

**A CONTENT ANALYSIS OF CATEGORY SHIFT IN “MOANA”  
ENGLISH-INDONESIAN SUBTITLE**

**THESIS**

Submitted by

**PUTRA ATKIA**

**180203079**

Student of *Fakultas Tarbiyah dan Keguruan*  
Department of English Language Education



**FAKULTAS TARBIYAH DAN KEGURUAN  
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH  
2024M / 1445 H**

**APPROVAL OF SUPERVISOR**

**THESIS**

Submitted to *Fakultas Tarbiyah dan  
Keguruan Universitas Islam Negeri Ar-  
Raniry Banda Aceh*

In Partial Fulfillment of the Requirements for The  
Degree Bachelor of Education in English Language  
Teaching

by:

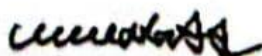
Putra Atkin  
180203079

Student of *Fakultas Tarbiyah dan Keguruan*  
Department of English Language Education

Approved by

AR - RANIRY

Supervisor,



---

Dr. Mustafa AR, M.A.

It has been defended in *Sidang Munaqasyah*  
in front of the board of the Examination for the working paper  
and has been accepted in partial fulfillment of the requirements  
for the Bachelor Degree of Education in English Language Teaching

On:

Monday, July 22<sup>nd</sup> 2024  
16 Muharram 1446 H

In Darussalam, Banda Aceh

Board of Examiners,

Chairperson,



Dr. Mustafa AR, M.A

Secretary,



Drs. Amiruddin, M. Pd

Member,



Khairiah Syahabuddin, S.Ag.,  
M.HSc.ESL., M.TESOL., Ph.D

Member,



Dr. Muhammad Nasir, M.Hum

Certified by:

The Dean of *Fakultas Tarbiyah dan Keguruan*  
*Universitas Islam Negeri Ar-Raniry Banda Aceh*



Prof. Saiful Muluk, S.Ag., M.A., M.Ed., Ph.D.

NIP. 192901021997031003

**SURAT PERNYATAAN KEASLIAN**  
(Declaration of Originality)

Saya yang bertandatangan di bawah ini:

Nama : Putra Akia

NIM : 180203079

Tempat/tanggal lahir : Beureunuen, 18 Juni 2000

Alamat : Ulee Kareng, Banda Aceh.

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

**A Content Analysis of Category Shift in "Moana" English Indonesian**

**Subtitle** adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan didalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

Banda Aceh, 8 Juli 2024

Saya yang membuat pernyataan

  
Putra Akia

  
جامعة الرانيري  
AR - RANIRY



## ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

*(In the name of Allah, the most Gracious most Merciful)*

I would like to take this opportunity to express my heartfelt appreciation and gratitude to all those who contributed to the development of this thesis.

First and foremost, all praises belong to Allah SWT, the creator, lord of whole worlds and judgment day. Peace and blessing of Allah may always be upon prophet Muhammad, his family and companions, may Allah have mercy on all of them. Here, I would like to express deepest grateful to my thesis supervisor, Dr. Mustafa AR,M.A for his tremendous guidance, support, and expertise throughout the entire development process of this research. His insightful feedback and encouragement have been pivotal in shaping this thesis and pushing me to finish my research.

I would also like to convey my sincere thanks to the faculty members and staff at PBI of UIN Ar Raniry for creating a supportive academic environment and providing access to valuable resources that have significantly contributed to the successful completion of this research.. Their dedication has been instrumental in facilitating the academic growth of all English Department students.

I am deeply grateful to my family, whose consistant financial and emotional support have been crucial throughout my college journey. Their belief in my abilities provided the foundation for my success. I would also like to express special thanks to my brother for his exceptional support and

encouragement, which have been a tremendous source of motivation and strength throughout my journey, especially during the time I was living with him in Banda Aceh.

Additionally, I would like to recognize the contributions of all the researchers and authors, whose works have laid the foundation for this study. Their foundational research and insightful perspectives have enriched the exploration on the subject matter. Their academic contributions have played an essential role in shaping the theoretical framework and directing the methodology of this research.

Although it is impossible to thank each person individually, please accept my sincere thanks for all those who have contributed to the completion of this research, both significantly and in smaller ways. Your tremendous supports and contributions have been invaluable throughout this journey.



Banda Aceh, June 2024

Putra Atkia

## ABSTRACT

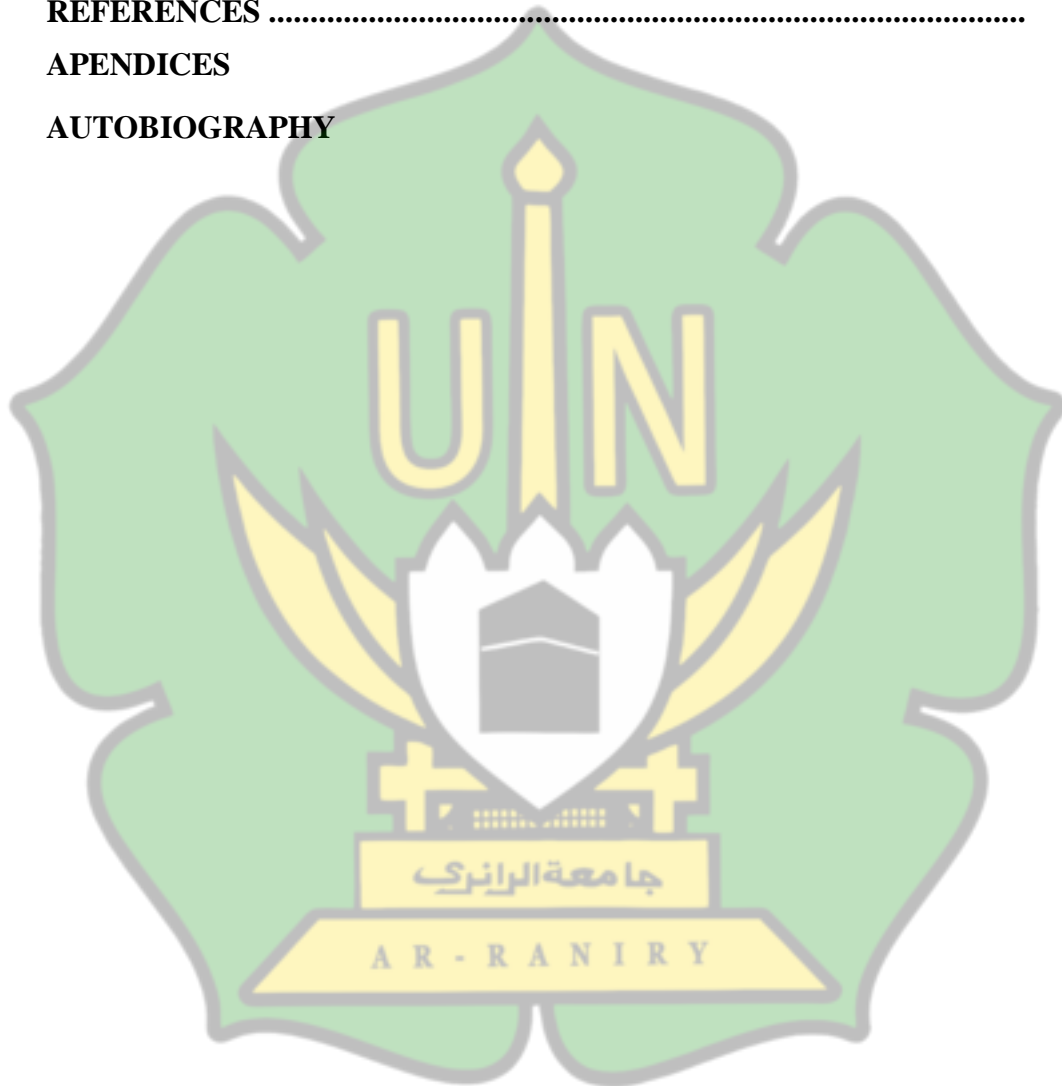
Name : Putra Atkia  
Reg. No. : 180203079  
Faculty : Fakultas Tarbiyah dan Keguruan  
Major : Department of English Language Education  
Thesis working title : A Content Analysis of Category Shift in “Moana”  
English-Indonesian Subtitle  
Supervisor : Dr. Mustafa AR, M.A.  
Keywords : Translation, Category Shift, Subtitle

Category shift is a form of translation which should be understood by translators either for source language or target language. However, studies in the area have attracted less attention. This study aims to examine the types of category shifts that appeared in the subtitle of the movie “*Moana*” and identify the most dominant one. The researcher utilized a descriptive qualitative method, employing the content analysis technique to inspect the subtitle comprehensively. The English dialogue transcription and its Indonesian translation were put into a table. Then, each shift was categorized into Unit shift, Structure shift, Class shift, and Intra-system shift. The result discovers a total of 297 Category Shifts within the subtitles of “*Moana*.” Among these shifts, the most common type is the Unit Shift, which occurs 156 times, accounting for 53% of the total shifts, followed by the Structure Shift, observed 67 times, representing 23% of the shifts. Intra-System Shifts occurred 61 times, making up 21% of the total. The least frequent type is the Class Shift, with 13 instances, comprising 4% of the total.

## TABLE OF CONTENTS

<b>ACKNOWLEDGEMENT</b> .....		<b>i</b>
<b>ABSTRACT</b> .....		<b>iii</b>
<b>TABLE OF CONTENTS</b> .....		<b>vi</b>
<b>CHAPTER I</b>	<b>INTRODUCTION</b> .....	<b>1</b>
	A. Background of Study .....	1
	B. Research Question .....	7
	C. Aims of Study .....	7
	D. Significance of The Study.....	8
	E. Terminology .....	9
<b>CHAPTER II</b>	<b>LITERATURE REVIEW</b> .....	<b>11</b>
	A. Translation Shift .....	11
	1. Level Shift.....	11
	2. Category Shift.....	12
	B. Category Shift.....	12
	C. Subtitle .....	15
	D. Synopsis of The “Moana” Movie .....	20
<b>CHAPTER III</b>	<b>RESEARCH METHOD</b> .....	<b>22</b>
	A. Research Design .....	22
	B. Data Source .....	22
	C. Data Collection Method .....	24
	D. Data Analysis .....	25
<b>CHAPTER IV</b>	<b>FINDING AND DISCUSSION</b> .....	<b>28</b>
	A. Findings.....	28
	1. Types of Category Shifts That are Present in The Indonesian Subtitles of “Moana” Movie .....	29
	2. The Most Frequent Type of Category Shift In The “Moana” Movie Subtitles .....	35

	B. Discussion .....	36
<b>CHAPTER V</b>	<b>CONCLUSION AND SUGGESTION .....</b>	<b>38</b>
	A. Conclusion.....	38
	B. Suggestion .....	39
<b>REFERENCES</b> .....		<b>40</b>
<b>APENDICES</b>		
<b>AUTOBIOGRAPHY</b>		

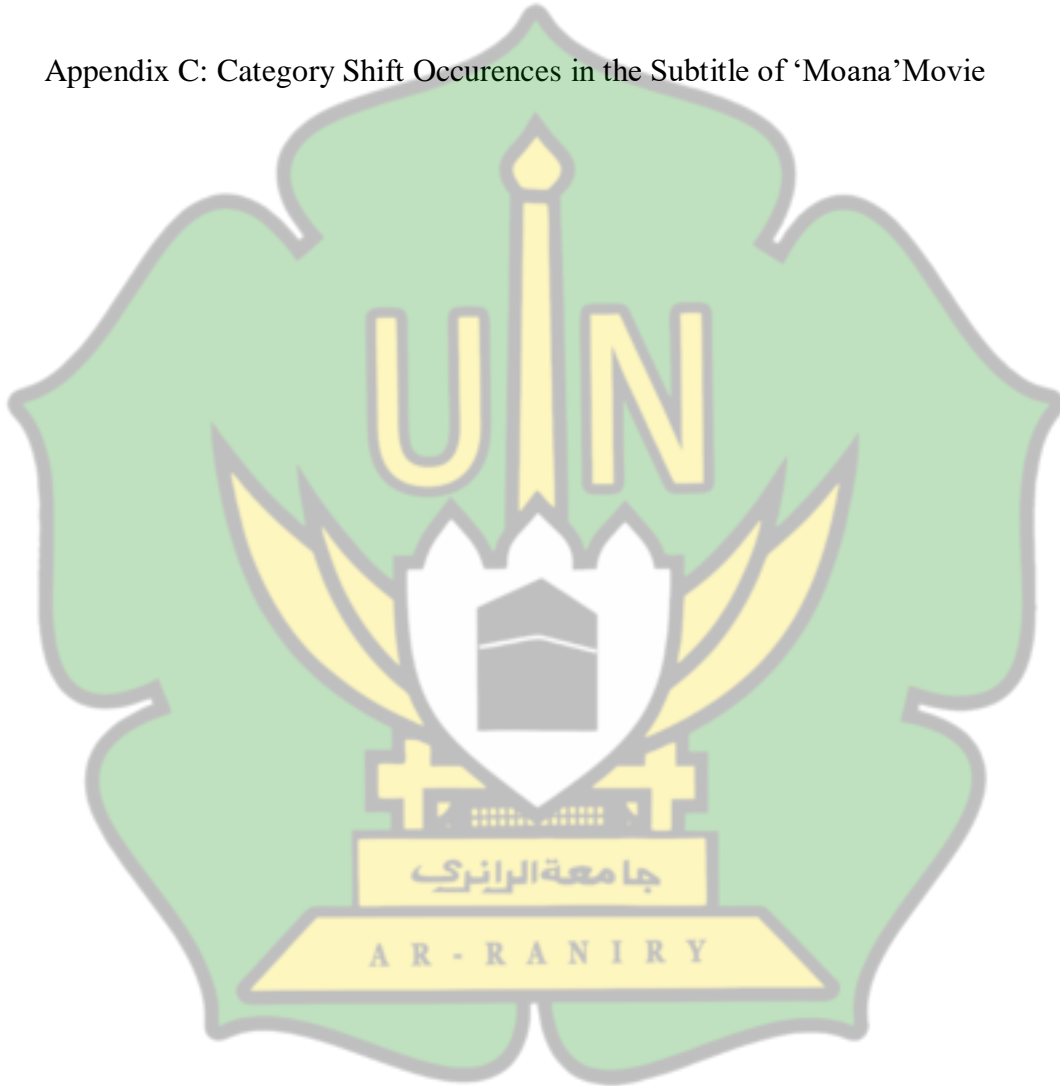


## LIST OF APENDICES

Appendix A: Appointment letter of supervisors

Appendix B: Recommendation letter to conduct field research

Appendix C: Category Shift Occurences in the Subtitle of ‘Moana’ Movie



# CHAPTER I

## INTRODUCTION

This chapter introduces the research by covering the background of the study, research questions, aims of the study, significance of the study, and key terminologies.

### A. Background of Study

Movie is one of the media that can convey information, messages, and culture to viewers. With a variety of captivating sequences, it can pique people's interest to see what happens in that film. As a result, numerous novels have been written so that the story is more visible and the reader can also experience the story's sentiments and emotions. Even young children, adolescents, and adults have shown a great deal of interest in motion pictures.

Movies are designed with scenes and well-packaged narratives that make viewing movies more enjoyable than reading books. People are awed by the plot and characters of Western films due to the film's enduring popularity. Western Film is renowned for its specifics, and the plot makes viewers feel as though they are participating in the film. There are numerous genres depicted in westerns, including action, comedy, romance, and even animation. Animated films from the West frequently feature characters that appear very real due to the use of sophisticated CGI. Consequently, the typical animations for children also allure adults to view them.

The movies span several genres. The term genre refers to a particular type or style of movies. It could be a fictitious movie, a true story, or a hybrid of the two (Subkhan, 2018). Some movies, such as action movie, adventure movie, animated movie, comedies, drama, documentary, horror, romance, and thrillers, may combine two or more genres.

To understand a movie from various languages, a good subtitle is needed. In the modern period, subtitle has advanced quickly alongside the advancement of entertainment. Subtitling is a type of translation that particularly entails turning the spoken dialogue or narration from movies or other television programs into the written form seen on the screen. According to Hatim (2001), subtitling is a method of language transmission used to translate audio-visual forms of mass communication, such as movies and television programs. In television, subtitling is the primary method of translation or language transmission. The subtitle is the key for many individuals to comprehend the content of foreign-language movies and television programs. Many imported movies have subtitles so that non-speakers can comprehend the content and message.

According to Catford (1965, p. 73), shifts are deviations from formal correspondence in the process of transitioning from the source language (SL) to the target language (TL). Level shifts and category shifts are the two most common types of shifts. Level shifts refer to a source language item at one linguistic level that has a target language translation equivalent at a different level, in this case, from grammar to lexis or vice versa. Structure shifts, class shifts, unit

shifts, and intra-system shifts are all examples of category shifts. Clearly, category shifts are more inclusive and simpler to analyze in the translation. This is why the researcher concentrated only on category shifts and their occurrences in a particular movie. Translation Shift, also abbreviated as Shift, is a translation process that entails replacing the elements of the Source Language (SL) with those of the Target Language (TL) without altering the meaning.

Moana is an American 3D computer-animated musical fantasy adventure movie produced by Walt Disney Animation Studios in 2016 and the 56th movie in Disney's animated feature movie canon. Both Ron Clements and John Musker directed the movie. Auli'i Cravalho, Dwayne Johnson, and Temuera Morrison are the most main voice actors. The movie was published on November 23, 2016 by Walt Disney Pictures.

This big screen show follows the journey of Moana Waialiki's character, who aspires to sail the ocean like her ancestors. This brave girl will encounter numerous challenges in the future. Moana is one of the best-selling wide-screen works on the market, and her figure is beloved by many children.

The researcher has chosen Moana movie in his research because the movie is containing psychological moral value. That is one of the primary factors that led the researcher to make that decision. One of them is the lesson the movie sends: heartache doesn't define who we are, and fear will hide who we really are. Moana also promotes values such as bravery, determination, self-belief, and the significance of environmental responsibility.

Previous researches have examined category shifts in films. The first study was by Herman (2014), he employs descriptive-qualitative and quantitative research methods. The source of the data is the subtitles of the film Harry Potter and The Philosopher's Stone, translated from English (source language) to Indonesian (target language). The research question in this study addresses the category shifts present in the Indonesian subtitling of Harry Potter and the Philosopher's Stone. This study is limited to analyze category shifts only, which include unit, structure, class, and intra-system shifts. The researcher used the general translations of Munday (2004) stated the term translation itself can refer to both the product and the process. The product is the translated text, while the process entails a translator converting an original written text (source language) into a written text (target language) in a distinct verbal language. The result after analyzing the previous information, the researcher found that Unit Shift is the dominant category shift used in the subtitle of Harry Potter and the Philosopher's Stone. The researcher came to this conclusion by calculating the shifts in the Indonesia subtitle by Togap.

Kantiastuti (2014) investigated English-Bahasa Indonesia translations of the Breaking Dawn film texts. Then she analyzed and described category shifts, as well as the causes and influences of such shifts. A content analysis technique was incorporated into the mixed method used to analyze the data. Four different kinds of category shifts are identified in the subtitles of the film Breaking Dawn according to the findings. There are 79 cases of structure shift or 50.7%, 8.6% of intra-system shift, 30 cases of unit shift or 21.7%, and 26 cases of class

shift or 19%. Diverse levels of equivalence result from these category shifts. They have the meanings of being complete, increased, and decreased. The highest percentage, 75.3%, is attributed to the complete meaning. 13% represents the proportion of increased meaning, while 5.3% represents the proportion of decreased meaning. The occurrence of different meanings is 4%, while no meaning is 2.4%.

The next study was conducted by Simanjuntak and Tangkas (2012), they employed Catford's framework (1965) to investigate the types of category shift that occur in the English-Indonesian subtitle of Green Book film, they found that there were 303 category shifts that later classified into four categories. 75 of them are structure shifts, 18 class shifts, 138 unit shifts, and 72 intra-system shifts found. Catford framework has been used by many researchers to conduct study regarding translation work. Most of translation studies have utilized Catford theory to elaborate and categorize shifts into certain category.

A research by Fitria, T. N. (2020) entitled "Translation shift in English into Indonesian subtitle of Guzaarish movie". She analyzed "Guzaarish" movie and found that the type of shifts found is both level and category shift, with a total of 242 shifts. The level shift shows 93 data or 38.43 %. As for the category shift, there were 149 shifts, makin up 61.57% of the total shift occurrences. The level shift occurs when an SL item has equivalent in a TL translation at the different linguistic levels of its own such as grammatical or lexical. Category shifts indicate changes within linguistic categories, such as adjustments in word class, to achieve a natural and accurate translation in the target language.

Suardana, Jayantini and Suastini (2019) also conducted a study using Catford framework to analyze Joker movie, the result shows that all of Catford's forms of category shifts were present in the translation. The structure shift occurred in the greatest number of instances, 46 out of 106 data (43.40%). It occurred because the classes and functions of the term varied between English and Indonesian. Class shift had the fewest occurrences with only 17 data (16.03%). The majority of class shifts identified in this study are noun-to-verb. Unit shift happened 24 times (22.65%). The majority of unit shifts found in the source language were transmitted from words to phrases in the target language, with 19 data (17.92%) exhibiting intra-system shift.

Inspired by the previous studies mentioned above, the researcher decided to study the shift in the English and Indonesian subtitles of the film "Moana." Produced by Walt Disney Animation Studios, "Moana" is an American 3D computer-animated musical fantasy adventure film. The story is straightforward but enjoyable, and the animation is so amazing that everyone will be spoiled. Furthermore, the author discovered that there is significant amount of translation shifts in the subtitling text of the movie. The researcher decided to analyze the shifts that took place in the film as a result.

In order to reduce challenges, the researcher employs translation shifts. A shift refers to a translation technique wherein the source language elements are replaced with the corresponding elements in the target language, while preserving the original meaning. Translation shift serve the purpose of providing the natural translation.

Based on explanations, reasons and previous research, the researcher was interested in analyzing the structural differences between the source and target languages, which frequently contribute to subtitling challenges. One of the most common challenges in subtitling translation is category shift which is one of two main translation shifts. In this research, the researcher wants to analyze category shifts in the movie entitled “Moana” produced by Walt Disney Animation studios, and its Indonesian translation with the same title by “Lebah Ganteng”. The researcher chooses “Lebah Ganteng” because it’s one of the most popular subtitle makers in Indonesia and has translated more than 500 movies subtitle. This research then analyzes the occurrence of Catford’s category shifts which are structure shift, class shift, unit shift, and intra-system shift in the translation of Moana movie. In addition, the researcher limits the analysis only to the dialogues as they're simpler to recognize and determine if Category shifts occurred.

## **B. Research Question**

The problems encountered in this study can be formulated as follows:

1. What types of category shifts are present in the English-Indonesia subtitle of "Moana" movie?
2. What are the dominant category shift type that occurred in the “Moana” movie subtitles?

## **C. Aims of Study**

Based on the research question above, the problems of this research can be formulated as follows:

1. To identify the types of category shifts are present in the English-Indonesia subtitle of "Moana 2016" movie
2. To find the most dominant type of category shift in the "Moana" movie subtitle

#### **D. Significance of The Study**

With this study, the researcher hopes to gain some advantages. The significance of the study can be theoretically and practically:

##### **1. Theoretical Benefit**

Theoretically, this research aims to enhance the field of translation, particularly in the area of subtitling. The study deepens understanding of the complexities of transferring meaning between languages, especially in subtitling through analyzing category shifts.

##### **2. Practical Benefit**

The results of this research are valuable for helping students studying translation, particularly in English departments. The valuable information acquired from analyzing translation shifts can aid in their academic and professional endeavors. Additionally, other researchers in the field can utilize this study as a valuable resource for conducting research on translation shifts.

## **E. Terminology**

### 1. Movie

Movie is a contemporary and popular art form that was created for commercial and entertainment purposes. Wibowo stated that film is an instrument for communicating with an audience through a media narrative. Film is a medium of artistic expression as an instrument for artists and filmmakers to express the story's concept (2006:196). Translation

### 2. Translation

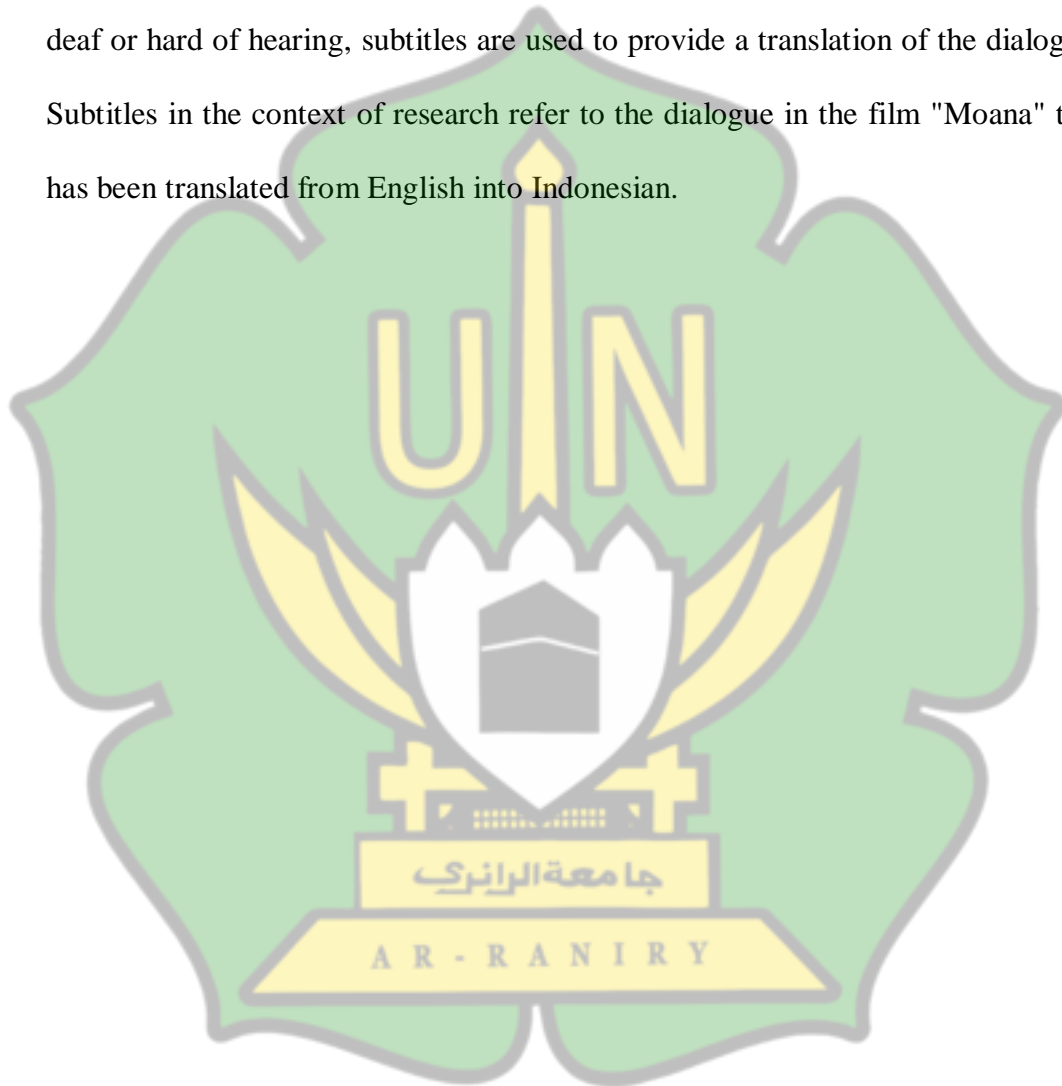
Translation is the process of conveying written or spoken content from one language to another while preserving its meaning, style, and cultural context (Hatim & Mason, 2017). It necessitates knowledge of the source and target languages' linguistics, cultures, and societies. Translation in this context refers to the process of using subtitles to translate the dialogue and script of the movie "Moana" from English to Indonesian.

### 3. Category Shift

Category shift is a linguistic phenomenon that occurs when a word or expression from the source language does not have an exact translation in the target language, necessitating the translator's search for a replacement that fits the context of the target language (Newmark, 1988). The meaning and interpretation of the translated text can be greatly impacted by category shifts, which can take many different forms, including lexical, structural, and cultural shifts. Category shift, utilized in research is the process of locating and examining instances in which a word or expression's original category is altered in a translated subtitle.

#### 4. Subtitle

A subtitle is a textual representation of spoken or written dialogue that appears at the bottom of the screen of a film or television program (Gambier, 2017). For viewers who do not understand the dialogue in the original language or who are deaf or hard of hearing, subtitles are used to provide a translation of the dialogue. Subtitles in the context of research refer to the dialogue in the film "Moana" that has been translated from English into Indonesian.



## CHAPTER II

### LITERATURE REVIEW

In this chapter, the researcher delves into theories about translation shift, types of category shift, subtitling, and the synopsis of the “Moana” movie. This comprehensive review aims to provide a solid theoretical foundation for understanding the various linguistic and contextual factors involved in translation.

#### A. Translation Shift

Translation shift refers to the adjustments that occur during the translation process. These transformations occur at all text levels, including the language level and the thematic level. According to Catford (1978, p. 73) translation shift is the change from the formal correspondence to the target text. Generally, there are two types of translation shifts namely level shift and category shift.

##### 1. Level Shift

Level shifts are adjustment from grammar to lexis. It means that a grammatical unit in one language has a lexical unit in another language as its translation equivalent. These grammatical units include the tenses of time reference, the passive meaning in a sentence, etc. For instance, “It has stopped raining” and its translation “*hujan sudah berhenti*”. The form “has...ed” in the grammatical form of “have+Vb3” as a unit in English grammar showing perfective is translated into Bahasa Indonesia by the lexis “sudah”.

## 2. Category Shift

According to Rakhmad (2021) Category shift is a form of translation shift characterized by the absence of formal correspondence between the translated text and the original language (TL) or source language (SL). This process entails deviations from formal correspondence in the translation, potentially leading to modifications in the translation's structure, class, rank, or unit. Such a shift may cause the translation's meaning to be altered in a variety of ways, including an increase or decrease in significance, the elimination of meaning, or the creation of unique meanings. An examination of category shifts in translated movie subtitles or motion pictures may yield valuable insights regarding the translators' intentions and the influence of linguistic variances on the literal meaning of the source material.

### **B. Category Shift**

In translation, category shifts are deviations from formal correspondence. Formal correspondence is any grammatical category in the target language that occupies the same position in the system of the target language as the specified source language category occupies in the system of the source language. According to Catford (1965: 76) there are four kinds of category shifts: structure shift, unit shift, class shift, and intra-system shift.

## 1. Structure shift

The change happens in the grammatical structure between the source and target languages. In grammar, structure shift can occur at all ranks. For example, “John loves Maria” in English becomes “Is-love at John on Maria” in Gaelic. Structure shifts can also be found at other ranks, such as phrase/group rank. For example : In Bahasa indonesia “the blue shirt” becomes “baju yang biru”. There is a shift from MH (Modifier+Head) to HQ (Head+Qualifier). It can be seen that the modifier “blue” preceding the noun “shirt” is translated into qualifier “biru” (blue) combined with “yang” (which). When an active sentence in the source language becomes passive in the target language or vice versa, structure shift also occurs. This shift is called voice shift.

## 2. Class shift

Class shift generally happens when the translation from the SL item is a member of a different class (part of speech) from an original item (Kantiastuti, 2014). For example: “civil engineering” is translated into “teknik sipil”. In this example, the adjective “civil” operating at M (Modifier) in the noun phrase structure of source language, is translated into a noun “teknik”, operating at Q (Qualifier) in the target language. From this example, the adjective changes into another class, that is a noun.

### 3. Unit shift

Unit shift refers to rank changes, which are deviations from formal correspondence in which the translation equivalent of a unit at one rank in the SL is translated into a unit at a different rank. The language ranks may vary between morpheme, word, phrase/group, clause, and sentence, and sometimes even paragraph and text. According to Machali (1998:16), the unit shift indicates a change in rank, i.e. a lower rank becomes a higher rank or vice versa. For example, the source expression “clever” becomes “sangat pandai”. In this example, a word (clever) is translated into a phrase (sangat pandai) . It indicates that the lower rank becomes a higher rank.

### 4. Intra-system shift

Intra-system shift refers to a deviation from formal correspondence in which one system in the SL corresponds to a different (non-corresponding) system in the TL. The intra-system shift indicates that the shift occurs internally within the system of the relevant languages.

For example, certain English noun “plural” become “singular” when translated into Bahasa Indonesia, such as: “a pair of scissors” in English becomes “sebuah gunting” in Bahasa Indonesia. In this example, although in Bahasa Indonesia there is a corresponding plural form for “scissors” (that is through repetition of the word “gunting-gunting”). In this case, the Indonesian language system requires the use of the singular

form for to the concept of “a pair of scissors” since Indonesian people conceive them as one piece of tool.

### C. Subtitle

Subtitles are on-screen texts that support or replace the synchronized audio track or live performance of the characters' dialogue or voice-over. It offers the benefits to the audience. It helps the audience comprehend the plot (Mollanazar et al., 2017). Similarly, Bogucki (2016) asserts that subtitling as an element of audiovisual translation contributes to the comprehension of the message. Guillot (2010) suggests that the use of subtitling in foreign films not only aids the audience in comprehending the narrative but also allows them to explore the culture of the foreign country. Caimi (2013) believes that subtitling is helpful for students as well as viewers because it facilitates linguistic and cultural comprehension in formal and informal contexts. Price (1983), cited in Caimi (2013), investigates English as a Second Language students who watch subtitled television and finds that their foreign language or cultural acquisition improves as a result.

Bogucki (2016) argues that subtitling, as an element of audiovisual translation, must adhere to certain conventions, such as the subtitling template, constraints, and audience processing efficiency. Karamitroglou explains some conventions of subtitling in detail in Bogucki (2016). It needs to comply with the spatial parameters and layout that concern the screen's position, line numbers, characters per line, typeface, and background color. In addition, it prioritizes

temporal parameters such as duration, lead-in, and lead-out time. The subtitling team must also consider punctuation, segmentation, omission guidelines, syntax modification, and cultural or forbidden references.

Subtitling is fundamentally distinct from translation. Gambier (1993, p. 276) defines subtitle as "one of two possible methods for providing the translation of a film's dialogue, in which the original dialogue soundtrack is left intact and the translation is printed along the bottom of the film." In other words, subtitling is accomplished by translating the film's dialogue and printing the translation at the bottom of the movie.

#### 1. Important Subtitling Rules

Hariyanto, Sg. (2005, p. 100) stated that "there are important rules for subtitling, including how the plot work, movie terms, script, and film as a whole work". In addition, he explained that "plot work" in subtitling entails translating the movie script from the source language into the target language, combining the translation with the film, and revising it. In addition, the movie translator or subtitle should be familiar with terms such as frame, shot, scene, and sequences. The frame is the fundamental unit of a film, which consists of a series of shots; then, some shots are combined into a scene; then, some scenes are combined into sequences; and finally, some sequences are combined into a film that is connected by dialogue. In addition, subtitling is composed of film elements such as a

soundtrack, music, effects, actor tone, imitation and gesture, camera movement, distance, and montage (cuts, fade-in, fade-out, etc.).

The film script is the source text that will be translated into the target text.

There are two types of scripts: the original script and the script intended for the film translator. There are some notes for the original script indicating that the translator understands "the situation" well. While the script proposed to the translator does not include such notes, it does include "timing" notes that assist in determining the appearance of subtitling on the movie monitor. The movie as a whole work signifies that the film is the same as a novel covered by a particular society's culture, which makes the translator's job more difficult because he or she must convey not only the semantic and pragmatic meaning but also the culture.

## 2. Subtitling Difficulties

The translation of a film is not a simple task. Haryanto (2005) stated that when translating a film, 'language and culture' are typically problematic for the translator. The difficulty of a language refers to cultural references, idioms, diction, humor, and pragmatics. Alternatively, cultural difficulty refers to the translator's lack of knowledge and experience regarding the cultural practices of the SL society. It also occurs when the translator translates idioms without employing the proper diction. It is extremely difficult to translate an idiom due to the limited meaning equivalent between the source and target languages.

The next difficulty for the translator involves humor taunting allusions and pragmatics meaning. Sometimes, the translator is unaware that the text he or she is translating contains implicit humor, teasing, or allusion, or the translator is unable to identify an equivalent meaning in the target language because the meaning of humor is culturally bound to the source language. In contrast, the difficulty in pragmatic meaning refers to the difficulty in locating the appropriate equivalence relating to the actor's relationship when composing the dialogue, particularly when certain dialogue is used.

Haryanto (2005) added that movie translators face challenges due to limited time appearance and limited layout. There are some subtitling layout rules, including that the translation should be at the bottom of the screen, it should contain no more than two lines, each line should contain no more than 35 characters, the font must be Helvetica or Arial without Sheriff, the font color and background must be white, the text should be centered, and the dialogue must begin right-aligned without a dash.

### 3. Strategies for Subtitling - R A N I R Y

Some academics use terms like procedure, methodology, method, operation, and tactics while discussing translation studies. Chesterman (2005) identifies them as being essentially the same in Mollanazar et al. (2017). This study focuses on strategies for subtitling. According to Mollanazar et al. (2017), the term "strategies" is "a general way of translating in its basic problem-solving sense as a plan that is implemented

in a given context and is cognitive procedure not linguistic". Some academics use terms like procedure, methodology, method, operation, and tactics while discussing translation studies. Chesterman (2005) identifies them as being essentially the same as that of Mollanazar et al. (2017). This study focuses on strategies for subtitling. According to Mollanazar et al. (2017), the term "strategies" is "a general way of interpreting in its basic problem-solving sense as a plan that is implemented in a given context and is cognitive procedure not linguistic."

The subtitling techniques are based on the old rhetorical theories of Debalastita (1989), which include repetition, addition, detraction, transmutation, and substitution. The Repetition approach, which replicates or renders in the same way, is also known as literal translation or imitation translation. A phrase, paragraph, sentence, word, etc. may be added in order to provide more crucial information. It does not imply a significant change to the original or source language. Due to factors including spatial and temporal constraints.

The detraction approach is employed to eliminate, reduce, or condense the phrase, clause, sentence, or expression. The transmutation approach is employed to produce some modifications, such as lexical ones, changes from the active to the passive or vice versa, changes from the negative to the positive, etc. Utilizing the substitution approach, you can edit or paraphrase the source material by changing certain phrases, clauses,

sentences, or expressions. Common examples of substitution approach in idioms, proverbs, or sayings.

#### **D. Synopsis of The “Moana” Movie**

The "Moana" is an adventurous tale about a brave girl named Moana who lives on an island called Motunui. Moana loves her home, but her island is facing a big problem. The plants are dying, and the fish are disappearing, making life hard for her people. Moana learns from her grandmother that a long time ago, a demigod named Maui stole the heart of Te Fiti, a goddess who made the islands lush and green. Without the heart, the world is suffering. Moana feels a strong calling to restore the heart and save her island.

With determination in her heart, Moana sets out on a journey across the vast ocean to find Maui and bring back the heart of Te Fiti. She's joined by her funny rooster friend, Heihei. Along the way, they encounter challenges like rough seas, scary creatures, and Maui's reluctance to help. But Moana is determined to succeed, even when things seem impossible.

As they travel together, Moana and Maui face many trials that test their courage and friendship. Moana learns to trust herself and her instincts, while Maui learns the importance of helping others and being a true hero. Despite their differences, they become great allies, working together to overcome obstacles and reach their goal.

With the help of Maui's magical fish hook and Moana's bravery, they finally reach Te Fiti's island. However, their journey is far from over as they must

confront the fiery lava monster, Te Ka. In a daring and emotional showdown, Moana discovers the true power within herself and finds the strength to face Te Ka and restore the heart to its rightful place.

In the end, Moana succeeds in her quest, bringing back the heart of Te Fiti and saving her island and its people. She returns home as a hero, showing everyone the importance of courage, determination, and caring for the world around them. "Moana" is a heartwarming story about self-discovery, friendship, and the power of believing in oneself.



## CHAPTER III

### RESEARCH METHOD

#### A. Research Design

According to Creswell (2009), Qualitative study is a research method that aims to understand social or human problems by building a complex, holistic picture formed with words, reporting detailed views of informants, and conducted in a natural setting. The researcher used a descriptive qualitative method and the content analysis method. The researcher utilize this method because its flexibility in analyzing the data obtained. According to Krippendorff (1980), content analysis is a research methodology that enables the production of reliable and accurate interpretations from data in relation to their contextual framework.

The types of category shifts being analyzed were structure shifts, class shifts, unit shifts, and intra-system shifts. The data were put into a table of the data sheet. This method was applied by analyzing the data based on the theory in use to get the best result.

#### B. Data Source

##### 1. Moana movie

The data source was English-Indonesian texts of Moana movie.

The data were analyzed using the content analysis technique. The researcher analyzed the occurrence of category shifts in the movie. The data were put into a table of the data sheet. The researcher compared

sentence to sentence between the source language and the target language. The technique to gain validity of the data and the findings was by having regular analytical discussions with the researcher's consultant and by sharing with other shifts in order to compare the researcher's analysis by conducting deep analysis.

All sentences spoken by actors and actresses in the movie Moana whose translations (in the form of subtitles) include any type of category shifts constituted the data for this study. The source text was in English and the target text was in Bahasa Indonesia.

## 2. "*Lebah Ganteng*" subtitle

The data was extracted from the movie texts of Moana movie. "*Lebah Ganteng*" is one of the most popular subtitle makers in Indonesia. However, the "*Lebah Ganteng*" is very productive and his subtitle writing is frowned upon. The subtitles are easy to read, making many people choose to use them.

"*Lebah Ganteng*" is headquartered at the IDFL Forum with other translators. To this day, "*Lebah Ganteng*" has translated more than 500 film titles. John Musker and Ron Clements directed the 2016 Walt Disney Pictures film Moana, which was produced by Walt Disney Animation Studios and released by Walt Disney Pictures. The data utilized for analysis included dialogues spoken by prominent characters such as Moana (starred

by Auli'i Cravalho), Maui (Dwayne Johnson), Gramma Tala (Rachel House), Chief Tui (Temuera Morrison), Tamatoa (Jemaine clement), Sina (Nicole Scherzinger), Heihei (Alan Tudyk), Fisherman (Oscar kightley).

### C. Data Collection Method

This study's data are the original and translated versions of the subtitle and original subtitle from the "Moana" movie. The length of the "Moana" movie is 1 hour and 47 minutes. [www.springfieldspringfield.co.uk](http://www.springfieldspringfield.co.uk), the "Moana" movie script consists of 6.357 words. To collect data, the researcher used content analysis. According to Krippendorff (1980), content analysis is a research methodology that enables the production of reliable and accurate interpretations from data in relation to their contextual framework. Weber (1985) refers to a research approach that employs a series of processes in order to get accurate inferences from textual data. These conclusions pertain to the individuals who send messages, the content of the messages, or the recipients of the messages.. Analyzing written or recorded materials associated with the translation process can help to identify translation shifts and provide insight into the reasons for these changes.

For this specific research, the researcher utilized the movie Moana's Indonesian and English subtitles as the textual materials for content analysis. The researcher can determine any translation shifts that have taken place throughout the translation process from English to Bahasa Indonesia by comparing the original subtitle with the translated subtitle. This comparison also can be an

important source of information to comprehend the causes of these shifts in the subtitles. Through content analysis, the researcher can gain a deeper understanding of the cultural and social factors that have influenced the translation process of this movie and how these factors have affected the meaning conveyed in the subtitles.

#### **D. Data Analysis**

##### **1. Thematic Analysis**

According to Braun & Clarke (2021), Thematic analysis is a qualitative data analysis method that involves identifying, analyzing, and interpreting patterns of meaning (or "themes") within qualitative data. It is one of the most common forms of analysis within qualitative research and is often used to examine themes or patterns of meaning within data. Thematic analysis is a flexible approach that allows researchers to generate new insights and concepts derived from data. It is typically applied to a set of texts, such as interview transcripts, social media profiles, or survey responses.

##### **2. Content Analysis**

Content analysis is a research method used to identify patterns in recorded communication. It involves systematically collecting data from various sources such as interviews, open-ended questions, field research notes, conversations, books, essays, discussions, newspaper headlines, speeches, media, and historical documents ( Kuckartz and Radiker, 2023)

The data is then coded, or broken down, into manageable code categories for analysis. Researchers use content analysis to find out about the purposes, messages, and effects of communication content. They can also make inferences about the producers and audience of the texts they analyze. Content analysis can be used to quantify the occurrence of certain words, phrases, subjects, or concepts in a set of historical or contemporary texts.

Researchers quantify and analyze the presence, meanings, and relationships of such words and concepts, then make inferences about the messages within the texts, the writer, the audience, and even the culture and time of which these are a part. By systematically labeling the content of a set of texts, researchers can analyze patterns of content quantitatively using statistical methods, or use qualitative methods to analyze meanings of content within texts.

Content analysis has various possible goals, including finding correlations and patterns in how concepts are communicated, understanding the intentions of an individual, group, or institution, and identifying propaganda and bias in communication. It is a highly flexible research method that can be conducted at any time, in any location, and at low cost. However, focusing on words or phrases in isolation can sometimes be overly reductive, disregarding context and nuance.

The researcher used a qualitative method to analyze the translation shift in the subtitles of the movie "Moana" by following these steps:

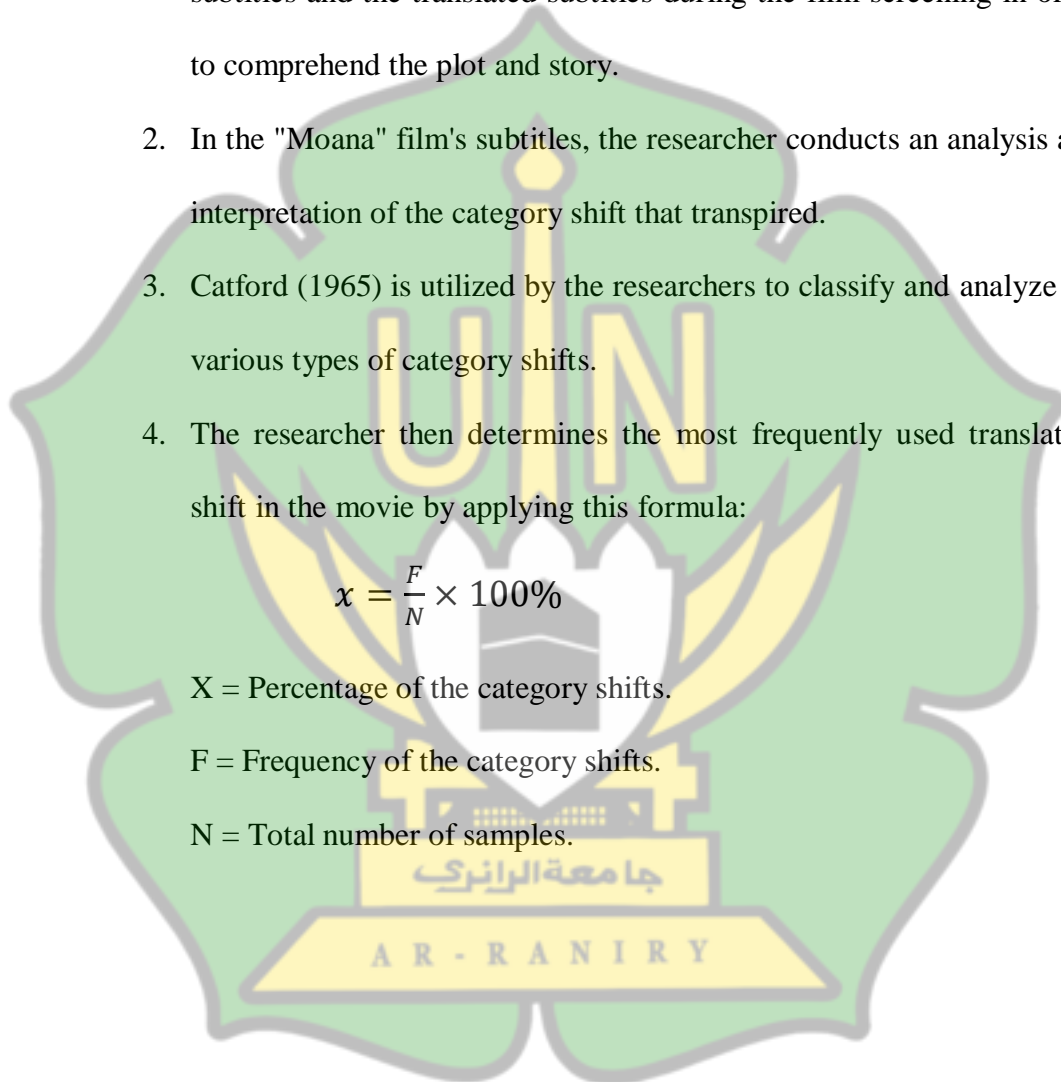
1. The researcher engaged in a thorough examination of both the original subtitles and the translated subtitles during the film screening in order to comprehend the plot and story.
2. In the "Moana" film's subtitles, the researcher conducts an analysis and interpretation of the category shift that transpired.
3. Catford (1965) is utilized by the researchers to classify and analyze the various types of category shifts.
4. The researcher then determines the most frequently used translation shift in the movie by applying this formula:

$$x = \frac{F}{N} \times 100\%$$

X = Percentage of the category shifts.

F = Frequency of the category shifts.

N = Total number of samples.



## CHAPTER IV

### FINDINGS AND DISCUSSION

In this chapter, the researcher presents the data collected from the English-Indonesian subtitles of the *Moana* movie. This chapter is divided into two parts. The first part, Findings, displays the collected data in table format. The second part, Discussion, provides an in-depth analysis of the presented data.

#### A. Findings

After conducting a comprehensive analysis of the *Moana* movie subtitles, the researcher identified a large amount of category shifts employed by the translator to achieve a natural translation. These shifts are necessary to accommodate differences in grammatical structures, idiomatic expressions, and cultural nuances between the two languages. The category shifts include structure shifts, unit shifts, class shifts, and intra-system shifts. The table below classifies the data according to the types of category shifts observed.

Table 4.1 *The Frequency of Category Shift Occurrences*

Types of Category Shift	Frequency	Percentage
Structure Shift	67	23%
Class Shift	13	4%
Unit Shift	156	53%
Intra-System Shift	61	21%
Total	297	100%

Based on the data provided in table above, the most common type of shift is the Unit Shift, which occurs 156 times, accounting for 53% of the total shifts. This is followed by the Structure Shift, observed 67 times, representing 23% of the shifts. Intra-System Shifts occur 61 times, making up 21% of the total. The least frequent type is the Class Shift, with 13 instances, comprising 4% of the total. Overall, the data reflects a total of 297 category shifts, with each type contributing differently to the total distribution.

#### 1. Types of Category Shifts That are Present in The English-Indonesian

##### Subtitles of “Moana” Movie

The movie contains a total of 297 sentences/phrases that exhibit category shifts. The category shifts are scattered in almost every dialogue within the English-Indonesian subtitles of the “*Moana*” movie. These category shifts are divided into four categories and it can be observed as follows:

##### a. Structure Shift

From the data obtained, the “*Moana*” movie English (SL) and Indonesian (TL) subtitles, the structure shift occurred in the form of sentences/phrases as many as 67 times (23 %), including:

Example (1):

“...until every one of us is devoured by the bloodthirsty jaws of *inescapable death!*“ translated into “hingga kita semua termakan oleh rahang haus darah dari *kematian yang tak bisa dihindari!*”

In the sentence above, the word order of the two sentences is different, indicating a structural shift. In the English sentence, the adjective “*inescapable*” comes before the noun “*death*”. While in the Indonesian translation, the noun “*kematian*” comes before adjective “*yang tak bisa dihindari*”

Example (2):

“*His best friend* begged to be on that boat” translated into

“*Sahabatnya* memohon ikut di perahu itu”

In the translation sample, a structure shift occurs because there is a change in form. In the source language, “*His best friend*” becomes “*Sahabatnya*”, but in the target language “*nya*” as the realization of “*His*” comes after the word “*Sahabat*” as a realization of “*best friend*”. If the grammatical system of the source language is applied in transferring the expression “*His best friend*” and translated literally, the translation would be “*nya-sahabat*”. This translation is not acceptable in the target language. Therefore, the translator makes a structural shift in transferring the expression to “*Sahabatnya*”, this expression is natural and appropriate in the Indonesian language.

Example (3):

“This is a *sacred place*” translated into “Ini *tempat yang keramat*”

This translation involves a shift in the structure of the noun phrase from English to Indonesian. In English, the structure is MH (Modifier + Head), where “*sacred*” (the modifier) comes before “*place*” (the head noun). However, in Indonesian, the structure changes to HQ (Head + Qualifier), where “*tempat*” (the head noun) comes first, followed by “*yang keramat*” (the qualifier).

b. Class Shift

From the data obtained, the “*Moana*” movie English (SL) and Indonesian (TL) subtitles, the class shift occurred in the form of sentences/phrases as many as 13 times (4 %), including:

Example (1):

“Can we *be real*?” translated into

“Mari *bicara kenyataan*”

In the translation sample above, a class shift occurs because the phrase “*be real*” which is an adjective phrase becomes “*bicara kenyataan*”, a phrase that acts a verb in the target language. However, both sentences have mutual implication which is urging to speak the truth.

Example (2):

“She's *back*” translated into “Dia telah *kembali*”

From the translation sample above, a class shift happens because the word “*back*” as an adjective in the source language was translated into “*kembali*”, acting as a verb in the target language.

c. Unit Shift

From the data, the “Moana” movie English (SL) and Indonesia (TL) subtitles, the unit shift occurred in some sentences/phrases as many as 156 sentences/phrases (53%), including:

Example (1):

“*In the beginning*, there was only ocean” into “*Awalnya*, hanya ada lautan”

From translation sample above, two sentences express a mutual idea, however they employ different linguistic units. Every language has five grammatical unit: Morpheme, word, phrase, clause, and sentence. The data shows that the phrase “*In the beginning*” has a downward swing in unit shift from phrase to word. This shift shows that a phrase in the higher rank become a word in a lower rank. And the translator itself might well convert the term “*In the beginning*” to “*Awalnya*”. As a result, “*Awalnya*” can be considered as the formal equivalent of “*In the beginning*” as the meaning remains consistent from SL to TL.

Example (2):

“He was a *demigod* of the wind and sea” translated into

“Dia setengah dewa angin dan laut”

In this translation sample, the translator makes an unit shift from a lower to a higher rank. The word “*demigod*” has a lower rank compared to its equivalent in the Indonesian translation “*setengah dewa*”. The unit shift from “*demigod*” to “*setengah dewa*” exemplifies a change from a more compact lexical item in English to a more explicit and descriptive phrase in Indonesian. This shift is necessary to convey the meaning accurately, as Indonesian may not have a single word that encompasses the full meaning of “*demigod*”.

Example (3):

“chasing away our fish” translated into “...mengusir ikan kita”

This is another example where the translator uses a lower rank as an equivalent of a phrase in the target language. Using the word “*mengusir*” is the way to describe the phrase “*chasing away*” in the Indonesian language.

d. Intra-System Shift

From the data obtained, the “*Moana*” movie English (SL) and Indonesian (TL) subtitles, the class shift occurred in the form of sentences/phrases as many as 61 times (21 %), including:

Example (1):

“The legends are true. Someone will have to go” translated into “Legenda itu benar. Seseorang harus pergi”

The translator chose to make an intra-system shift by using the singular form "*legenda*" in Indonesian translation instead of the plural form "legends." This shift in number from plural to singular preserves the meaning of the sentence while adapting to the grammatical norms of the target language.

Example (2):

“And you'll do wondrous things, my little minnow” translated into “Dan kau akan melakukan hal hebat, ikan kecil Ayah.”

The same case happens in this translation sample, the translator makes a shift from plural to singular form to preserve the meaning and naturalness in the translation of the target language.

Example (3):

“I've wanted to bring you here from the moment you opened your eyes” translated into “Ayah ingin membawamu ke sini sejak kau membuka mata”

In this example, the translator decided to adjust the translation to preserve the meaning in the source language. The word “eyes” which is in plural form was translated into a singular form “mata” in the Indonesian

language. This adjustment was made to maintain the idiomatic and metaphorical meaning of the original phrase while ensuring grammatical accuracy and naturalness in the source language. In the Indonesian language, the word "mata" can refer to both a single eye ("mata" for singular) and multiple eyes ("mata" for plural).

## 2. The Most Dominant Type of Category Shift in the English-Indonesian Subtitle of “Moana” Movie

Based on the data presented in the table 4.1 above, it is evident that the most dominant type of category shift is the Unit Shift, occurring 156 times which accounts for 53% of all shifts in the translation. This high frequency indicates that the translator often needed to adjust the level of complexity when translating the source language to the target language. The second most common shift is the structure shift, occurring as many as 67 times and accounting for 23%. Intra-system shifts are also notable, with 61 occurrences, representing 21% of the total shifts. These shifts involve changes of grammatical system, such as plural to singular or changes in tense, underlining the differences of grammatical rules between the two languages. Class shifts are the least frequent, occurring only 13 times and representing 4% of the total shift. This type of shift involves changes in the grammatical category of a word, such as turning a noun to a verb. The fact that class shift occurs the least indicates that such changes are less commonly needed.

## B. Discussion

The findings of this research show various category shifts in the translation of the *Moana* movie subtitles. The data reveals that unit shift is the most dominant of all, accounting for 53% of the category shift. It suggests that the translator needs to adjust the meaning and context from the source language with equivalent words or phrases in the target language. Unit shift typically involves converting a word into a phrase or vice versa, as seen in the translation of “*In the beginning*” to “*Awalnya*”. This kind of adjustment is pivotal to maintain the meaning and fluidity of a certain dialogue.

Structure shift is the second most frequent category shift found in this research, occurring 67 times and representing 23% of the total. These shifts involve changing the grammar of words to fit the syntax norms of the target language. As seen in this example, “*His best friend*” to “*Sahabatnya*”, the rules of syntax structure in English and Indonesian are different. This alteration is necessary because direct translation often results in awkward or incorrect sentences in the target language. The frequent occurrence of structure shift indicates the importance of syntactic flexibility in achieving a natural and accurate translation.

Intra system shift and class shift occur less frequently, with intra-system shift accounting for 21% and class shift only 4% of the total amount of category shifts. Intra-system shifts include changes such as converting plural forms of a word or a phrase into singular or vice versa. Class shifts on the other hand, involve changing the grammatical category of words, such as converting

adjectives into verbs. The fact that class shift occurs the least frequent suggests that these changes are rarely needed, but when they do occur they play a vital role in preserving the meaning from the source to the target language.

Similar studies on translation shift show identical results with this research. For instance, a study by Herman (2014), analyzes the subtitle of "Harry Potter and the Philosopher's Stone". The result shows that all types of category shift appeared in the translation and unit shift was the most common one. The research highlights the need of unit shift to achieve a fluid translation that conveys the intended meaning effectively. In line with this study, Simanjuntak and Tangkas (2012) analyzed the translation of the "Green Book" movie, and the result shows a parallel pattern regarding the prevalence of unit shifts as the most common category shift, highlighting the need for adjustments to bridge structural differences between English and Indonesian.

In contrast to the previous studies, a research conducted by Kantiastuti (2014) presents different results. She analyzed the translation of "Breaking Dawn" movie and discovered that structure shift was the most dominant category shift, making up more than half of the entire shifts observed. This high percentage of structure shift highlights the crucial need for syntax adjustment to align with the grammar rules of the target language. Correspondingly, Suardana, Jayantini, and Suastini (2019) examined the subtitle of the "Joker" movie and identified structure shifts as the most frequent category shift. This research underscores the crucial role of structure shifts in adapting English sentences into the Indonesian language.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusions and suggestions derived from the study. The conclusions summarize the research findings, while the suggestions offer recommendations to the readers and future researcher of the same topic of research.

#### A. Conclusion

After conducting comprehensive analysis of the English-Indonesian subtitles of *Moana* movie, the researcher comes up with the following conclusions:

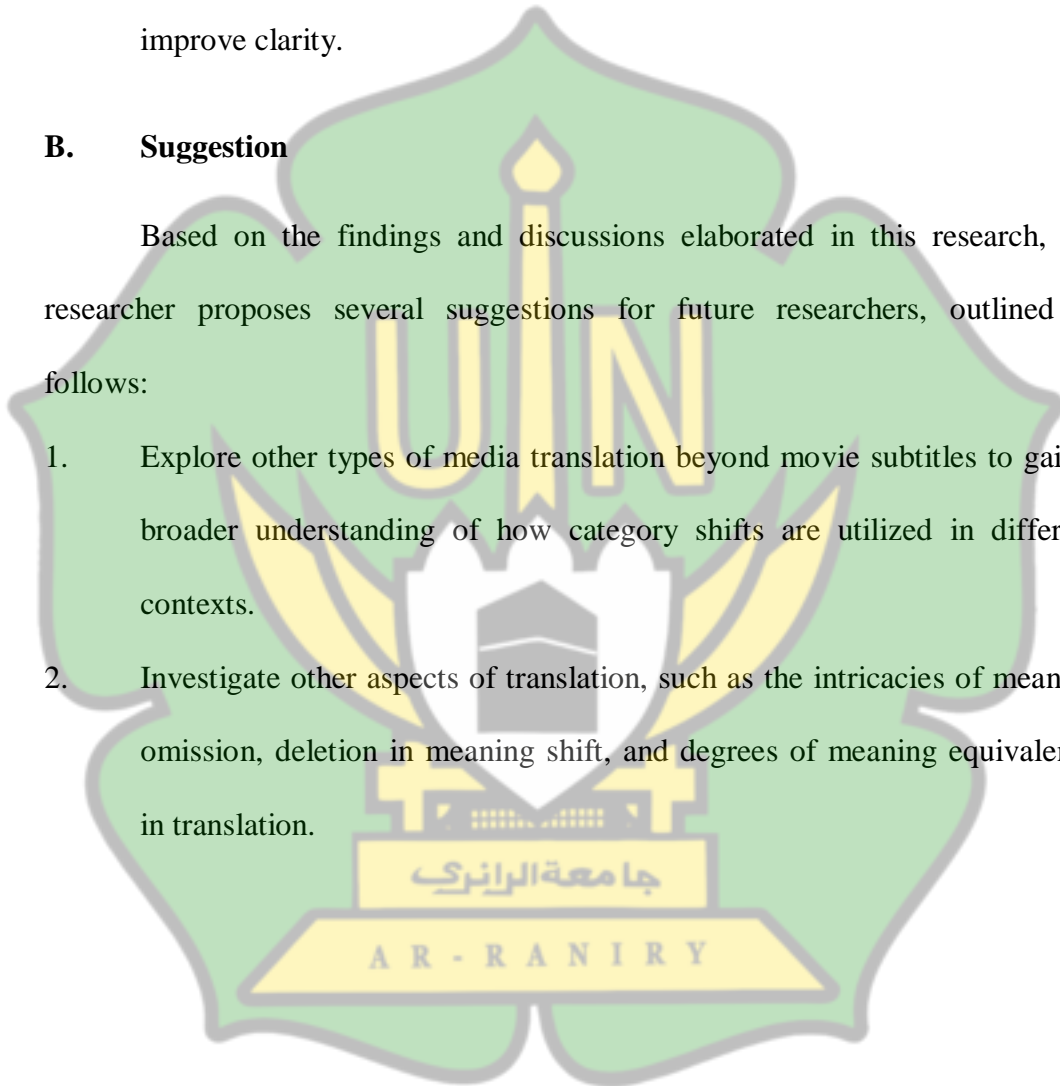
1. There is a varied translation strategies utilized in the English-Indonesian subtitle of *Moana* movie.
2. Unit shift stands out as the most dominant type of category shift in the English-Indonesian subtitles of *Moana* movie, highlighting the complexity of linguistic and cultural conversion from the source to the target language.
3. Structure shift emerged as the second most common category shift in this study, it is crucial for rearranging the grammatical structures of English to align with the syntactic rules of Bahasa Indonesia.
4. Intra-system shifts occurred less frequently, indicating that transformations within the same grammatical category are not as common compared to

other types of category shifts. These include changes such as converting plural forms to singular or adjusting verb tenses. Meanwhile, class shifts were the least common, indicating there is a little need to adjust the grammatical category of a word, like converting nouns into verbs, to improve clarity.

## **B. Suggestion**

Based on the findings and discussions elaborated in this research, the researcher proposes several suggestions for future researchers, outlined as follows:

1. Explore other types of media translation beyond movie subtitles to gain a broader understanding of how category shifts are utilized in different contexts.
2. Investigate other aspects of translation, such as the intricacies of meaning omission, deletion in meaning shift, and degrees of meaning equivalence in translation.



## REFERENCES

- Ardliansyah, M., & Ediwan, I. N. T. (2019). Category shift of noun phrases in the movie “Avengers: Infinity War”. *Journal of Arts and Humanities*, 23 (4), 259-264. DOI:[10.24843/JH.2019.v23.i04.p01](https://doi.org/10.24843/JH.2019.v23.i04.p01)
- Arikunto. (1993). *Prosedur Penelitian: Suatu Pendekatan Praktek*. Jakarta: Rineka Cipta.
- Bogucki, L. (2016). *Areas and methods of audiovisual translation research (Second)*. Frankfurt: Peter Lang.
- Caimi, A. (2013). *Subtitles and language learning. Handbook of translation studies*. DOI: 10.1075/hts.4.sub2
- Caimi, A. (2013). *Subtitles and language learning. In Y. Gambier & L. Van Doorslaer (Eds.), Handbook of translation studies*. John Benjamins Publishing Company.
- Creswell, J. W. (2014). *Research design: qualitative, quantitative, and mixed methods approach. Sage publications*.
- Catford, J. C. (1978). *A linguistic theory of translation: An essay in applied linguistics*.
- Fitria, T. N. (2020). Translation shift in English into Indonesian subtitle of Guzaarish movie. *Journal of Language and Literature*, 20(2), 307-317.
- Guillot, M. (2010). Film subtitles from a cross- cultural pragmatics perspective. *The Translator*, 16(1), 67–92. <https://doi.org/10.1080/13556509.2010.10799294>
- Gambier, Y. (2017). *A history of subtitling in the cinema: From silents to digital*. Peter Lang. DOI: 10.1515/9783039351431-001


- Haryanto, S. (2005, September). Subtitling: Di antara Keterbatasan Bahasa-Budaya dan Media. In Collection of International Conference on Translation: Translation, Discourse and Culture.
- Hatim, B. & J. Munday 2004. Translation: An Advanced Resource Book, London/New York: Routledge
- Hatim, B. (2001). Teaching and Researching Translation. London: Longman.
- Hatim, B., & Mason, I. (2017). *The translator as communicator*. Routledge. DOI: 10.4324/9781315158945-8.
- Herman, M. (2014). Category shifts in the English translation of Harry Potter and the Philosopher's Stone movie subtitle into Indonesia (an applied linguistics study). *IOSR Journal Of Humanities And Social Science (IOSR-JHSS)*, 19(12), 31-38.
- Kantiastuti, H. (2014). An Analysis of Category Shifts in the English–Bahasa Indonesia Breaking Dawn Movie Texts. *Yogyakarta State University*.
- Krippendorff, K. (1980). Content Analysis: An introduction to its methodology, London: Sage .
- Mollanazar, H., Nasrollahi, Z., & Allameh. (2017). Audiovisual translation –research and use. In M. Deckert (Ed.), *Audiovisual translation-research and use*. Frankfurt am Main: Peter Lang.
- Newmark, P. (1988). *A textbook of translation*. Prentice-Hall.
- Price, K. (1983). Closed-captioned TV: An untapped resource. *MATSOL Newsletter 12 (2)*: 1–8.

Simanjuntak, R. D. P., & Tangkas, I. W. D. (2018). Translation shift in English-Indonesian subtitle of “Green Book” movie. *Transform: Journal of English Language Teaching and Learning*, 11(4), 117-125.

Suardana, I. W., Jayantini, I. G. A. S. R., & Suastini, N. W. (2022). Identifying category shifts in the English-Indonesian translation of “Joker” (2019) movie. *Apollo Project*, 10-12.



## Appendix A: Appointment letter of supervisors



**KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH**  
NOMOR: B-11940/Un.08/FTK/Kp.07.6/11/2023

**TENTANG:**  
**PENGGAKATAN PEMBIMBING SKRIPSI MAHASISWA**

**DENGAN RAHMAT TUHAN YANG MAHA ESA**

**DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH**

Menimbang : a. bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;

b. bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;

c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.

Mengingat : 1. Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;

2. Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;

3. Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;

4. Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;

5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;

6. Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;

7. Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;

8. Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;

9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;

10. Keputusan Menteri Keuangan Nomor 293/Kmk.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;

11. Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, Tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.

**MEMUTUSKAN**

Menetapkan : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.

KESATU : Menunjuk Saudara :  
**Dr. Mustafa AR, M.A**

Untuk membimbing Skripsi

Nama : **Putra Atkha**  
NIM : **180203079**  
Program Studi : **Pendidikan Bahasa Inggris**  
Judul Skripsi : **An Analysis of Category Shift in "Moana" English-Indonesian Subtitle**

KEDUA : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku;

KETIGA : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2023 Tanggal 30 November 2022 Tahun Anggaran 2023;

KEEMPAT : Surat Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;


KELIMA : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.

Ditetapkan di : Banda Aceh  
Pada tanggal : 15 November 2023  
Dekan,  
  
**Satul Muluday**

Tembusan

1. Sekjen Kementerian Agama RI di Jakarta;
2. Dirjen Pendidikan Islam Kementerian Agama RI di Jakarta;
3. Direktur Perguruan Tinggi Agama Islam Kementerian Agama RI di Jakarta;
4. Kantor Pelayanan Perbandharaan Negara (KPPN), di Banda Aceh;
5. Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
6. Kepala Bagian Keuangan dan Akuntansi UIN Ar-Raniry Banda Aceh di Banda Aceh;
7. Yang bersangkutan;
8. Arsip.

**AR-RANIRY**



## Appendix B: Recommendation letter to conduct field research



**KEMENTERIAN AGAMA**  
**UNIVERSITAS ISLAM NEGERI AR-RANIRY**  
**FAKULTAS TARBIYAH DAN KEGURUAN**  
 Jl. Syekh Abdur Rauf Kopelma Darussalam Banda Aceh  
 Telepon : 0651- 7557321, Email : uin@ar-raniry.ac.id

Nomor : B-4603/Un.08/FTK.1/TL.00/6/2024  
 Lamp : -  
 Hal : **Penelitian Ilmiah Mahasiswa**

Kepada Yth,  
 Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh  
 Assalamu'alaikum Wr.Wb.  
 Pimpinan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry dengan ini menerangkan bahwa:

Nama/NIM : **PUTRA ATKIA / 180203079**  
 Semester/Jurusan : XII / Pendidikan Bahasa Inggris  
 Alamat sekarang : Jalan Kebun Raja, Ulee Kareng

Saudara yang tersebut namanya diatas benar mahasiswa Fakultas Tarbiyah dan Keguruan bermaksud melakukan penelitian ilmiah di lembaga yang Bapak/Ibu pimpin dalam rangka penulisan Skripsi dengan judul **A Content Analysis of Category Shift in "MOANA" English-Indonesian Subtitle**

Demikian surat ini kami sampaikan atas perhatian dan kerjasama yang baik, kami mengucapkan terimakasih.

Banda Aceh, 11 Juni 2024  
 an. Dekan  
 Wakil Dekan Bidang Akademik dan  
 Kelembagaan,



Berlaku sampai : 31 Juli 2024

Prof. Habiburrahim, S.Ag., M.Com., Ph.D.

AR - RANIRY

### Appendix C: Category Shift Occurrences in the Subtitle of 'Moana' Movie

Research instrument:

No	English Sentence/Phrase from The "Moana" Movie Subtitle	Indonesian Translation	Category Shift			
			Struct-ure Shift	Class Shift	Unit Shift	Intra-System Shift
1.	<i>In the beginning</i> , there was only ocean	<i>Awalnya</i> , hanya ada lautan			✓	
2.	until <i>the mother island</i> emerged	hingga <i>Dewi Pulau</i> muncul			✓	
3.	<i>Her heart</i> held the greatest power ever known.	<i>Jantungnya</i> mempunyai kekuatan terhebat.			✓	
4.	But in time, some begin <i>to seek</i>	Tapi suatu ketika, ada yang mulai <i>mencari</i>			✓	

5.	<i>Te Fiti's heart</i>	<i>jantung Te Fiti</i>	✓			
6.	He was a <i>Demigod</i>	Dia <i>setengah Dewa</i>			✓	
7.	A <i>trickster</i>	<i>Penipu</i>			✓	
8.	A <i>shapeshifter</i> who could change form	<i>Perubah bentuk</i> yang bisa berubah wujud			✓	
9.	And <i>his name</i> was Maui	Dan namanya adalah Maui	✓			
10.	But without <i>her heart</i>	Tapi tanpa jantungnya	✓			
11.	giving birth to a <i>terrible darkness</i> .	Melahirkan <i>kegelapan yang sangat mengerikan</i>	✓			
12.	Maui tried to escape, but was confronted by <i>another</i> who sought the heart	Maui mencoba melarikan diri tapi dia dihadang <i>mahluk lain</i> yang juga mencari jantung itu			✓	
13.	Maui was struck from <i>the sky</i>	Maui dihantam dari <i>langit</i>			✓	

14.	And his magical fish hook and <i>the heart</i> of Te Fiti	Dan kail ajaibnya serta <i>jantung</i> Te Fiti			✓	
15.	Te Kā and the <i>demons</i> of the deep	Te Kā dan para <i>iblis</i> lautan dalam				✓
16.	still hunt for <i>the heart</i>	masih memburu <i>jantung itu</i>	✓			
17.	hiding in <i>the darkness</i>	bersembunyi dalam <i>kegelapan</i>			✓	
18.	chasing away	<i>mengusir</i>			✓	
19.	our fish	<i>ikan kita</i>	✓			
20.	draining the life from island after	melenyapkan <i>kehidupan</i> dari pulau ke pulau			✓	
21.	devoured by the <i>bloodthirsty jaws</i>	termakan oleh <i>rahang haus darah</i>	✓			
22.	<i>inescapable death</i>	<i>kematian yang tak bisa dihindari</i>	✓			
23.	deliver him across <i>the great ocean</i>	Membawanya mengarungi <i>lautan luas</i>	✓			

24.	<i>outside</i>	<i>melewati</i>		✓		
25.	<i>the reef</i>	<i>karang</i>			✓	
26.	<i>There are no monsters.</i>	<i>Tak ada monster.</i>				✓
27.	There is nothing beyond that reef but storm and <i>rough sea</i> .	Di luar karang kita hanya ada badai dan <i>laut keras</i>	✓			
28.	As long as we stay on our very safe island,	. <i>Selama</i> kita di pulau yang sangat aman ini,			✓	
29.	The <i>legends</i> are true	<i>Legenda</i> itu benar				✓
30.	Moana, <i>come on...</i>	Moana, <i>ayo.</i>			✓	
31.	<i>the next</i>	<i>berikutnya.</i>			✓	
32.	great <i>chief</i>	<i>Kepala suku</i>			✓	
33.	And you'll do <i>wondrous things</i>	Kau akan melakukan hal hebat,				✓

34.	I was only looking at the <i>boats</i> .	Aku hanya melihat perahunya				✓
35.	the moment you <i>opened your eyes</i> .	sejak kau membuka mata				✓
36.	This is a <i>sacred place</i>	Ini <i>tempat keramat</i>	✓			
37.	The place of <i>chiefs</i> .	Tempat para <i>Kepala</i> .				✓
38.	place a stone on <i>this mountain</i>	meletakkan batu di <i>gunung ini</i> .	✓			
39.	And on <i>that day</i>	Dan pada <i>hari itu</i>	✓			
40.	you will raise <i>this whole island higher</i>	kau akan menambah <i>ketinggian pulau ini</i>		✓		
41.	You are the future of <i>our people</i>	Kau masa depan <i>rakyat kita</i> ,	✓			
42.	Every storm, this roof leaks	<i>Tiap kali badai</i> , atapnya bocor,			✓	
43.	no matter how many <i>fronds</i> I add.	meski berkali - kali ditambah <i>daun</i> .				✓
44.	Not <i>the fronds</i> ... Wind shifted the	Bukan masalah <i>daunnya</i>				✓

	post.					
45.	<i>That's good pork.</i>	<i>Babinya enak</i>	✓			
46.	I'm curious about <i>that chicken</i> eating the rock.	Aku heran <i>ayam itu</i> memakan batu	✓			
47.	He seems to lack the basic <i>intelligence</i>	Dia sepertinya sangat kurang <i>cerdas</i>		✓		
48.	<i>Sometimes</i> our strength lies beneath the surface	<i>Kadang</i> kekuatan kita berada di balik tampilan luar				✓
49.	<i>This morning</i>	<i>Pagi ini,</i>	✓			
50.	I was <i>husking the coconuts</i>	aku <i>mengupas kelapa</i>				✓
51.	We should clear the diseased <i>trees.</i>	Kita harus bersihkan <i>pohon yang sakit</i>				✓
52.	Our <i>traps</i> in the east lagoon.	<i>Perangkap</i> di laguna timur				✓

53.	Then we'll rotate <i>the fishing ground</i> .	Kita ubah <i>posisi penangkapannya</i> .			✓	
54.	The <i>windward</i> side?	<i>Melawan angin ?</i>			✓	
55.	The shallows,	<i>air dangkal</i>				✓
56.	<i>the channel</i> .	<i>terusan saluran air.</i>			✓	
57.	<i>terusan saluran air.</i>	Aku akan bicara dengan <i>Dewan</i>			✓	
58.	But if there are no fish in <i>the lagoon...</i>	Tapi jika tak ada ikan di <i>laguna...</i>			✓	
59.	Down by <i>the shore</i>	<i>di pantai</i>			✓	
60.	and found an <i>unforgiving sea</i> .	dan bertemu <i>laut yang kejam</i>	✓			
61.	<i>Waves like mountains</i> .	<i>. Gelombang seperti gunung</i>				✓
62.	<i>His best friend</i> begged to be on that boat.	<i>Sahabatnya</i> memohon ikut di perahu itu.	✓			

63.	<i>Sometimes, who we wish we were,</i>	<i>Terkadang kita ingin jadi</i>				✓
64.	<i>I don't have to tell him anything.</i>	<i>Aku tak perlu bilang apa - apa.</i>				✓
65.	<i>It's time to put my stone on the mountain.</i>	<i>Sekarang saatnya meletakkan batuku di gunung</i>			✓	
66.	<i>Well, then head on back.</i>	<i>Baik, kembalilah.</i>			✓	
67.	<i>It is.</i>	<i>Memang.</i>			✓	
68.	<i>I'm the village crazy lady.</i>	<i>Aku wanita desa gila</i>	✓			
69.	<i>That's my job.</i>	<i>Itu pekerjaanku</i>			✓	
70.	<i>You've been told all our people's stories</i>	<i>Kau sudah diberitahu kisah rakyat</i>	✓			
71.	<i>Do you really think our ancestors stayed within the reef?</i>	<i>Kau sungguh berpikir leluhur kita menetap di karang ini ?</i>				✓
72.	<i>The answer to the question</i>	<i>Jawaban atas pertanyaan</i>			✓	

73.	<i>Go inside,</i>	<i>Masuklah.</i>			✓	
74.	<i>Bang the drum.</i>	<i>Bunyikan genderang.</i>			✓	
75.	<i>When he stole from the Mother Island,</i>	<i>Saat dia mencuri dari Dewi Pulau,</i>	✓			
76.	<i>Monsters</i>	<i>Para monster</i>				✓
77.	<i>boats stopped</i>	<i>perahu berhenti</i>				✓
78.	<i>stopped coming back.</i>	<i>berhenti kembali</i>			✓	
79.	<i>To protect our people,</i>	<i>Untuk melindungi rakyat kita,</i>	✓			
80.	<i>the ancient chiefs forbid voyaging.</i>	<i>Leluhur kepala melarang melaut</i>				✓
81.	<i>chasing away our fish,</i>	<i>, mengusir ikan kita</i>			✓	
82.	<i>Our island?</i>	<i>Pulau kita?</i>	✓			
83.	<i>deliver him across the great ocean</i>	<i>membawanya melintasi samudera luas</i>	✓			

84.	to restore <i>the heart</i> of Te Fiti	untuk mengembalikan <i>jantung</i> Te Fiti			✓	
85.	<i>The ocean chose you.</i>	<i>Lautan memilihmu.</i>			✓	
86.	Our <i>ancestors</i> believed Maui	<i>Leluhur</i> kita percaya Maui				✓
87.	Maui lies there at the bottom of <i>his hook.</i>	Maui berada di sana. Di bawah <i>kailnya.</i>			✓	
88.	<i>Follow it</i> and you will find him	<i>Ikuti itu,</i> maka kau akan menemukannya.	✓			
89.	<i>The coconuts are turning black.</i>	<i>Panennya menghitam.</i>				✓
90.	<i>Settle down.</i>	<i>Harap tenang.</i>			✓	
91.	Who will dig new <i>fields?</i>	Siapa yang akan menggali <i>ladang</i> baru?				✓
92.	<i>Save our island.</i>	Menyelamatkan <i>pulau</i> kita	✓			

93.	<i>This cave has boats</i>	<i>Ada gua penuh perahu</i>				✓
94.	<i>Huge canoes.</i>	<i>Kano besar.</i>				✓
95.	<i>We were voyagers.</i>	<i>Dulu kita pelaut</i>				✓
96.	<i>I should've burned those boats a long time ago.</i>	<i>Harusnya kubakar semua perahu itu sejak dulu !</i>				✓
97.	<i>We have to restore the heart.</i>	<i>Mengembalikan jantung ini</i>	✓			
98.	<i>Chief! It's your mother!</i>	<i>Kepala desa ! Ibumu !</i>			✓	
99.	<i>Follow the fish hook.</i>	<i>Ikuti arah kail ikannya.</i>	✓			
100.	<i>It's okay.</i>	<i>Tenang</i>			✓	
101.	<i>Nice water.</i>	<i>Airnya baik</i>	✓			
102.	<i>Ok. Next stop, Maui.</i>	<i>Baik. Pemberhentian berikutnya, Maui</i>	✓			
103.	<i>sail across the sea</i>	<i>berlayar melintasi laut</i>			✓	

104.	Maui, <i>demigod</i> of the wind and sea,	Maui, <i>setengah Dewa</i> angin dan laut,			✓	
105.	<i>The Gods</i> have given me	<i>Dewa</i> memberiku				✓
106.	<i>shapeshifter</i> ,	<i>perubah bentuk</i> .			✓	
107.	<i>demigod</i>	<i>Setengah dewa</i>			✓	
108.	<i>shapeshifter</i> ,	<i>perubah bentuk</i>			✓	
109.	<i>demigod of the wind and sea</i>	<i>setengah dewa angin dan laut</i> ,			✓	
110.	Men and women. <i>Both</i> .	Pria dan wanita. <i>Dua - duanya</i> .				✓
111.	Maui always has time for his <i>fans</i> .	Maui selalu punya waktu untuk <i>penggemarnya</i> .				✓
112.	You are not <i>my hero</i>	Kau bukan <i>pahlawanku</i> .	✓			
113.	<i>you will board my boat</i>	<i>Dan kau harus naik perahuku</i>				✓
114.	<i>put it back</i> .	<i>mengembalikannya</i>			✓	

115.	I got stuck here for a <i>thousand years</i> ,	karena aku terjebak di sini selama <i>1,000 tahun</i>				✓
116.	the heart as a gift for you <i>mortals</i>	jantung itu pada <i>manusia</i> .				✓
117.	so you could have <i>the power</i>	Agar kalian punya <i>kekuatan</i>			✓	
118.	I'm going to get <i>my hook</i>	Aku akan mengambil <i>kailku</i>			✓	
119.	<i>Boat snack</i> .	<i>Camilan di perahu</i> .	✓			
120.	It's a <i>beautiful cave</i>	<i>Guanya indah</i>	✓			
121.	I can watch that <i>all day</i>	Aku bisa menyaksikan itu <i>seharian</i> .			✓	
122.	This is <i>my canoe</i> .	Ini kano <i>milikku</i> .			✓	
123.	Alright, <i>get over it</i> .	Baiklah, <i>hentikan</i>			✓	
124.	you will restore <i>the heart!</i>	kau harus kembalikan <i>jantung ini</i>	✓			
125.	<i>Stay out of it</i>	<i>Diam</i>			✓	

126.	you're sleeping in <i>my armpit</i> .	kau tidur di <i>ketiakku</i>			✓	
127.	I lost <i>my hook</i>	<i>kailku</i> hilang			✓	
128.	I'm a <i>Demigod</i>	Aku <i>setengah Dewa</i>			✓	
129.	It's a <i>homing beacon</i> of death	itu <i>suara</i> kematian			✓	
130.	<i>bad things</i> will come for it.	<i>hal buruk</i> akan mengejarnya.				✓
131.	<i>The heart?</i>	<i>Jantung ini ?</i>			✓	
132.	You are gonna <i>get us</i> killed	Kau akan <i>buat</i> kita terbunuh			✓	
133.	<i>I am gonna get us to Te Fiti</i>	<i>akan kubawa</i> kita pada <i>Te Fiti</i>			✓	
134.	So you can <i>put it back</i>	agar jantung ini bisa kau <i>kembalikan</i>			✓	
135.	Murdering little <i>pirates</i>	Perompak kecil pembunuh				✓
136.	Tighten the <i>halyard</i>	Kencangkan <i>tali layar</i>			✓	

137.	You see <i>my hook</i> ?	Kau lihat <i>kailku</i> ?			✓	
138.	No <i>magic hook</i> ,	Tak ada <i>kail ajaib</i>	✓			
139.	no <i>magic powers</i> .	tak ada <i>kekuatan ajaib</i>				✓
140.	<i>The heart</i> is in the...	<i>Jantungnya</i> ada di...			✓	
141.	<i>The heart!</i>	<i>Jantungnya !</i>			✓	
142.	Coconuts. Hah... Got it.	<i>Kelapa</i> . Dapat !				✓
143.	you have to <i>go through</i> a whole ocean of bad	kau harus <i>arungi</i> seluruh lautan kejam			✓	
144.	<i>Lava monster?</i>	<i>monster lava ?</i>	✓			
145.	I'm not going on a <i>suicide mission</i>	Aku takkan lakukan <i>misi bunuh diri</i>	✓			
146.	I'm getting <i>my hook</i>	Aku akan ambil <i>kailku</i>			✓	
147.	<i>End of discussion</i>	<i>Titik.</i>			✓	

148.	<i>Little girl... I am a hero.</i>	<i>Nak, aku memang pahlawan</i>			✓	
149.	<i>The guy who cursed the world</i>	<i>Orang yang mengutuk dunia</i>			✓	
150.	<i>we'd never make it without my hook.</i>	<i>Kita takkan berhasil tanpa kailku</i>			✓	
151.	<i>Then we get your hook</i>	<i>Berarti kita cari kailmu.</i>			✓	
152.	<i>. We get your hook</i>	<i>Kita cari kailmu</i>			✓	
153.	<i>take out Te Ka</i>	<i>mengalahkan Te Kā</i>			✓	
154.	<i>Maui, Demigod of the Wind and Sea</i>	<i>Maui, setengah Dewa angin dan laut</i>			✓	
155.	<i>First, we get my hook</i>	<i>Pertama, kita ambil kailku</i>			✓	
156.	<i>Then save the world</i>	<i>Lalu menyelamatkan dunia</i>			✓	
157.	<i>If anyone has my hook</i>	<i>Jika ada yang memegang kailku</i>			✓	
158.	<i>My job is to deliver Maui across the great ocean</i>	<i>Tugasku membawa Maui melintasi lautan luas.</i>	✓			

159.	It's called <i>wayfinding</i>	Ini namanya <i>mencari arah</i>			✓	
160.	you have an <i>animal sidekick</i> ...	punya <i>asisten hewan</i> ...	✓			
161.	You're not a <i>wayfinder</i>	Kau bukan <i>penunjuk arah</i>			✓	
162.	You'll never <i>be a wayfinder</i>	Kau takkan pernah jadi <i>penunjuk arah</i>			✓	
163.	You are <i>a bad person</i>	<i>Kau jahat</i>	✓			
164.	<i>Wayfinding</i>	<i>Mencari arah</i>			✓	
165.	Lesson one... <i>hit it.</i>	Pelajaran pertama. <i>Mulai.</i>			✓	
166.	<i>Pull the sheets.</i>	<i>Tarik layarnya</i>				✓
167.	You're measuring the <i>stars</i>	Ukur <i>bintangnya</i>				✓
168.	<i>If the current's warm</i>	<i>Jika arusnya hangat</i>				✓
169.	<i>Black cloud</i> ... We're here	<i>Awan hitam</i> ... kita sampai	✓			

170.	<i>Enjoy your beauty rest?</i>	<i>Kau menikmati tidur nyenyakmu ?</i>	✓			
171.	<i>a real wayfinder never sleeps</i>	<i>Penunjuk arah sejati takkan pernah tidur</i>			✓	
172.	<i>You sure this guy's gonna have your hook ?</i>	<i>Kau yakin orang ini menyimpan kailmu ?</i>			✓	
173.	<i>oh he'll have it</i>	<i>Pasti</i>			✓	
174.	<i>And for Tamatoa, trust me, my hook is the coolest collectible.</i>	<i>Dan bagi Tamatoa, kailku adalah koleksi paling keren</i>			✓	
175.	<i>my hook is the coolest collectible.</i>	<i>kailku adalah koleksi paling keren</i>	✓			
176.	<i>We're going to the Realm of Monsters</i>	<i>Kita menuju dunia monster ?</i>				✓
177.	<i>how'd you not get it?</i>	<i>Bagaimana bisa kau tak paham ?</i>			✓	
178.	<i>there's a chicken on the boat</i>	<i>ada ayam di perahu</i>			✓	

179.	You know, kissing <i>babies and things</i>	<i>Suka anak kecil dan banyak hal.</i>				✓
180.	<i>My people...</i> didn't send me	<i>Rakyatku</i> tidak mengirimku			✓	
181.	<i>The ocean...</i> Makes sense,	<i>Lautan ?</i> Masuk akal			✓	
182.	Can't sail? <i>Obvious choice</i>	Tak bisa berlayar. Pilihan yang jelas.	✓			
183.	Or bring me <i>my hook.</i>	Atau bawakan <i>kailku</i>			✓	
184.	<i>The ocean</i>	<i>Lautan</i>			✓	
185.	straight up <i>pooky dooks</i>	jelas sudah <i>gila</i>			✓	
186.	<i>The ocean</i> chose you for a reason.	<i>Lautan</i> memilihmu karena suatu alasan			✓	
187.	I'm gonna <i>throw up</i>	Aku akan <i>muntah</i> .....			✓	
188.	because it only appears after a <i>human sacrifice</i>	karena pintunya muncul setelah <i>mengorbankan manusia</i>	✓			
189.	No <i>mortal's</i> gonna jump	<i>Manusia</i> takkan melompat				✓

190.	jump into <i>the realm</i> of mon...	takkan melompat ke <i>dunia</i> ...			✓	
191.	let's get <i>my hook</i>	ayo ambil <i>kaitku</i>			✓	
192.	I found <i>your hook</i>	kutemukan <i>kailmu</i> .			✓	
193.	<i>Stay</i> .	<i>Diam di sini</i> .			✓	
194.	For a <i>thousand years</i>	Selama <i>seribu tahun</i> ..				✓
195.	I've only been thinking about keeping this <i>hair silky</i>	yang kupikir hanya menjaga <i>kehalusan rambut</i> ini	✓			
196.	getting <i>my hook</i>	mendapatkan <i>kailku</i>			✓	
197.	Who has no business inside of a <i>monster cave</i>	seorang manusia yang tak punya urusan di <i>gua monster</i>	✓			
198.	Wow, the shiny <i>glittering cave</i> .	Waaw ! <i>Gua yang berkilau</i>	✓			
199.	it's covered in <i>sparkling treasure</i>	it's covered in <i>sparkling treasure</i>	✓			

200.	<i>Just stick to the plan</i>	<i>Tetap ikuti rencana</i>		✓		
201.	When he <i>shows up</i> , keep him distracted	Saat dia <i>muncul</i> , alihkan perhatiannya			✓	
202.	Well not since I ripped <i>his leg off</i>	Tidak sejak kulukai <i>kakinya</i> .			✓	
203.	What are you doing down here in the <i>realms</i>	Apa yang kau lakukan di sini, di <i>dunia</i>				✓
204.	You're a funny looking <i>little thing</i>	Kau <i>makhluk kecil</i> yang lucu	✓			
205.	she was absolutely <i>humongous</i>	karena dia <i>sangat besar</i>			✓	
206.	Cause you're <i>amazing</i>	Karena kau <i>luar biasa</i>			✓	
207.	How did you get so <i>crab...ulous?</i>	bagaimana kau jadi <i>kepiting yang hebat</i> ?			✓	
208.	<i>In song form</i>	<i>Dalam bentuk lagu</i>	✓			
209.	<i>Crab cakes</i> . I'm back	Hei, <i>kue kepiting</i>				✓

210.	It's <i>Maui time</i> .	Sekarang <i>waktunya Maui !</i>	✓			
211.	What do you say, <i>little buddy</i>	Apa pendapatmu, <i>sobat kecil</i>	✓			
212.	<i>Giant hawk?</i> Coming up...	<i>Elang raksasa ? Segera muncul !</i>	✓			
213.	The heart of Te Fiti	<i>Jantung Te Fiti</i>			✓	
214.	<i>The power of creation</i>	<i>Kekuatan penciptaan</i>			✓	
215.	for the <i>crustacean</i>	<i>bintang air berkulit keras</i>			✓	
216.	Wait, what about <i>the heart?</i>	Bagaimana dengan <i>jantungnya ?</i>			✓	
217.	I've got a <i>better one</i> .	Aku punya yang <i>lebih bagus</i> .			✓	
218.	she's covered it in <i>bioluminescent algae</i>	melumurinya dengan <i>ganggang bercahaya</i>	✓			
219.	<i>it feels like you're distracted.</i>	<i>it feels like you're distracted.</i>		✓		
220.	I have a ...<sighs> <i>shark head</i>	seakan aku <i>berkepala hiu</i> .	✓			

221.	Do you have a <i>shark head</i> ,?	Kau <i>berkepala hiu</i> ?	✓			
222.	Look. <i>The point</i> is	<i>Intinya</i> adalah			✓	
223.	<i>For a little girl... child... thing... whatever.</i>	<i>Untuk ukuran anak kecil, anak - anak, apapun itu</i>				✓
224.	<i>You did me a solid</i>	sana kau sangat mendukungku		✓		
225.	I couldn't even beat the dumb crab	Sedangkan aku tak bisa kalahkan kepiting itu		✓		
226.	<i>Shark head.</i>	<i>Kepala hiu.</i>	✓			
227.	except we're <i>dead soon</i> ...	kecuali kita akan <i>segera mati</i> ...	✓			
228.	<i>Giant Hawk. Hey! It's okay</i>	<i>Elang raksasa. Tenang... tenang</i>	✓			
229.	<i>We're dead soon</i> ...	<i>Kita akan segera mati</i>	✓			
230.	<i>Get up.</i>	<i>Bangun.</i>			✓	

231.	<i>You gonna give me a speech?</i>	<i>Kau ingin menyemangatiku ?</i>		✓		
232.	<i>How do you get your tattoos?</i>	<i>Bagaimana kau dapatkan tatoomu ?</i>				✓
233.	<i>You need to stop doing that.</i>	<i>Berhentilah melakukan itu.</i>			✓	
234.	<i>Back off.</i>	<i>Pergilah.</i>			✓	
235.	<i>I said back off.</i>	<i>Kubilang pergi</i>			✓	
236.	<i>Is that why your hook's not working?</i>	<i>Itukah sebab kailmu tak berfungsi ?</i>				✓
237.	<i>Throw me off</i>	<i>lemparkan saja</i>			✓	
238.	<i>I have no idea why the ocean chose me</i>	<i>Entah kenapa lautan memilihku</i>			✓	
239.	<i>But... my island is dying</i>	<i>Tapi pulauku sekarat</i>			✓	
240.	<i>I wasn't born a demigod</i>	<i>Aku bukan terlahir setengah Dewa</i>			✓	
241.	<i>They threw me into the sea</i>	<i>Mereka membuangku ke laut</i>			✓	

242.	like I was <i>nothing</i>	Seakan aku <i>tak berarti</i>			✓	
243.	<i>Somehow I was found by the gods.</i>	<i>Entah bagaimana aku ditemukan Dewa</i>				✓
244.	They gave me <i>the hook</i>	Mereka memberiku <i>kail</i>			✓	
245.	<i>. I gave them islands</i>	<i>Aku memberi mereka pulau</i>				✓
246.	<i>coconuts</i>	<i>kelapa</i>				✓
247.	You took <i>the heart</i> for them	Kau mencuri <i>jantung</i> itu untuk mereka			✓	
248.	It was... <i>never enough</i>	Tapi itu <i>tak pernah</i> cukup			✓	
249.	Maybe <i>the gods</i> found you for a reason	Mungkin <i>Dewa</i> menemukanmu karena sebuah alasan				✓
250.	Maybe <i>the ocean</i> brought you to them	Mungkin <i>lautan</i> membawamu pada Dewa			✓	
251.	who was worthy of <i>being saved</i>	seseorang yang layak <i>diselamatkan</i>			✓	

252.	<i>I figured it out</i>	<i>Aku paham</i>			✓	
253.	You know the ocean used to love when I pulled up <i>islands</i> .	Dulu lautan suka Ketika aku menarik <i>pulau</i>				✓
254.	'Cause <i>your ancestors would sail the seas and find them</i> .	Karena <i>leluhurm</i> akan berlayar <i>menemukannya</i>				✓
255.	<i>new villages</i>	<i>desa baru</i>				✓
256.	It was the water that connected <i>them all</i>	Airlah yang menghubungkan <i>semuanya</i>			✓	
257.	I'd be looking for, a... <i>curly haired...</i> non-princess	Aku akan mencari <i>gadis keriting</i>	✓			
258.	That is literally the <i>nicest thing</i> you've ever said to me	Itu <i>hal termanis</i> yang pernah kau ucapkan padaku	✓			
259.	you have officially delivered Maui across the <i>great sea</i>	kau telah mengantarkan Maui mengarungi <i>lautan luas</i>	✓			

260.	You're so <i>amaziiiiing!</i>	Kau sangat <i>luar biasa !</i>			✓	
261.	Go, <i>save the world</i> . Maui...	Pergilah <i>selamatkan</i> dunia. Maui			✓	
262.	Finding you a <i>better</i> way in!	Mencarikan jalan masuk yang <i>lebih baik !</i>			✓	
263.	I thought we could <i>make it</i> .	Kukira kita bisa <i>melewatinya</i> .			✓	
264.	I thought... I could <i>make it</i> .	Kikira aku bisa <i>melewatinya</i>			✓	
265.	We can <i>fix it</i> .	Kita bisa <i>memperbaikinya</i> .			✓	
266.	It was made by the gods	<i>Ini buatan Dewa</i>				✓
267.	Next time we'll be more <i>careful</i>	Lain kali kita akan lebih <i>hati - hati</i>				✓
268.	Te Ka was stuck on the <i>barrier island</i>	Te Kā terjebak di <i>pulau pembatas</i>	✓			
269.	It can't go in <i>the water</i>	Dia lava, tak bisa menyentuh <i>air</i> .			✓	

270.	I'm not <i>going back</i>	Aku <i>takkan kembali</i> .			✓	
271.	We still have to restore <i>the heart</i> .	Kita masih harus kembalikan <i>jantungnya</i> .			✓	
272.	<i>My hook</i> is cracked	<i>Kailku</i> retak			✓	
273.	One <i>more hit</i> and it's over.	Satu <i>hantaman lagi</i> , <i>kailku</i> pasti hancur.	✓			
274.	Maui, you have to restore <i>the heart</i> .	Maui, kau harus kembalikan <i>jantungnya</i>			✓	
275.	Without my hook, <i>I am nothing</i>	Tanpa <i>kailku</i> , aku tak bisa <i>apa - apa</i>				✓
276.	Without my hook	Tanpa <i>kailku</i>			✓	
277.	I am <i>nothing!</i>	aku tak bisa <i>apa - apa !</i>				✓

278.	because you stole <i>the heart</i> in the first place.	karena dulu kau mencuri <i>jantungnya</i> .			✓	
279.	No, we're here because <i>the ocean</i>	Bukan, kita di sini karena <i>lautan</i>			✓	
280.	<i>Goodbye, Moana.</i>	<i>Selamat tinggal, Moana.</i>			✓	
281.	<i>Sail across the sea--</i>	<i>melintasi lautan</i>			✓	
282.	I must restore <i>the heart</i> of Te Fiti	Aku harus mengembalikan <i>jantung</i> Te Fiti !			✓	
283.	<i>The ocean</i> chose me.	<i>Samudera</i> memilihku !			✓	
284.	You are a long way past <i>the reef</i> .	Kau pergi jauh melewati <i>karang</i> .			✓	
285.	Guess I chose <i>the right tattoo</i> .	Nenek memilih <i>tato yang tepat</i> .	✓			
286.	I never should have <i>put so much on your shoulders</i> .	Harusnya nenek tidak memikulkan <i>beban yang berat</i> .				✓
287.	<i>I don't know</i> .	<i>Entahlah</i> .			✓	

288.	Hey... Te Ka! <i>Shark head!</i>	Hei, Te Kā ! <i>Kepala hiu !</i>	✓			
289.	<i>Get the heart to the spiral!</i>	<i>Letakkan jantungnya di spiral !</i>			✓	
290.	<i>The chicken lives!</i>	<i>Ayamnya masih hidup!</i>				✓
291.	I'm sorry about <i>your hook</i>	Aku turut bersedih soal <i>kailmu</i>			✓	
292.	<i>My people are going to need a...</i>	<i>Rakyatku butuh</i>			✓	
293.	<i>My people are going to need a... master wayfinder</i>	<i>Rakyatku butuh ahli penunjuk arah.</i>			✓	
294.	I may have gone a little way past <i>the reef.</i>	Mungkin aku pergi sedikit melewati <i>karang</i>			✓	
295.	She's back	Dia telah <i>kembali !</i>		✓		
296.	? Still <i>upside down</i> here, just need a little push.	Aku masih <i>terbalik</i> di bawah sini, Butuh sedikit dorongan			✓	
297.	Can we <i>be real?</i>	Mari <i>bicara kenyataan.</i>		✓		

## AUTOBIOGRAPHY

Name : Putra Atkia

Place/Date of Birth : Beureunuen/ 18 Juni 2000

Nationality/Ethnic : Indonesian

Religion : Islam

Sex : Male

Marital Status : Not married

Occupation : Student

Address : Jln. Kebun Raja, Ulee kareng

Email : 180203079@student.ar-raniry.ac.id

Phone number : 081265076343

### Parents' Bio

Father's Name : Ismail

Father's occupation : Farmer

Mother's name : Rohani

Mother's occupation : Teacher

Address : Karieng Jeurat Manyang

### Education Background

1. Elementary School : SD Negeri Karieng
2. Junior High School : MTsN Beureunuen
3. Senior High School : MAN Beureunuen
4. University : UIN Ar-Raniry, Banda Aceh



