed all meaning and add something to the meaning so that the meaning become clearer. Meanwhile,

decreased meaning means that the translator did omit the meaning. There is part of the expression in the SL which is not re-expressed in the TL.

The influences of level/rank shift on the degree of meaning equivalence are described below:

a. Equivalent meaning

1). Complete meaning

a).   SL: | **A friend of mine** | was | on that chopper. | (17)

TL: | *Temanku* | *berada* | *dalam helikopter itu*. (17)

In this case, the translator translated "a friend of mine" into *"temanku"* in target language. It makes the meaning more acceptable instead of *"seorang teman milikku"* which will make the meaning difficult to understand for the audience. Overall the translator kept the language simple and acceptable in the target language.

b).   SL: | We're | **under attack!** | (31)

TL: | *Kita* | *diserang***!** | (31)

From the example above, the translator did not change the meaning of phrase "under attack" although the form is change. The translator changed the phrase "under attack" into *"diserang"* instead of *"dibawah serangan"* to make the language more acceptable in TL.

c).   SL: | The ice | is freezing | **faster** | than | it's melting!| (36)

TL: | Es **|** membeku | **lebih cepat** | dibanding | melelehnya!| (36)

In this case, the translator translated the word "faster" into group *"lebih cepat"* in TL. The translator kept the language simple and acceptable in the TL.

2). Increased meaning

    a).   SL: | This isn't | **hiding.** (127)

        TL: | *Ini bukan* | ***tempat persembunyian.*** (127)

In this case, translator re-expressed the word "hiding" into phrase *"tempat persembunyian"*. The translator added the word "tempat" in the target language and made the form change from word into phrase. By adding the word "tempat", the translator made the meaning increased by adding some information in target language. In this example, the translator gave detailed information what the word *"hiding"* refers to.

    b).   SL: | I'm | gonna | **walk. |** (93)

        TL: | *Aku* | *akan* | ***jalan kaki saja.* |** (93)

From the example above, translator translated the word "walk" into phrase *"jalan kaki saja"*. By adding some information, the translator increased the meaning of word "walk" itself in target language. The translator gave information more detailed and more acceptable in TL.

    c).   SL: | **English, |** dude.| (105)

        TL: | **Pakai bahasa Inggris**, | sobat.| (105)

In this case, translator re-expressed the word "English" into phrase *"pakai bahasa inggris"* instead of only *"bahasa inggris"*. The translator added the word *"pakai"* which made the meaning increased in target language.

3). Decreased meaning

a). SL: | I | just can't wait | to hold | **my baby girl** | for the first time. | (14)

TL: | *Aku* | *tak sabar* | *untuk memeluk* | **anakku** | *untuk pertama kalinya.* | (14)

In this case, translator re-expressed the phrase "my baby girl" into word *"anakku"*. If the expression is translated literary, it will be *"anak perempuanku"*. The missing of word *"perempuan"* makes the meaning decreased but still acceptable in the TL.

b). SL: | Hey Sarah, | if | you | can | hear me, | I | love | you | and | **I'll be home soon.** | (25)

TL: | *Bila* | *kau* | *bias* | *mendengarkanku,* |

Aku | *saying* | *kau* |. **Segera pulang.** | (25)

From the example above, translator re-expressed the sentence *"I'll be home soon"* into phrase *"segera pulang"*. If the expression is translated literary, it will be *"aku akan segera pulang"*. The missing *"aku akan"* makes the meaning decreased in the TL. Although the meaning is

decreased but still give detail information to the audience in target language.

    c).   SL: Miles, | I'm | begging **|** you | **to get out of my car. |** Okay?| (88)

        TL: Aku | minta **|** kau | **keluar.|** (88)

From the example above, translator re-expressed the phrase *"to get out of my car"* into word *"keluar"*. If the expression is translated literary, it will be *"keluar dari mobilku"*. The missing *"dari mobilku"* makes the meaning decreased in the TL

b. Non Equivalent meaning

1). Different Meaning

    a).   SL: **Can you |** look out the window | for a second? | (43)

        TL: **Tolong, |** lihat ke luar jendela.| (43)

In the case above, translator translated "can you" into *"tolong"* and the correct translation is *"bisakah kamu"*. The different meaning made by translator was to make the audience not confused about the story of the movie itself.

    b).   SL: Miles, | I'm | **begging |** you | to get out of my car. Okay?| (87)

        TL: Aku | **minta |** kau | keluar.| (87)

From the example above, the translator translated the verb "begging" into *"minta"*, it should be translated into *"mohon"* to get the

meaning more acceptable in TL. Although the meaning is different but it still help the audience to understand the story of the movie.

    c).   SL: I | just | wouldn't peg you | for | **mechanical.|** (92)

        TL: Aku | tak menggolongkan kau | sebagai | **tukang mesin. |** (92)

In this case, the translator translated the word *"mechanical"* into *"tukang mesin"*. The original expression means *"sesuatu yang berhubungan dengan mesin",* but it will not be natural to express it so in the TL.

3. The rank shifts effects on the characterization of main character Sam.

The occurrences of rank shifts in *Transformers* had given the effects on the characterization of the main character. Some of shifting which was done by translator had different equal meaning. Graduation and the sub-systems of attitude which is judgment were taken to determine the effects of rank shifts to the main character. While judgment is used to determine the effect of positive or negative to the main character, graduation focuses on a scale of meaning either the meaning on the scale from low to high or from core to marginal membership of a category, such as, sharpening or softening, raising or lowering, etc.

The effect depends on the audience's social/cultural/ideological audience position in TL. Through judgment, the researcher assessed the main character as legal or illegal, polite or impolite, as socially acceptable or unacceptable and so

on. The following are the examples of shifting effects on the characterization of main character, in this case Sam:

a) SL: | Okay, | **I wanna tell you |** about a dream. | And | a man's promise | to that boy. | (45)

TL: | ***Kuceritakan padamu |*** *tentang mimpi bocah | dan | janji seorang lelaki padanya.|* (45)

In this case, Sam talked with his teacher in the teacher's room. In source language the phrase "tell you" translated into *"padamu"* in target language by translator. Whereas in the culture of TL when we are talking with our teacher we may use a proper words such as: *"bapak"* or *"anda",* but in this case the translator translated "tell you" into *"padamu"* which made Sam looks impolite in the TL. Maybe better if the translator translated the phrase "tell you" into *"pada bapak"*. From the example above, the translator makes the main character less polite in target language.

b). SL: | **You |** ever see | 40-Year-Old-Virgin? | (60)

TL: | ***Kau |*** *sudah lihat | film Forty-Year-Old Virgin? |* (60)

From the example above, Sam talked with his father. The word "you" translated into *"kau"* in target language which makes Sam looks impolite in the target language because in the culture of target language it proper uses the word *"ayah"* or *"bapak"*. In this case, the characterization of the main character has changed in the target language because it looks impolite in target

language by the use word "you" instead of *"ayah"* or *"bapak"* when we are talking to our father.

c). SL: | Miles, | I'm | **begging |** you | to get out of my car. | Okay? | (87)

TL: | *Aku | **minta |** kau | keluar. |* (87)

In this case, there is a rising meaning from the word "begging" when it is translated from source language into target language. In the source language the word "begging" was translated into *"minta"* in the target language. Sam looks soften here in the source language by the use word "begging" which means *"memohon"* but the translator translated the word "begging" into *"minta"* which makes Sam looks harden in the target language. In this case, the diction which is used by translator makes the main character looks harden in target language.

d). SL: | You know, | if Trent's | **such a jerk, |** why | do you hang out with him? | (94)

TL: | *Jika Trent | **tak asyik,** | kenapa | kau suka menongkrong dengannya?|* (94)

From the example above, there is a lowering meaning from the word "such a jerk" when it is translated from source language into target language. In the source language the phrase "such a jerk" was translated into phrase *"tak asyik"* in target language. Sam looks harden here in source language by the use phrase "such a jerk" which means *"brengsek"*, but the translator translated

the phrase "such a jerk" into *"tak asyik"* which makes Sam looks soften and more polite in the target language.

From the discussion above, the meaning in the target language are not really similar as in movie transcript but the translator has transferred the message as equivalence as possible. Although there are increased and decreased meaning, on whole, they do not influence significantly the original message. The message keep held constantly and help the audience understand the story of the movie.

The occurrences of rank shifts in *Transformers* from English into *Bahasa Indonesia* translation make the translation results more acceptable in the target language. The most dominant rank shifts which appear in this research were downward shifts. It mostly occurred in the level of group/phrase into word from English into *Bahasa Indonesia*. It shows that the level group/phrase in English has the equivalent meaning in the level of word in *Bahasa Indonesia*. This phenomenon of shifting in translation is unavoidable. It also describes that to get the equivalent meaning in the translation of *Transformers* from English into *Bahasa Indonesia*, the translator must do the translation shifts.

The rank shifts which occur in the process of translation *Transformers* from English into *Bahasa Indonesia* give the different effects in term of characterization of the main character. The effects are due to the different culture between source language (SL) and target language (TL) and the diction which is used by translator. Most of the effects on characterization in

target language are negatives compared to the source language. The translator made the main character looks more impolite in target language

Overall in the translation of *Transformers* movie, the translator did a good translation by transferring the meaning as close as possible although there are several mistakes made by translator in terms of diction and the different culture between source language and target language which make the changes of characterization of the main character of the movie. In this case the translator needs to consider the different culture between source language and target language to get the equivalent effect to the receptor in target language. The translator not only focuses to the process of transferring the message between SL and TL but also the process of communication between different cultures.

The occurring of rank shift in the translation of *Transformers* movie makes the product of translation more accurate and more acceptable in the target language. By shifts, translation can deliver the message from source language into target language as equivalence as possible. In other hand, the audience can easily understand the message of source language and they can enjoy the movie.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. CONCLUSIONS

After analyzing the data from *Transformers* movie by Michael Bay from English into *Bahasa Indonesia* translation, some conclusions can be drawn as follows:

1. Types of rank shifts that occurred in the English into *Bahasa Indonesia* translation of Transformers movie are upward shifts, downward shifts and zero shifts. There are 149 occurrences of rank shifts, consisting of downward shifts, upward shifts, and zero shifts. The occurrences of downward shifts are 111 cases or 74.5%. Upward shifts occurred in 29 cases or 19.5%. The occurrences of zero shifts are 9 cases or 6%. The rank shifts which occur in English into *Bahasa Indonesia* translation of *Transformers* movie may influence the degree of meaning equivalence. In terms of degree meaning equivalence, the meaning is divided into equivalent meaning and non equivalent meaning. The equivalent meaning consists of complete, increased, and decreased meaning. The non equivalent meaning consists of no meaning and different meaning. However in *Transformers* movie, complete meaning has the highest occurrences with 87 cases or 58.4% out of 149. This occurrence shows that the translation maintains the message of source language. Followed by decreased meaning which occur 40 cases or 26.9%. Increased meaning

with 9 occurrences or 6% and the different meaning occurs with 13 cases or 8.7%. There is no occurrence of different meaning in this movie.

2. The occurrences of rank shifts in English into *Bahasa Indonesia* translation of *Transformers* movie was also influence the characterization of the main character. The changes on the characterization were influenced by cultural and social norms both in the TL and SL. It depends on the audience's social/cultural/ideological audience position in TL. Through judgment and graduation, the researcher assess the characterization of the main character as legal or illegal, polite or impolite, as socially acceptable or unacceptable and so on both in the TL and SL. Both audience in TL and SL will interpret the characterization of the main character according to their own cultural and ideological positioning. Most of the effects on characterization in target language are negatives compared to the source language. The translator made the main character look more impolite in target language.

The occurring of rank shift in the translation can make the product of translation more accurate and more acceptable in the target language. By shifts, translation can deliver the message from source language into target language as equivalence as possible.

B. SUGGESSTIONS.

1. In relation of translation work, complete meaning should be given a priority since meaning is the main concern in translation process. Some additions or omissions should be reviewed by translator whether they are

needed or not. In terms of delivering the meaning, the translator not only focuses on the meaning itself but also on the culture of target language to make the meaning socially and culturally acceptable.

2. Some methods may used by translator to get her/his translation more acceptable in the target language, such as shifts. However, the translator must deliver the meaning as accurately as possible. He or she must comprehend both source language and target language in terms of grammatical structure, culture, and social norms.

3. To students of translation

They have to comprehend both source language and target language including the grammatical structure as well as the culture.

4. To other researchers

For other researchers there are many aspects in translation, especially movies, which is interesting to be analyzed such as translation shifts, omission or deletion, etc.

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APPENDIX

No	Minutes	Sam's Conversation SL	Sam's Conversation TL	S							Eff	DME					Analysis
												E			NE		
				DS			US			ZS	TL	CM	IM	DM	NM	Dif	
				DS1	DS2	DS3	US1	US2	US3								
1.	00:00:58 --> 00:01:06	We | know not | where **it comes from** | only that it holds the power | to create worlds | and | fill them | with life.|	Kita | tak tahu | **darimana asalnya |** yang kita tahu dia memiliki kekuatan | untuk mencipta dunia | dan mengisinya dengan kehidupan		√									√			
2.	00:00:58--> 00:01:06	We | know not | where it comes from | only that it holds the power | to create worlds | and | **fill them** | with life.|	Kita | tak tahu | darimana asalnya | yang kita tahu | dia memiliki kekuatan | untuk mencipta dunia | dan | **mengisinya** | dengan kehidupan			√						√					
3.	00:01:07--> 00:01:10	**That is how |** our race | was born.|	**Begitulah |** ras kami | lahir.|			√						√					
4.	00:01:07--> 00:01:10	That is how | our race | **was born.|**	Begitulah | ras kami | **lahir.|**			√						√					
5.	00:01:10--> 00:01:12	For a time, | we lived | **in harmony**.|	Pada suatu saat, | kami hidup | **harmonis.|**			√						√					
6.	00:01:19->00:01:32	And so began the war**, |** a war that ravaged our planet | Until | **it was consumed by death** | and | the Cube was lost | to the far reaches of space.|	Maka mulailah perang | sebuah perang yang menghancurkan planet kami | hingga | **dipenuhi oleh kematian** | dan | Kubus itu hilang | terlempar jauh ke angkasa.|		√							√					
7.	00:01:33--	We | scattered | across the	Kami | tercerai-berai |				√					√					

No.	Timecode	English	Indonesian			√								√				
	>00:01:43	galaxy, | hoping to find it | and | **rebuild|** our home| searching every star, | every world.|	di seberang galaksi | berharap bisa menemukannya | dan |**membangun kembali |** rumah kami,| menyusuri setiap bintang, | dan semua dunia.|															
8.	00:02:17--> 00:02:22	Oh, God, five months of this. | I | **can't wait |** to get a little taste of home. |	5 bulan bertugas, | aku | **rindu |** makanan rumah.|			√								√				
9.	00:02:24--> 00:02:30	You |**'ve been talking about** | barbecued "gators | and | crickets |** for the last two weeks.|	Kau | **membicarakan** | buaya | dan | jangkrik panggang | selama berminggu-minggu.|			√						√					
10.	00:02:38--> 00:02:40	**English**, | please.|	**Bahasa Inggris |** sajalah.|				√						√					
11.	00:02:40--> 00:02:44	We | don't speak | **Spanish**. |	Kami | tak bisa | **bahasa spanyol**. |				√						√					
12.	00:02:50--> 00:02:55	Hey, | **you guys** | remember | weekends?|	**Kalian** | ingat | akhir pekan?|			√							√					
13.	00:02:50 --> 00:02:55	Hey, | you guys | remember | **weekends?|**	Kalian | ingat | **akhir pekan?|**			√							√					
14.	00:03:02--> 00:03:05	I | just can't wait | to | hold | **my baby girl |** for the first time.|	Aku | tak sabar | untuk | memeluk | **anakku |** untuk pertama kalinya|			√							√					

No.	Timecode	English	Indonesian	1	2	3	4	5	6	7	8	9	10	11	12
15.	00:04:07--> 00:04:11	Unidentified aircraft,	**you are**	in restricted US military airspace.		Pesawat tak dikenal,	**Kau**	masuk ke wilayah udara AS.			√							√			
16.	00:04:33--> 00:04:36	If you	do not comply,	We	will use	**deadly force.**|	Bila kau	tak patuh,	Kami	akan gunakan	**senjata.**|		√							√			
17.	00:04:49--> 00:04:50	**A friend of mine**	was	on that chopper.		**Temanku**	berada	dalam helikopter itu.			√							√			
18.	00:05:12--> 00:05:15	**Look at those cheeks**.	I	just wanna	chew on them.		**Pipinya,**	aku	ingin	mengulumnya.		√						√					
19.	00:05:12--> 00:05:15	Look at those cheeks.	I	**just wanna**	chew on them.		Pipinya,	aku	**ingin**	mengulumnya.			√							√			
20.	00:05:12--> 00:05:15	Look at those cheeks.	I	just wanna	**chew on them.**		Pipinya,	aku	ingin	**mengulumnya.**			√							√			
21.	00:05:15--> 00:05:17	Baby,	**we made a good-looking kid.**|	**Anak kita cakap.**|	√							√			
22.	00:05:43--> 00:05:45	**Bogie's**	on the deck.		**Pesawat**	mendarat.			√							√			
23.	00:05:43 --> 00:05:45	Bogie's	**on the deck.**		Pesawat	**mendarat.**			√						√				

No.	Timecode	Source Text	Target Text													
24.	00:05:54--> 00:05:58	Hey, Sarah, | if you can | **hear me,** | I love you | and | I'll be home soon.|	Bila kau bisa | **mendengarkanku**, | aku sayang kau.| Segera pulang.|			√							√				
25.	00:05:54--> 00:05:58	Hey, Sarah, | if | you | can | | hear me, | I love you | and | **I'll be home soon**.|	Bila | kau | bisa | mendengarkanku, | aku sayang kau.| **Segera pulang**.|	√										√			
26.	00:06:15 --> 00:06:17	Have | **your crew** | step out | or | we | will | kill you.|	Suruh | **awakmu** | keluar | Atau | kami | akan | membunuhmu.|			√							√				
27.	00:06:15--> 00:06:17	Have | your crew | **step out** | or | we | will | kill you.|	Suruh | awakmu | **keluar** | Atau | kami | akan | membunuhmu.|			√							√				
28.	00:06:15 --> 00:06:17	Have | your crew | step out | or | we | will | **kill you.**|	Suruh | awakmu | keluar | Atau | kami | akan | **membunuhmu.**|			√							√				
29.	00:06:26--> 00:06:29	Hold | **your fire!**|	Tahan | **tembakan!**|			√								√			
30.	00:06:54--> 00:06:58	**We're** | under attack!|	**Kita** | diserang!|			√							√				
31.	00:06:54--> 00:06:58	We're | **under attack!**|	Kita | **diserang!**|			√							√				
32.	00:07:37 --> 00:07:38	Cut | **the hard lines!**|	Potong | **kabelnya.**|			√							√				

No.	Timecode	Source Text	Target Text														
33.	00:09:48--> 00:09:53	**The ice** | is freezing | faster | than | it's melting!|	**Es |** membeku | lebih cepat | dibanding | melelehnya!|		√					√							
34.	00:09:48--> 00:09:53	The ice **| is freezing** | faster | than | it's melting!|	Es **| membeku** | lebih cepat | dibanding | melelehnya!|		√					√							
35.	00:09:48--> 00:09:53	The ice **|** is freezing | **faster** | than | it's melting!|	Es **|** membeku | **lebih cepat** | dibanding | melelehnya!|			√				√							
36.	00:09:48 --> 00:09:53	The ice **|** is freezing | faster | than | **it's melting!**|	Es **|** membeku | lebih cepat | dibanding | **melelehnya!**|	√						√							
37.	00:09:48--> 00:09:53	Chop | **faster!**|	Pukul | **lebih cepat lagi!**|			√			√								
38.	00:10:31--> 00:10:34	I know.| **I'm sorry**.	**Maaf.**	√				√									
39.	00:10:42-->00:10:54	**Unfortunately, |** my great-great-grandfather, | the genius that he was, | wound up going blind | and crazy | in a psycho ward, | drawing | these strange symbols | and | babbling on | about some giant ice man | that | he thought | he'd discovered.|	**Sayang sekali, |** kakek buyut | si jenius | yang akhirnya | dijebloskan | ke RSJ | menggambar | simbol-simbol aneh | dan | berceloteh | tentang || manusia es raksasa.|			√				√							
40.	00:10:42-->00:10:54	Unfortunately, | my great-great-	Sayang sekali, | kakek buyut | si jenius | yang akhirnya |		√					√							

No.	Time	ST	TT														Notes
		grandfather, | the genius | that he was, | wound up going blind | and crazy | in a psycho ward, | drawing | these strange symbols | and | **babbling on** | about some giant ice man | that | he thought | he'd discovered.|	dijebloskan | ke RSJ | menggambar | simbol-simbol aneh | dan | **berceloteh** | tentang | manusia es raksasa.|															
41.	00:10:58--> 00:11:00	Sleep | in fear | **tonight.**|	Tidurlah dengan ketakutan **malam ini.**			√						√					
42.	00:11:12 --> 00:11:14	You | **were hawking** | your great-grandfather's crap.|	Kau | **melelang** | rongsokan milik kakekmu.|		√							√					
43.	00:11:17--> 00:11:20	**Can you** | look out the window | for a second? |	**Tolong,** | lihat ke luar jendela.|		√										√		
44.	00:11:17 → 00:11:20	**You** see my father?	**Kau** lihat ayahku?							√	-	√					The use word *"kau"* makes Sam look impolite in TL because it's may more appropriate with the use word *"bapak"* or *"anda"* when we are talking with the older person in this case with the teacher.
45.	00:11:21	Okay, | **I wanna tell you** |	**Kuceritakan padamu** |							√	-	√					In this case the use

No.	Timecode	Source Text	Target Text																	Notes
	→00:11:24	about a dream.| And | a man's promise | to that boy.|	tentang mimpi bocah | dan | janji seorang lelaki | padanya.|																	word *"padamu"* makes Sam looks impolite in TL because in the culture of TL, the word *"padamu"* usually used when we are talking with person in the same age or younger but in this conversation Sam talked with his teacher who is older than him.
46.	00:11:21 →00:11:24	Okay, | I wanna tell you | about a dream.| And | a man's promise | **to that boy.|**	Kuceritakan padamu | tentang mimpi bocah | dan | janji seorang lelaki | **padanya.|**		√								√							
47.	00:11:38 --> 00:11:42	Sir, | **just ask** | yourself, | What | would | Jesus do?	Pak, | **tanya** | pada diri sendiri, | Apa | yang akan | dilakukan Yesus?|		√								√							
48.	00:11:38 --> 00:11:42	Sir, | just ask | **yourself,** | What | would | Jesus do?	Pak, | tanya | **pada diri sendiri,** | Apa | yang akan | dilakukan Yesus?|			√						√								
49.	00:11:38 --> 00:11:42	Sir, | just ask | yourself**,** | What | **would** | Jesus do?	Pak, | tanya | pada diri sendiri, | Apa | **yang akan** | dilakukan Yesus?|			√						√								

No.	Time	SL	TL																Notes
50.	00:11:51 --> 00:11:53	So | **I'm** | good?|	Jadi | **aku** | pantas mendapatkannya.|	√									√						
51.	00:11:51--> 00:11:53	So | I'm | **good?**|	Jadi | aku | **pantas mendapatkannya.**|			√											√		
52.	00:12:12 → 00:12:14	**You think** | that's | funny?|	**Pikirmu** | itu | lucu?|	√							-	√						In this case Sam looks impolite in the TL because the used of pharse *"pikirmu itu lucu"* maybe it"s better if the translator tranlslate into "*ayah fikir itu lucu"* because in this conversation he talked with his father.
53.	00:12:12 → 00:12:14	You think | **that's** | funny?|	Pikirmu | **itu** | lucu?|		√							√						
54.	00:12:15 → 00:12:16	What's wrong | **with you?**	Ada apa | **denganmu?**		√						-	√						The translator re-expressed the phrase "with you" into word *"denganmu",* although in this conversation Sam talked with his father, maybe it"s

No.	Time	SL	TL																	Notes
					√												√			more appropriate if the translator translated the phrase "with you" into *"ada apa dengan ayah"*.
55.	00:12:19 → 00:12:21	I | **don't want** | to talk| to you| for the rest of this whole thing.|	Aku | **tak** | bicara| padamu.		√												√			
56.	00:12:19 → 00:12:21	I | don't want | **to talk**| to you| for the rest of this whole thing.|	Aku | tak | **bicara**| padamu.		√									√						
57.	00:12:19 → 00:12:21	I | don't want | to talk| **to you**| for the rest of this whole thing.|	Aku | tak | bicara| **padamu.**		√						-	√						In this case the translator did literal translation without considering the culture or social norms of the TL, although Sam talked with his father. Sam looks impolite in the TL because the use word *"padamu"* although he talked with his father maybe it's better if the translator changes into *"pada ayah"*.
58.	00:12:21--	**It's not a funny joke.**|	**Tak lucu.**|	√												√				

No.	Time	SL	TL						√/-	√/-	√/-					Analysis
	> 00:12:25															
59.	00:12:33 --> 00:12:34	**Scaring** | white folks.|	**Dia menakuti** | orang kulit putih!					√			√					
60.	00:12:45 → 00:12:47	**You** | ever see | 40-Year-Old Virgin?|	**Kau** | sudah lihat | film Forty-Year-Old Virgin?|						√	-	√					In this case the word "you" was translated into *"kau"* in the TL maybe it's better if the translator change into *"ayah"* because in TL it's impolite when we are talking with our parents using the word *"kau"* or *"kamu"* so Sam looks impolite in TL.
61.	00:12:50 → 00:12:52	**You** want me to live that life?	**Kau** ingin aku seperti itu?						√	-	√					The word "you" translated into *"kau"* in TL when Sam talks with his father maybe it's better if the word "you" translated into *"ayah"* to show some manners when we are talking with our parents. In this case the translator

No.	Time	SL Text	TL Text															Notes
																		makes Sam looks impolite in the TL.
62.	00:13:07--> 00:13:09	**I had to.**|	**Harus itu.**|	√								√						
63.	00:13:42--> 00:13:44	I | tell you, man, | she | deaf, | **you know?**	Dia | tuli,| **tahu?**|	√								√						
64.	00:15:05 --> 00:15:06	Get | **your clown cousin** | And | get | some hammers | and | come | bang this stuff out, | baby!	Panggil | **sepupumu** | dan | bawa | palu | untuk | mengenteng ini!			√						√						
65.	00:15:05--> 00:15:06	Get | your clown cousin | And | get | **some hammers** | and | come | bang this stuff out, | baby!	Panggil | sepupumu | dan | bawa | **palu** | untuk | mengenteng ini!			√						√						
66.	00:16:17> 00:16:2	At 1900 local time | yesterday, | the SOCCENT Forward Operations Base in Qatar | **was attacked.**	Pada jam 19.00 | kemarin, | pusat SOCCENT di Qatar | **diserang.**			√				√								
67.	00:17:13--> 00:17:1	**The President** | has dispatched | battle groups | to the Persian Gulf | and | Yellow Sea.|	**Presiden** | telah mengirim | pasukan | ke Teluk Arab | dan | dan | Laut Kuning.|			√				√								
68.	00:17:13--> 00:17:1	The President | has dispatched | **battle groups** | to the Persian Gulf | and | Yellow Sea.|	Presiden | telah mengirim | **pasukan** | ke Teluk Arab | dan | dan | Laut Kuning.|			√				√								

No.	Timecode	English	Indonesian															
69.	00:17:13--\>00:17:1	**This is as real as it's ever gonna get.**	lni nyata.		√											√			
70.	00:17:21--\> 00:17:24	**You'll** | break up | into teams | and | you'll start your work.	**Kalian** | terbagi | dalam tim-tim| dan | mulai kerja.|	√												√			
71.	00:17:21--\> 00:17:24	You'll | **break up** | into teams | and | you'll start your work.	Kalian | **terbagi** | dalam tim-tim| dan | mulai kerja.|			√								√					
72.	00:18:03--\> 00:18:04	All right, | I | know | you | **get wasted** | on these things, | but | if | you | piss | in my bed again, | you're | sleeping outside.| Okay?	Aku | tahu | kau | **mabuk** | karena ini, | tapi | kalau | kau | pipis | di tempat tidurku lagi, | kau | tidur di luar.|			√								√					
73.	00:18:03--\> 00:18:04	All right, | I | know | you | get wasted | on these things, | but | if | you | piss | in my bed again, | **you're** | sleeping outside.| Okay?	Aku | tahu | kau | mabuk | karena ini, | tapi | kalau | kau | pipis | di tempat tidurku lagi, | **kau** | tidur di luar.|	√										√					
74.	00:18:08--\> 00:18:10	**That's it** | for | today.|	**Cukup** | untuk | hari ini.|			√								√					
75.	00:18:08--\> 00:18:10	That's it | for | **today.**|	Cukup | untuk | **hari ini.**|				√							√					
76.	00:18:21--\> 00:18:23	I | do not like | **footprints** | on my grass.|	Sam, aku | tak mau Ada | **tapak kaki** | di				√							√					

No.	Timecode	SL	TL																	Notes
			rumputku.																		
77.	00:18:32 → 00:18:34	**You're** | putting | girl jewelry | on a boy dog.|	**Kau** | memakaikan | perhiasan betina | pada anjing jantan itu.	√									-	√						In this case Sam talked with his mother and the word "you" translated into *"kau"*, this translation makes Sam looks impolite in TL.
78.	00:19:37 --> 00:19:39	There's no such thing | as invisible force fields | except in, like, | **comic book stuff**, right?	Tak ada yang namanya | medan daya tak tampak | kecuali di dalam | **komik.**			√										√				
79.	00:19:42--> 00:19:43	Man, | **I don't know.** |	| **Entahlah.** |	√												√				
80.	00:19:49--> 00:19:52	| **I got a feeling it ain't over.** |	| **Pertempuran belum rampung.** |		√											√		√		
81.	00:21:48 → 00:21:50	| Just get out of the tree right now, **please.** |	| Turun. |	√									-			√				The sentence here was translated into *"turun"* by translator which makes Sam harden in the TL because in the SL he uses the word "please" which means

No.	Time	SL	TL																Notes
																			begging to his friend to get out of tree but in TL just translated into *"turun"*.
82.	00:21:55 → 00:21:57	**You're** | making me | look | like | an idiot.|	**Kau** | membuatku | kelihatan | tolol.|	√									√					
83.	00:21:55 → 00:21:57	You're | **making me** | look | like | an idiot.|	Kau | **membuatku** | kelihatan | tolol.|		√								√					
84.	00:21:55 → 00:21:57	You're | making me | **look like** | an idiot.|	Kau | membuatku | **kelihatan** | tolol.|		√									√				
85.	00:21:55 → 00:21:57	You're | making me | look | like | **an idiot.|**	Kau | membuatku | kelihatan | **tolol.|**		√						-		√				In this sentence the translator translated the word "stupid" into *"tolol"* which makes Sam looks more harden in terms use of word in the TL.
86.	00:22:34 --> 00:22:35	**You got to be understanding here, all right?**	**Mengertilah.**	√									√					
87.	00:22:43 → 00:22:45	Miles, I'm | **begging** | you | to get out of my car. Okay?|	Aku | **minta** | kau | keluar.|						√	-					√		The translator here translates the word "begging" into

No.	Timecode	ST	TT	(categories)	Notes
					"minta" which makes Sam harden in the TL. It should be translated into *"mohon"*.
88.	00:22:43 → 00:22:45	Miles, I'm | begging | you | **to get out of my car.** Okay?|	Aku | minta | kau | **keluar.**|	√ ... √	
89.	00:22:46 --> 00:22:48	**You got to get out of my car** | right now.|	**Keluar**, | sekarang.|	√ ... √	
90.	00:22:46 --> 00:22:48	You got to get out of my car | **right now.**|	Keluar, | **sekarang.**|	√ ... √	
91.	00:23:27 --> 00:23:30	You | can | **duck down** | if you want.|	Kau | boleh | **merunduk.**|	√ ... √	
92.	00:25:43 --> 00:25:46	I | just | wouldn't peg you | for | **mechanical.**|	Aku | tak menggolongkan kau | sebagai | **tukang mesin.** |	√ ... √	
93.	00:26:10 --> 00:26:13	I'm | gonna | **walk.**|	Aku | akan | **jalan kaki saja.**|	√ ... √	
94.	00:26:04 → 00:26:08	You know, | if Trent's | **such a jerk,** | why | do you | hang out with him? |	Jika Trent | **tak asyik** |, kenapa | kau suka | menongkrong dengannya?	√ + ... √	In this case the translator translated the phrase "such a jerk" into phrase *"tak asyik"* which is lowering the meaning of word

No.	Timecode	Source	Target																Notes
																			"jerk" and it makes Sam soften in the TL.
95.	00:31:16 --> 00:31:17	| **You got to cut the hard lines.|**	**Putuskan kabel.**	√										√					
96.	00:31:20 --> 00:31:23	**Permission |** to | take down | the Defense Network.|	**Minta izin** | untuk | mematikan jaringan Dephan.			√					√							
97.	00:31:20 --> 00:31:23	Permission | to | **take down** | the Defense Network.|	Minta izin | untuk | **mematikan** jaringan Dephan.		√						√							
98.	00:31:59 --> 00:32:01	**Shots fired |** in the underdeck.|	**Tembakan** | di dek bawah.|		√								√					
99.	00:32:01 --> 00:32:04	**Crew, |** prepare | for | emergency descent.|	**Para awak, |** bersiap | untuk | pendaratan darurat.|			√					√							
100.	00:32:32 --> 00:32:33	**Air Force One is** | on the ground.|	**Air Force One** | mendarat.|	√									√					
101.	00:32:32 --> 00:32:33	Air Force One is | **on the ground.|**	Air Force One | **mendarat.|**		√										√			
102.	00:37:02 --> 00:37:04	|**I'm just the analyst who detected the hack.|**	|**Analis yang mendeteksi penyusupan.|**	√									√					
103.	00:37:42 --> 00:37:46	|**That's enough.|**	|**Cukup.|**	√								√						

No	Time	English	Indonesian	1	2	3	4	5	6	7	8	9	10	11	12
104.	00:38:11--> 00:38:13	|That's really neat.|	|Luar biasa.|	√										√	
105.	00:39:28--> 00:39:31	**English,** | dude.|	**Pakai bahasa Inggris**, | sobat.|			√					√				
106.	00:40:24--> 00:40:26	|**Take cover!**|	| **Sembunyi!** |		√						√				
107.	00:42:02--> 00:42:04	Need | **gunships** | on station ASAP! |	Perlu | **pesawat bersenjata** | secepatnya!			√					√				
108.	00:42:02 --> 00:42:04	Need | gunships | **on station ASAP!** |	Perlu | pesawat bersenjata | **secepatnya!**		√							√			
109.	00:43:20--> 00:43:22	**Strike**, | tell me | status of Hog right now. |	**Pasukan penyerang,** | status Hog? |			√								√	
110.	00:48:48--> 00:48:50	Well, | **it felt awesome.** |	| **Rasanya luar biasa.** |		√						√				
111.	00:55:25--> 00:55:27	| **It's probably** | Japanese. ||	| **Mungkin** | buatan Jepang. |	√											
112.	00:55:25 --> 00:55:27	| It's probably | **Japanese.** ||	| Mungkin | **buatan Jepang.**			√						√			
113.	00:55:27--> 00:55:29	Yeah, | **it's definitely Japanese.** |	Ya, | **pasti buatan Jepang**. |		√							√			

No.	Time	English	Indonesian													
114.	00:55:37--> 00:55:39	Well, | do you | speak | **robot?** |	Kau bisa | bicara | **bahasa robot?**			√								√			
115.	01:04:11--> 01:04:16	| **We are here** | looking for | the All Spark. |	| **Kami** | mencari | All Spark. |	√											√	
116.	01:04:11 --> 01:04:16	| We are here | **looking for** | the All Spark. |	| Kami | **mencari** | All Spark. |			√					√					
117.	01:04:40--> 01:04:43	**All who** | defied them | were destroyed. |	**Semua** | penentang mereka | dihancurkan. |			√					√					
118.	01:04:40 --> 01:04:4	All who | defied them | **were destroyed**. |	Semua | penentang mereka | **dihancurkan.** |			√					√					
119.	01:05:11-> 01:05:14	**I think** | the dogs | have found | something. |	**Kurasa,** | anjing itu | menemukan | sesuatu. |	√							√					
120.	01:05:11--> 01:05:14	I think | the dogs | **have found** | something. |	Kurasa, | anjing itu | **menemukan** | sesuatu. |			√					√					
121.	01:05:55 --> 01:05:59	He | **accidentally** | activated | his navigation system. |	**Tak sengaja** | dia | mengaktifkan | sistem navigasi.			√					√					
122.	01:06:33--> 01:06:36	And | **the human race** | will be | extinguished. |	**Manusia** | akan | punah. |			√							√			

No.	Timecode	English	Indonesian																	
123.	01:08:08 --> 01:08:10	I | was just sitting | at home | watching | **cartoons, |** playing | video games | with | my cousin, | And | she | came in there. |	Aku | hanya duduk-duduk | di rumah | menonton | **film kartun! **			√							√						
124.	01:10:22 --> 01:10:25	Sleep good, | **handsome man! |**	Tidur yang nyenyak, | **ganteng! |**		√									√						
125.	01:12:38 --> 01:12:40	| **I'm already stressed out enough. |**	| **Bikin stres saja. |**	√														√		
126.	01:12:48 --> 01:12:52	**This isn't** | hiding. |	| **Ini bukan** | tempat persembunyian. |	√								√							
127.	01:12:48 --> 01:12:52	This isn't | **hiding. |**	| Ini bukan | **tempat persembunyian. |**			√							√						
128.	01:12:53 --> 01:12:57	**The UFO |** landed | right here | and | now it's gone. |	**UFO** | mendarat | di sini | Dan | sudah pergi lagi. |			√						√							
129.	01:12:53 --> 01:12:57	The UFO | landed | right here | and | **now it's gone. |**	UFO | mendarat | di sini | Dan | **sudah pergi lagi. |**	√										√					
130.	01:13:10 --> 01:13:12	If | my parents | **come out here** | and | see you, | they're gonna | freak out. |	Jika | orang tuaku | **keluar |** dan | melihat, | mereka akan | murka. |		√							√							

No.	Time	SL	TL														Notes
131.	01:13:10--> 01:13:12	If | my parents | come out here | and **see you,** | they're gonna | freak out. |	Jika | orang tuaku | keluar | dan | **melihat,** | mereka akan | murka. |			√								√			
132.	01:13:10--> 01:13:12	If | my parents | come out here | and | see you, | they're gonna | **freak out.** |	Jika | orang tuaku | keluar | dan | melihat, | mereka akan | **murka.** |			√						√					
133.	01:13:28--> 01:13:29	Calm down, | **calm down.** |	| Tenang.|			√						√					
134.	01:13:31-> 01:13:33	Autobots, | **fall back.** |	Autobots, | **mundur.** |			√						√					
135.	01:14:57--> 01:14:59	**You** | can't | just bounce | into my room | like that. |	**Kau** | tak boleh | menyelonong masuk | begitu saja. |						√	-		√					The word "you" in SL translated into *"kau"* although in this case Sam talked with his father which makes him rude in TL because the use word *"kau"* is inappropriate in the culture of TL when we're talking with the older person in this case our father.
136.	01:15:09--> 01:15:14	You | are | **so defensive!** |	Kau | memang | **melawan saja!** |						√	-						√	In the SL Sam"s called "so defensive" by his mother but in the TL it becomes

No.	Timecode	SL	TL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	Notes
																		"melawan saja" which has different meaning. In the TL Sam becomes the person who against his mother.
137.	01:16:22 --> 01:16:24	**The parents are** | very irritating. |	**Mereka** | menjengkelkan. |	√												√		
138.	01:16:22--> 01:16:24	The parents are | **very irritating.** |	Mereka | **menjengkelkan.** |		√									√				
139.	01:16:47 → 01:16:50	She | can | **hear you** | talking, | Mom. |	Dia | bisa | **mendengarmu.** |		√							-	√					In this conversation Sam talked with his mother but the word "Mom" untranslated and the phrase "hear you" translated into"*mendengarmu "* which made Sam looks rude in TL. Maybe it's better if the sentence is translated into "*dia bisa mendengar ibu bicara"*.
140.	01:29:32--> 01:29:35	Tell | the strike group commander | that | **he's not to engage** | unless | fired on first. |	Katakan | pada kelompok penyerang | agar | **tak memulai** | kecuali | diserang.		√									√				

No.	Timecode	Source Language	Target Language																Notes
141.	01:29:32--> 01:29:35	Tell | the strike group commander | that | he's not to engage | unless | **fired on first.** |	Katakan | pada kelompok penyerang | agar | tak memulai | kecuali | **diserang.**			√							√					
142.	01:37:12-->01:37:17	Well, | sir, | I | don't mean | to correct | **you** | on everything | you | think | you know, | but, | I | mean, | that's Megatron. |	Pak, | aku | tak bermaksud | Membenarkan | **kau**, | tapi | itu Megatron. |						√	-		√					In this case Sam talked with the older person who is Mr. Simmons but the word "you" in SL translated into *"kau"* maybe it"s better if the translator translated into *"anda"* or *"bapak"* to be more acceptable in the culture or social norms of TL.
143.	01:39:55--> 01:39:58	Please | **step inside.** |	| **Masuk.** |			√							√					
144.	01:44:25--> 01:44:28	The Cube | is here | and | the Decepticons | **are coming.** |	Dengar, | kaum Decepticon | **datang.** |			√							√					
145.	01:54:53-> 01:54:55	That's alien. | **That ain't friendly!** |	Itu alien, | **musuh!** |	√											√			
146.	02:09:25-> 02:09:27	F-22s, | **we're still waiting.** |	F-22 | **menunggu.** |	√											√			

No.	Time	English	Indonesian													
147.	02:12:50-> 02:12:52	**| Permission |** to speak, | sir? |	**Minta izin |** untuk bicara, | Pak? |				√					√				
148.	02:14:10--> 02:14:13	And | fate | has yielded **| its reward,** | a new world | to call | home.	Dan | nasib | telah menganugerahkan | **imbalannya,** | dunia baru | yang disebut | kampung halaman. |	√								√				
149.	02:14:10--> 02:14:13	And | fate | has yielded | its reward, | a new world | to call | **home.**	Dan | nasib | telah menganugerahkan | imbalannya, | dunia baru | yang disebut | **kampung halaman. |**				√					√				
	Total			72	23	16	28	1	0	9		87	9	40	0	13