



**THE SHIFT OF THEMATIC STRUCTURES IN ENGLISH-INDONESIAN
SUBTITLING OF *FLIPPED* THE MOVIE**

A THESIS

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by

VENY NUR AINI

0203517042

ENGLISH LANGUAGE EDUCATION

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APPROVAL

This thesis entitled “**the Shift of Thematic Structures in English-Indonesian Subtitling of *Flipped the Movie***” by Veny Nur Aini (0203517042), English Language Education, Pascasarjana Universitas Negeri Semarang (UNNES) has been examined on September 30th, 2019 and revised based on examiners’ suggestions.

Semarang,

2019

Board of Examiners

Chairman,



Prof. Dr. Ida Zulaeha, M.Hum.
NIP. 197001091994032001

Secretary,

A handwritten signature in black ink, appearing to be 'Januarius Mujiyanto'.

Prof. Dr. Januarius Mujiyanto, M.Hum.
NIP. 195312131983031002

First Examiner,

A handwritten signature in black ink, appearing to be 'Widhiyanto'.

Widhiyanto, S.Pd., M.Pd., Ph.D.
NIP. 197309052005011001

Second Examiner ,

A handwritten signature in black ink, appearing to be 'Dwi Anggani Linggar Bharati'.

Dr. Dwi Anggani Linggar Bharati, M.Pd.
NIP. 195901141989012001

Third Examiner,

A handwritten signature in black ink, appearing to be 'Sri Wuli Fitriati'.

Sri Wuli Fitriati, S.Pd., M.Pd., Ph.D.
NIP. 197510262005012001

PERNYATAAN KEASLIAN

Dengan ini saya,

Nama : Veny Nur Aini

NIM : 0203517042

Program Studi : Pendidikan Bahasa Inggris, S2

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Semarang, 2019
Yang membuat pernyataan,

Veny Nur Aini
NIM. 0203517042

MOTTO AND DEDICATION

Give thanks for what you are now, and keep fighting for what you want to be tomorrow because the day will happen whether or not you get up.

To:

English Department of Pascasarjana,
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ABSTRACT

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Translation is the process of transferring the meaning of a text from the source language (SL) into the target language (TL). Thus, the translation from the SL into the TL cannot have exact equivalence since both languages are widely different in structure and cultural background. Therefore, the translators have to make *shift* in this transfer process. Shift is divided into two types, they are *shift* or *transposition* where the change of grammar occurs and *modulation* where the change of point of view occurs.

This study analysed the thematic structures in English-Indonesian subtitling of *Flipped* the movie in order to explain the shift and modulation occurrences from the source text to the target text. This research was initiated by the issue that Systemic Functional Linguistic (SFL) theory that was possible to apply in translation research since the translation itself was a meaning-realization process which involves choices of different language resources. This study was a descriptive qualitative research. The subjects of the study were the dialogues of English script and Indonesian subtitles of teen romantic movie entitled *Flipped*. While, the objects of the study were the Thematic Structure Elements (Textual, Interpersonal, and Experiential Themes) of the ST and TT.

The findings showed that there were 259 shifts occurred *within Textual Theme's components, Interpersonal Theme's components, Topical Theme's components, Theme's components, and between Theme-Rheme*. Those indicated some shift and modulation types. There were 232 shifts found for 5 *shift types* and 40 shifts found for 6 *modulation types*. Moreover, apparently there were two shift categories found in one datum (double changes). There were 23 shifts for 7 *double changes* categories. From this new categories, I inferred that it was possible if *two types of shift* or *one type of shift + one type of modulation* were together transform a sentence. On the other hand, it was impossible for *two types of modulation* were found in a sentence.

In conclusion, Theme as the beginning of a sentence can be used as the first detector of the *shift* occurrence from source text to target text. We can see either the structure shift or the perspective shift from it. Therefore, translators and language learners can be helped by seeing this movement.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, scope of the study, definitions of key terminologies, and outline of the report.

1.1 Background of the Study

Language is a system of communication which consists of a set of sounds and written symbols which are used by the people of particular country or region for talking or writing. So, people have to share the same language as their code. But the problem will come up when we have diversities in language while we across to another country. That is why we need translation for communication or just for sharing information.

Translation is the process of transferring the meaning of a text from the source language (SL) into the target language (TL). The text is reconstructed by translating the words from the source language into the target language and is arranged based on the structures of the sentence in the target language, therefore, the structures are appropriate to the target language and certainly there will be no loss of meaning. Each language has its own characteristics. Thus, the translation from the SL into the TL have non-equivalence since both languages are widely different in structure and cultural background. So, we will find that is so called *shift* in this transfer process.

In translation, there are two types of shift. First, *shift* from Catford or *transposition* from Vinay and Darbelnet that is changing process of the grammar from SL to TL. Second, *modulation* from Vinay and Dalbenet that is a variation through a change of viewpoint, of perspective and very often of category of thought (as cited in Newmark, 1988). The process is not only replacing one grammatical unit by another or just substitutes one term to another, but also the linguistic elements and cultural factors of the TL have to correspond with the SL to express the same message of a text.

A text, according to Halliday dan Hasan (1985) is a collection of meaning codified in words and structures. It is a process and product of social meaning in a situational context. It is always influenced by field, tenor, and mode, and also its situational and cultural contexts. Thus, it is possible to apply Systemic Functional Linguistic (SFL) theory to translation research since the fact that translation itself is a meaning-realization process which involves choices of different language resources. It offers a framework to catch the *shift* phenomena through the textual metafunction concept (textual theme, interpersonal Theme, and ideational / experiential Theme) that will investigate the changes of the *thematic structure* from SL to TL. It has been proved by some researchers that there are thematic structure shifts occur between English and Indonesian translation. For example a study has been done by Suwarso (2013) entitled *The Shift on Thematic Structures of Theme-Rheme in the Little Prince (the Original version and its Indonesian Translation)*. It has found the shift of Topical Theme

Unmarked as a Subject become Topical Theme Marked as Complement in bilingual comic entitled *Little Price*.

English-Indonesian translation is easily find in western movies. The translation of the dialogues in a movie is called subtitling. The result of the subtitling is called *subtitles*. It is a vital element for a foreign movie to make the viewers understand the flow of the movie which the speakers speak another languages. It is commonly displayed on the screen at the bottom. The viewers can directly hear SL from the native speaker dialogues and read the TL (subtitles) in a same time. So, it is not just like learning language, but acquiring language. Thus, I think, a western movie is a good media for acquiring language whether for English learners or translators.

Flipped is one of western movies which has light plot story which is easy to understand. It is teen comedy-romance genre which is interesting for teenagers or young adult viewers. In addition, it is unique because it conveys the story from two perspectives that is from the boy main character and the girl main character. Besides, it has moral value that is not only tell about love but also family and life.

To analyse the thematic structure shift of the movie easily, I need the dialogue transcriptions of the movie where they are in written form or texts. The written data of this research include the English movie script as the source text (ST) and its Indonesian subtitle transcription as the target text (TT). The both of the texts have taken from great databases (see in Reasons for Choosing the Topic for more information) with a lot of popular movies and TV shows script and subtitles from all around the world. Moreover, the translation quality of the data

has been assessed by *the quality assessment of the translation* before I conduct the proposal of this thesis. It showed that the translation product was mostly accurate, acceptable, and readable. Moreover, from this assessment also I found many thematic structure changes which facilitate me as the researcher to analyse the shift of the both texts easily, for example:

ST: "*It's cool.*"

TT: "*Keren.*"

The theme in the ST is *it* which belongs to Topical Theme as nominal group. While, in the TT the theme is *keren* which belongs to Topical Theme as circumstantial adjunct. It is proved that even by looking at the Themes at glance, we have already known a thematic structure shift between ST and TT that is the shift occurs in Topical Theme from *nominal group* becomes *circumstantial adjunct*. Therefore, I am confidently use the script and the subtitles of the movie entitled *Flipped* from this source as my data in this research.

1.2 Reasons for Choosing the Topic

This research is going to analyse the shift of the thematic structure in English-Indonesian translation texts (script and subtitles) in a western movie entitled *Flipped*. It will focus to analyse the spoken language of the texts that is the dialogues based on the following reasons:

First, it is important to learn translation since it is needed to communication or just for giving-taking information across the world. It bears process of transferring one language to another that is called *shift*. Shift is one of

translation procedure which can show the changes of grammatical patterns from source text to target text.

Second, every text consist of some sentences. Then, a sentence consist of one or more clauses which have textual function. We can investigate these clauses' constructions through *thematic structure analysis*. It is one of the ways to see the changes of translation from textual meaning perspective that consist of theme and Rheme structure as the basic form of the organization of the clause. Here, Theme is as the beginning of a clause. Thus, the language learners can easily detect whether there is *shift* or not between the native and translation texts by looking the Themes of their clauses at glance.

Third, a movie script is a text consists of dialogues that bear a wide range variations of Themes that almost completely cover all Theme features of the three kinds of theme that are textual, interpersonal, and experiential / topical Theme. In addition, between the original movie script and their subtitles, there are a large amount of different thematic realizations. It is because dialogue is spoken language that has natural and dynamic characteristic. It is always influenced and can be changed by context, culture and extent of knowledge of the speakers shared. Therefore, it must be a lot of *shift* occur in this phenomena that may be caused by those different context or culture distance. From here, language learners or translators can learn how to convey utterances naturally.

Fourth, the Indonesian subtitle here is the translation of the English script that was taken from trusted subtitle website named *Subscene.com*. It has been proven by some rated-list websites that have included it in their top list subtitles

recommendation. They all recommend that *Subscene* was a great database with a lot of popular movies and TV shows from all around the world. The main contributors to the website were its users, and subtitles were available in many languages. The website also provides a useful feature that allow us to request subtitles that are not presented in the database or even rate it. Then, one of the contributor with high rate of its Indonesian subtitle is from *Blue Ocean* subtitle-company. Unlike the other distributors, Blue Ocean Film Production has clearly company profile that is able to see in its website *blueoceanuae.com*. It is located in the United Arab Emirates and operates in the Middle East, Europe and Asia. It provides high quality movie subtitles in several languages for all types of films. Its translators believe in localizing rather than merely translating a conversation. This requires fluency in appropriate dialects and the use of culturally relevant idioms. In addition, its quality is also proven by *the quality assessment of the translation* that I have conducted before writing the thesis proposal of this research. Thus, I am confidently use the Indonesian subtitles from this source as my comparison data in this research.

The last, teen romance is an interesting genre for teenagers or young adult viewers because they are usually more interested in love story, action, or comedy. So, it encourages them to be curious in the language style. *Flipped* is a teen romance movie which has light plot story. It is easy to understand. In addition, it is unique because it conveys the story from two perspectives that is from the boy main character and the girl main character. In addition, it has moral value that is not only tell about love but also family and life.

1.3 Research Questions

This study intends to answer the following questions:

- 1) How does the level shift occur from English to Indonesian subtitling of thematic structures in *Flipped* the movie?
- 2) How does the category shift occur from English to Indonesian subtitling of thematic structures in *Flipped* the movie?
- 3) How does the modulation occur from English to Indonesian subtitling of thematic structures in *Flipped* the movie?

1.4 Objectives of the Study

The objectives of this study are:

- 1) To analyse the thematic structures in English-Indonesian subtitling of *Flipped* the movie in order to explain the *level shift* occurrences from the source text to the target text.
- 2) To analyse the thematic structures in English-Indonesian subtitling of *Flipped* the movie in order to explain the *category shift* occurrences from the source text to the target text.
- 3) To analyse the thematic structures in English-Indonesian subtitling of *Flipped* the movie in order to explain the *modulation* occurrences from the source text to the target text.

1.5 Significance of the Study

Hopefully, the finding of the study can give significances as follows:

- 1) The level shift occurrences from English to Indonesian of the thematic structures in *Flipped* subtitles are explained, so that theoretically the study can contribute knowledge to translators of the *level shift* occurrences from ST to TT. Practically, this study can be used as reference to researchers for further studies and also for teachers, English learners, and all readers in analysing the level shift in other texts through thematic structure realization. Pedagogically. This study can give benefit for teaching learning English activities. The students will get better understanding of the different level in a dialogue between English to Indonesian, so they will be able to know the translation process flows.
- 2) The category shift occurrences from English to Indonesian of the thematic structures in *Flipped* subtitles are explained, so that theoretically the study can contribute knowledge to translators of the *category shift* occurrences from ST to TT. Practically, this study can be used as reference to researchers for further studies and also for teachers, English learners, and all readers in analysing the category shift in other texts through thematic structure realization. Pedagogically. This study can give benefit for teaching learning English activities. The students will get better understanding of the different category in

a dialogue between English to Indonesian, so they will be able to get better understanding about rules of the both languages.

- 3) The modulation occurrences from English to Indonesian of the thematic structures in *Flipped* subtitles are explained, so that theoretically the study can contribute knowledge to translators of *the modulation occurrences* from ST to TT. Practically, this study can be used as reference to researchers for further studies and also for teachers, English learners, and all readers in analysing the semantic non - equivalence in other texts through thematic structure realization. Pedagogically. This study can give benefit for teaching learning English activities. The students will get better understanding of meaning changes in a dialogue between English to Indonesian, so they will be able to produce utterances or sentences naturally.

1.6 Scope of the Study

The scope of this study are the translation texts, they are English script (ST) and the Indonesian subtitles (TT) of movie entitled *Flipped*. It will focus to analyse the spoken language of the texts that is the dialogues in the script and subtitles. The analysis will be viewed from thematic structure proposed by Halliday (1994). From this analysis, I want to know the level shift, the category shift, and the modulation occurrences of the both texts through the thematic structure realization. I will break down the dialogues into sentences / clauses. Then I will only analyse the Theme of each sentence / clause by using Theme components (textual, interpersonal, and experiential/topical Theme).

1.7 Definitions of Key Terminologies

1) Translation

Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988). In addition, Bell (1995) stated that translation is the expression in another language (TL) of what has been expressed in another (SL) preserving semantic and stylistic equivalences. In translation, translators deal with written text. It differs from interpreting where interpreters deal with spoken language (Nafisah, 2018). Then, Cambridge dictionary defines translation as something that is translated, or the process of translating something, from one language to another. Thus, translation is the process of transferring the meaning of a text from the source language (SL) into the target language (TL). The text is reconstructed by translating the words from the source language into the target language and is arranged based on the structures of the sentence in the target language.

2) Shift

Shift is only the form that is changed to get the natural equivalent of the source text message into the target text (Catford, 1978). In addition, Munday (2008) states translation shift analysis seeks to describe the phenomenon of translation by analysing and classifying the changes that can be observed by

comparing ST and TT pairs. Then, Nurfadhilah (2016) inferred that shift is restructuring the SL into a good and proper construction in the TL. Moreover, Oxford dictionary defines shift as a movement of the digits of a word in a register one or more places to left or right. Thus, shift is the change of structure from source language (SL) to target language (TL).

3) Modulation

Based on Vinay and Darbelnet's opinion, modulation is a shift in point of view (Molina and Albir, 2002). In addition, Van Hoof (Salkie, 2001, p. 3) provides a different perspective on modulation, which he describes as a type of transposition at the global level, applying to categories of thought, not grammatical categories. Wulandari (2014, p. 21) infers that modulation occurs because there is a shift in perspective because of different point of view in Source Language to Target Language. Then, modulation is a shift of meaning that occurs because there is a change in looking manner, and mind-set changes (Abdullah, 2014). Thus, modulation is a shift of meaning from ST to TT in order to achieve an equivalence. It is because of the different point of view from both languages.

4) Thematic Structure

According to Halliday (1994, p. 38), a clause is organized as a message. Then, Thematic structure gives a clause its character as a message. Thus, it can be said that Thematic structure is one of those structures that constructs clauses and bears the textual meaning to analyse clauses. The Theme (T) is the point of departure of the message which is often referred to as known

information (Firbas, 1992). Thematic structure is the important part in a clause because it concern on the structure of the text and ordering the message (Nurfadhilah, 2016). Then, Oxford dictionary defines Thematic as having or relating to subjects or a particular subject, while structure as the arrangement of and relations between the parts or elements of something complex. Thus, thematic structure is instrumental in analysing a clause of a text that is realized lexicogrammatically from three structure elements of themes, they are ideational, interpersonal and textual themes.

5) Subtitling

Subtitle is words that appear at the bottom of a screen just when a dialogue is being spoken and it is usually in the form of translations into other languages than those spoken by actors in the film (Effendy, 2014, p. 139-140). In addition, subtitling is a model of translation which translates spoken language of the source language into the target language in the form of synchronized captions, usually appears in the bottom of the screen (Matsumoto, 2003, p. 100). Moreover, subtitling is also inferred as translating the utterances that are said in a film into a different language. (Wangi, 2014). Then, Oxford dictionary difines Captions displayed at the bottom of a cinema or television screen that translate or transcribe the dialogue or narrative. Thus, subtitle is the product of translating the utterances that are said in a movie into a different language. The subtitles are commonly displayed on the screen at the bottom. The viewers can directly hear ST from the native speakers and read the TT subtitle in a same time.

1.8 Outline of the Report

This study has five chapters. Chapter 1 is an introduction. It consists of background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, scope of the study, definitions of key terminologies, and outline of the report. The topic of this study is about *the Shift of the Thematic Structures in English-Indonesian Subtitling of Flipped the Movie*. Based on the reasons for choosing the topic, I propose three research questions, they are (1) How does the level shift occur from English to Indonesian subtitling of thematic structures in *Flipped the movie*?; (2) How does the category shift occur from English to Indonesian subtitling of thematic structures in *Flipped the movie*?; (3) How does the modulation occur from English to Indonesian subtitling of thematic structures in *Flipped the movie*? The objectives of this study is in a line with the research questions. Then, the significance of the study are presented to know the strength of this study which is broken down into three parts, they are theoretically, practically, and pedagogically. In addition, the definitions of key terminologies have been presented to avoid misunderstanding of some terminologies. The last, outline of the report as the end of this chapter.

Chapter 2 is reviews of related literature. It consists of three parts. First, reviews of previous studies which consists of some journal articles related to this study. Second, review of theoretical background that consists of theories about

translation and types, translation process and shift, script and subtitle, texts and context, SFL and discourse analysis, thematic structure, a movie entitled *Flipped*. The last part is theoretical framework which explains the theories underlay this study.

Chapter 3 is research methodology. It consists of eleven points, they are research design, research assumptions, subject and object of the Study, roles of the researcher, unit of analysis, procedures of collecting data, instrument for collecting data, procedures of analysing data, instrument for analysing data, procedures of reporting the results, and triangulation. This study uses descriptive qualitative research design. This study assumes that there are level shift, category shift, and modulation occurrences of the thematic structure in the translation texts. The subjects of the study are the texts of the script and the subtitle of the movie entitled *Flipped*, while the objects are the thematic structure elements (textual, interpersonal, experiential theme). There are two kinds of role of the researcher here, they are as the data collector and the data analyst. The units of analysis are the themes of the sentences or clauses in the texts. Those can be in a form of word, phrase, clause, or sentence. There are some steps in procedure in collecting and analysing data to achieve that. The instrument for collecting data in this study is using Multiple Theme components proposed by Halliday (1994). Then, there are two instruments are used in this study for analysing the data collection such as instrument for level, category shift, and instrument for modulation occurrences. Procedures of reporting the results of this study is in a line with the research questions. At last, the triangulation of this study is using expert judgement.

Chapter 4 is findings and discussions. This chapter provides the answers of the research questions through two sections. First, the findings section, it provides the result of the data analysis which had been found in the English dialogues and Indonesian translation by using research instruments. This section consist of the number occurrences relating the thematic structure shift which has been categorized into some shift types based on the findings. There are four subsections including *level shift*, *category shift*, *modulation*, and *double changes*. Second, the discussions section that provides further description, explanation, and interpretation of the findings. There are some samples as the representation of the data. Those samples are deeply interpreted in order to answer the research questions sufficiently which are related to some theories and previous studies. The subsections are the same with the findings. There are *level shift*, *category shift*, *modulation*, and *double changes*.

The last is chapter 5. This chapter is divided into two sections. First, the conclusions of the findings and discussions in the previous chapter. Second, some suggestions for translators, teachers, language learners, and future researchers who are interested in this field.

CHAPTER II

REVIEWS OF RELATED LITERATUR

This chapter consists of three parts. First, reviews of previous studies which consists of some journal articles related to this study. Second, review of theoretical background that consists of theories about translation and types, translation process and shift, script and subtitle, texts and context, SFL and discourse analysis, thematic structure, a movie entitled *Flipped*. The last part is theoretical framework which explains the theories underlay this study.

2.1 Reviews of Previous Studies

Some studies are reviewing here, such as journal articles, international journal articles, research report, and thesis related to the topic and problems in this study. They are classified into nine groups based on the focus of discussion and followed by the conclusion or opinion from me. They are translation benefits, shift in some movies texts, translation shift analysis through some shift types, modulation technique in translation process, applying SFL in analysing translation texts, the benefits of thematic realization analysis, the thematic structure analysis in some translation texts, the thematic structure shift in various translation texts, the thematic structure of English texts and Indonesian texts.

First, translation is important for communication or only just for giving-taking information across the world, even the process of the translation itself bears benefits for language learners. It had been proved that translation study had some

benefits through these studies by Dewi (2016); Ghoreishi and Aminzadeh (2014); Hakim, Bharati, and Sutopo (2013); Handoyo (2010); Hartono (2014); Herianto et al. (2018); and Kaharudin (2018). For example, Dewi (2016) research article had showed if a translation analysis was able to encourage students independency in writing. In addition, Ghoreishi and Aminzadeh (2014) proved that by knowing the translation shift in children's literature, the children could improve their reading skill, and also increase students' vocabularies through audio-visual media. Moreover, Hartono (2014) had applied Grammar Translation Method (GMT) in translating narrative texts from English into Indonesian language. It was because English narrative texts were also sources of reading and teaching materials used in Indonesia. English narrative texts needed to be translated into the Indonesian language accurately and naturally based the culture and context. From this, it could be concluded that the students were able to learn not only the correct structure of a text but also the acceptability with the context. In other word, there were much benefits that could be taken from translation such as improved vocabularies, reading skill, writing skill, creativity, and ability for making sentences or utterances naturally.

Second, western film is a kind of audio-visual media which represents language diversity in a same time. It reflected in these previous studies that analysed the translation technique and shift in some movies texts. They used the scripts and the subtitles of the movies as the data for analysing that had been done by Ambarsih (2014); Aresta (2014); Budiana et al (2017); Burliana (2016); Dipawangsa (2012); Fortunita (2013); Yuliasri and Hartono (2014); Herman

(2014); Mudra (2018); Supardi and Febrianti (2016); and Yolanda and Yuliasri (2016). For example, Dipawangsa (2012) the first aim was to identify and describe the types of shift occurring in the translation of noun phrases in the *Sherlock Holmes: A Game of Shadows* movie's subtitle. The second aim was to find out and describe the translation equivalence of noun phrases from the SL to TL. The result of this research there were 4 types of shift identify in the data source, namely structure shift, class shift, unit shift, unit shift, and intra-system shift which appear in the form of phrases. The other study had been conducted by Yolanda and Yuliasri (2016) analysed the translation technique and assessed the quality of English – Indonesia translation in J. R. R. Tolken's *The Hobbit*. The quality assessment of her study was obtained from the respondents. The respondents were divided into two, they were expert ratters (the lecturers) and target readers (the teenagers). In conclusion, they had similarity in aim that was to find out the shift of English-Indonesian translation in movies. The translation texts here consisted of movie scripts and its subtitles. I think, it was because they consisted of dialogues that bear a wide range variations from both languages. By hearing the speaker said while reading its subtitle, we were able to identify what differences between English as source language and Indonesian as target language in the movie.

Third, in process of translation there is transferring one language to another that is called *shift*. Shift is one of translation procedure which can show the changes of grammatical patterns from source text to target text. Thus, the following review studies were investigating in some translation shift analysis

through some *shift types*. Some of studies focused on the shift of some phrases (noun, prepositional, verb phrases) in some literary texts (poem, novel, and movie). They were Aisya (2015); Machali (2012); Putra (2015); Ramli (2019); Rupiah and Hartono (2017); Setyaningsih (2013); Widya and Ayu (2015). Others analysed clauses or sentences in various text such as Purnomo (2015) in tourism texts; Purnomo (2019) in video game; Karnedi (2015) in economics textbook; and Yuliasri (2014) in a comic. In analysing the shift, they used various shift types from some linguists, for examples: semantic shift, level shift and category shift from Catford (1965); transposition and modulation from Vinay and Darbelnet (1995); expressive function or style from Levy (1969); and the shift of Grice's Maxim Flouting from Grice (1975). In summary, it proved that there were many ways to make shift from source text (ST) to target text (TT) as long as they did not change the messages from the ST and to be understandable by the target readers or hearers.

Fourth, *modulation* is one kind of shift. The difference here, *shift* that is also called *transposition* is the change of form, while *modulation* is the change of meaning from ST to TT. Thus, these following studies will give knowledge about modulation technique in translation process such as from Abdullah (2014); Afifah et al. (2018); Megawati (2014); Setiawan (2015); Setiawan and Yuliasri (2018); and Sundari and Febrianti (2016). Abdullah (2014) in his thesis discussed the translation procedure of the poem on the title "Prayer for Rain" which was translated by Taufik Ismail. The main purpose in this research was he tries to explain the translation procedures used in translating at poem "Prayer for Rain" by

David Campbell by using descriptive qualitative method. In addition, this study also identified whether the translation process results the changes of manner. Finally, the writer found fourteen words of translation procedure from Prayer for Rain poem. The translation procedure were Modulation and Transposition. Second example was from Megawati (2014) which the research discussed the novel *Time Flies for Ms Wiz* written by Terence Blacker and translated into Indonesian by Mala Suhendra entitled *Ms Wiz Kembali ke Masa Silam* in which to find the modulation used in translating from source language (English) to a translation in the target language (Indonesian). The purpose of this research was to identify modulation and analyse the types of modulation found in translating the novel into target language. Also, to discovered the way of modulation applied by the translator in translating the novel. As result, the writer had found sixteen sentences consists of modulation, they were: two sentences which contained negated contrary; two sentences which contained abstract for concrete; two sentences which contained one part for other; one sentence which contained reversal of terms; moreover, eight sentences which contained active for passive; and the other, the writer found one sentence which contained space for time.

Fifth, in *shift*, text is always influenced by field, tenor, and mode, and also its situational and cultural contexts. Thus, it is possible to apply Systemic Functional Linguistic (SFL) theory to translation research since the fact that translation itself is a meaning-realization process which involves choices of different language resources. It provides us with a way of describing lexical and grammatical choices from the system of wording that enables us to see how

language is being used to realize meaning as in these following studies conducted by Anggraeni et al (2015); Anggreningrum (2012); Emilia (2015); Espindola (2012); He (2018); Kazemi (2015); Khristianto (2015); Lu (2017); Ma and Wang (2016); Pertama, Rukmini, and Bharati (2018); Santosa (2009); Saridakis (2018); and Skorokhod (2015). They analysed translation text through some perspectives in SFL. For example, there was who analyse it from mental process perspective like Khristianto (2015) that exploring a novel translation from Bahasa Indonesia to English. It employs Halliday's transitivity as a means to contrast a source text (T1) and a target text (T2). Based on the analysis, it was found out that some mental processes in the novel are translated into another process. This change was triggered by the strategies of modulation and transposition. Meanwhile, there was only a single case of change into a material process, which was resulted from the different realization, literal to metaphorical expression. Thus, this proved that the change of a process in a clause did not necessarily entail a change of meaning. The other study had been done by Anggraeni et al. (2015) who used students' translations on CA and IT department of STMIK WP in form of Indonesian-English translation as the data. There were ten translations and five samples of each were selected to obtain the variation process of SFL realization. In analysing the data, she implemented SFL theory and the translation theory. The results showed that the similarities between both departments were occurred in experiential meaning and textual meaning. Many students used ideational theme. The differences between those departments were occurred in transitivity and interpersonal meaning on the quantity of the process. In terms of translation

equivalence in this text, it was achieved through translation shift. In conclusion, they all used the SFL elements which were needed to analyse the translation. SFL offered a framework to catch the *shift* phenomena through the textual metafunction concept (textual theme, interpersonal Theme, and ideational / experiential Theme) that would investigate the changes through *thematic realization* from SL to TL which had benefits for language learners.

Sixth, the next review is how the language learners are able to acquire foreign language a lot and get other benefits also from analysing between two different languages through *thematic realizations* such as stated in the results of some studies by Albufalasa (2013); Khedri and Ebrahimi (2012); Nurlaela et al (2018); and Xia (2017). For example, the study had been done by Albufalasa (2013) contributed to the research field in SFL and genre-based instruction, with emphasis on the explicit teaching of thematic structure and generic structure to improve EFL learners' writing in English in terms of writing more cohesively and coherently. The findings showed that both structures resulted in positive outcomes as the students in this context were able to write better essays in English. In addition, Khedri and Ebrahimi (2012) in their study stated that thematic structure and progression play a major role in organizing the message and in enabling it to be communicated and understood clearly. Both writers and translators should have enough knowledge about thematic structures in creation and interpretation of texts. Translators should get mastery over the grammar and structure of both source and target languages at least in terms of thematic structure. Since, as stated by Ventola (1995), in academic texts that was the Theme-Rheme patterns were

important in guiding the reader through the logical paths constructed by the writer. In conclusion, the thematic structure analysis was not only effective to improve language skills of students, but also important to the translators. It helped them to interpret the text in a context (of situation).

Seventh, a translation text is a good data to find the diversities even problems between two languages. Then, *thematic structure* will lexicogrammatically analyse the text. Thus, these following studies will review the thematic structure analysis in some translation texts. The application of thematic theory in translation had been done by Jalilifar (2009); Romdhani et al (2018); Sofyan (2017); Ulfah (2015); Undayasari and Saleh (2018); and Viberg (2016). For example, a study by Ulfah (2015) was conducted based on five parameters: word-level equivalence, above word-level equivalence, grammatical equivalence, textual equivalence, cohesion equivalent to analyse "Google Translate" accuracy. Sofyan (2017) had a descriptive qualitative study taking 15 (fifteen) student translators as the participants who were asked to translate a news item text from English into Bahasa Indonesia. The data were collected using Translog and were analysed using a content analysis method. Reflected through their thematic progression, for example the progression from Theme to Rheme, or vice versa. There were also a comparative study by Saleh and Dwi (2018) in level of sentence, the finding showed that English texts tended to use deductive style rather than inductive and mix style. While in Indonesian text, the used of inductive and mix types of paragraphs in Indonesian texts were more than in English texts. In level of paragraph, multiple paragraphs were dominant in

students' English texts but some Indonesian texts were managed unwell. Concerning in term of schematic structure, most of English texts consisted of the three generic structures of exposition texts but there were some Indonesian texts that was not given the reiteration or conclusion at the last paragraph. In conclusion, after analysing and comparing the thematic structure of various texts above, there were some similarities and differences occurred in the thematic structure between ST and TT. Then, from these differences, I could see the *shift* of the thematic structure from ST to TT. Unfortunately, those all studies above did not show or mention the shift process in their studies.

Eighth, the following studies will show the *thematic structure shift* in various translation texts that have been done by Andrianie et al (2014) in a movie; Budiman (2009) in a speech; Damayanti (2012) in thesis abstracts; Kadhim (2013) in news texts ; Nurfadhilah (2016) in a novel; Rosa et all (2017) in history texts; Sofyan (2009) in factual texts; Suwarso (2013) in a comic; Wang (2014) in authentic translation texts; and Wangi (2014) in film texts. For example, Damayanti (2012) that analysed types of Themes, Theme equivalence, Theme shifts in the Indonesian-English translation of 10 thesis abstracts of Postgraduate Program of Semarang State University from the last two years (2010-2011). The result showed that topical theme dominates the entire texts at 80.16% (198 out of 247) in ST and 79.56% (222 out of 279) in TT. The theme shift occurred through three processes: (1) by changing the grammatical function within the theme (11.7%), (2) by adding more themes (14.7%) and (3) by deleting themes (3.4%). Next, a study had been done by Nurfadhilah (2016) discussed the shift of thematic

structure in the English translation of Indonesian complex sentences from Okky Madasari's novels entitled *Maryam* and its translation *The Outcast*. The result showed that Indonesian complex sentences were translated into three forms of sentences (simple, compound, and complex). The shift of thematic structure occurred in two types of shift: the shift in type of Theme and the shift between Theme and Rheme. The shift occurred because there was difference of grammatical structure between SL and TL. Although there was a shift in Theme structure, it did not affect the equivalence of Indonesian complex sentences which translated into English. While, Suwarso (2013) analysed the theme element of English version and Indonesian translation in bilingual comic *The Little Prince*. There were two categories were divided here: *Topical theme marked* that usually subject as complement (adjunct, conjunction, finite, and predicator), and *Topical Theme Unmarked* that usually subject as pronoun (I, he, she, it, and so on). The shift of these categories generally did not have much effect on the meaning of the clause and text. In conclusion, the shift did not affect negatively to the meaning and style in translation, but it showed that the translation had a different character depending on translator realizing the message or information to the reader. This shift occurred because both languages had difference structures of languages and system of grammar.

Ninth, the last review studies will be very useful to give more knowledge about both of the thematic structure of English texts and Indonesian texts. There some *English text* were analysed such as a political news by Kadhim and Kader (2011); advertisement text by Nugraha (2010); thesis abstract by Rahmawati

(2015); thesis introduction by Romdhani et al. (2018); and reading comprehension text by To (2018). For clearly example, the study had been done by To (2018) reported findings on the use of thematic structure in four English textbooks in a book series used in tertiary education in the Vietnamese context. The analysis revealed three main findings. First, simple themes, which include topical or unmarked and marked themes, were used most across levels, while multiple themes took the second position, and clausal themes were used the least. Second, the number of multiple and clausal themes increased in accordance with the textbook levels from low to high, though that of simple themes demonstrated a decreasing pattern. Third, among components of multiple themes, the frequency of experiential and textual themes was significantly high in all four books, compared with that of interpersonal themes. It was concluded that a variety of theme types were employed in reading texts across levels, contributing to the coherent organisation of the texts. While Gunawan and Azizah (2017); Hidayat (2018); Setiawan (2016); Sunarto et al. (2018); Suprato (2012); and Suwanto et al (2016) analysed the thematic structure of various *Indonesian texts*. Three of them analysed the sentences' patterns of texts. Two of them analysed some sentence errors doing by students and clauses. For example a study had been done by Suprato (2012) which described the level of a comparable degree of passive sentences in Indonesian and English to provide benefits as a reference in the teaching of English as a second language. Passive Sentences in Indonesian viewed of the structure using the "di", "ter" or "ke", in English we use "to be + past participle" depended on the time it happened. Context of the sentence must be

considered so that the meaning contained in them could be understood. Once analysed and searched in the matching and comparison of passive sentences in Indonesian and English, the authors had found similarities and differences which could be structurally or pragmatically. By looking at their analyses, it could be concluded that Indonesian structure was almost the same as with English, Indonesian had a sentence consist of one or two clauses, and interpersonal sentences (imperative, interrogative, and WH-question). There were also some phrase types that could be compared with the English Theme and Rheme. The classification of the words were also the same, there were Subject, predicate, object, complement, adverb, and adjectives. The difference here could be found in some sentence patterns. It might be caused by phenomena occurring in context or culture distance. Thus, this different thematic realization is interesting to analyse.

Western movie is a media which represent language diversity in a same time. By hearing the speaker say while reading its subtitle, we are able to identify what differences between English as source language and Indonesian as target language. Moreover, between the original movie dialogues and their subtitles, there are a large amount of different thematic realizations. It must be a lot of differences occur in this phenomena that can be analysed. Therefore, the shifts of them will be clearly seen. Some of previous studies that I have reviewed before only analyse types of transposition and modulation in some translation texts. While the others only make the thematic structure shifts as their final finding. But in this recent study, I will combine two of them. Thus, after the shifts of the thematic structure between English dialogue (ST) and Indonesian subtitle (TT) of

a western movie entitled *Flipped* are found, they will be classified into shift and modulation types.

2.2 Theoretical Reviews

In this section I would like to review some theories related to the present study. I provide the description of translation as the text which I will use as the primary data, the discourse analysis as the guide in framing this study, Systemic Functional Linguistics as the theoretical guide to analyse the data, and Halliday's thematic structure components as the indicators in comparing and analysing ST and TT.

2.2.1 Translation and Types

According Newmark (1988) translation is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, it may be complicated, artificial and fraudulent, since by using another language we are pretending to be someone we are not. In addition, Bell (1995) stated that translation is the expression in another language (TL) of what has been expressed in another (SL) preserving semantic and stylistic equivalences. It is supported by Nida and Taber (1982, p. 12) that see translating as a process of 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. Thus, in other words, translation is a transfer of meaning, message, and style from SL to the TL naturally.

According to the purpose, Casagrande (1954) in Brislin (1976) divided translation into four types: (a) pragmatic, (b) aesthetic-poetic, (c) ethnographic, and (d) linguistic translation (Brislin, 1976). Pragmatic translation is the translation of a message with an interest in accuracy of the information meant to be communicated in the target language form. Belonging to such translation is the translation of technical information, such as repairing instructions. It is said that pragmatic translation uses natural forms of the receptor language both in the grammatical constructions and in the choice of lexical terms. The second type is aesthetic-poetic translation that does not only focus on the information, but also the emotion, feeling, beauty involved in the SL version, the aesthetic forms used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, drama, dialogue, and novel. The third is ethnographic. Its purpose is to explicate the cultural context of the SL and the TL versions. Therefore, the translators have to be sensitive in using words. They should also know how the words fit into the cultural frame of the SL and TL. For example, they have to take into account formality and informality of the text. The last type is linguistic translation, the one that is concerned with equivalent meanings of the constituent morphemes of the second language and with grammatical form.

After knowing the definitions and the types of the translation above, the translator or the language learners must understand how to do a translation. They have to know the process or the *shift* of a translation. It is useful to assess the

quality of the translation product, so they are able to make good translation products in the future.

2.2.2 Translation Process and Shift

In the process of translation, translators usually use some procedures or technique or strategies or method to solve the specific translation problems. The procedures can be seen such as in many principle steps of conducting translation. According to Nida's concept (1982), there are three steps of translating process, they are analysis, transfer, and restructuring. This translation process is a careful analysis in the process of translating, especially in the case of source and receptor languages having different grammatical and semantic structures such as the case of English and Indonesian, instead of going directly from one set of surface structures to another, the translator actually goes through a process of analysing the source text, transferring message to the target language, and restructuring the text in the target language. Through this process, the translator first analyses the message of the source language into its simplest and structurally forms, transfers it at this level, and then restructures it to the level in the receptor language, which is most appropriate for the target audience.

The process of transferring one language to another in translation itself is called *shift* (Catford, 1978). Vinay and Darbelnet (1995) called shift as transposition which involves replacing one-word class with other without changing the meaning of the message. So, it can be said that transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively.

Catford divides translation shift into two major types, they are *level shift* and *category shift*. Level shift is that a source text item at one linguistic level has a target text translation equivalent at a different level (1965, p. 73). *Level shift* happens when the target text has different level to that of source text. In English has a lexical unit in Indonesia as its translation equivalent. For example:

ST: *Peter has stopped working.*

TT: *Peter sudah berhenti bekerja.*

ST: *Even Carla came to the party last night.*

TT: *Carlapun datang ke pesta tadi malam.*

The translation shift experienced by the target text is the level shift from grammar to lexis. The source text is present perfect of has + V3, “has stopped” (the level is in term of grammar). In the source text, it is translated into lexis “sudah berhenti”. The level shift of the source text is grammar. The level shift of the target text is lexis. There is a shift between source text and target text in term of level shift.

The second type is *category shift*. Category shift is departures from formal correspondence in translation. Catford classifies category shift into four terms (1965, p. 73-82) as follow:.

- (1) *Structure shift*. It is the shift in the word order. It happens due to the difference of language system between source language and target language. Structure shift occur at all ranks such as *addition / omission, word order re-arrangement, sentence voice, and sentence tense*, for example: *Red carpet* → *Karpet merah*. From the example, it can be seen that the target text experiences structure shift. The green lamp in the source text is a phrase. The

structure in term of its word order is adjective *red* followed by noun *carpet*. In the target text, it is clearly seen there is a shift. The target text is translated into noun *karpét* followed by 136 adjective *merah*. There is a structure shift from adjective + noun (source text) into noun + adjective (target text).

- (2) *Class shift*. It occurs when the translation equivalent of a source text item is a member of a different class from the original item. There are eight word classes in English. They are noun, verb, adjective, adverb, preposition, pronoun, conjunction, and determiner, for example: *Mechanical engineering* (Adjective) → *Teknik mesin* (Noun). From the example above, the word class of the source text *mechanical* is an adjective. It is translated into *mesin*. In Bahasa Indonesia, the word class of *mesin* is noun. It is clear that there is a class shift between source text into target text: from the adjective into noun.
- (3) *Unit shift*. It is the change of rank that departures from formal correspondence in which the translation equivalent of a unit at one rank in the source text is a unit at a different rank in the target text. The rank of language is started from the smallest one: morpheme, word, phrase, clause, sentence, paragraph, and text. For the first example is *upward rank shift* as follow: *gravity* → *gaya tarik bumi*. The second example is *downward rank shift* as follow: *She wears a beautiful ring* → *Dia memakai cincin*. The rank of *a beautiful ring* in the source text is phrase that is translated into *cincin* in target text. The rank of *cincin* in the target text is word. There is a unit shift from the source text into the target text: from the phrase into the word.

(4) *Intra-system shift*. The shift occurs internally within a system which is for those cases where source text and target text possess systems which approximately correspond formally as to their constitution, but when translation involves selection of non-corresponding term in the target text system. First example is *the use of the noun as a generic reference* as follow: *A cat is a cute animal.* (ST) → *Kucing adalah binatang yang lucu* (TT). Determiner “a” in the source text is generic reference. In Bahasa Indonesia, it has corresponding system. It can be translated into “*seekor*”. For the sake of acceptable translation in the target text, the “a” is not translated in Bahasa Indonesia although it has corresponding system since it is unacceptable to translate the source text into “*seekor kucing adalah seekor binatang yang lucu*”. The second example is *the use of plural noun after plural determiner*, for example: *Many books on the desk* (ST) → *Banyak buku diatas meja* (TT). In English, to indicate that the noun is plural, the noun is added by –s. Bahasa Indonesia has its own system to indicate plural noun by repeating the word. The third example is *the different concept on certain words* as follow: *a pair of scissors* → *sebuah gunting*. The fourth example is *the different concept on tenses* as follow: in Indonesia we can declare the expression “I’ve met Sally last night”. But in English we can only use one of them “I have met Sally” or “I met Sally last night.”

The other translation process is *Modulation*. Modulation is a change in the target language related to the shift of meaning that occurs because there is a change in looking manner, and mind-set changes. Vinay and Dalbenet coined the

term 'modulation' to define a variation through a change of viewpoint, of perspective and very often of category of thought. According to Vinay and Darbelnet into two types: recorded modulation is called is standard modulation and free modulation. Standard modulation such as 'water-tower', are recorded in bilingual dictionaries. Free modulations are used by translators 'when the TL rejects literal translation'. Vinay and Darbelnet (as cited in Newmark, 1988, p. 88-89) distinguish some categories or types of free modulation as follow:

- (1) *Negated Contrary*. It occurs when translating double negative in the SL into positive in the TL, or vice versa, for example: *This house is not expensive* → *Rumah ini murah*. The force of the double negative depends on the tone of voice, and therefore the appropriateness of this modulation must depend on its formulation and the context;
- (2) *Abstract for concrete*. The sentence of the SL is abstract and general, but the translator translated the text to be clearer and concrete, for example: *Sit in the open* → *Duduk di bawah bintang-bintang*;
- (3) *Cause for effect*. It is used when the translator change the meaning of the TL. In the SL, the author stated cause sentence, but in the TL the translator translated into effect sentence, for example: *You are quite a stranger* → *Saya tidak dapat mengenali anda*;
- (4) *A part for the whole*. It is when a specifif word, term, or phrase in ST is translated into more general term. It is also called as synecdoque, for example: *Penthouse, mansion* → *Tempat tinggal*.

- (5) *One part for another*. This is kind of modulation that occur when the SL only state a part, but the translator translated into other part in the TL, for example: *From coast to coast* → *dari tepi kembali lagi ke tepi*;
- (6) *Reversal of term*. It is usually for making language sound natural. For example: *Buy – sell, Lend – borrow*;
- (7) *Active for passive*. It is changing of point of view when active form in the SL became passive form in the TL, or vice versa, for example: *I am helped by him* → *Dia telah menolongku*;
- (8) *Space for Time*. This is one of modulation types that occur when the text in the SL described “space”, but in the TL change into “time”. For example: *As this in itself presented a difficulty* (refers to space) → *ini memberikan kesulitan* (refers to time);
- (9) *Intervals and limits*, for example: *She is the one* → *Dialah satu-satunya*.
- (10) *Change of symbols*, for example: in English, if a men or women who will get marriage, she or he held unmarried party and drink a sampange. In Indonesia, if a men or women who will get marriage, she or he cannot meet each other and usually a family plays fireworks.

2.2.3 Script and Subtitle

A movie or film is a kind of audio-visual translation. It can be an influential and powerful vehicle to transferring values, ideas and information. It presents the different cultures from many countries verbally and visually. Usually it transfers the meaning and content of this film itself by picture, dialogue, and music.

In dialogues there are two or more people or characters in movie who are speaking in turns. They are spoken in their native language. Whereas, the watchers are not only from the native speakers' country, this movie distributes to other countries also that have different languages. Thus, in order to the meaning of the movie context is transferred well, the dialogue must be translated.

In translating, it involves not only the language, but also culture in the countries where these languages are spoken. It is not only changing writings from one language to another, but also interpretation of culture differences (Matsumoto, 2003, p. 100). There are two major types of film translation, namely dubbing and subtitling.

Dubbing refers to any technique of covering the original voice in an audio-visual production by another voice. Dubbing includes in a form of domestication. Domestication here is defined as *translating in a transparent, fluent, invisible* style in order to minimize the foreignness to the target text (Munday, 2001, p. 146). Thus, all foreign elements here are assimilated into the dominant target culture. While, *subtitle* is words that appear at the bottom of a screen just when a dialogue is being spoken and it is usually in the form of translations into other languages than those spoken by actors in the film (Effendy, 2014, p. 139-140). In addition, subtitling is a model of translation which translates spoken language of the source language into the target language in the form of synchronized captions, usually appears in the bottom of the screen. Subtitling has two purposes. First, to translate the dialogue from the source language film to the target language audiences. Second, to transform the soundtrack of television programs into written

caption for deaf. Subtitling is becoming a preferred mode of film translation not only owing to the financial considerations, much cheaper, more economical, and easier to produce but also it retains the authenticity of the original production (Gottlieb, 1997, p. 310).

Since subtitles have big role in transfer meaning of the movie context, so it is important to analyse the language system embedded whether in the dialogue (ST) or in the subtitle (TT). Hornby (2000, p. 721) states that language is the use, by human, of a system of sounds and words to communicate. Meanwhile, in his book *Fungsi Bahasa dan Sikap Bahasa*, Kridalaksana (1983, p. 5) says that language is an arbitrary sound system that is used by the members of social groups in order to cooperate, communicate and identify with each other. This means that language is a kind of system used by some particular communities in order to communicate and share ideas. Meanwhile, some functional linguistics experts have their perspectives of language. In his book *Introducing to Functional Grammar*, Halliday (1994, p. xvii) defines language as a system for making meaning. Thus, it is useful for the translators or language learners to analyse language or wording system in movie texts through Systemic Functional Linguistics.

2.2.4 Texts and Context

Crystal (1992) explained that text is spoken, written, or signed discourse that occur naturally and identified for analysis goal. Nunan (1993) stated that text consist of more than one sentence and the sentences combination form a

meaningful unit to convey a complete message. Brown and Yule (1983) said that text is a technical term referring to verbal record of a communicative act.

Halliday and Hassan (1976, cited in Eggins, 2004, p. 1) stated “The word *text* is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole”. They refer to both spoken and written language as text. Some linguistic approaches differentiate between ‘text’ as written language and ‘discourse’ as spoken language, but in SFL text is a technical term for any unified piece of language that has the properties of texture. Texture involves the interaction of two components: coherence or the text’s relationship to its extra-textual context (the social and cultural context of its occurrence), and cohesion as the way the elements within a text bind it together as ‘a unified whole’. The result of interaction of these two dimensions become language which is using linguistic resources in a meaningful way within a situational and culture context. In term discourse is used in systemic function of a text to the level of meaning across its text.

Following Nida (as cited in Newmark, 1988), there are four text styles (literary or non-literary): (1) *Narrative*: a dynamic sequence of events, where the emphasis is on the verbs or for English, 'dummy' or 'empty' verbs plus verb-nouns or phrasal verbs; (2) *Description*, which is static, with emphasis on linking verbs, adjectives, adjectival nouns; (3) *Discussion*, a treatment of ideas, with emphasis on abstract nouns (concepts), verbs of thought, mental activity, logical argument and connectives; (4) *Dialogue*, with emphasis on colloquialisms and phaticisms.

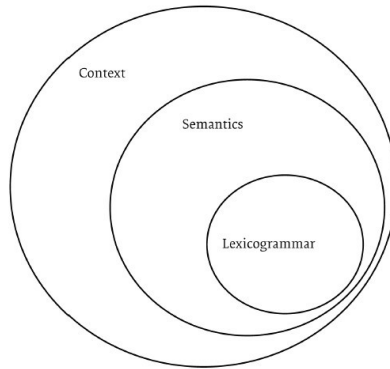
Moreover, Butt et.al. (2000, p. 3) says that a text is a harmonious collection of meanings appropriate to its context. Contexts are realized by texts and texts reveal context. The unity of a text cannot be separated from texture and structure. The meaning brings coherently in the text by texture, while the structure refers to appropriate structural element of the language to reveal the context. In other words, text and context are one unity that delivers messages that is covered by SFL system.

2.2.5 SFL and Discourse Analysis

Systemic Functional Linguistics (SFL) or Systemic Functional Grammar (SFG) is a broad term which covers various types of analyses, including the analyses of expression (*phonetics* and *phonology*), the analyses of content (*lexicogrammar* and *semantics*) and the analyses of context according to Halliday and Matthiessen (2004). Context is a pivotal concern because it significantly contributes to the process of meaning making. One does not speak and write in isolated sentences but in meaningful units called texts which are produced in and influenced by contexts.

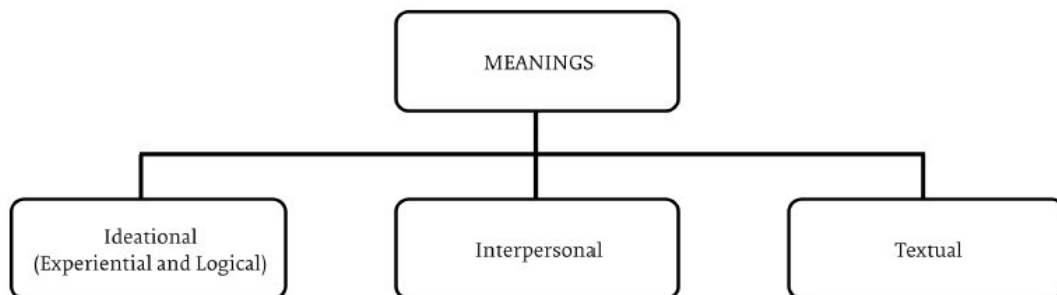
Halliday's model of discourse analysis is based on SFL framework. According to Halliday (1994, p. 15), "language is a complex semiotic system composed of multiple *levels*, or *strata*", that can be symbolized in a series of circles, where semantics is embedded in context, and lexicogrammar in semantics as represented visually in the figure below:

Figure 1. Stratification by Halliday and Matthiessen (2004, p. 25)



Moreover, the model identifies three main functions that speakers or writers use language to represent experience, encode interaction and organize the previous functions into a coherent whole. Halliday calls these functions the “ideational”, the “interpersonal” and the “textual” metafunctions, where the ideational is subdivided into two components, they are “experiential” and “logical”. They convey different ways of meanings, as the figure below shows:

Figure 2. The Metafunctions by Halliday (1994, p. 36)



It can be seen that the different ways of conveying meanings through *register* elements, which comprises in three variables: (1) *Field*, it refers to what

is happening, to the nature of the social action that is taking place; (2) *Tenor*, it refers to who is taking part, to the nature of the participant, statuses, and roles; (3) *Mode*, it refers to what part the language is playing, to what it is that the participants are expecting the language to do for them in that situation.

The same like meanings operate simultaneously in any text. Each of these metafunctions is lexicogrammatical realized in different systems of wording and is activated by a specific variable of the context (of situation). The schematic overview below will show the layers of the variables:

Table 1. Register Variables, Metafunctions and Lexicogrammatical Realizations (Halliday, 1994)

CONTEXT	SEMANTICS (meanings)	LEXICOGRAMMAR (systems of wording)
Field	Ideational: - Experiential - Logical	TRANSITIVITY TAXIS; LOGICO-SEMANTIC RELATIONS
Tenor	Interpersonal	MOOD MODALITY APPRAISAL SYSTEMS
Mode	Textual	THEMATIC STRUCTURE COHESION

Each of the variables of register is associated with a strand of meaning. These strands, which together form the *discourse semantics* of a text, are the three *metafunctions: ideational, interpersonal and textual*. The metafunctions are constructed or realized by the *lexicogrammar*, that is the choices of wording and syntactic structure. The links are explained as follows:

The *field* of a text is associated with *ideational* meaning. It represent experiences, either to encode them (experiential) or to show the relationships

between them (logical) which are realized lexicogrammatically through *transitivity* patterns (Participants, Processes and Circumstances).

The *tenor* of a text is associated with *interpersonal* meaning, which deals with the relationship between interactants and their attitudes, and which are realized lexicogrammatically through the patterns of *mood* (Modality such as hopefully, should, possibly, and Appraisal such as beautiful, dreadful).

The *mode* of a text is associated with *textual* meaning, which is realized lexicogrammatically through the *thematic and information structure* system (mainly the order and structuring of elements in a clause) and *cohesion* (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.).

In conclusion, the analysis of the metafunctions has prime place in this model. The close links between the lexicogrammatical patterns and the metafunctions mean that the analysis of patterns of transitivity, modality, thematic structure and cohesion in a text reveals how the metafunctions are working and how the text ‘means’ (Eggins, 2004, p.84).

In this research, I want to know the diversities of sentences’ or clauses’ structures of the both languages that are English as ST and Indonesian as TT. Thus, I use the *mode* element to realize the texts lexicogrammatically through *thematic structure* analysis. But before it, it is important to know the sentences or clauses characteristics of the both languages to get better understanding in analysing the data later.

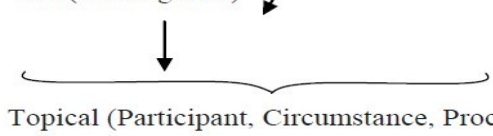
2.2.6 Thematic Structure

According to Halliday (1994, p. 38), a clause is organized as a message. Then, Thematic structure gives a clause its character as a message. Thus, it can be said that Thematic structure is one of those structures that constructs clauses and bears the textual meaning to analyse clauses.

A clause is built up by two elements. One element in the clause is enunciated as Theme. Theme combines with the remainder (Rheme) so that the two parts together constitute a message. The definition of theme as given by Halliday and Mathiessen (2004, p. 64) is that it is the element which serves as “the starting – point for the message: it is what the clause is going to be about”. Since typically departed from places with which are familiar, or given information which has already been mentioned somewhere in the text or is familiar from the context.

The Themes in simple clauses as introduced in the examples above are still within the category of *simple theme*. There are other clauses may appear as a complex one, Halliday (1994, p. 52) suggests what he called *multiple themes*. This is associated to the term of metafunction which show the organization of a clause as a message. Hence, a clause can have *textual*, *interpersonal* and *experiential (topical)* theme. Table 2 specifies the various components of a multiple Theme.

Table 2. Components of a Multiple Themes (Halliday, 1994)

metafunction	component of Theme
textual	continuative structural (conjunction or WH-relative) conjunctive (Adjunct)
interpersonal	vocative modal (Adjunct) finite operator (verb) WH-(interrogative)
experiential	 Topical (Participant, Circumstance, Process)

The arrows indicate that a WH-relative or interrogative is also a topical element. Theme extends from the beginning of the clause up to (and including) the first element that has a function in transitivity. This first element is called the *topical theme*. This theme of a clause consists of the topical theme together with anything else that comes before it. Thus, the ordering is *textual-interpersonal-experiential (topical) theme*. The following explanations are the details of the Themes.

2.2.6.1 Textual Theme

Textual Themes almost always compose the first part of Theme, preceding any topical Themes. These Themes give thematic prominence to textual element with a linking function. There are three features of textual Theme that are continuatives, structural (conjunction or WH-relative), and conjunctive adjunct.

Continuative, one of a small set of discourse signallers such as *yes, no, well, oh, now*, which signal that a new move is beginning and they do not select for positive or negative. It is a response, in dialogue, or a move to the next point if the same speaker is continuing, for examples:

- **Oh**, there // is Jane on the tree.
- **Well**, here//s a sight I have never met before

Structural (Conjunction or WH-Relative). *Structural Conjunctions* links two clauses in a coordinating relation or marks one clause as dependent on another, for example:

- I // can't stay, **but** I // can leave later.
- **If** you // do not come, I will.

Structural Relatives relate a dependent clause to another clause, for example:

- **Whatever** you// want, I will give it to you.

Conjunctive Adjunct provides a cohesive link. Wherever it occurs, it is preceding the topical Theme, for examples: ***In fact**, it//s better if you don't speak to much*. As a note, conjunctives may or may not be thematic depending on whether they occur first in the clause. For example: *two days later* is thematic in *Two days later my mother will come to my house*, but *later* is not thematic in *He later offered a brief televised apology*.

2.2.6.2 Interpersonal Theme

The interpersonal Themes are usually influenced by mood. They are such as vocative, modal, finite operator, and WH-interrogative.

Vocative It is a personal name, used to address. The vocative is a floating element, which may come anywhere and it is thematic if preceding the topical Theme, for example: **Dearly beloved**, we // will gather someday.

Modal (Adjunct) usually is realized by an adverb. It provides speaker's comment, assessment or attitude towards the message, for examples: "*Perhaps* I //

can wait you until tomorrow?”. The other types of Modal Adjuncts are the words *yes* and *no*. The function may as statements, in answer to a question, in acknowledgement to a statement, in undertaking of a command or in acceptance of an offer. These are the examples: *Yes, at least, you // understand what I want*. These are different to *yes* and *no* which function as Continuative feature of Textual Theme that only serve as a signal to a new beginning.

The Finite Operator (Verb) always occurs preceding the topical Theme and typically it is realized by an auxiliary verb since it is in yes/no interrogative clause. These are the examples.

- **Do** you // think this burger is delicious?
- **Is** that // where you stay?

WH-Interrogative function is to specify the entity that the questioner wishes to have supplied. The WH-element is always conflated with one or another of the functions in Topical Theme; a participant or a circumstance. These are the examples:

- **Why** //do we here?
- **Who** // comes with you?

In the examples, *what* is conflated with circumstantial feature of Topical Theme. *Why* is conflated with circumstantial adjunct feature of Topical Theme along with *how, what for, who for, who else, what else*, etc. Sometimes, WH- interrogative is conflated with participant or Subject feature of Topical Theme.

2.2.6.3 Experiential (Topical) Theme

The experiential stage of Theme, known as topical Theme can be recognized as the first element in the clause that expresses some kinds of “representational” meaning. The topical element within the Theme is some unit functioning as Subject, Complement or Circumstantial adjunct and Process (Halliday, 1994, p. 53) or it can be said that the Theme refers to one part of experiential elements namely, process, participant and circumstance. These three elements or features are a function from the transitivity structure of the clause.

Participant is idea or thing participate in process. It is divided into two, they are *Nominal Group* and *Embedded Clause*, for example:

- **Linda** // will not come to the party. (*Nominal Group*)
- **What Linda and Sinta did** // was a mistake. (*Embedded Clause*)

Circumstance is also known as *Adjunct*. It gives information about time, place, manner, cause, etc, for examples:

- **Down the town,** // she went.
- **Every Sunday,** // I will go back to my hometown.

In *process*, the *Predicator (verb)* functions as *Theme* in imperative clause or other verbal group, for examples:

- **Put** // inside in your room!
- **Hold back** // the rope!

2.2.7 A Movie Entitled *Flipped*

Flipped is a 2010 American romantic comedy-drama film directed by Rob Reiner and based on Wendelin Van Draanen's novel of the same name. It began

a limited release in the United States on August 6, 2010. It is produced by Castle Rock Entertainment and distributed by Warner Bros Picture. The duration of this movie is 90 minutes and it is spoken in English.

It is a unique movie because it has two perspectives in its plot that are from the boy and the girl main characters. Moreover, this story feel so real and interesting when the situation goes *flipped* between the boy and the girl feeling. It commonly happen in watchers realities.

It was started In 1957, when second-graders Bryce Loski and Julianna "Juli" Baker first meet, Juli knows it is love, but Bryce isn't so sure and tries to avoid Juli. By the sixth grade, in 1961, Bryce tries to get rid of Juli by dating Sherry Stalls, whom Juli despises. However, Bryce's best friend, Garrett, takes an interest in Sherry and eventually tells her the truth about Bryce asking her out; she doesn't take it well.

From Juli's perspective, Bryce returned her feelings, but was shy. After finding out Bryce and Sherry broke up, she thought she could have Bryce back. But then she reconsiders her decision had change as time goes on. She feels hurt and starts avoiding him.

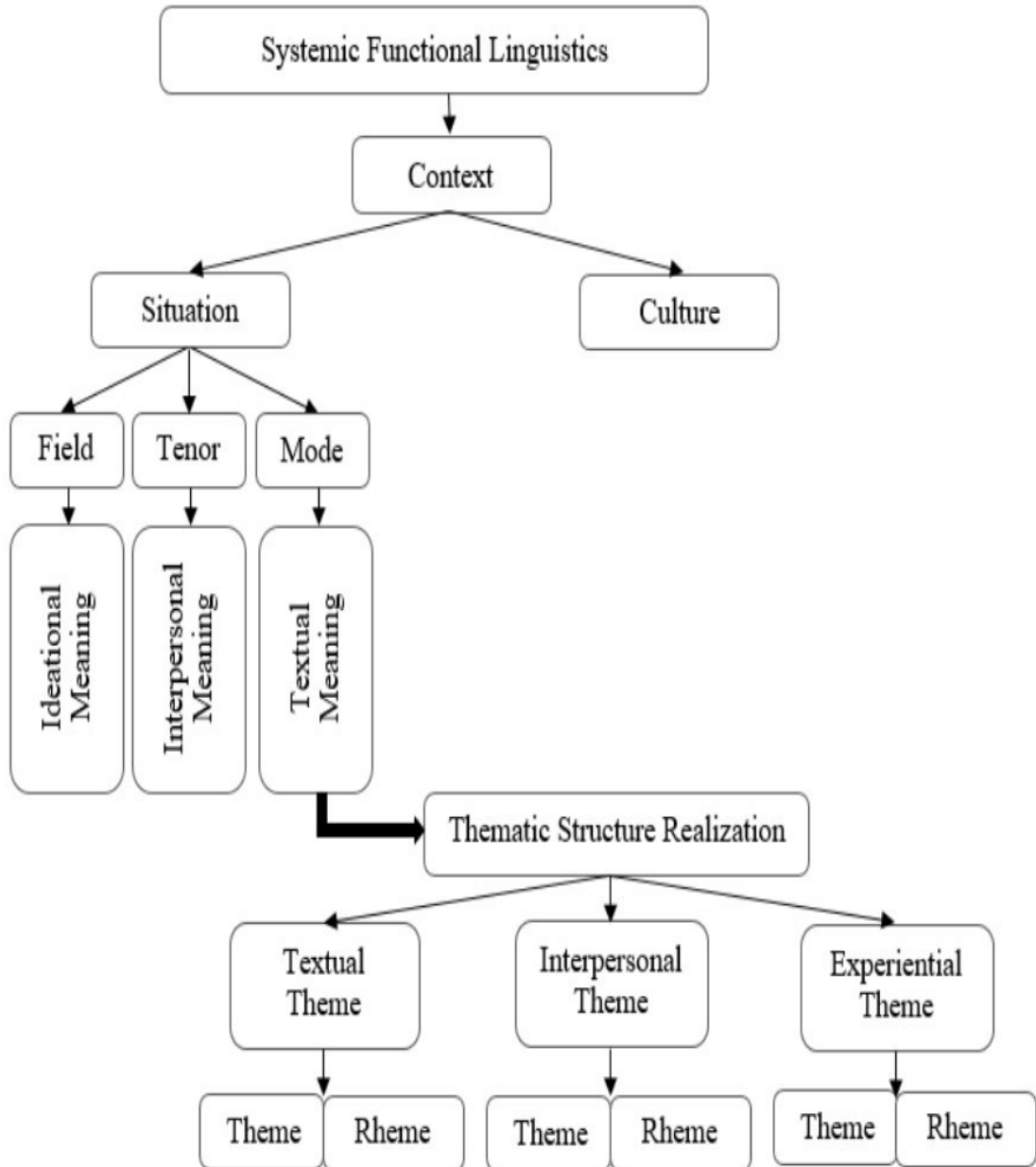
Bryce tries to talk to Juli even though she wants to be left alone. Two days later, Bryce plants a sapling Sycamore tree in Juli's front yard to show her how he feels. When Juli sees the sycamore, she goes out to help him. Upon seeing him do that, she realizes that they have never really talked after all these years. As they plant the tree, Bryce puts his hand on Juli's, and they share loving smiles.

2.3 Theoretical Framework

Halliday's model of analysis is applied in this study based on Systemic Functional Linguistics (SFL) framework. In this model, there is a strong interrelation between the surface-level realizations where *semantics* is embedded in *context*, and *lexicogrammar* in *semantics*. In a context of text there are two elements, they are *situation* and *culture* which are influenced by *register*. Register has three variables elements, they are *field*, *tenor*, and *mode*. Each of the variables of register is associated with a strand of meaning. These strands, which together form the *discourse semantics* of a text, are the three metafunctions: *ideational*, *interpersonal* and *textual meaning*. The metafunctions are constructed or realized by the *lexicogrammar* that is the choices of wording and syntactic structure.

The translation texts entitled *Flipped* deal with two different languages as the object of this study. They are English transcript as ST and Indonesian subtitles as TT. In terms of realization, the object to be analysed from the order and structuring of elements in clauses that is realized in textual meaning. The textual meaning in the clauses structure is analysed through the *Thematic structures realization* (*textual*, *interpersonal*, and *experiential Theme*). Then, the findings will be used to find out the shift of the thematic structure of the texts. Therefore, the level shift, the category shift, and the modulation are analysed.

Figure 3. Theoretical Framework



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter is divided into two sections. First, the conclusions of the findings and discussions in the previous chapter. Second, some suggestions for translators, teachers, language learners, and future researchers who are interested in this field.

5.1 Conclusions

The findings showed that there were 259 shifts occurred *within Textual Theme's components, Interpersonal Theme's components, Topical Theme's components, Theme's components, and between Theme-Rheme*. Those indicated some shift and modulation occurrences.

Firstly, the *level shift* occurrences from source text (ST) to target text (TT) of the thematic structure in *Flipped* subtitles mostly happened in Interpersonal Theme. Here, the shift occurred within Interpersonal Theme's components (vocative, modal, finite, and WH-interrogative). The translation shift experienced by the target text is the *level shift* from grammar to lexis. It mostly happened in interrogative sentence when the finite in ST was replaced by question word in TT such as "Have+S+V3...?" → "Apakah+S+sudah V", or the question word in ST was replaced by other question word in TT such as "Why don't.." → "Bagaimana kalau..".

Secondly, the *category shift* dominated the shift occurrences from ST to TT of the thematic structure in *Flipped* subtitles. All of the classifications such as

structure shift, class shift, unit shift, and intra-system shift) were fulfilled. Among them, a lot of *structure shifts* were found where the shifts mostly occurred within the Theme's elements (Textual, Interpersonal, and Topical Themes). There were three techniques of *structure shift* had found, they were *word order re-arrangement, addition, and omission*. The *omission* was mostly used by the translator since the texts were subtitles of a movie. Therefore, the structure of ST had to be not only transformed into proper TT, but also minimised into simpler utterance.

Thirdly, the thematic structure shift of the *modulation* of this study mostly occurred within the Topical Theme's components (participant, circumstantial, and process). Although it could not be the standard of the modulation occurrences, but it could be used for indicating the point of view changes from ST to TT. Consequently, from 10 types of free modulation, there were 6 modulation types found from ST to TT of the thematic structure in *Flipped* subtitles. They were *negated contrary, abstract for concrete, cause for effect, a part for the whole, space for Time, and change of symbols*. Mostly, the findings were in *abstract for concrete*. It was done because the translator wanted some words or terms to be more concrete. So, the readers could easily catch the context. It meant the readers would not be confused by which thing the speaker referred to, for example the word 'it' was changed into 'pekaranganya'. They did not have to think twice or read the previous text to understand the context.

Fourthly, after analysing, the findings showed that there were 7 *double changes* occurrences found. They could be within the shift categories or the shift

category + the modulation category, they were (1) *structure shift + level shift*, (2) *structure shift + class shift*, (3) *structure shift + unit shift*, (4) *structure shift + negated contrary of modulation*, (5) *structure shift + abstract for concrete of modulation*, (6) *structure shift + a part for the whole of modulation*, and (7) *structure shift + change of symbols of modulation*. Therefore, it is possible if *two types of shift* or *one type of shift + one type of modulation* are together transform a sentence. On the other hand, it is impossible for *two types of modulation* are found in a sentence.

In conclusion, Theme as the beginning of a sentence can be used as the first detector of the *shift* occurrence from source text (ST) to target text (TT). We can see either the structure shift or the perspective shift from it.

5.2 Suggestions and Pedagogical Implication

There are some suggestions according to the conclusions. First, for translators, they are not only able to master the source language (SL) and target language (TL), but also must have a thorough understanding of the field of knowledge such as in textual, interpersonal, or experiential meaning. It will help the translators in transforming structure the SL to TL appropriately in transposition. In addition, in applying modulation, the translator must have broader experiences, knowledge, and memories both in SL and TL which will help in translating a phrase or clause or sentence naturally. Through the present analysis, translators are able to get experiences by analysing the translation techniques used in English-Indonesian

translation here. Especially, in subtitle of teen drama movie. It is because every genre of film has its language choice. It depends on the context of the situation.

Second, for pedagogy, teachers should encourage their students to be used to with foreign language. Not only by asking them to listen it, but also to see the habit, culture, symbols, etc of it. Through this film analysis, they will get better understanding between English-Indonesian dialogues. They will learn the similarities and differences of structure and system of both languages until they can see the translation process flows from SL to TL. Moreover, from listening and watching a western film and its subtitle, the students will get more experiences in new terms. Therefore, they can see the meaning changes from SL to TL. Hopefully, they are able to produce foreign utterances naturally.

The last, through Thematic Structure Realization (Textual, Interpersonal, and Experiential Themes), this study analysed the English-Indonesian Translation dialogues of the movie entitled *Flipped*. It was limited on the dialogues which were in short texts. Meanwhile, this movie text contained of two kinds of texts, they are dialogues and narrations. A half of this movie texts is the narrations. Therefore, I think this narrations are good also to be used as the data for analysing in future research. Through Thematic Structure Realization, the future researchers are able to find more variation of Multiple Themes since the narration's sentence is longer and complex. With more variation, it will be easier to fill all categories of *shift* and *modulation*.

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