AN ANALYSIS OF TRANSPOSITION TECHNIQUE AND TRANSLATION QUALITY IN THE FILM ENTITLED PENEOPE

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An Analysis of Transposition Technique and Translation Quality in the Film
Entitled *Penelope*

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Surakarta, 2011

Karina Tanjungsari
MOTTOES

- You can if you think you can.  
  (George Reeves)

- "Never, never, never give up!"  
  (Winston Churchill)

- The best is yet to come  
  (Unknown)
DEDICATION

I whole heartedly dedicate this thesis to:

My Mom and My Dad

My Brother and My Sister

Everyone who has special place in my heart

Myself
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First and foremost, I would like to thanks to ALLAH SWT for giving me very wonderful life, for the great guiding and helping in every step I take so that I can finish this thesis.

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Surakarta, 2011

Karina Tanjungsari
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ABSTRACT

Karina Tanjungsari. C1306051. 2011. An Analysis of Transposition Technique and Translation Quality in the Film Entitled Penelope. Thesis: English Department, Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta.

This research focuses on the analysis of the types of transposition technique and the accuracy and the acceptability of the translation experiencing transposition technique in the subtitle of film Penelope.

This is descriptive qualitative research. There are two kinds of data used in this research. The data are all of subtitle of film Penelope applying transposition technique and the data which are got from the questionnaire collected from the three raters.

The results of this analysis show that there are 116 transposition technique identified in the subtitle of film Penelope. There are 19 data (16.4 %) of category shift and 97 data (83.6 %) of unit shift. In the category shift, the most dominant shift occurs from Noun into Verb (4 data or 3.5 %) and from Preposition into Verb (4 data or 3.5 %). It is caused by the translator’s language style preference and there is no TL class word having the same meaning with the SL class word. In the unit shift, the most dominant shift occurs from phrase into word (48 data or 41.37 %). It is caused by the translator tries to find the equivalent message between SL and TL which is suitable with TL grammatical and cultural rule.

Dealing with the quality of the translation, the translation of the subtitle film Penelope experiencing transposition technique belongs to an accurate and acceptable translation since the mean score of the accuracy level is 2.9 and the mean of acceptability level is 2.9. For the accuracy of the translation experiencing transposition technique, from 116 data, 111 data (95.7 %) are accurately translated, 2 data (1.7 %) are less accurately translated, and 3 data (2.3 %) are inaccurately translated. For the acceptability of the translation, from 116 data, 112 data (96.6 %) are acceptably translated, 4 data (3.4 %) are less acceptably translated, and there is no data belongs to unacceptable translation.
CHAPTER I

INTRODUCTION

A. Research Background

Today, translation has reached many aspects of human life as the impact of the globalization era. By translation people can communicate, share, and spread their knowledge with the people around the world. So in this case, a translator has an important role to bridge a communication gap between two parties with different languages.

To do his or her tasks, a translator needs not only dictionaries of various types but also translation competence. As a translator is very rarely expert in the subject matter of the text he or she is asked to translate, the ability to absorb new ideas and processes and then explain them in the target language is of the utmost importance (Weber, 1984: 4). It does not mean, however, that a translator has to fully master the subject matter. Having a general knowledge about it is adequate for him or her. In addition, he or she needs other sub-competences. These include language, textual, cultural, strategic, and transfer competences. In relation to this, Nababan (http://www.uns.ac.id/cp/penelitian/php) argued that

“jika kompetensi penerjemahan yang dimiliki seseorang baik, dia akan mampu menerjemahkan suatu teks bahasa sumber ke dalam bahasa sasaran. Sebaliknya, jika kompetensinya buruk, terjemahan yang dihasilkannya akan tidak berkualitas” (http://www.uns.ac.id/cp/penelitian/php).
(If someone has a good translation competence, he or she will be able to translate from one language into another language effectively. On the other hand, if his or her translation competence is low, a translation he or she produces will be of bad quality – my translation)

Within the Indonesian context, a translator tends to be a generalist rather than a specialist. The fact shows that an Indonesian translator is faced with various types of texts (literary and non-literary texts) and translations (written translation, interpreting, dubbing, and subtitling) in his or her daily translation activities. This requires him or her to be familiar with various types of texts and various types of translations.

Regardless of types of texts and translations he or she is engaged in, a translator may find some problems due to syntactical and cultural divergences between the source and target languages. As a result, he or she must be equipped with various translation techniques that enable him or her to find adequate equivalences which become the purpose of translation.

This research is about an analysis of translation technique used in a subtitle and its impact on translation quality. Precisely, it examines the application of transposition technique in translating subtitle of film Penelope into Indonesian and the effect it has on the accuracy and acceptability of a translation.

The selection of the topic for this research is based on the following considerations. First, English and Indonesian are syntactically, semantically and culturally different from one another. Therefore, changes in word order and category should be made in order to conform to the grammatical convention of the
Indonesian language for acceptability purposes. Second, subtitling is characterized by time and place constraints and therefore, a translator should apply particular translation techniques to overcome the problems. Third, whether a particular technique used by a translator are obligatory or optional, it will affect the quality of the translation.

B. Research Limitation

This research is confined to four things. First, of many translation techniques available, the research focuses only on transposition technique. Second, transposition technique may be used or found in other subtitles, this study examines only that is used in the subtitle *Penelope*. Third, although structural shift is a subpart of transposition, it is ignored in this study for its compulsory or obligatory nature within the translation from English into Indonesian. In other words, only translations experiencing category and unit shifts are examined. Fourth, the application of transposition may affect the overall quality of translation (accuracy, acceptability and readability); this study examines only the accuracy and acceptability for practical and economical reasons.

C. Problem Statements

Based on the research background above, the problems proposed in this study are as follows:

1. What types of category and unit shifts are found in the subtitle of film *Penelope*?
2. How are the accuracy and the acceptability of the translation of the subtitle of film *Penelope* experiencing transposition technique?

D. Research Objectives

The objectives of this research are:

1. to find out types of category and unit shifts found in the subtitle *Penelope*.
2. to find out the accuracy and the acceptability of the translation of the subtitle film *Penelope* experiencing transposition technique.

E. Research Benefits

This research is expected to give some benefits for

1. Students of English Department

   Transposition is one of translation techniques often practiced by experienced translators. Therefore, the results of this study can be used by students of English Department, particularly those who take translation as their major, as additional knowledge about how transposition is applied and how it affects the quality of a translation.

2. The translator

   This study gives a clear description of the application of transposition in the subtitle *Penelope* and the impact it has on the accuracy and acceptability of the translation. Therefore, its results are important inputs for the translator about how he/she has performed in producing the subtitle.
3. Other researchers

The results of this study can be used as a reference by other researchers who intend to conduct further researches on the use of transposition technique.

E. Thesis Organization

This thesis consists of five chapters as follows.

Chapter I is Introduction which covers research background, research limitations, problem statements, research objectives, research benefits, and thesis organization.

Chapter II is Literature Review which describes the definition of translation, translation process, translation technique, transposition technique, translation quality assessment, subtitling, and movie review.

Chapter III is Research Methodology which includes research type and design, data and source data, sampling technique, method of data collection, technique of data analysis, and research procedure.

Chapter IV is Research Findings and Discussion in which the findings of the study are identified, classified, described and discussed.

Chapter V is Conclusions and Suggestions in which the author draws the conclusions of the study and offers some relevant suggestions.
CHAPTER II
LITERATURE REVIEW

A. Definition of Translation

Some explanations relate to the definition of translation are proposed by the experts, from general and simple definitions to the detail and complex ones. One of the simple definitions is proposed by Catford (1965: 20) who stated that translation is the replacement of textual material in one language (SL) by equivalent material in another language (TL). Similarly, Weber (1984: 3) defines translation as the transposition of a text written in a source language into target language. The translated version must be absolutely accurate in meaning, contain all nuances of the original, and must be written in clear, elegant language that can be easily understood by the reader. Meanwhile, Nida and Taber (as cited in Nord: 1962: 12) states that translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. This definition gives more detail information that SL should be rendered as accurate, acceptable and readable as possible into TL. The translator should give attention not only to the message but also to the style, which can refer to the diction, language style, etc. Based on this definition, the translator should find the equivalent meaning without ignoring the style.
B. Translation Process

This study is not oriented to the process but to the product of translation. Nevertheless, a brief description of the translation process is needed to show what possible problems that might appear during the process and how the problems should be overcome through the application of particular translation techniques.

The translation process is a set of activities done by the translator in transferring the message from the source language into the target language. Eugene Nida’s model of the translation process illustrates the three stages involved as follows.

1. Analysis of Source Language Text. In this step, the translator faces the text of the SL. The source language text in the figure above can also be called the input. The translator analyzes the text in terms of linguistic aspects i.e. the grammatical relationship between the words, and finds the meaning of the commit to user
word or group of words, including the contextual meaning. The translator also analyzes any other aspects dealing with the text.

2. Transfer. In this stage, the translator transfers the message from SL into the TL. This process happens in the translator’s mind.

3. Restructuring. After the analysis and the transfer have been done, the translator needs to restructure the result of the translation in order to make the style of the target language text fully acceptable for the target readers. The receptor or the target language text is also called the output which is the final and complete product of the translation.

It is assumed that each stage of the translation process creates problems for the translator. In the first stage, the comprehension problem may emerge due to grammatical differences between the source language and the target language. As every single translation process is culturally bound, problems as a result of the cultural differences between the two languages might appear. If this is the case, the translator needs to have language competence and culture competence.

The idea or the message of the source text that has been grasped by the translator is then rendered into the target language. This stage is not without problem. It relates to the fact that the translator may find difficulties to express something that has been existed in his mind. To solve the problem, the translator needs transfer competence that enables him to render message of the original author into the target text.
A translation is generally produced for certain target language readers, and the
target readers are never concerned with the translation process and with the problems
the translator faces during the process. What they need is the product and they do not
expect difficulties while reading the translation. Therefore, the translator needs to
restructure his or her translation in order that it fits with the reading ability of the
target readers. In addition, the translator needs to conform his or her translation to the
grammatical and cultural conventions of the target language to achieve an acceptable
translation.

C. Translation Technique

In translating a text, a translator may face some difficulties. To solve them, he
or she can apply a certain technique, precisely a translation technique. According to
Molina and Albir (2002: 509), translation techniques are procedures to analyze and
classify how translation equivalence works. They have five basic characteristics:

1) They affect the result of the translation
2) They are classified by comparison with the original
3) They affect micro-units of text
4) They are by nature discursive and contextual
5) They are functional

Molina and Albir (2002: 509) offer eighteen translation techniques. Of this
figure, only one translation technique, that is transposition, is described in this
chapter as it is the focus or the objective of this study.
D. Transposition Technique

Machali (2009: 12) defines transposition as a translation procedure involving grammatical changes of the source language into the target language. It may involve the class word changes, category changes (word to phrase, phrase to clause, and so on), and structure changes. Another term for this is shift (Newmark, 1988: 85).

Transposition is required when an SL grammatical structure does not exist in TL or where the literal translation is grammatically possible but may not accord with natural usage in TL. In some cases, transposition is needed to replace a virtual lexical gap by a grammatical structure. Transposition covers structural shift, category shift and unit shift.

1. Structural Shift

Structural shift refers to the shift of word order, the changes of modifier, pre-modifier and head position. It also relates to the shift from singular to plural forms and vice versa.

Example:

SL: The beautiful girl walks to the stores.

TL: Gadis cantik itu berjalan menuju pusat perbelanjaan.

There are two structural shifts found in the example above. First, the noun phrase beautiful girl is translated into gadis cantik. The structure of SL noun phrase consists of Modifier (beautiful) and Head (girl), whereas the structure of TL noun phrase is Head (gadis) and Modifier (cantik). There
is a shift in position of Head and Modifier. Second, the plural noun stores is translated into single noun phrase pusat perbelanjaan. There is a shift from plural form into singular form.

2. Category Shift

Category shift refers to the change of word class, for instance, the change from a noun into a verb.

Example:

SL: But local legend had it that a curse was put on the Wilhern family.

TL: Tapi konon legenda lokal mengutuk keluarga Wilhern.

There is a class word shift showed in the example above from noun course into verb mengutuk.

3. Unit Shift

Unit shift, also called rank shift, is the change of language unit. The change may be from lower rank into higher rank or from higher rank into a lower one. The change from a word into a phrase is an example of unit shift.

Example:

SL: Your behavior is unacceptable.

TL: Tingkah lakumu tidak dapat diterima.

From the example above, the word unacceptable is translated into a phrase tidak dapat diterima.
Transposition may be an obligatory or optional technique. It will be an obligatory if there are structural differences between SL and TL systems involved in the translation process. For instance, the structural shift of the English noun phrase *handsome men* is translated into Indonesian noun phrase *pria tampan*. Meanwhile, it will be an optional if it is done due to the personal and stylistic preference of the translator. For example, the SL adjective *immobile* in *William was immobile on his chair* is translated into the TL verb *bergeming* in *William bergeming di kursinya*. That is an optional action since the translator actually may translate it into the TL adjective *diam*.

Transposition technique is generally practiced in translation from English into Indonesian. This is due to the fact that naturally, translating from English into Indonesian involves difficulties, both linguistic and non-linguistic, owing two differences between the two languages as well as to dissimilarities between the cultures of the speakers (Djajanegara, 1982).

E. Translation Quality Assessment

The quality assessment of a translated text seeks to measure the degree of efficiency of the text with regard to the syntactic, semantic and pragmatic function of ST within the cultural frame and expressive potentials of both source language and target language (Al-Qinai, 2000: 499). The quality translation may be judged from some aspects. The first aspect is the accuracy in content, indicating how faithfully the message of the original text is maintained in the target text. The second aspect is the
acceptability which refers to degree of conformity of the translation to the grammar, culture and norm of the target language. The third aspect is the readability showing whether the target readers understand the translation or not.

As has been formulated in the problem statement in Chapter I, this study will get insight into the impact of the technique application on the accuracy and acceptability of the translation. In which the two of three parameters of a quality translation determined are described in Chapter III.

F. Subtitling

Subtitle is one of the forms of translation. It shows the translation of the dialogue of the actors displayed at the bottom of the screen. Another form of translation, dubbing, is changing the source language audio with the target language audio. Either subtitling or dubbing will become a challenge for translators.

Subtitle is textual versions of the dialog in films, usually displayed at the bottom of the screen (http://en.wiktionary.org/wiki/subtitle). Baker and Hochel (2001: 74) state that the best-known and the most widespread forms of audiovisual translation are subtitling and dubbing. Subtitling is visual, involving the superimposition of written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which make use the acoustic channel in the screen translation.
Pettit (2004) in his article entitled *The Audio-Visual Text: Subtitling and Dubbing Different Genres* stated that subtitle is the transpose of spoken dialogue into a written text in the form of one or two lines at the bottom of the screen. Another definition of subtitle is suggested by Gottlieb in Baker (2001: 244-245) who refers subtitle as the transcriptions of film or TV dialogue presented simultaneously on the screen. Subtitle usually consists of one or two lines of an average maximum length of 35 characters. As a rule, subtitles are placed at the bottom of the picture and are either centered or left-aligned.

Moreover, Gottlieb in Baker (2001: 247) classifies the type of subtitling into intra-lingual subtitling (in the original language) and inter-lingual subtitling. Intra-lingual subtitling includes subtitling domestic programs for the deaf and hard of hearing and subtitling of foreign language programs for language learners. Intra-lingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

Inter-lingual subtitling is diagonal, in the sense that subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Another distinction can be drawn on the basis of technical rather than linguistic processes of subtitling: open subtitling (not optional) and closed subtitling (optional, transmitted as teletext). Open subtitling includes cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted...
separately (for example at the festival screenings) and Inter-lingual television subtitles transmitted terrestrially and broadcast as part of the television picture. Closed subtitling includes television subtitles for the Deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set and inter-lingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same program simultaneously.

G. Movie Review

Penelope is a fantasy romantic comedy movie produced by Summit Entertainment. It was first released in 2006 and starred by Christina Ricci, James McAvoy, and Reese Witherspoon.

The movie tells about a young aristocratic heiress born under a curse that can only be broken when she finds true love with "one who will love her faithfully". Penelope Wilhern (Christina Ricci), born to wealthy socialites. However, the one thing that sets her apart is her nose, which resembles of a pig. When a tabloid reporter named Lemon (Peter Dinklage) begins stalking the family to get a photograph of the infant Penelope, her parents fake their daughter's death and cloister her away in their majestic home. When Penelope becomes an adult, she is subjected to meet a blue-blood through her parent's futile attempt to marry her and so that the curse will break. When a willing mate cannot be found, Lemon and Edward Vanderman, who has ever saw Penelope’s pig face, hires Max, (James McAvoy) who spends his most time as
gambler, to pose as a prospective suitor in hopes of snapping a photo of the mysterious Penelope. They do it so that public will see the truth about a pig-face girl. Finding himself drawn to Penelope, Max decides to cancel his agreement with Lemon. Penelope gets hurt by Max’s betrayal. Then she is out of her parents’ house. She ventures into the world alone, becomes the person she was meant to be, and finds adventure with Annie, her first friend. Having no money and seeing that Lemon and Vanderman are offering a reward for a photograph of her, she decides to collect on the reward by producing a photo of herself. It means she will let her own photograph coming out to the public. Unexpectedly, seeing Penelope’s face, the public loves her. Vanderman’s father, seeing the public’s fondness for Penelope and embarrassed by his son’s vocal cruelty toward her, coerces Edward into proposing to her. Penelope nearly marries him, but backs out of the wedding at the last minute. When her mother urges her to marry him, Penelope becomes exasperated and says that she likes herself the way she is. As a result, Penelope breaks the curse, and her pig snout and ears disappear at last. Penelope moves on with her life, becoming a horticulturist and teacher, the spectacle of her former appearance forgotten by the public. At a Halloween costume party at which she wears a mask of her former face, she goes to find Johnny (who lives nearby), who, unaware of her transformation, apologizes for not being able to break her curse, although it is obvious he is still in love with her. After Penelope removes her mask and reveals that she had the power to break the curse all along, the two begin a romance.

commit to user
CHAPTER III
RESEARCH METHODOLOGY

A. Research Type and Design

This research is descriptive qualitative. This method is used to collect, analyze the data, and then draw the conclusion. Qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social human problem. The researcher builds a complex, holistic picture; analyze words, reports detailed views of information, and conducts the study in natural setting (Creswell, 1998: 15). Marshall and Rossman (1995: 1) states that qualitative research is a method that has become increasingly important modes of inquiry for the social sciences and applied filed such as education, regional planning, and management. In this research, the author collected, classified, and analyzed the data, and then drew the conclusion without formulating any hypothesis.

The design of this study is a single embedded - case study. It is said so as the object of the study, transposition has been determined prior to the conduct of the research. In addition, the transpositions under this research are only those found in the subtitle Penelope.
B. Data and Source of Data

Qualitative data consist of detailed description of situations, events, people, interactions, and observed behaviors; direct quotations from people about their experiences, attitudes, beliefs, and thoughts; and excerpts or entire passage from documents, correspondence, records, and case histories (Patton, 1980: 22).

The data of this study are all of subtitle of film Penelope applying transposition technique and the statements of the quality of the subtitle. The types of transposition were obtained from the subtitle. The identification of the types of transposition was possible by comparing the original dialogue and its subtitle. Meanwhile the statements of the quality of the subtitle were obtained from raters.

C. Sampling Technique

To select sources of data for this study, a purposive sampling technique was employed. The selection of Penelope as a source of data was based on the fact that this subtitle contained adequate translation experiencing transposition. The other sources of data, the three raters, were chosen based on the following criteria. First, they master both English and Indonesian. Second, they have adequate knowledge about translation both theory and practice.

D. Method of Data Collection

Data collection is a series of interrelated activities aimed at gathering good information to answer emerging research collection (Creswell, 1998: 110).
are two methods of data collection used in this study; the document analysis and questionnaire.

The first is document analysis, in which the data about the types of transposition used by the translator were identified. This was realized through watching the film, analyzing the original script and the Indonesian subtitle, and then taking notes on the dialogue containing transposition technique.

The second is questionnaire employed to gather data about the quality of the translation in terms of the accuracy and acceptability. The questionnaire contained closed format questions where the raters chose one of the three available options and open format questions where the raters were given opportunities to state their underlying reason(s) for choosing a particular option.

The assessment of the accuracy and acceptability of the subtitle was based on the following accuracy and acceptability – rating instruments.

Table 3.1

<table>
<thead>
<tr>
<th>Scale</th>
<th>Category</th>
<th>Qualitative Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Accurate</td>
<td>The translation as a result of the application of transposition technique accurately represents the meaning or message of original version.</td>
</tr>
<tr>
<td>2</td>
<td>Less Accurate</td>
<td>The translation as a result of the application of transposition technique less accurately represents the meaning or message of original version.</td>
</tr>
</tbody>
</table>
The translation as a result of the application of transposition technique inaccurately represents the meaning or message of original version.

<table>
<thead>
<tr>
<th>Scale</th>
<th>Category</th>
<th>Qualitative Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Acceptable</td>
<td>The translation as a result of the application of transposition technique is acceptable culturally, grammatically, and contextually in target language.</td>
</tr>
<tr>
<td>2</td>
<td>Less Acceptable</td>
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</tr>
<tr>
<td></td>
<td>Unacceptable</td>
<td>The translation as a result of the application of transposition technique is unacceptable culturally, grammatically, and contextually in target language.</td>
</tr>
</tbody>
</table>
E. Technique of Data Analysis

Moleong (2004: 103) stated that “Analisis data adalah proses mengorganisasikan dan menurutkan data ke dalam pola, kategori, dan satuan uraian dasar sehingga dapat ditemukan tema dan dapat dirumuskan hipotesis kerja seperti yang disarankan oleh data”.

Analyzing text and multiple forms of data presents a formidable task for qualitative researchers (Craswell, 1998: 139). In analyzing the data in this research, the author applied the following steps:

1. Watching the movie to collect the translations experiencing transposition technique and in this case are those experiencing category and unit shifts.
2. Analyzing the documents to obtain and classify data about the types of transposition. As mentioned earlier, the translation experiencing structural shift was excluded from the analysis.
3. Analyzing the scores provided by the raters to determine how the category and unit shifts affected the accuracy and acceptability of the subtitle.

F. Research Procedure

Procedure illustrates steps in doing activity. In conducting this research, the author applied some steps as follows:

1. Determining the object for research. The researcher looked for a suitable film to analyze.
2. Watching the chosen movie, “Penelope” and analyzing the original English dialogue and the Indonesian subtitle to collect data about category and unit shifts.

3. Distributing questionnaire to the raters to get data about the accuracy and the acceptability of the translation.

4. Numbering and coding the data

   001/00:01/I
   006/01:21/II

   Number of the datum
   00:01 refers to minute: second when the data appears in the film
   I / II refers to the disc number in which the dialogue occurs.

5. Analyzing the types of the category and unit shifts found in the translation.

6. Analyzing the accuracy of the translation based on the rater’s assessment.

7. Analyzing the acceptability of the translation based on the rater’s assessment.

8. Relating findings to the research problems

9. Drawing conclusions and proposing suggestions.
CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Introduction

In the first chapter, the research objectives are stated as follows: (1) to find out types of category and unit shifts found in the subtitle of film Penelope; and (2) to find out the accuracy and the acceptability of the translation in the subtitle of film Penelope experiencing transposition technique. This chapter contains the research findings and discussion done to find out the research objectives above.

B. Research Findings

The research findings sub chapter provides the detail description about the types of category and unit shifts found in the subtitle of film Penelope and the accuracy and the acceptability of the translation in the film Penelope experiencing transposition technique.

1. Types of Category and Unit Shifts

Transposition technique can be classified into three types, structural shift, category shift or class shift, and unit shift or level shift or rank shift. In this research, the researcher only focuses on the category shift and unit shift.

The following is the table of classification of the data based on the types of category and unit shifts:

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Table 4.1

Types of Transposition Technique

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Transposition</th>
<th>Types of Sub-Transposition</th>
<th>Total Data</th>
<th>Percentage</th>
</tr>
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<tr>
<td>1.</td>
<td>Category Shift/Class Shift</td>
<td>1. Verb $\rightarrow$ Noun</td>
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<td></td>
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<td>2. Noun $\rightarrow$ Verb</td>
<td>4</td>
<td>3.5 %</td>
</tr>
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<td></td>
<td>3. Noun $\rightarrow$ Adjective</td>
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</tr>
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<td></td>
<td>4. Noun $\rightarrow$ Pronoun</td>
<td>1</td>
<td>0.9 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Noun $\rightarrow$ Preposition</td>
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<td>0.9 %</td>
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<td></td>
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</tr>
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<td></td>
<td></td>
<td>9. Adverb $\rightarrow$ Verb</td>
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<td>0.9 %</td>
</tr>
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<td>Unit Shift</td>
<td>1. Word $\rightarrow$ Phrase</td>
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<td>36.2 %</td>
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<td>2. Phrase $\rightarrow$ Word</td>
<td>48</td>
<td>41.4 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Phrase $\rightarrow$ Clause</td>
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<td>1.7 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Sentence $\rightarrow$ Word</td>
<td>2</td>
<td>1.7 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5. Complex Sentence $\rightarrow$ Simple Sentence</td>
<td>3</td>
<td>2.6 %</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>116</td>
<td>100 %</td>
<td></td>
</tr>
</tbody>
</table>

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a) Category Shift
The interesting part in analyzing the transposition technique is in this type. There are 9 types of category shift in the subtitle film *Penelope* as follows:

1. **Verb → Noun**

   There are 3 data included into this shift. They are number 078, 092, and 101.

   **Example 1:**

   **SL:** I thought this would *prove* …
   **TL:** Kukira kan jadi *bukti* …
   (078/01:37/II)

   There is a shift from verb into noun in the example above. The word *prove* (verb) is translated into *bukti* (noun). The translation above does not change the message of the SL. If the translator preserves the SL class word (verb) by translating it into TL verb, *membuktikan*, it does not change the message of the SL. The context situation of the conversation above happens when Edward Vanderman talks to his father about people reaction toward Penelope. He distributes Penelope’s picture so that people will believe him about the pig-nose girl. He thinks that is correct action to prove that he is not crazy man, while his father thinks that it is terrible mistake. So the category shift is done by the translator as the translator’s preference style.

   **Example 2:**
SL: Yeah. You know, you inspired me.

TL: Kau tahu, kau inspirasiku.

(092/17:23/II)

The example above shows that SL word inspired (Verb) is translated into TL word inspirasi (Noun). It means that there is class word shift from verb into noun. The class shift belongs to an optional action, since the translator may translate it into menginspirasiku. The sentence above is told by the speaker Max/Johnny, when he meets Penelope at the bar, at first time after Max/Johnny’s betrayal uncovered. He told the sentence above to show his regret to Penelope. The shifting above is appropriate since the TL conveys the SL message. The translator does it for her personal and stylistic preference.

2. Noun → Preposition

There is only 1 data included into this shift. It is number 006.

Example:

SL: Seeking revenge.

TL: Untuk balas dendam.

(006/02:10/I)

In the example above, the word seeking (N-gerund) is translated into untuk (preposition). The sentence above is told by the narrator of the film when she explains about the background of Penelope’s hideous pig. The reason why Penelope has the pig-nose is that
because her great, great, great grandfather had an affair with a servant. Then, he dumped her for his family disagreement about the relationship. He breaks the servant girl's heart and she does suicide. The mother of the servant girl, who is a witch in that town, demands a revenge for her daughter’s death. Actually, the translator may translate the SL word into *menuntut*. However, the translator chooses to translate the word seeking into *untuk*.

3. **Noun → Verb**

   There are 4 data included into this shift. They are number 002, 014, 071, and 081.

   Example 1:

   **SL:** But local legend had it that a *curse* was put on the Wilhern family.
   
   **TL:** Tapi konon legenda lokal *mengutuk* keluarga Wilhern.

   (002/01:38/I)

   The example above shows that word *curse* (noun) is translated into *mengutuk* (verb). It is an interesting case because there is class word shift from noun into verb. Unfortunately, the class shift above creates a different message between SL and TL. The SL sentence above is told by the film narrator when she explains about the background of the Wilhern curse. Penelope’s pig-face is the realization of a witch revenge, whom her daughter death of broken heart done by Penelope’s great, great, great grandfather. The sentence shows that
the local legend tells information that the Wilhern family was cursed by someone. Meanwhile, the TL shows different information that the local legend was the one who curses the Wilhern family. Actually, the translator may translate the word *curse* into *kutukan*, but it will change the translation into *tapi konon legenda local menyebutkan bahwa keluarga Wilhern dikenai kutukan*. The class shift belongs to an optional action, since the translator does it for her personal and stylistic preference.

Example 2:

SL: Making any attempt at removal unfeasible.

TL: Membuat percobaan membuangnya tak bisa dilakukan.

(014/06:21/I)

From the example 2, the word *removal* (noun) is translated into *membuangnya* (verb). The SL sentence above is said by the narrator of the film explaining about the doctor’s response towards Penelope’s pig-face. The scene appearing in the screen when the narrator says the sentence above is when Penelope’s parents meet a doctor. They want the doctor to remove Penelope’s pig-nose. There is class shift from noun into verb. If the translator preserves the SL class word by translating it into *pembuangan*, it seems clumsy and unnatural in the TL. It is also an optional transposition; since the chosen word to translate the SL word *removal* is done for the translator’s preference reason. In other words, the class shift done by
the translator in the translation above is not a must, since the translator has more than one options to translate an accurate and acceptable translation.

Example 3:

SL: I am the *curse*!

TL: Aku yang *dikutuki*!

(071/37:37/I)

It can be seen in the example above that the SL word *curse* (noun) is translated into the TL word *dikutuk* (verb). The message of SL can be represented in the TL appropriately. Although, it is possible to the translator translates it into *Akulah kutukan itu*, where the SL noun word *curse* is translated into the TL noun word *kutukan*. The SL above is told by Penelope’s father to his wife in the day when Penelope escapes from the house. He just reminds her wife that Penelope’s pig-nose is caused by the curse which is got by his family. He is the one who has been cursed and the curse comes through Penelope’s pig-nose.

Example 4:

SL: Just a lucky *guess*.

TL: Hanya coba *menebak*.

(081/04:46/II)
Another example showing a shift from noun into verb is showed in the example above. The word **guess** (noun) is translated into **menebak** (verb). The translation above represents the message of the SL although there is an omitted word, **lucky**. The SL above is said by Lemon, the reporter who wants to find the truth about Penelope’s pig-nose, as a response when Penelope calls him to sell her own picture. However, the researcher has her own opinion that it will be better if the translator translates it into *Hanya tebakan (yang) beruntung*, without omitting the adjective word **lucky**. However, the category shift done by the translator is an optional, where it is done for the translator’s choice of style.

4. **Noun → Adjective**

   There is only 1 data included into this shift. It is number 049.

   Example:

   **SL:** So, you're a **fan** of the money.

   **TL:** Jadi kau **suka** pada uang.

   (049/20:32/I)

   The example above shows that SL word, **fan** (Noun) is translated into TL word, **suka** (Adjective). The SL above is told by Penelope to Max/Johny when they have conversation in the match-making process arranged by Penelope’s parents. She says the sentence above after seeing the fact that Max/Johny wants to steal her book. The book is
the first edition so Max/Johny thinks that it will get much money if it is sold. Seeing Max/Johny reason, Penelope concludes that Max/Johny loves everything which may produce money. There is class word shift from noun into adjective. According to the Oxford Advanced Learner’s Dictionary (1995: 419), the word fan means a person who admires or supports somebody or something very strongly. The TL word suka means like in SL. While the word fan emphasizes a feeling of more than just like. So, it is more appropriate if the translator translates it into penggila, which the definition is orang yang sangat menyukai atau tergila-gila pada sesuatu (Kamus Besar Bahasa Indonesia, 2002: 363). Nevertheless, the translator chooses to translate it into suka. It is one the example of the optional transposition since the translator does it for her personal and stylistic preference.

5. Noun → Pronoun

There is only 1 data included into this shift. It is number 063.

Example:

SL: I wish I could find a girl with a dowry.

TL: Kuharap bisa temukan gadis yang bisa berikan aku itu.

(063/30:07/I)

Another example from this type is shown in the example above. The SL word, dowry (noun) is translated into itu (pronoun). The translator translates it into pronoun because the previous sentence has
mentioned the discussion before so that will be more effective. The sentence above is told by Max/Johny to Lemon when they discuss about the money he will get from Lemon for this match-making process. The class shift belongs to an optional action. It is done for the translator personal and stylistic preference.

6. **Adjective → Verb**

   There are 3 data included into this shift. They are number 058, 069, and 082.

   **Example 1:**
   
   **SL:** We have spent so much time preparing her for the day things would be different,...
   
   **TL:** Kita habiskan banyak waktu menyiapkan dia untuk hari semua akan berubah,...
   
   (069/37:02/I)

   The example above shows the word **different** (adjective) is translated into **berubah** (verb). It means there is a shift from adjective into verb. The translation above is appropriate since the TL represents the message of the SL. The SL above is told by Penelope’s father to his wife when they desperately discuss about the unsuccessful match-making process. He thinks that the match-making process will not get benefit as they desire since there is no man who accepts Penelope as the way she is. He is afraid that the match-making failure will hurt Penelope more, so he has an idea to stop it and to believe that there
will be no changes to Penelope. Actually, there is an adjective word in
the TL which might replace the translation of the word different, it is
the word berbeda. But, if the translator translates the word different
into berbeda, it will create a clumsy translation.

Example 2:

SL: You’ll get the rest back when I’m ready.
TL: Kau akan dapat sisanya saat aku punya.
(082/07:48/II)

The data above shows the class shift from the word ready
(adjective) into the word punya (verb). The shifting above is
appropriate since the TL convey the SL message. The translator does
it for her personal and stylistic preference. The translator may
preserve the SL class word and translates it into the same class word
in the TL, siap, which also as an adjective. If the translator uses the
word siap as the translation of the word ready, that seems clumsy,
because that does not accord with the context of the situation when
the conversation happens. The sentence above is told by the speaker
(Max) to Lemon, a reporter. Lemon has ever given Max some money,
and then Max wants to return it. Unfortunately, he has no enough
money at that time. So he says the sentence above. The translator
chooses the right decision in translating the SL since it delivers the
message of the SL.

7. Adjective → Noun

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There is only 1 data included into this shift. It is number 114.

Example:

SL: To be free.

TL: Kebebasan.

A shift from adjective into noun is showed in the example above. The word free (adjective) is translated into kebebasan (noun). The translation above represents the message of the SL. The context of the situation above occurs when Max/Johnny talks to Penelope. He told her that he is not able to give something which is very important to the woman he loves, that is a freedom. Actually it is possible if the translator translates it into bebas, which is an adjective. The category shift done by the translator is the translator’s preference style.

8. Preposition → Verb

There are 4 data included into this shift. They are number 047, 062, 083, and 109.

Example 1:

SL: My queen to yours. Checkmate.

TL: Ratuku mengalahkan ratumu. Skakmat.

In the example above, it is showed that the word to (preposition) is translated into the word mengalahkan (verb). It means there is a
class shift from preposition into verb. The translation above is appropriate since there is no preposition in the TL which represents the message as in the SL. The SL sentence above is told by Penelope to Max when they play chess in Penelope’s house. Furthermore, the category shift in the example above gives a good impact; it is that translation represents the message of the SL appropriately.

Example 2:
SL: Why aren't you at the party?
TL: Kenapa kau tidak ikut pesta?

The SL word at (Preposition) is translated into TL word **ikut** (Verb). The translator translates it in this way because there is no TL preposition which conveys the meaning as in the SL. The context of the situation in the SL sentence above is when the speaker, Penelope, asks to Max/Johny. There is a party at that time, but Max/Johny does not attend it. Therefore, the appropriate translation for the example above is TL verb, **ikut**. The translation represents the message of the SL appropriately.

9. Adverb → Verb

There is only 1 data included into this shift, it is number 110.

SL: Away from the crowds?

TL: **Menjauh** dari keramaian?

(110/34:53/II/)
As showed in the example above, the word *away* (adverb) is translated into *menjauh* (verb). The translation above is appropriate since it delivers the message of the SL. The SL sentence above is told by Penelope to Max/Johny when she asks him about the reason why he does not attend to the party. She guesses Max/Johny’s answer by saying the SL sentence above.

b) Unit Shift

Most of the data in this research belongs to this classification. There are 5 types of unit shift in the subtitle film *Penelope* as follows:

1. Word → Phrase

   There are 42 data included into this shift. They are number 007, 015, 016, 017, 020, 021, 022, 023, 025, 026, 027, 029, 038, 039, 041, 044, 046, 052, 055, 056, 057, 060, 066, 068, 070, 074, 075, 076, 077, 079, 086, 089, 095, 096, 097, 102, 104, 105, 107, 108, 111, and 116.

   Example 1:

   SL: Making any attempt at removal *unfeasible*.

   TL: Membuat percobaan membuangnya *tak bisa dilakukan*.

   (015/06:21/I)

   The SL adjective word *unfeasible* is translated into TL verbal phrase *tak bisa dilakukan*. There is shift from word into phrase. It is done in this way because there is no TL word conveys the meaning of
the SL word. The translation is appropriate because it represents the message of the SL. The context of the situation in the SL sentence above is when the narrator of the film explains about the doctor’s response towards Penelope’s pig-face. The scene appearing in the screen when the narrator says the sentence above is when Penelope’s parents meet a doctor. They want the doctor to remove Penelope’s pig-nose.

Example 2:

SL: Apology is not accepted.

TL: Permintaan maaf tidak diterima.

(102/24:47/II)

In the example above, the translator translates the word apology into the phrase permintaan maaf. It means there is a shift from lower rank (word) into higher rank (phrase). The translator does a good action in translating the TL word since the TL delivers the SL message appropriately. The context of the situation in the SL sentence above occurs when Penelope’s mother talks to Lemon, a tabloid reporter. At that moment, Lemon meets Penelope’s mother in the day when Edward marries Penelope. She thinks that Lemon comes to apologize.

Example 3:

SL: Ex. Avoiding temptation.
The example above shows the shift from the lower rank (word) into the higher rank (phrase). The word ex is translated into the phrase mantan penjudi. The translator translates it appropriately since the TL represents the message of the SL. The translator also does a good action by adding the word penjudi, rather than only translate it into mantan. The sentence above is told by Max/Johny while he is having conversation with Penelope. At that moment, Max said that he is going to out of town to keep away from crowds at the poker table. Penelope asked him whether he is a gambler. Max/Johny answered her by saying the sentence in the SL above. So, the translation is clearly understood and suitable with the context of situation of the film when the dialogue occurs.

2. Phrase → Word

There are 48 data included into this shift. They are number 001, 004, 005, 008, 009, 010, 011, 012, 013, 018, 019, 024, 028, 030, 031, 032, 033, 034, 035, 036, 037, 040, 042, 045, 050, 053, 054, 059, 061, 064, 065, 067, 073, 080, 085, 087, 088, 090, 091, 093, 094, 098, 100, 103, 106, 112, 113, and 115.

Example 1:

SL: My parents were born into good life.
In the example above, SL verbal phrase, *were born*, is a passive voice. It is translated into TL word, *terlahir*, which is in the form of passive voice. It means that there is a shift from phrase into word. The SL verbal phrase, *were born*, consist of *were* as an auxiliary verb and *born* as a verb (participle). The English grammatical rule for passive voice is be+verb 3, while the Indonesian grammatical rule, the passive voice is shown by the prefix *ter-*. The translator translates it appropriately since the TL represents the message of the SL. The SL context of the situation in the SL sentence above happens in the first scene of the story when Penelope gives a simple explanation about her family background.

**Example 2:**

SL: When my great, great, great grandfather Ralph *had a fling* with Clara, a lowly servant girl.

TL: Ketika kakek buyutku Ralph, *berselingkuh* dengan Clara, seorang gadis pembantu.

The example above shows the SL verbal phrase *had a fling* is translated into verb word *berselingkuh*. It means there is a shift from the higher rank (phrase) into the lower rank (word). The translation is appropriate because the message of the SL is represented by the TL.
The SL sentence above is said by the narrator of film when she explains the background of Penelope’s pig-nose. It is when Penelope’s great, great, great grandfather has an affair with a servant girl. The relationship is forbidden by his family for the difference of social status between that family and the servant. Based on Collin Cobuild Online Dictionary, the phrase had a fling means to have a short sexual relationship with someone. In other expression, the phrase had a fling has the same meaning with the word affair which means a usually secretive or illicit sexual relationship. In Indonesian, the phrase had a fling and the word affair can be translated into berselingkuh.

Example 3:
SL: And Clara fell off a cliff.
TL: Dan Clara jatuh dari jurang.

(005/02:05/I)

In the example above, the SL verbal phrase, fell off is translated into the TL word jatuh. It shows that there is a shift from phrase into word. The translation is appropriate because the transposition technique applied conveys the SL meaning. The SL sentence above is told by the narrator of the film explaining about the background of the curse faced by the Wilhern family. The curse is caused by the revenge of a witch, whom her daughter, Clara, does suicide for broken heart by Penelope’s great, great, great grandfather.
3. Phrase → Clause

There are 2 data included into this shift. They are number 043 and 048.

Example:

SL: Funny, I thought that was the only surviving copy.

TL: Aneh, kupikir itu adalah satu-satunya salinan terakhir yang masih ada.

The example above shows a shift from phrase into clause. The noun phrase in the SL surviving copy is translated into a clause salinan terakhir yang masih ada. The translation is appropriate since the message of the SL can be delivered into The TL. The SL sentence above is told by Penelope to Max/Johnny when she catches him stealing her first edition novel.

4. Sentence → Word

There are 2 data included into this shift. They are number 051 and 072.

Example 1:

SL: Shut up! It’s your move.

TL: Diam! Giliranmu.

(051/27:07/I)
In the example above, it is clearly showed that the translator translates the SL sentence **It’s your move** into TL word **giliranmu**. There is a shift from higher rank (sentence) into the lower rank (word). The translation done by the translator is appropriate since it does not change the message of the SL. The message of the SL can be represented in the TL. Moreover, this translation is done for subtitle, which means the translation is bounded by time and place in the screen. The context of the situation above happens when Penelope and Max/Johny play chess. The SL sentence above is told by Penelope to Max.

Example 2:

**SL:** I am the cursed! It’s me! It’s me!

**TL:** Aku yang dikutuk! Aku! Aku!

(072/37:37/I)

Another example is showed in the example above. The SL sentence **It’s me** is translated into TL word **Aku**. There is a shift from higher rank (sentence) into the lower rank (word). The translation above is appropriate since the TL delivers the SL message. Moreover, this translation is done for subtitle, which means the translation is bounded by time and place in the screen. The SL above is told by Penelope’s father to his wife in the day when Penelope escapes from the house. He just reminds her wife that Penelope’s pig-nose is caused...
by the curse which is got by his family. He is the one who has been
cursed and the curse comes through Penelope’s pig-nose.

5. Complex Sentence → Simple Sentence

There are 3 data included into this shift. They are number 003, 084, and 099.

Example:

SL: I can’t hear you with that thing on your face.

TL: Aku tidak bisa mendengarmu. Wajahmu tertutup sesuatu.

(084/09:20/II)

SL sentence above consists of two clauses, one main clause and one subordinative clause. The main clause is I can’t hear you. The subordinative clause is with that thing on your face. The SL above is translated into two simple sentences; they are Aku tidak bisa mendengarmu and wajahmu tertutup sesuatu. It means there is shift from one complex sentence into two simple sentences. Although the SL sentence is divided into simple sentences in TL, is does not change the message. Even, it seems more easily to be understood by the target viewer. The translation is appropriate since it conveys the message of SL. The SL sentence above is told by Annie, Penelope’s first friend, when they meet for the first time in a bar after Penelope escaping from her house. At that time, they have conversation but
Annie does not really hear what Penelope says because she wears scarf all the time to cover her pig-nose.

2. The accuracy and the acceptability of the translation experiencing transposition technique

a. Analysis of the Accuracy of the Translation Experiencing Transposition Technique

To find out the accuracy of translation in the subtitle film Penelope experiencing transposition technique, the researcher needs some raters to rate the data. In this research, the researcher involves three raters to complete the questionnaire.

The accuracy of translation in the subtitle film Penelope experiencing transposition technique is measured based on rating instrument as shown below:

**Scale 3: Accurate**

The translation as a result of the application of transposition technique accurately represents the meaning or message of original version.

**Scale 2: Less Accurate**

The translation as a result of the application of transposition technique less accurately represents the meaning or message of original version.

**Scale 1: Inaccurate**
The translation as a result of the application of transposition technique inaccurately represents the meaning or message of original version.

Then, the researcher counts the mean of the accuracy score given by the three raters. The formula to calculate mean for the accuracy is presented below:

\[
\text{Mean} = \frac{R_1 + R_2 + R_3}{3}
\]

The total mean of the data is gained from the formula as shown below:

\[
\text{Mean} = \frac{\sum \text{mean}}{\text{data}}
\]

After the statistical calculations of the data are counted by the researcher, the data are classified into three classifications, as shown below:

1. Classification A: Accurate, it consists of the data with the mean score 2.6 – 3.0.
2. Classification B: Less accurate, it consists of the data with the mean score 1.6 – 2.5.
3. Classification C: Inaccurate translation, it consists of the data with the mean score 1.0 – 1.5.
Table 4.2
Accuracy Level of the Translation

<table>
<thead>
<tr>
<th>Classification</th>
<th>Data Number</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>001, 004, 005, 006, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 026, 027, 028, 029, 030, 031, 032, 033, 034, 035, 036, 037, 038, 039, 040, 041, 042, 043, 044, 045, 046, 047, 049, 050, 051, 052, 053, 054, 055, 056, 057, 058, 060, 061, 062, 063, 064, 065, 066, 067, 068, 069, 070, 071, 072, 073, 075, 076, 077, 078, 079, 080, 081, 082, 083, 084, 085, 086, 087, 090, 091, 092, 093, 094, 095, 096, 097, 098, 099, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116</td>
<td>111</td>
<td>95.7%</td>
</tr>
<tr>
<td>B</td>
<td>074, 089</td>
<td>2</td>
<td>1.7%</td>
</tr>
<tr>
<td>C</td>
<td>002, 003, 088</td>
<td>3</td>
<td>2.6%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>116</td>
<td>100%</td>
</tr>
</tbody>
</table>

From the result of the accuracy measurement scored by three raters, it can be concluded that of 116 data, 111 data (95.7%) are
accurately translated, 2 data (1.7 %) are less accurately translated, and 3 data (2.6 %) are inaccurately translated. The average score of all data is 2.9. It shows that the translation as a result of the application of transposition technique in the subtitle of film Penelope is accurately represents the meaning or message of the SL.

The following are the examples of data classified into accurate, less accurate, and inaccurate translation.

1.) Classification A: Accurate

Classification A consists of data considered to be accurate translation with the score mean from 2.6 to 3.0. Most of the data in the subtitle of film Penelope belong to this classification; they are 111 data (95.7 %).

Example 1:

SL: And Clara fell off a cliff.

TL: Dan Clara jatuh dari jurang.

(005/02:05/I)

For the data in the example above, verbal phrase fell off is translated into verb jatuh. All of the raters give score 3 which mean that the transposition technique applied in the data above produces translation which accurately represents the meaning or message of the SL. The SL sentence above is told by the narrator of the film explaining about the background of the curse faced by the Wilhem
family. The curse is caused by the revenge of a witch, whom her
daughter, Clara, does suicide for broken heart by Penelope’s great,
great, great grandfather.

Example 2:
SL: Late for tea?
TL: Telat untuk minum teh?

(044/17:31/I)

In the data above, the noun word tea is translated into the
verbal phrase minum teh. All of the raters rate 3 to the data. They
agree that the transposition technique done by the translator produces
translation which accurately represents the meaning or message of the
SL. The SL sentence above is told by Penelope to some men who
come to her house for match-making arranged by Penelope’s mother.
When the first time the men see Penelope, she greets them, but they
run in hurry to go out of the house. They see Penelope’s dreadful face
and are afraid of her. By seeing the fact, Penelope who has realized of
people fear about her face for years does not surprise of the men’s
reaction. So, she said calmly the SL sentence above as a response. So
that is why they all state that the data belongs to accurate translation.

Example 3:
SL: My queen to yours. Checkmate.

TL: Ratuku mengalahkan ratumu. Skakmat.

(062/29:39/I)
In the example above, the word *to* as preposition is translated into verb *mengalahkan*. The SL sentence above is told by Max to Penelope when they play chess. All of the raters give score 3 to the data. To convey the meaning of SL, it is difficult to translate SL preposition into TL preposition since there are no TL prepositions having the same meaning with SL preposition. The translation of the word *to* into *mengalahkan* is correct action since it produces a TL which accurately represents the meaning or the message of the SL. The SL sentence above is told by Penelope to Max when they play chess in Penelope’s house.

2.) Classification B: Less Accurate

Classification B consists of data considered to be less accurate translation with the range mean from 1.6 to 2.5. There are 2 data (1.7 %) belong to this classification.

Example 1:

SL: I’m just calling to say that I love you, and *goodbye*.

TL: Aku hanya menelepon untuk bilang aku sayang kalian dan *sampai jumpa*.

(074/40:45/I)
For the data above, the two raters give score 2 and the rest gives 1. Although the word *goodbye* is sometimes translated into *sampai jumpa*, but based on the context situation of the film when the conversation occurs, the translation above is less accurate. The conversation above happens when the speaker escapes from her house. The sentence above is told by Penelope when she is calling her mother. At that time, she escapes from her house. Knowing that her mother will be worry of her, she calls her. She does not tell her mother about where she is, she only says goodbye. The *goodbye* means that she won’t come back to her house. She has already tired with her mother rule in her house. So she decides to have freedom, to live her own way. That is why it will be more appropriate with the context situation if the word *goodbye* is translated into *selamat tinggal*. Therefore, all of the raters have the same agreement that the most appropriate translation is *selamat tinggal*.

Example 2:

SL: Is it true you were chained up in the *basement*?

TL: Apa benar kau merantainya di *lantai bawah*?

(089/15:01/II)

For the data above, the three raters give different score. The first rater gives 3; the second rater gives 1, while the third rater gives 2. The mean of the score is 2 so that is classified into classification B, less accurate translation. The first rater states that the translation
conveys the meaning of SL. The second and the third rater do not agree to the first rater opinion. Both of them said that the meaning of SL word is not conveyed appropriately in the TL. They agree that the translation of the word *basement* must be *lantai bawah tanah*. In addition, the second rater has an opinion that the meaning of *lantai bawah* is totally different with *lantai bawah tanah*. Basement is a room or rooms in a building, partly or completely below the level of the ground (Oxford Advanced Learner’s Dictionary, 1995: 113). The SL sentence above is told by a reporter to Penelope in her first showing to public. The reporters are curious about her background life and her nose.

3.) Classification C: Inaccurate

Classification C consists of data considered to be inaccurate translation with the range mean from 1.0 to 1.5. There are 3 data (2.6\%) belong to this classification.

Example 1:

SL: But local legend had it that a *curse* was put on the Wilhern family.

TL: Tapi konon legenda lokal *mengutuk* keluarga Wilhern.

(002/01:38/I)
For the data, all raters give score 1 with mean of the score is 1. The word **curse** (noun) is translated into **mengutuk** (verb). Unfortunately, the class shift above creates a different message between SL and TL. The SL sentence above is told by the film narrator when she explains about the background of the Wilhern curse. Penelope’s pig-face is the realization of a witch revenge, whom her daughter death of broken heart done by Penelope’s great, great, great grandfather. The SL shows that the local legend tells information that the Wilhern family was cursed by someone. Meanwhile, the TL shows different information that the local legend is the one who curses the Wilhern family. It shows that the transposition done in the data above creates an inaccurate translation since the TL does not represent the message of the SL. So, the data belongs to inaccurate translation. Actually, it is possible if the translator translates the word **curse** into **kutukan**, so the translation is **tapi konon legenda local menyebutkan bahwa keluarga Wilhern dikenai kutukan**.

Example 2:

**SL:** Is it true you **were chained up** in the basement?

**TL:** Apa benar kau **merantainya** di laintai bawah?

(088/15:01/II)

The next example of inaccurate translation is shown above where all of the raters give score 1 for the data. It shows that the
translation belongs to inaccurate translation since the message cannot be conveyed correctly into TL. In the SL, the verb phrase *were chained up* is in passive form. However, in the TL, the phrase is translated into active form, *merantainya.* The translation above changes the message of the SL. The sentence in the data above is said by a reporter to Penelope when she appears in the public for the first time. The translation creates different message whether the Penelope is the one who has been chained up or the one who chains. Actually, if the translator wants to change the form into active or passive, he/she has to give more attention to the point of view of the speaker so that will not change the message of the sentence. The translator should translate the sentence into *Apakah benar kau dirantai di lantai bawah?*

b. Analysis of the Acceptability of the Translation Experiencing Transposition Technique

To find out the acceptability of the translation in the subtitle film *Penelope* experiencing transposition technique, the researcher needs some raters to rate data. In this research, the researcher involves three raters to complete the questionnaire.

The acceptability of the translation in the subtitle film *Penelope* experiencing transposition technique is measured based on rating instrument as shown below:

**Scale 3: Acceptable**
The translation as a result of the application of transposition technique is acceptable culturally, grammatically, and contextually in target language.

**Scale 2: Less Acceptable**

The translation as a result of the application of transposition technique is less acceptable culturally, grammatically, and contextually in target language.

**Scale 3: Unacceptable**

The translation as a result of the application of transposition technique is unacceptable culturally, grammatically, and contextually in target language.

Then, the researcher counts the mean of the acceptability score given by the three raters. The formula to calculate the mean for acceptability is presented below:

The mean formula for acceptability:

$$Mean = \frac{R_1 + R_2 + R_3}{3}$$

The total mean of the data is gained from the formula as shown below:

The total of the mean formula for acceptability:

$$Mean = \sum_{\text{data}} \frac{\text{mean}}{\text{data}}$$

After the statistical calculations of the data are counted by the researcher, the data are classified into three classifications, as shown below:

*commit to user*
1. Classification A: Acceptable, it consists of the data with the mean score 2.6 – 3.0.

2. Classification B: Less acceptable, it consists of the data with the mean score 1.6 – 2.5.

3. Classification C: Unacceptable, it consists of the data with the mean score 1.0 – 1.5.

Table 4.3

<table>
<thead>
<tr>
<th>Classification</th>
<th>Data Number</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>001, 002, 003, 004, 005, 006, 007, 008, 009, 010, 011, 012, 013, 014, 015, 016, 017, 018, 019, 020, 021, 022, 023, 024, 025, 027, 028, 029, 030, 031, 032, 033, 034, 035, 036, 037, 038, 039, 040, 041, 042, 043, 044, 045, 046, 047, 048, 049, 050, 051, 052, 053, 054, 056, 057, 058, 059, 060, 061, 062, 063, 064, 065, 066, 067, 068, 069, 070, 071, 072, 073, 074, 075, 076, 077, 078, 080, 081, 082, 083, 084, 085, 086, 087, 088, 090, 091, 092, 093, 094, 095, 096, 097, 098, 099, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112,</td>
<td>112</td>
<td>96.6%</td>
</tr>
</tbody>
</table>
From the result of the acceptability measurement scored by three raters, it can be concluded that of 116 data, 112 data (96.6%) are acceptable in the target language, 4 data (3.4%) are less acceptable in the target language, and there is no data belongs to unacceptable translation. The average score of all data is 2.9. It shows that the translation as a result of the application of transposition technique is acceptable culturally, grammatically, and contextually in target language.

The following are the examples of data classified into acceptable, less acceptable, and unacceptable translation:

1.) Classification A: Acceptable

Example 1:

SL: No. I love bacon.

TL: Tidak. Aku suka daging babi asap.

(017/07:21/I)

In the example above, the two raters give score 3, while the rest rates 2. So the mean of the score is 2.7 which are in the acceptable classification. The two raters giving score 3 state that the noun phrase daging babi babi asap can be understood by the
Indonesian movie viewer although that kind of meal may be not too familiar with Indonesian people as the target reader. Meanwhile another rater said that the noun phrase *daging babi asap* is clumsy to target reader. She suggests that it will be better to translate the word *bacon* into *daging babi*, omitting the word *asap*. She has an opinion that *asap* which is one of methods in cooking a meal is not familiar for every Indonesian reader. So she suggests translating the word *bacon* into *daging babi*. However, the translation experiencing transposition technique in the data above is acceptable culturally, grammatically, and contextually in target language. The context of the situation in the SL sentence above occurs when Penelope and her parents have dinner. Penelope’s parents talk about the morning menu. They avoid every menu containing pig, so it includes *bacon*, although Penelope’s father loves the menu so much.

Example 2:

**SL:** Away from the crowds?

**TL:** Menjauh dari keramaian?

(110/34:53/II)

The last example above shows the adverb *away* is translated into verb *menjauh*. All of the raters rates 3 for the data. They have an opinion that the class word shift in the data above does not change the meaning of SL. Moreover, there is no adverb in the TL which conveys the meaning of the SL. The translation experiencing
transposition technique in the data above creates a translation which is acceptable culturally, grammatically, and contextually in target language. The SL sentence above is told by Penelope to Max/Johnny when she asks him about the reason why he does not attend to the party. She guesses Max/Johnny’s answer by saying the SL sentence above.

Example 3:

SL: That’s what mothers do with daughters.

TL: Itu yang seorang ibu lakukan untuk puterinya.

In the example above, the translator translates the word mothers (plural form) into noun phrase seorang ibu (single form). Although the translator ignores the plural form and translates it into singular, but it does not change the message of the SL. English plural form is not always translated into plural in Indonesian. Another explanation of the example above is about shift. There is a shift from noun word mothers into noun phrase seorang ibu which consists of seorang as an article and ibu as noun. The mean score of the data above shows score 3 showing that the translation of the SL into TL above is acceptable for the target viewer. The translation experiencing transposition technique in the data above is acceptable culturally, grammatically, and contextually in target language. The SL sentence
above is told by Penelope’s mother when she comments about Penelope’s new nose and new physical appearance.

Example 4:

SL: She’s gotta **pee**. You got a bathroom?

TL: Dia ingin **buang air kecil**. Kau punya kamar mandi?

From the example above, it can be seen that the SL word **pee** is translated into TL verbal phrase **buang air kecil**. The mean score of the data above is 3, so the data belongs to an acceptable translation. The word SL **pee** has another meaning in the TL beside **buang air kecil**. It can be translated into **kencing** and **pipis**. The translator takes the right decision in choosing the word **buang air kecil** rather than **kencing** or **pipis**. In Indonesian culture, the word **buang air kecil** is chosen as more polite word in expressing someone’s desire to urinate rather than **kencing** and **pipis**. The context of the situation above occurs when Penelope and Annie talk to Max/Johny. They ask his permission to use his bathroom.

2.) Classification B: Less Acceptable

Example 1:

SL: And **sneakers** for Jake.

TL: Dan **sepatu sneaker** untuk Jake.
In the data above, score 3 is only given by one rater, while the others rate 2. The first rater giving score 3 states that sepatu sneaker is acceptable, not clumsy for the Indonesian movie viewer. Another opinion comes from the others two raters. They both agree that sepatu sneaker is not familiar for every Indonesian movie viewer, only people living in the certain area (in the town) will understand the meaning. They both suggest that it will be better to translate the word sneaker into sepatu kets. In conclusion, the transposition technique applied in the data above produces translation which is less acceptable culturally, grammatically, and contextually in target language. The context of the situation in the SL above is said by the narrator when she explains about the change of Wilhern’s live after Penelope was born in the pig-nose appearance. One of the changes is the family butler, Jake, gets sneakers so that he will be able to run fast, to catch a man who run away from Penelope’s house without signing the agreement.

Example 2:
SL: I used to spend every weekend there.

TL: Aku dulu biasa habiskan akhir minggu di sana.

(055/28:52/I)

In the example above, the noun word weekend is translated into noun phrase akhir minggu. One rater rates 3 and the others give 2, so the mean of the score is 2.3 which can be classified into less
acceptable translation. The two raters giving score 2 state that **akhir minggu** is clumsy and cannot be accepted by the target reader. Both of them agree that the most appropriate translation is **akhir pekan** which has the same meaning with **akhir minggu**. In conclusion, the transposition technique applied in the data above produces translation which is less acceptable culturally, grammatically, and contextually in target language. The context of the situation in the SL sentence above is when Max/Johnny talks to Penelope about his activity.

**Example 3:**

SL: Is it true you were chained up in the basement?
TL: Apa benar kau merantainya di lantai bawah?

(089/15:01/II)

For the data above, the three raters give different score. The first rater gives 3; the second rater gives 1, while the third rater gives 2. The mean of the score is 2 so that is classified into classification B, less acceptable translation. The first rater states that the translation is acceptable and not clumsy for the target reader. While the other rater state that the translation of the word **basement** into **lantai bawah** is less acceptable. However, the researcher has her own opinion that the translation is acceptable. Although the translation of the word is less accurate in meaning, but dealing with the acceptability, the translation is acceptable culturally, grammatically, and contextually in the target language. **Lantai bawah** is a common word for the target readers.
The sentence in the data above is said by a reporter to Penelope when she appears in the public for the first time.

3.) Classification C: Unacceptable

There is no data classified into unacceptable translation in this research.

C. Discussion

In this part, the researcher will summarize the results of the research that answer the problem statements mentioned in chapter I. Therefore the discussion here will cover the types of category and unit shifts found in the subtitle film *Penelope* and the accuracy and the acceptability of the translation experiencing transposition technique.

The result of the analysis of this research is summarized in the following table:

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Transposition</th>
<th>Types of Sub-Transposition</th>
<th>Translation Quality Assessment</th>
<th>Data Number</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Category Shift</td>
<td>Verb→Noun (3 data or 2.6 %)</td>
<td>Accurate</td>
<td>A 078, 092, 101</td>
<td>3</td>
<td>100 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B -</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C -</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Acceptable</td>
<td>A 078, 092, 101</td>
<td>3</td>
<td>100 %</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>B -</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C -</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Noun→Preposi</td>
<td>Accurate</td>
<td></td>
<td>A 006</td>
<td>1</td>
<td>100 %</td>
</tr>
<tr>
<td>Transformation</td>
<td>Type</td>
<td>Accuracy</td>
<td>Data</td>
<td>% Accuracy</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noun → Verb (4 data or 3.5%)</td>
<td>Accurate</td>
<td>A: 014, 071, 081</td>
<td>3</td>
<td>75 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: 006</td>
<td>1</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noun → Adjective (1 data or 0.9%)</td>
<td>Accurate</td>
<td>A: 049</td>
<td>1</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noun → Pronoun (1 data or 0.9%)</td>
<td>Accurate</td>
<td>A: 063</td>
<td>1</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjective → Verb (3 data or 2.6%)</td>
<td>Accurate</td>
<td>A: 058, 069, 082</td>
<td>3</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: -</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjective → Noun (1 data or 0.9%)</td>
<td>Accurate</td>
<td>A: 114</td>
<td>1</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preposition → Verb (4 data or 3.5%)</td>
<td>Accurate</td>
<td>A: 047, 062, 083, 109</td>
<td>4</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Acceptable</td>
<td>A: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adverb → Verb</td>
<td>Accurate</td>
<td>A: 110</td>
<td>1</td>
<td>100 %</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td><strong>Unit Shift</strong></td>
<td><strong>Phrase → Word</strong></td>
<td><strong>Accuracy</strong></td>
<td><strong>Accuracy</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
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<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Word → Phrase</strong> (42 data or 36.2%)</td>
<td><strong>Acceptable</strong></td>
<td><strong>A</strong></td>
<td>110</td>
<td>1</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td><strong>Accurate</strong></td>
<td><strong>A</strong></td>
<td>007, 015, 016, 017, 020, 021, 022, 026, 027, 029, 038, 039, 041, 044, 046, 052, 055, 056, 057, 060, 066, 068, 070, 075, 076, 077, 079, 086, 095, 096, 097, 102, 104, 105, 107, 108, 111, 116</td>
<td>40</td>
<td>95.2%</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>074, 089</td>
<td>2</td>
<td>4.8%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Acceptable</strong></td>
<td><strong>A</strong></td>
<td>007, 015, 016, 017, 020, 021, 022, 026, 027, 029, 038, 039, 041, 044, 046, 052, 055, 056, 057, 060, 066, 068, 070, 075, 076, 077, 079, 086, 095, 096, 097, 102, 104, 105, 107, 108, 111, 116</td>
<td>38</td>
<td>90.5%</td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td>026, 055, 079, 089</td>
<td>4</td>
<td>9.5%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>Phrase → Word</strong> (48 data or 41.4%)</td>
<td><strong>Accurate</strong></td>
<td><strong>A</strong></td>
<td>001, 004, 005, 008, 009, 010, 011, 012, 013, 018, 019, 024, 028, 030, 031, 032, 033, 034, 035, 036, 037, 040, 042, 045, 050, 053, 054,</td>
<td>47</td>
<td>93.8%</td>
</tr>
<tr>
<td>Phrase→Clause (2 data or 1.72 %)</td>
<td>Accurate</td>
<td>A 043, 048</td>
<td>2 100 %</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
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<td>----------------------------------</td>
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<td></td>
</tr>
<tr>
<td>Acceptable</td>
<td>A 043, 048</td>
<td>2 100 %</td>
<td>B</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sentence→Word (2 data or 1.72 %)</td>
<td>Accurate</td>
<td>A 051, 072</td>
<td>2 100 %</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>Acceptable</td>
<td>A 051, 072</td>
<td>2 100 %</td>
<td>B</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complex Sentence→Simple Sentences (3 data or 2.6%)</td>
<td>Accurate</td>
<td>A 084, 099</td>
<td>2 66.7 %</td>
<td>B</td>
<td>C 003</td>
<td>33.3%</td>
</tr>
<tr>
<td>Acceptable</td>
<td>A 003, 084, 099</td>
<td>3 100 %</td>
<td>B</td>
<td>C</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Based on the research findings above, the transposition technique done by the translator, whether as an obligatory or an optional action, is an important and unavoidable thing as one of the solutions to overcome the different system and structure between SL and TL. This technique is done by the translator so that he/she can produce translation work which represents the SL message and also which is acceptable culturally, grammatically, and contextually in target language, as done by the translator of subtitle of film *Penelope*. It is proved from the result of the accuracy and acceptability measurement showing high score for the accuracy and the acceptability. From the findings of the research, it can be drawn some representations of the analysis result as follows:

1. The types of category and unit shift.

   There are three types of transposition technique. They are structural shift, category shift (is similar to class shift), and unit shift (is similar to level shift/rank shift). However, there are only two types of transposition technique discussed in this research. They are the category shift and the unit shift.

   a.) Category Shift

   From the table of types of transposition technique, it can be seen that of 116 data analyzed in this research, 19 data are category shift. There are 9 types of this shift which is found in the subtitle film *Penelope*. They are: commit to user
1. Verb $\rightarrow$ Noun (3 data or 2.6 %)
2. Noun $\rightarrow$ Preposition (1 data or 0.9 %)
3. Noun $\rightarrow$ Verb (4 data or 3.5 %)
4. Noun $\rightarrow$ Adjective (1 data or 0.9 %)
5. Noun $\rightarrow$ Pronoun (1 data or 0.9 %)
6. Adjective $\rightarrow$ Verb (3 data or 2.6 %)
7. Adjective $\rightarrow$ Noun (1 data or 0.9 %)
8. Preposition $\rightarrow$ Verb (4 data or 3.5 %)
9. Adverb $\rightarrow$ Verb (1 data or 0.9 %)

The most dominant type in the category shift occurs from Noun into Verb (4 data or 3.5 %) and from Preposition into Verb (4 data or 3.5 %). It is caused by some reasons. First, it is the translator’s language style preference. Second, there is no TL class word having the same meaning with the SL class word.

b.) Unit Shift

From the table of types of transposition technique, it can be seen that of 116 data analyzed in this research, 97 data are unit shift. There are 5 types of unit shift found in the subtitle film *Penelope*. They are:

1. Word $\rightarrow$ Phrase (42 data or 36.2 %)
2. Phrase $\rightarrow$ Word (48 data or 41.37 %)
3. Phrase $\rightarrow$ Clause (2 data or 1.7 %)
4. Sentence $\rightarrow$ Word (2 data or 1.7%)

5. Complex Sentence $\rightarrow$ Simple Sentences (3 data or 2.6%)

The most dominant type in unit shift occurs from phrase into word (48 data or 41.37%). It is caused by the translator tries her/his best to find the equivalent message between SL and TL which is appropriate with TL grammatical and cultural rule. That is why the unit shift also becomes the most dominant transposition technique in the subtitle of film *Penelope*.

2. The Translation Quality in Terms of Accuracy and Acceptability.

a.) Accuracy

Dealing with the accuracy of the translation, most of the data are considered to be accurate translation with score mean 2.9. It can be seen from the table of the accuracy which involves three raters to rate the translation experiencing transposition technique of the subtitle of film *Penelope* that from 116 data, 111 data (95.7%) are accurately translated, 2 data (1.7%) are less accurately translated, and 3 data (2.3%) are inaccurately translated. It means that the translation as a result of the application of transposition technique accurately represents the message of the SL, because the transposition technique done by the translator is successfully able to reach the goal to overcome the difference language structure between SL and TL.

b.) Acceptability
Dealing with the acceptability of the translation, most of the data are considered to be acceptable translation with score mean 2.9. It can be seen from the table of the acceptability which involves three raters to rate the translation experiencing transposition technique of the subtitle of film *Penelope* that from 116 data, 112 data (96.6 %) are acceptably translated, 4 data (3.4 %) are less acceptably translated.
CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher tries to conclude the result of the research based on the research findings and discussions as the answer of the problem statements in Chapter I. This research aims to find out the types of category and unit shifts found in the subtitle of film *Penelope* and to find out the accuracy and the acceptability of the translation in the subtitle film *Penelope* experiencing transposition technique. The researcher also gives suggestions based on the research findings.

A. Conclusions

There are only two types of transposition technique discussed in the subtitle of film *Penelope*. They are category shift and unit shift. From 116 data, 19 (16.37 %) data are category shifts and 97 (83.6 %) data are unit shifts.

There are 9 types of category shift which is found in the subtitle film *Penelope*. They are:

1. Verb $\rightarrow$ Noun (3 data or 2.6 %)
2. Noun $\rightarrow$ Preposition (1 data or 0.9 %)
3. Noun $\rightarrow$ Verb (4 data or 3.5 %)
4. Noun $\rightarrow$ Adjective (1 data or 0.9 %)
5. Noun $\rightarrow$ Pronoun (1 data or 0.9 %)
6. Adjective $\rightarrow$ Verb (3 data or 2.6 %)
7. Adjective ➞ Noun (1 data or 0.9 %)
8. Preposition ➞ Verb (4 data or 3.5 %)
9. Adverb ➞ Verb (1 data or 0.9 %)

For unit shift, there are 5 types found in the subtitle film *Penelope*. They are:

1. Word ➞ Phrase (42 data or 36.2 %)
2. Phrase ➞ Word (48 data or 41.37 %)
3. Phrase ➞ Clause (2 data or 1.7 %)
4. Sentence ➞ Word (2 data or 1.7 %)
5. Complex Sentence ➞ Simple Sentences (3 data or 2.6 %)

This research measures the accuracy and the acceptability of the translation in the subtitle film *Penelope* experiencing transposition technique. For the accuracy level, the mean of the score given by the three raters for 116 data is 2.9. It indicates that the message of the translation applying transposition technique is considered as an accurate translation since the translation experiencing transposition technique represents the message of the SL.

The research also shows the acceptability level of the translation experiencing transposition technique in the subtitle of film *Penelope*. The mean of the score given by the three raters for 116 data is 2.9. It indicates that the translation experiencing transposition technique in the subtitle of film *Penelope* is acceptable culturally, grammatically, and contextually in the TL.
B. Suggestions

The researcher proposes some suggestions based on the research findings and discussion as follows:

1. For the students

   The researcher expects that the result of this research can be used as additional knowledge for the English Department students, especially the translation students, about how transposition is applied and how it affects the quality of a translation.

2. For the translator

   From the research, the researcher concludes that the transposition technique applied by the translator in the subtitle of film Penelope is good. It can be measured from the high score mean for the level of the accuracy and acceptability. However, in applying this kind of technique, the translator has to pay more attention to the cultural, grammatical, and contextual consideration of the target language.

3. For other researchers

   The researcher expects that this research can be used as a reference for other researchers who want to conduct further research on translation study, especially about transposition technique applied in the subtitle of a film.