

## **CHAPTER 4**

### **FINDINGS AND DISCUSSION**

This chapter presents the result of data analysis based on the formulation of the problems in chapter 1. It shed light on (1) the occurrence of types of shifts, (2) the degree of equivalence, (3) the types of loss and gain, and (4) the possible reasons of the occurrence of shift in the translation of *The Maze Runner* subtitle. The presentation of data analysis is separated into three subchapters: findings, discussion, and the limitation of the research. In the finding part, it shows the frequency and percentage with its explanation of the finding. In the discussion part, some findings are discussed further based on the related theories and previous related studies. The last, the limitation of the research presents the possible limitations in conducting this current study.

#### **A. Findings**

This part explains the frequency and the percentage of the result of analysis about the occurrence of the types of shifts, the equivalent degree, and the loss and gain in the translation of *The Maze Runner* subtitle.

##### **1. Types of Shifts**

The diversity of the language system entails the application of shift. Based on the criteria of shift by Catford's (1965) theory, there are two types of shift, i.e. level shift and category shift. Category shift is sub-categorized into four types, i.e. structure shift, class shift, unit shift and intra-system shift. In this study, it is found

that all types of the shift occur in the movie translation of *The Maze Runner* subtitle either in the form of words, phrases, clauses or sentences. This following table is the details of the data found in English-Indonesian translation of *The Maze Runner* subtitle

**Table 7**  
**The Occurrence of the Types of Shifts**

No	Shifts	Frequency	Percentage
1	Level Shift	17	4.7%
2	Structure Shift	15	41.16%
3	Class Shift	19	5.25%
4	Unit Shift	135	37.29%
5	Intra-system Shift	42	11.60%
Total		362	100%

The table above demonstrated that there are 362 data containing shift in the translation of *The Maze Runner* subtitle. The total number of data in the table above is different from the total number of data in appendix A. It is because a clause or a sentence presented in appendix A may contain more than one shift. Therefore, the data in the analysis may present more than a time.

The result of the analysis shows that there are five types of shifts applied in the process of subtitle translation of *The Maze Runner*. The types of shifts are applied at a different rate. Out of 362 data, 17 data (4.7%) are classified as level shift, 149 data (41.16%) are classified as structure shift, 19 data (5.25%) are classified as class shift, 135 data (37.29%) are classified as unit shift, and 42 data (11.60%) are classified as intra-system shift. In short, it could be concluded that

structure shift is the most frequent in the translation of *The Maze Runner* and unit shift takes second place in which the frequency is almost similar. The last, the level shift could be said as the least frequent in the result of analysis with only 17 cases. The occurrence of the type of each shift is presented in more detail with some examples in the following explanation.

**a. Level Shift**

Level shift is a type of shift when the SL has a different equal item from the TL in the linguistic level. It occurs as in English there is a tense rule (grammatical rule) which is not owned in Bahasa Indonesia. Hence, the tense or grammatical rule in English is expressed in lexis in Bahasa Indonesia. Such case was found not too common in the translation of *The Maze Runner* subtitle. The data below exemplify the level shift in the translation process.

1. Simple present tense

- (39) SL: They're runners.  
TL: Mereka *adalah* pelari.

In the translation above, the grammar expression in SL “*are*” is translated to the lexis expression “*adalah*” in TL. In English, the expression “*are*” is a grammatical need which shows the sentence is a simple present tense. In the sentence above, it is indicated as well to declare a fact. The word “*are*” is used as an auxiliary verb since the word “runners” is not a verb. Meanwhile, Indonesian does not need an auxiliary verb as a predicate in verbal sentence. The word “*adalah*” in Bahasa Indonesia is used to define something. In this case, it refers to

the word “*mereka*”. In short, even though there is a change in linguistic level from grammatical to lexical, the message could be transferred appropriately.

## 2. Present perfect tense

(121) SL: And now, you've *killed* one of them.

TL: Dan sekarang kau *telah membunuh* salah satu dari mereka.

The level of the SL “*have killed*” is a grammar in English. Then, it is translated to the TL “*telah membunuh*” in which the level is lexis in Bahasa Indonesia. In English, “*have killed*” is a grammatical need of present perfect tense which has form have + v3. The present perfect tense in the SL indicates an action or situation that had been done in the past and continued to the present time. Although the translator applies shift from grammar to lexis, the meaning is conveyed appropriately. The realization of the word “*telah*” in the TL is indicated as an emphasis for something that has happened. Hence, it could be said that the expression “*have killed*” is equivalent to the expression “*telah membunuh*”.

## 3. Simple Past tense

(289) SL: He *killed* a griever.

TL: Dia *sudah membunuh* Griever.

In the exemplification above, the expression “*killed*” is translated to the expression “*sudah membunuh*”. The expression “*killed*” in the SL is a grammar expression of a simple past sentence which shows an action or something that has already finished in the past. Meanwhile, the level of expression “*sudah membunuh*” is a lexis which also shows something has finished in the past.

Therefore, it could be assumed that the expression “*killed*” in English corresponds to the expression “*sudah membunuh*” in Indonesian.

## **b. Category Shift**

### **1. Structure Shift**

Structure shift consists of a grammatical structure change which occurs between SL and TL. It occurs when there is any difference in the arrangement of elements or when SL consists of a different element from TL. In this study, the analysis shows that structure shift is the most dominant in the translation of *The Maze Runner* subtitle. The following examples represent the types of structure shifts in the translation.

#### **a. Type 1**

- (11) SL: *What is this place?*  
TL: *Tempat apa ini?*

The example above is included in the structure shift. It is caused by the differences in the order of the grammatical elements. The sequence of the expression in the SL “*what is this place?*” is different from the expression “*tempat apa ini?*” in the TL. If the example above is translated to “*apa ini tempat*”, the translation may sound strange and unacceptable in Bahasa Indonesia. Consequently, to make the translation acceptable in Bahasa Indonesia, the translator tends to apply the obligatory change to make the translation seems to be more appropriate with the grammatical rule in Indonesian.

b. Type 2

(122) SL: He has to be punished.  
S            V  
TL: Kita harus menghukum dia.  
S            V            O

The sample above represents a structure shift. The change takes place when a passive sentence is realized as an active sentence. The passive sentence in SL is characterized by the verb which is formed by the auxiliary verb+ v3 “*has to be punished*”. If it is translated literally, it will be “*dia harus dihukum*”. However, in this situation, the translator tends to apply optional structure shift by changing the sentence form. The active sentence in the TL is characterized by the verb with the prefix meng- “*menghukum*” and the subject in SL changes to be an object in TL. In this case, an important thing should be noticed here is that the message in the SL is preserved in the TL although the form is changed.

c. Type 3

(176) SL: Big day  
M H  
TL: Hari yang bersejarah.  
H            M

The datum above shows that a structure shift occurs in the translation. It is indicated by the different sequence in both expressions. In the SL, the sequence is MH that the modifier “*Big*” followed by the head “*day*”. In the TL, in contrast, the sequence is HM that the head “*Hari*” followed by the modifier “*yang bersejarah*”. In this matter, the translator seems to apply an obligatory change due to the discrepancies of language system between English and Indonesian. Therefore, it

could be noticed that without this shift, the translation would lose its naturalness as well.

d. Type 4

(6) SL: *Can you tell me anything about yourself?*

TL: *Ceritakan tentang dirimu. Siapa kau?*

The translation above appears as a structure shift. The form and structure of both of the sentence are different. It belongs to an optional change because actually, the translator has the possibility to translate with the same form as the SL "*bisakah kau ceritakan padaku tentang dirimu?*". However, the translator prefers to choose the expression "*ceritakan tentang dirimu. Siapa kau?*" It might possibly seem to be simpler and easier to be understood by the audience with limited reading time. Although the form is changed, it still delivers the message in the SL.

## 2. Class Shift

Class shift takes place to the change of the word class. The result of the investigation shows that class shift is applied in the translation of *The Maze Runner* subtitle. These following examples are the representative of the application of class shift in the translation of *The Maze Runner* subtitle.

a. Type 1

(129) SL: *What's in her hand?*

TL: *Apa yang dia pegang?*

The data above is classified as a class shift. The expression of "*hand*" which is a noun has the equivalent term as the expression "*pegang*" which is a verb in the TL. It means the word class in the SL is different from the TL. In this case, it can be said that this type of shift belongs to the optional shift because actually the expression of "*hand*" could be translated as a noun "*tangan*". Yet, in this case, the translator tends to change the word class. Nevertheless, it still communicates the same intention as the author of SL aims.

b. Type 2

(167) SL: *Let's go!*  
TL: *Cepat!*

In the translation above, the expression of "*let*" is a verb. However, it is transferred to the expression of "*cepat*" which is an adjective. The equivalent class in Bahasa Indonesia is "*ayo!*". However, the translator tends to use class shift to be an adjective "*cepat*" which seems more acceptable and suitable to the context and situation in the movie of *The Maze Runner*. Therefore, the message in the SL could be well transferred in the TL.

c. Type 3

(193) SL: Maybe you should start doing things a little *differently*.  
TL: Setidaknya kau lakukan sesuatu yang *berbeda*.

The excerpt above is categorized as a class shift since there is a change in the word class. The expression "*differently*" is an adverb that is translated to the expression "*berbeda*" which is an adjective. The equivalent class of the



expression “*differently*” in Indonesian is the expression “*dengan berbeda*”. However, in this matter, the translator tends to use class shift as if it is translated with the same class as the SL, the translation sounds unsuitable or strange.

d. Type 4

(235) SL: We are *home*  
TL: Kami sudah *dirumah*.

The datum above shows that the translator applied class shift in the translation. The word “*home*” is actually a noun. Yet, it is translated to the word “*dirumah*” which is a preposition. Such occurrence belongs to obligatory change. It is because the equivalent term of the word “*home*” in Bahasa Indonesia is “*rumah*”. However, it is unsuitable to the context in the movie. Accordingly, the translator apparently prefers to change the word class in order to deliver the message in the translation

### 3. Unit Shift

Unit shift is a change because of the rank in one language is translated to different rank in another language. Machali (2009: 43) states every language has a grammatical system which may start from morpheme, word, phrase, clause, and sentence. Therefore, in the translation product, a word could be realized as a phrase, a phrase could be changed to a clause, etc. From the result of the analysis, it is known that there are a number of data which are categorized as the unit shift.

The examples below illustrate the types of unit shift in the translation of *The Maze Runner* subtitle.

a. Type 1

- (66) SL: They spend most of their time *bandaging up* the slicers.  
TL: Mereka habiskan sebagian besar waktunya dengan *merawat* penjagal.

The sample above is classified as a unit shift. The expression "*bandaging up*" is a verb phrase. In the TL, it is realized as the expression "*merawat*" which is a verb. Therefore, unit shift occurs from a verb phrase to a verb or from a phrase to a word. Even though there is a change in the rank, the meaning in the SL is transferred well in the TL.

b. Type 2

- (50) SL: *It's a trade secret.*  
TL: *Resep rahasia.*

Unit shift occurs in the translation above. The shift happens from a sentence to a phrase. The expression "*It's a trade secret*" in the SL is a sentence meanwhile the expression "*Resep rahasia*" in the TL is a noun phrase. If the translator translates it into "*ini adalah resep rahasia*", the shift should not occur. Yet, the translation may seem to be unnatural. The translation "*resep rahasia*" seems more simple and communicative for spoken language in the translation of subtitle.

c. Type 3

- (19) SL: *It's a good thing* you're always around then.  
TL: *Untungnya* kau selalu ada.

This example belongs to unit shift. It is characterized by the clause in the SL “*It’s a good thing*” which is translated as the word in the TL “*untungnya*”. Semantically, the expression “*it’s a good thing*” is possible to be translated as “*ini adalah hal yang baik*”. However, the translator tends to apply optional unit shift which makes the translation appears to be simpler instead of translating it to be “*ini adalah hal yang baik*”. In terms of the meaning, the message of the SL is preserved in the TL.

d. Type 4

- (110) SL: *Do you understand me, greenie?*  
TL: *Paham, anak baru?*

The datum above is included to unit shift. It occurs from the sentence “*Do you understand me?*” to the word “*Paham?*”. Both of the expressions are equivalent to each other which are often utilized to ask someone’s understanding. Therefore, the message is conveyed appropriately as the author of SL wish to deliver.

e. Type 5

- (88) SL: *You know where it is. It’s just out in the middle of the woods.*  
TL: *Kau akan menemukannya di hutan.*

The example above could be described as a unit shift. The expression in the SL consists of two sentences. Yet, in the TL, it is realized to be one sentence. Accordingly, an optional unit shift occurs in this case. There could be no unit shift if the expression in the SL is translated to “*Kamu tahu tempatnya. Tempatnya ada di tengah hutan*”. It seems reasonable that unit shift is applied considering the time

limitation in translating subtitle. Nonetheless, the expression "*in the middle of*" which could be an additional information is unrevealed in the TL. However, it does not change the main meaning in the SL.

#### 4. Intra-system Shift

Intra-system shift occurs when a translation involves a selection of a non-corresponding term in the TL system. In this case, the expression in the SL has the equivalent term in the TL. However, the translation in target requires a shift due to the naturalness of unacceptable expressions. For example, in the numerical system of singular and plural in which it could be different from one language to others. The phenomenon of intra-system shift occurs in the translation of *The Maze Runner* subtitle. The data below are some examples of the occurrence of intra-system shift in the translation.

##### a. Type 1

- (31) SL: Never go beyond those *walls*.  
TL: Jangan pernah melampaui *tembok* itu.

As seen in the example above, the word "*walls*" in the SL is a plural form. It is characterized by the suffix-s in the noun "*walls*". However, it is translated in Bahasa Indonesia into "*tembok*" in which is a singular form. In Bahasa Indonesia, a plural noun is characterized by repeated word. Therefore, the word "*walls*" is actually equivalent to "*tembok-tembok*". However, in this case, the translator

presumably prefers to use intra-system shift to make the translation seems to convey the naturalness in Bahasa Indonesia.

b. Type 2

(192) SL: You've been here *three days*, all right?

TL: Kau baru *tiga hari* disini, kan?

In English numerical system, as in this example, the word "*days*" is a plural form which is marked with suffix-s. It is because the word "*days*" is followed by the word "*three*". In English, a plural form is applied for several things (more than one). But, it is different from Indonesian numerical system. When a noun is followed by the plural term, the noun may not be in plural form with repeated words. If it is translated to "*tiga hari-hari*", the translation will sound strange and unacceptable in Bahasa Indonesia

## 2. Degree of Equivalence

After the data containing shift is gained, the next step is that the researcher analyzed the degree of equivalence. It is done to know the level of equivalence in the translation of *The Maze Runner* subtitle. This study used the criteria of equivalent degree by Bayar (2007) in Petronienė and Žvirblytė (2012)). There are four degrees of equivalence, i.e. optimum translation, near optimum translation, weak translation and zero translation.

The table below presents the frequency and the percentage for each category of the degree of equivalence. Then each degree of equivalence is connected to the

occurrence of each type of shift in order to know the correlation between the occurrences of shifts and the degree of equivalence.

**Table 8**  
**The Frequency of the Degree of Equivalence**

Degree of Equivalence	Optimum Translation		Near Optimum Translation		Weak Translation		Zero Translation		Total
	Total	%	Total	%	Total	%	Total	%	
Level shift	17	4.7							17
Structure Shift	37	10.22	97	26.8	13	3.6	2	0.55	149
Class Shift	7	1.93	11	3.04	1	0.27			19
Unit Shift	94	25.97	36	9.94	5	1.38			135
Intra-system Shift	32	8.84	6	1.66	4	1.1			42
<b>Total</b>	<b>187</b>	<b>51.66</b>	<b>150</b>	<b>41.44</b>	<b>23</b>	<b>6.35</b>	<b>2</b>	<b>0.55</b>	<b>362</b>

Table 8 above shows that optimum translation emerges as the highest frequency achieved in the translation of *The Maze Runner* subtitle. There are 187 data (51.66%). It indicates that most of the shifts are translated semantically well formed. It also shows that the occurrence of shift is able to maintain the meaning as well as in the SL. Further, there are 150 data (41.14%) belong to the near optimum translation which means the occurrences of shifts could communicate the main message although it is transformed in to a different form. Afterwards, there are 23 data (6.35%) considered a weak translation under the assumption that the translation does not exhibit enough semantic equivalence. The lowest frequency is zero translation with only 2 data (0.55%) which are included. It

indicates in certain cases the shift applied by the translator is translated improperly in semantic level. The equivalence degree is elaborated with some samples in this following explanation.

#### a. Optimum Translation

The finding shows that most of the occurrences of shifts appear as optimum translation. It demonstrates that the messages in the SL are well conveyed in the TL. In the translation of *The Maze Runner* subtitle, out of 362 data, there are 187 (51.66%) data considered as optimum translation. It consists of 17 data (4.7%) are level shift, 37 data (10.22%) data are structure shift, 7 data (1.93%) are class shift, 94 data (25.97%) and 32 data (8.84%) are intra-system shift. The data below exemplify the types of shifts which are considered as optimum translation.

(120) SL: Yeah, but he *saved* Alby's life  
TL: Ya, tapi dia *sudah menyelamatkan* nyawa Alby.

The excerpt above belongs to level shift. It reaches optimum translation because all the expressions translate the original message completely as well as the style in the TL is preserved. The expression "*saved*" is an acceptable translation for the expression "*sudah menyelamatkan*" since both of the expression indicate an action happened in the past. In this translation, the finding shows that all types of level shift appear to reach optimum translation.

(8) SL: *Why can't I remember anything?*  
TL: *Mengapa aku tidak ingat apa-apa?*

The datum above belongs to a structure shift. It is considered as optimum translation because all elements in the SL are well transferred in the TL. Even though the sequence in the SL is different from the TL, there is no meaning distortion. The translator tries to adjust the form in order to make the translation seems more acceptable in Bahasa Indonesia.

(278) SL: This *way*.  
TL: *Lewat* sini.

The datum above is an example of a class shift from a noun to a verb. It achieves optimum translation because the expression which contains class shift is translated appropriately in TL. Therefore, the translation looks more acceptable and readable with the movie context and Bahasa Indonesia

(90) SL: It's *your fault*.  
TL: Ini *salahmu*.

The sample above is a unit shift. It is considered as optimum translation because all the elements are conveyed properly. The message in the SL is maintained. The translator tends to use "*salahmu*" instead of "*salah kamu*". It makes the translation looks natural.

(278) SL: I wasn't expecting so many *survivors*.  
TL: Aku tak menyangka, masih banyak yang *selamat*.

The datum above has undergone intra-system shift. It is considered as optimum translation since the plural expression in the SL is translated properly in the TL. Even though in the TL the expression of "*selamat*" is a singular expression, the expression of "*banyak*" before the word "*selamat*" indicates the



plural form in Bahasa Indonesia. Semantically, there is no meaning change even though intra-system shift applied. Indeed, it makes the translation seems acceptable.

#### **b. Near-Optimum Translation**

There are 150 data (41.44%) out of 362 data found is considered as to near optimum translation. It consists of structure shift with 97 data (26.8%), class shift with 11 data (3.04 %), unit shift with 36 data (9.94%) and intra-system shift with only 6 data (1.66%). The criteria of near optimum translation actually close to the criteria of optimum translation but it does not satisfy for one or more criteria of optimum translation. The following examples exemplify the data which are considered as near optimum translation.

(58) SL: *You can ask the people who put us in here, if you ever meet the bastards.*

TL: *Tanya pada bajingan yang mengirim kita jika bertemu*

The example above belongs to a structure shift. The expression in the SL is translated partly in the TL. Not every element is conveyed properly in the translation. Even though there are some differences stylistically and some words are translated differently, the translator keeps delivering the same information. Therefore, it is considered as near optimum translation.

(75) SL: *Let's tuck it in for the night.*

TL: *Sudah waktunya untuk tidur*

The expression above undergoes a class shift. Semantically, the word “*night*” means “*malam*” in Bahasa Indonesia, however, it is translated as “*tidur*” which

looks more specific. Overall, if the expression in the SL is translated literally, it could be “*mari kita akhiri malam ini*”. Nevertheless, the translator tends to convey the message with the expression “*sudah waktunya tidur*” which seems more specific. Therefore, it is considered as near optimum translation.

(92) SL: *Please, please. Just help!*  
TL: *Kumohon, tolong aku.*

A unit shift occurs in the translation above in which the elements in the SL are translated partly in the TL. If the expression “*Please, please. Just help!*” are translated literally; it may sound “*tolong, tolong, tolong!*” However, the translator extends it to be “*Kumohon, tolong aku*”. As a result, there are two gains in the translation, namely the expression “*kumohon*” and “*aku*”. In this case, the gains make the translation sounds better. Even though there are gains in the translation, the meaning seems more acceptable and readable. Hence, it is considered as near optimum translation.

### **c. Weak Translation**

The analyses of 362 data demonstrate that 23 data (6.35%) are considered a weak translation. It consists of structure shift with 13 data (3.6%), class shift with only 1 (0.27%) unit shift with 5 data (1.38%) and intra-system shift with only 4 data (1.1%). It appears to demonstrate that there is inadequate equivalence in the translation. The data below are under the consideration as weak translation in the translation of *The Maze Runner* subtitle.

(128) SL: *I think she's dead.*  
TL : *Apa dia sudah mati?*

## Context

The movie displayed the arrival of the box with an unconscious girl inside. Newt tried to open and check the box, then one of his friends asked

Glader : Newt, what do you see?

Newt : (He showed a surprise face) It's a girl.

Glader : No way.

Newt : I think she's dead.

The expression in the SL is translated into a different type of sentence in the TL. The expression in SL shows Newt's statement about the unconscious girl. He thought that the girl dead. However, it is translated in to a question form in the TL. A question is the expression which is used to ask someone. The movie does not display newt's expression which seems to ask. Therefore, it only reaches a weak translation.

- (78) SL: *We lost a lot of boys to fear.*  
TL: *Banyak ketakutan.*

## Context:

Alby told Thomas about the situation before Thomas's arrival in the Glade.

Alby : It's peaceful, isn't it? I know it's hard to believe, but it wasn't always this way. We had dark days. *We lost a lot of boys to fear.* To panic. We've come far since then. Established order...made peace.

Thomas : Yeah. Why are you telling me this?

Alby : Because you're not like others. You're curious. But you're one of us now. You need to know what that means.

Thomas: What happened to them? (The display in the movie shows a list of carving written name on the walls)

Alby : Like I said, dark days Thomas.

The example above belongs to unit shift which changes a sentence to a phrase. It is considered a weak translation because the expression “*banyak ketakutan*” in the TL does not achieve enough equivalence at the semantic level. The expression “*We lost a lot of boys to fear*” in the SL is indicated to express “*Kami kehilangan banyak nyawa karena ketakutan*”. It stands to reason the existence of the display in the movie which shows a list of carving written name on the walls explained by Alby It is the list of dead boys in the Glade. In the next situation, the movie explains that the name of dead boys will be carved on the wall. In short, it could be speculated that the translation consists of meaning distortion.

(303) SL: These *faces* staring at me.

TL: Ada *seseorang* yang memperhatikanku.

Context:

Teressa told her dreams to Thomas. In her dreams, there are many people staring at her and said “wicked is good”

The translation above contains a change from a plural expression to a singular expression. In a nutshell, it belongs to an intra-system shift. In this case, the shift in the translation seems to decrease the equivalence at the semantic level. The expression in the TL is inappropriate to the situation in the movie. The situation in the movie tells that there are many people staring at her. In addition, semantically,

the meaning does not achieve enough equivalence since the expression of “*face*” is equivalent to “*wajah*” in Bahasa Indonesia. Therefore, the researcher considered it as a weak translation.

#### **d. Zero Translation**

There are only 2 data (0.55%) found in the result of analysis belonging to zero translation. Zero translation indicates that the result of translation is different at the semantic level. It shows that the information as a whole is not conveyed in the TL. The data below exemplify zero translation in the translation of *The Maze Runner* subtitle.

(152) SL: *Watch your head!*  
TL: *Kau mengenai kepala kami!*

Context:

The one and only girl who felt confused with the situation, named Teressa, kept throwing the stones to the boys.

Teressa : Leave me alone! (While throwing the stones)

Glader : Watch your head! (Warning his friend to be careful of the stones that may hurt his head)

Gally : Hey, throw one more of those things ... (trying to stop Teressa’s action)

Teressa : Go away!

The zero translation occurs. The expression in the SL is translated differently both in style and meaning in the TL. The expression “*Watch your head!*” in the

movie context is used to ask someone to be careful because of the stones thrown by Teresa which might hurt his head. However, it is translated to be “*kau mengenai kepala kami!*” which is apparently used to show anger expression. Therefore, the translation does not deliver the real message as the author of the SL intend to.

(205) SL: *Get behind me!*  
TL: *Aku di belakangmu.*

Context:

The movie displayed a messy situation because of the entry of Griever to the Glade. Everybody ran here and there to save themselves. Then, Alby felt down. Thomas woke him up and said “Get behind me!”. After that, Thomas faced the griever by himself.

The expression “*Get behind me!*” is translated into “*aku dibelakangmu*”. The information in the SL is translated in to different intention in the TL. Based on the context in the movie, it is better if it is translated to be “*cepat ke belakangku*” which seems more appropriate. It is because the situation in the movie shows that Thomas asked Alby to hide behind himself (Thomas). Consequently, based on this consideration, it is classified as zero translation,

### **3. Loss and Gain**

The next step of this research is that the researcher analyzed the types of loss and gain in the translation. By referring to the criteria of loss by Nozizwe’s and

Ncube's (2014) and gain by Bassnet's (2002) Theory, it is found that loss and gain occur in the translation of *The Maze Runner* subtitle. This following table is the detail of the frequency and its percentage of the occurrence of loss and gain.

**Table 9**  
**The Frequency and the Percentage of Loss and Gain**

No	Level	Loss		Gain	
		Frequency	%	Frequency	%
1	Word	24	6.63	12	3.31
2	Phrase	20	5.53	4	1.1
3	Clause	22	6.07	2	0.55
Total		66	18.23	18	4.96

The table above demonstrates that there are 66 data or 18.23% from the total data containing loss in translation. It means there is an element or some elements which exist in the SL but it does not exist in the TL. It is divided into three levels; loss in word with 24 data (6.63%), loss in phrase with 20 data (5.53%), and loss in the clause with 22 data (6.07%).

Table 9 also shows that there are 18 data or 4.96% from the total data containing gain in translation. It means there is an appearance of an element or some elements which do not exist in the SL but it exist in the TL. It is divided into three levels; gain in word with 12 data (3.31%), gain in phrase with 4 data (1.1%), and gain in clause with 2 data (0.55%).

The result of the analysis shows that both in loss and gain, there is no data which included loss and gain in sentence level. The tables also show that there are merely 84 data containing loss and gain or 23.2% of the total data (362). From the

table above, it is known that loss occurs more frequently than gain in the translation of *The Maze Runner* subtitle. The occurrence of loss and gain in each level; word, phrase and clause in the translation of *The Maze Runner* subtitle are illustrated in the following section.

**a. The occurrence of Loss**

**1. Loss in word**

From the total data which experience loss in translation, it can be seen that there are 24 (6.63%) data contributing to the loss in the word level. The instances below demonstrate the occurrence of loss in the word level.

(111) SL: *We gotta hide him*  
TL: *Kita bersembunyi*

In the translation above, the translator omits the word “*him*”. The occurrence of loss to the word “*him*” leads to the meaning change. In accordance to the context, the expression “*We gotta hide him*” is used to express “*kita harus menyembunyikannya*”. The situation in the movie tells to hide or save someone (Alby). However, the expression in the TL “*Kita bersembunyi*” is not equivalent to the expression in the SL which precisely seems that Minho and Thomas want to hide themselves without saving Alby. Consequently, such a case decreases the sense of equivalence which may affect the readers' understanding.

(35) SL: *I just wanna see.*  
TL: *Hanya ingin melihatnya.*

In the translation above, loss occurs in the word “I” as the subject in the sentence. In this case, reducing the word “I” in the sentence does not seem to



affect the reader's understanding of the meaning because it is a spoken language. Therefore, it does not make any differences. The meaning in the SL is preserved in the TL

## **2. Loss in phrase**

The researcher found that there are 20 (5.53%) loss occurs in phrase level. The sample below demonstrates the occurrence of loss in the phrase in the translation of *The Maze Runner* subtitle.

(59) SL: *Because if they don't make it back before those doors close, then they are stuck out there for the night.*

TL: *Jika belum kembali sebelum gerbang tertutup, berarti mereka terjebak.*

In the example above, loss occurs in the phrase "*for the night*". The author of the movie has intention by mentioning the phrase "*for the night*" as additional information about how long they are stuck in the glade. However it does not contribute to decrease the equivalence of the entire meaning. Based on the context in the movie, the expression "*for the night*" is explained in the next utterance.

## **3. Loss in clause**

From the result of the analysis, the researcher found that there are 22 (6.07%) from the total of the occurrence of loss are considered as loss in clause level. The datum below is a case of loss in clause in the translation of *The Maze Runner* Subtitle

(77) SL: *I know it's hard to believe, but it wasn't always this way.*  
TL: *Sebenarnya, keadaan tidak selalu tenang seperti ini.*

The example above demonstrates that the translation might be as simplified as possible. The translator apparently fails to translate the other clause in the sentence “*I know it's hard to believe*” in the TL. For a translator, omitting the clause in the SL might be for the reason of time and space constraints in translating the subtitle. Yet, the deletion of the clause “*I know it's hard to believe*” which has large components of meaning contributes to the loss in meaning. For this reason, in this case, loss occurs although it preserves the main meaning. Based on the context, the translation is better translated to be “*Aku tahu ini sulit dipercaya, namun keadaan tidak selalu seperti ini*”.

## **b. The Occurrence of Gain**

### **1. Gain in word**

The result of the analysis shows that there are 12 (3.31%) from the total of the occurrence of gain occurs in word level. The datum below is an instance of the occurrence of gain in the translation of *The Maze Runner* subtitle.

(9) SL: *It happens to us all*  
TL: *Kami semua pernah mengalaminya.*

In the SL, the word “*pernah*” does not exist then it exists in the TL. In short, gain occurs in the translation above. The word “*pernah*” in the TL has a tendency to exist as the fillers and additional information in order to make translation understandable. The additional information, in this case, does not seem to make any changes to the meaning. Otherwise, it makes the translation acceptable.

## 2. Gain in phrase

The result of analysis demonstrates that there are 4 (1.1%) from the occurrence of gain which are considered to occur in the phrase level. The datum below represents the occurrence of gain in phrase level in the translation of *The Maze Runner* subtitle.

- (133) SL: *You just got out and now you want back in?*  
TL: *Kau baru saja kembali dari sana dan sekarang ingin kembali?*

In the SL, the phrase “*dari sana*” does not exist yet it exists in the TL. In short, gain occurs in the translation above. The translator adds the phrase “*dari sana*” which presumably to give an additional explanation for where he comes from. The additional phrase in the TL makes the translation appears to be clearer. Another possible reason is that the additional information in this case is supposed to create coherence in the TL.

## 3. Gain in clause

The result of the analysis shows that there are 2 (0.55 %) from the occurrence of gain which are considered to occur in the clause level. The data above represents the occurrence of gain in clause level in the translation of *The Maze Runner* subtitle.

- (81) SL: *Dark days, Thomas.*  
TL: *Kami punya masa kelam, Thomas.*

In the sample above, gain occurs in clause level. If the expression in the SL is translated literally, the expression should be meant “*masa kelam*”. Meanwhile, in the TL, there is a piece of additional information “*kami punya*” which does not exist in the SL. Such a case does not lead to the meaning shift instead of explaining the implicit meaning to help the readers in understanding the original message.

## **B. Discussion**

This part discusses the findings of the study. It shed light on the formulation of the problems; (1) the types of shift, (2) the degree of equivalence, (3) the types of loss and gain in the translation, and (4) the possible reasons of the occurrence of shift in the translation of *The Maze Runner* subtitle. A number of findings are discussed in relation to the research questions and the previous studies.

### **1. The Occurrence of Translation shift**

This research found that all types of shift based on Catford’s (1965) concept were applied at a different rate in the translation process of *The Maze Runner* subtitle. These are level shift, structure shift, class shift, unit shift, and intra-system shift. The detail information about the occurrence of the shift has been explained in the findings. It shows that the application of translation shift emerges to indicate the translator’s tendency to preserve the message of the author of SL intended to.

Among five types of shift found in the translation of *The Maze Runner* subtitle, it suggests that structure shift was utilized as the most frequent. As Catford (1965) states that structure shift is the change in translation mostly in grammatical structure. Accordingly, the result of this study demonstrates that English and Indonesian point out a different way in presenting their grammatical structure. This finding goes in line with what Catford claimed (as explained in chapter 2) that the structure shift is applied as the most frequent shift all translation rank.

A similar finding was also found in Mubarakeh and Sardareh (2016) in translating English to Persian novel. They suggested that structure shift was the most efficient in making the translation readable. Moreover, Dori (2016) mentioned in his report that the frequency of structure shift is more than any other shift since it plays an important role in making the source text becomes more understandable for the reader of the TL.

In line with those two previous studies, the investigation also shows that the use of structure shift could preserve the message of SL. Indeed, it makes the translation become more acceptable. It occurs because English and Indonesian have different arrangement such as in the MH and HM order for noun phrase or active sentence in English is conveyed in Indonesian passive sentence and vice versa.

Similar to the structure shift, unit shift is also rather frequent in the translation of *The Maze Runner* subtitle. The frequency of unit shift shows almost similar number as structure shift. The analysis shows that English have more verb

phrase in which it is sufficiently translated into Indonesian word. Other major cases in this study are because English tends to use the sentence which obliges to present the verb. In Indonesian, on the other hand, it is enough to be simplified as a phrase, a clause or a word

In the third position is the occurrence of intra-system shift. In this study, it is found that intra-system shifts emerge to be applied because of the acceptability in stating the numerical system. English is signed by the suffix-s, while Indonesian is signed by the word repetition. In some cases, for the sake of the acceptability, the translator transferred the plural form to singular form without any repetition

Furthermore, the occurrence of class and level shift are found not too common in the subtitle translation of *The Maze Runner*. For the class shift cases, it is found that the translator changed a verb to be a noun, an adjective to be a verb, an adverb to be an adjective, and vice versa. The last, for the occurrence of level shift, it shows the change from grammatical level in English to be lexical level in Indonesian.

With the regard of analysis, it could be speculated that the translator presumably tried to make the translation natural and understandable. Most of the messages in the SL were delivered communicatively in the TL as indicated in the translation product which raises impressive expression. By doing that, it is expected that the translation product is believed to make the audience understand the idea inside the movie as if they read and understand in their language.

The result of the analysis on the occurrence of shift also shows the language system discrepancies between English and Indonesian. It appears to match Nida's

(1964: 156) statement that there are no two identical languages, either in the sense given to the appropriate symbol or in the way the symbol is arranged in phrases and sentences. Therefore, shift can be considered as the translator attempt to provide the naturalness and acceptability in the translation (Catford, 1965)

## **2. The influence of shift to the degree of Equivalence**

In translating, the meaning balance semantically is essential. In this study, it also discusses the equivalence. Equivalence is the main point that must be reached in the translation. It indicates that translation requires same value in the message (Pym, 2010). In short, equivalence refers to the accuracy of the delivered message from the SL to the TL. There are four degrees of equivalence used in this study. These are optimum translation, near optimum translation, weak translation and zero translation.

Most of the occurrences of shifts in the translation of *The Maze Runner* subtitle are considered as optimum and near optimum translation. Bayar in Petronienė and Žvirblytė (2012) states that optimum and near optimum translation means that the SL information is maintained as indicated in most of the data containing shift although in some cases, the form is changed. Therefore, it could be assumed that the occurrence of shift in the translation is to communicate the same message in acceptable way in the TL. This study is compatible with Cyrus's (2009) conclusion that the translation shift is needed to make a functionally equivalent and natural translation.

Out of many cases, the findings of this current study demonstrate that the application of structure shift appears to transfer the meaning well when it consists of obligatory change. The application of class and intra-system shift could transfer the message well as long as it does not reduce the existence meaning in the SL. The application of unit shift which could maintain the idea in the SL could be seen from the simple unit shift cases since there are a number of cases in English which consist of phrases such as verb phrase or noun phrase which does not exist in Indonesian. Meanwhile, all of the level shift cases could be transferred well as long as the expression of grammar seems appropriate to the expression of lexis. To conclude, the meaning could be preserved in the TL as long as it only changes the form, not the meaning.

On the other hand, there are still some cases which could be considered as weak and zero translation. As indicated in table 8, it could be assumed that actually all of the category shifts have the possibility to contribute weak and zero translation. Bayar in Petronienė and Žvirblytė (2012) states that it is possible when the translator fails to convey the real meaning of the SL in the TL. In other words, it is likely possible to occur if the expressions containing shift are translated inappropriately or improperly. Therefore, in applying translation shift, it is important for a translator to choose the appropriate diction.

Moreover, it is also found that structure shift and unit shift has a significant influence in contributing to make the translation classified as a weak and zero translation. In some cases, structure shift has the possibility in modifying the original meaning in the SL. It seems reasonable since, in a number of cases, the



application of optional structure shift is conveyed into different elements, such as the sentence element is translated into a different sentence element (S-V-O is translated as S-V) or the sentence form is translated into a different sentence form (such as, a positive sentence is changed to be an interrogative sentence or an active sentence is changed into a passive sentence). In unit shift, it is caused by the change of grammatical unit such as from a sentence to a word and vice versa.

It appears in line with the result of Hijjo and Kadhim's study (2017). Their finding suggests that the translators fail to preserve the quality of the message when they apply structural shifts of passive voice into active voice and unit-shifts in some cases. Therefore, it is suggested for the translator to be careful in using structure and unit shift. One thing that should be noticed is that the form may change but the meaning must be preserved

After conducting the analysis, the main point that should be highlighted is that the use of shift is possible to lead the translation to be natural and acceptable. It goes in line with Catford's (1965) notion that the use of shift aims to achieve the textual equivalence in translation. Accordingly, it might be suggested for a translator that it is crucial to know how to use shift properly or appropriately to result a good product of translation. Finally, although the finding shows a little case in the weak and zero degree, the entire finding show that the translation of the movie subtitle of *The Maze Runner* could be considered as a good translation.

### 3. Loss and Gain

The occurrence of shift in the translation process may consist of loss and gain. Loss refers to the certain feature which is omitted in the translation. It indicates a disappearance of certain expression in the TL but it exists in the SL (Nozizwe & Ncube, 2014). Meanwhile gain is the opposite of loss. It refers to the addition of certain feature to clarify or enrich SL's information (Bassnett, 2002)

A number of data containing shift in subtitle translation of *The Maze Runner* are also included in the loss and gain. In the translation of *The Maze Runner* subtitle, it is found that loss and gain occur in the level of word, phrase and clause. Yet, there is no loss and gain found in the sentence level. The existence of loss and gain has been explained clearly in the previous part.

Bogucki, (2013, 83) states that in translating subtitle, one of the procedures is reduction because it must fit the subtitle template and time. By this reason, the occurrence of loss is highly potential. In this study, it is indicated by the occurrence of loss which is more frequently rather than the occurrence of gain. This finding appears in line with Newmark's (2001) and Nida's (1975) opinion that in translating, there always be loss meaning which might gives impact to the original concept of a text.

The result as shown in table 9 and 10 demonstrate that all types of shift is virtually possible to cause the existence of loss and gain in translation. However, this research shows that structure and unit shift come out to indicate a significant possibility, especially the optional change. In structure shift, there are certainly cases where the translator tends to change the sentence elements in the SL as

found in most of the structure shift. Akbari (2012) concluded that the divergent structures in two different languages often fail to bring the exact same meaning. It is because something is always lost, added or altered in the process of translation. Furthermore, the translation which consists of different rank (unit shift) also gives the contribution of the loss and gain. Sipayung (2018) state the unit shifts frequently omits and adds the information or meaning (word, phrase, clause, sentence, text) from SL to TL which leads to the inaccurate meaning.

Moreover, the researcher also found that in certain cases, loss and gain do not always lead to the meaning change. Dickin, Hervey, and Higgins (2002, 23) state loss in translation might happen when the information in the SL is not particularly important. Accordingly, in a number of cases in this study, it is also found that gain to help the audience to get a better understanding which goes in line with Nozizwe and Neube (2014).

Finally, it should be noted that first, the existence of loss and gain is possible when applying shift. Among five types of shift, structure and unit shift have more tendencies to the possibility of loss and gain, especially for the optional change. Therefore, it is essential for a translator to know how to apply optional change properly in translating. In the other side, the existences of loss and gain do not always lead to the meaning change. Otherwise, it may result a good product of a translation.

#### **4. The possible reasons for the occurrence of shift in the translation of *The Maze Runner* subtitle.**

There are a number of possible explanations of how shift could be applied or occurred in the translation of the subtitle of *The Maze Runner*:

First, the diversities in the language system require the application of obligatory shift in the translation process. It is compatible with Nida's and Taber's notion (1982) that a shift is a result of language differences in translating two or more languages. Specifically, the language system differences which causes shift almost always occur is its morphological typology. It deals with the way language diverges to each other based on the formed morpheme.

Comrie (1989) in Machová, Charvátová and Bacuvcíková (2017) mentions languages are divided into two types; analytic language and syntactic language in term of its morphemes number. Analytic language could be simply referred to one word corresponds to one morpheme. Synthetic language, on the other hand, merges a number of morphemes into a single word. Based on this classification, it is known that Indonesian and English have a different type of language. In the translation, it is signed by the case in translation such as unimaginable (un-imagine-able) which is translated in to *tidak dapat dibayangkan*, books (book-s) is actually translated in to *buku-buku* (reduplication), plays-played-is playing in English indicate the a grammatical rule then in Indonesian changes to a lexical.

Indeed, shift should be seen as the translator's attempt to construct the equivalency in translation which involves different language systems (Al-Zoubi, M.Q & Al-Hassnawi, 2001). In the current research, it is indicated by the

application of obligatory shift found in the translation of *The Maze Runner* subtitle. The obligatory shift is applied to result acceptable translation in the TL. In such a case, it can be said that shift is inevitable in translation. Therefore, the shift applied in *The Maze Runner* subtitle shows the translator's tendency to preserve the message in the SL.

Second, in a number of data, the optional shift comes out as the translator's personal choice toward the translation naturalness. It is the case when the use of shift is not dictated by the differences in the language system (Vinay and Darbelnet, 1995). It can be seen in certain cases, the expression in the TL looks probable to follow the same form as the SL. However, the translator tends to change the form. It seems that the translator wants to add a sense of translation aesthetic and naturalness.

The last but not least, possible reason that might contribute to the use of translation shift is the existence of a number of rules in the translation such as limited time and the number of words. Bogucki, (2013, 83) states that because of the limitation of time and template, reduction is one of frequent procedures in translation. Such rules appear to cause the translator to apply shift by omitting some elements. It can be seen from the result of the analysis that loss occurs more frequently than gain in the translation of *The Maze Runner* subtitle.

In sum, it could be noted that shift in the translation of *The Maze Runner* subtitle occurs due to three possible reasons. First, it occurs as an obligatory change because of the language system differences. Second, it comes out as an optional change by a translator which stands to reason the translation naturalness

and last, the existence of certain rules in subtitle translation. By recognizing the possible reasons for the occurrence of shift, it is expected that a translator is able to use translation shift appropriately.

### **C. Limitation of the Research**

This research comprises some potential limitations, as follow:

First, this research is limited to the explanation about the translation shift, the degree of equivalence, loss and gain and the possible reasons of the use of shift in the translation of *The Maze Runner* subtitle. Second, since an audiovisual translation has a wide scope, the researcher analysis on loss and gain is mainly focused to the subtitle text. Therefore, it could be a consideration for the next researchers to conduct a deeper study in audio visual translation fields. It is an open opportunity to conduct the future research in terms of its context, image, sound, etc.