

THE TRANSLATION SHIFT ANALYSIS IN THE “LUCA” MOVIE

THESIS

Submitted by

RAHMADI IMANDA
NIM. 160203094

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



FAKULTAS TARBIYAH DAN KEGURUAN
UNIVERSITAS ISLAM NEGERI AR-RANIRY BANDA ACEH

2023 M / 1444 H

THESIS

Submitted to *Fakultas Tarbiyah dan Keguruan*
Universitas Negeri Islam Ar-Raniry Banda Aceh
In Partial Fulfillment of the Requirement for
The Bachelor's Degree of Education in English Language Teaching

by:

RAHMADI IMANDA

NIM. 160203094

On:

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

Approved by:

Main Supervisor,

Co-Supervisor,



Syarifah Dahliana, S.Ag., S.E.,
M.Ed., Ph.D.

Rita Hermida, S.Pd.I., M.Pd.

Date: 24/07/2023

Date: 24/07/2023

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 on English Language Teaching


On:
Thursday, 03 Agustus 2023
16 Muharram 1445 H


In Darussaalam, Banda Aceh

Board of Examiners,

Chairperson.


Secretary.



Syarifah Dahhana, S.Ag., S.E., M.Ed., Ph.D.


Rita Hermida, S.Pd.I., M.Pd.

Member.

Member.


Azizah, S.Ag., M.Pd.


Rahmi Fhonna, M.A.

Certified by

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



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

NIP. 195301021997031003

1/6

SURAT PERNYATAAN KEASLIAN

(Declaration of Originality)

Saya yang bertanda tangan di bawah ini:

Nama : Rahmadi Imanda
NIM : 160203094
Tempat/Tanggal lahir : Banda Aceh / 28 September 1998
Alamat : Komplek Perumahan Buddha Tzuchi, Cinta Kasih Timur V no. 11, gampong Panteriek, kecamatan Lueng Bata, kota Banda Aceh.

Menyatakan dengan sesungguhnya bahwa skripsi yang berjudul:

The Translation Shift Analysis in The “Luca” Movie

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

Banda Aceh, 24 Juli 2023,

Saya yang membuat pernyataan,



Rahmadi Imanda

ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the Most Merciful and Gracious. All praise and thanks are due to Allah, the Lord of the Worlds. Thanks to his blessings and generosity, I successfully completed my thesis named: **“THE TRANSLATION SHIFT ANALYSIS IN THE “LUCA” MOVIE.”** Peace and blessings be upon the Prophet Muhammad, his family, his companions, and all those who follow in righteousness after them until the Day of Judgment.

In this bachelor thesis, I extend my sincere appreciation and gratitude to those who have supported and assisted me in various ways throughout the research process.

First, I express my gratitude to the English Education Department, Fakultas Tarbiyah dan Keguruan, Universitas Islam Negeri Ar-Raniry Banda Aceh, for providing me with the opportunity to pursue this degree and undertake this research. The academic environment and resources available at the university have been invaluable in enabling me to complete this thesis.

I want to express my heartfelt thanks to my thesis primary supervisor, Syarifah Dahliana, S.Ag., S.E., M.Ed., Ph.D., and the co-Supervisor, Rita Hermida, S.Pd.I., M.Pd. who has provided me with invaluable guidance, advice, and support

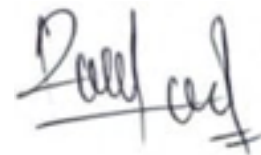
throughout the research process. Their expertise, insights, constructive feedback, and encouragement have been invaluable in shaping this thesis and enhancing its quality.

I want to express my gratitude and endless love to my parents, Ahmad Hasrul and Indrawati, who have provided me with unwavering support, encouragement, and motivation throughout my academic journey. Their prayers, emotional support, and belief in me have been critical in helping me to overcome the challenges and obstacles encountered during this research.

Finally, I want to express my heartfelt thanks and gratitude to my dearest friends Andika Tri Prasetya, Izzah Mujahidah, and Akmaluddin, who have continuously encouraged and motivated me throughout my scholastic path. Their support, advice, and belief in me have been crucial in navigating the problems and barriers that have arisen during my studies. Their contribution to my academic career has been important, and I am grateful for their help. I could not have finished this thesis without their encouragement and inspiration.

May Allah bless all those who have supported and assisted me during this academic pursuit and grant them success in all their endeavors.

Banda Aceh, 05 July 2022,



Rahmadi Imanda

ABSTRACT

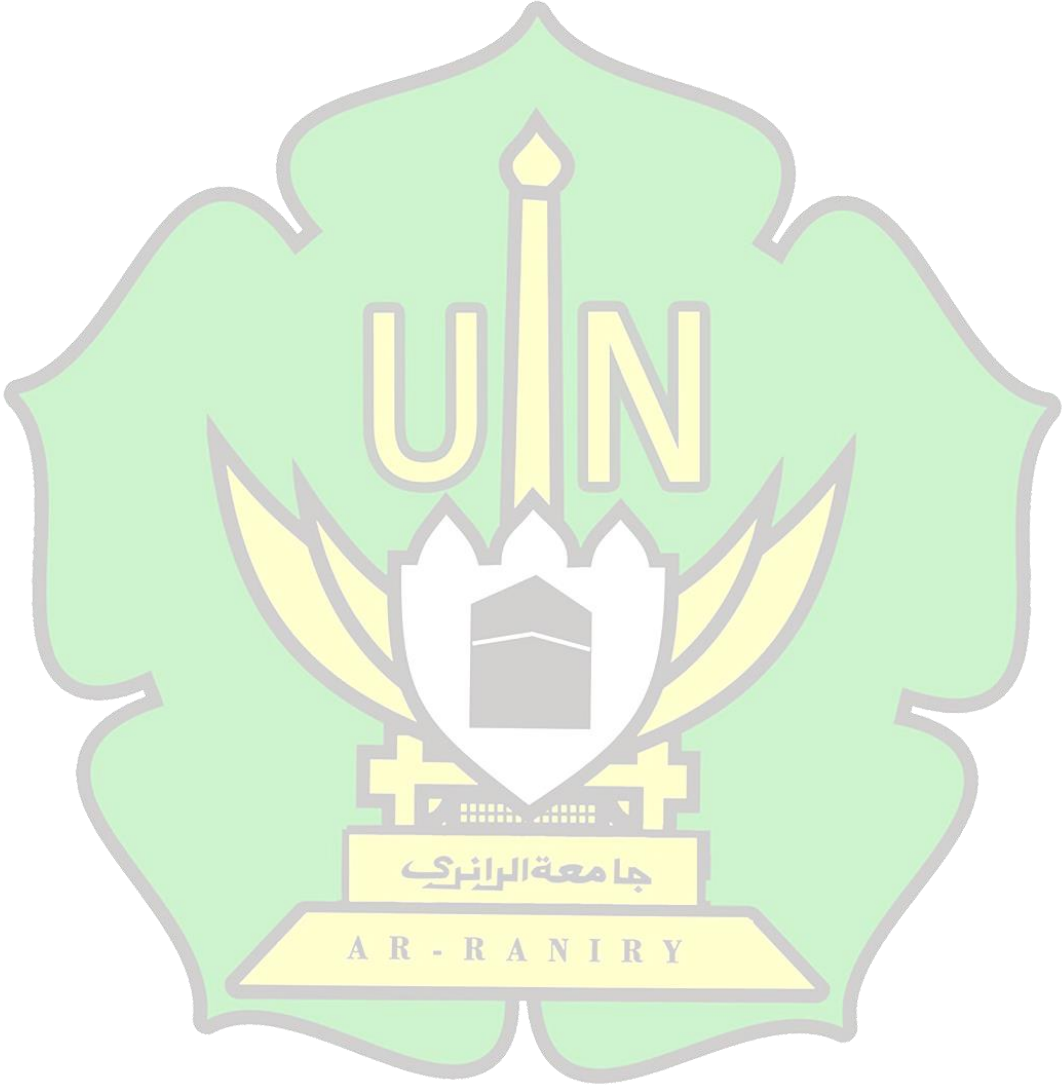
Name : Ramadi Imanda
NIM : 160203094
Faculty : Fakultas Tarbiyah dan Keguruan
Major : Department of English Education
Thesis working title : The Translation Shift Analysis in The “*Luca*” Movie
Main Supervisor : Syarifah Dahliana, S.Ag., S.E., M.Ed., Ph.D.
Co- Supervisor : Rita Hermida, S.Pd.I., M.Pd.
Keywords : Translation Shift Analysis; Luca Movie; Film Analysis; Multilingual Films; Linguistics and Film.

Translation is a crucial bridge in global communication, preserving meaning across diverse languages and cultures with careful attention to nuances and intricacies. This study analyzes the translation shifts in the movie “*Luca*” and aims to identify the most dominant type of shift used in the translation process. The research findings reveal 164 translation shifts in the movie's subtitles. Category shift emerges as the most frequent type, accounting for 131 shifts (79.88%), while level shift comprises 33 shifts (20.12%). Further examination of category shift sub-types shows that structure shift is the most prevalent, with 45 shifts (34.35%), followed by class shift with 21 shifts (16.03%), unit shift with 32 shifts (24.42%), and intra-system shift with 33 shifts (25.20%). This research is expected to hold significance in terms of its theoretical contributions to translation, particularly subtitling, as well as its practical implications for students and researchers investigating translation shifts. As globalization fosters increased cultural and artistic exchanges, understanding these shifts is anticipated to play a crucial role in facilitating effective communication across diverse languages and cultures.

TABLE OF CONTENTS

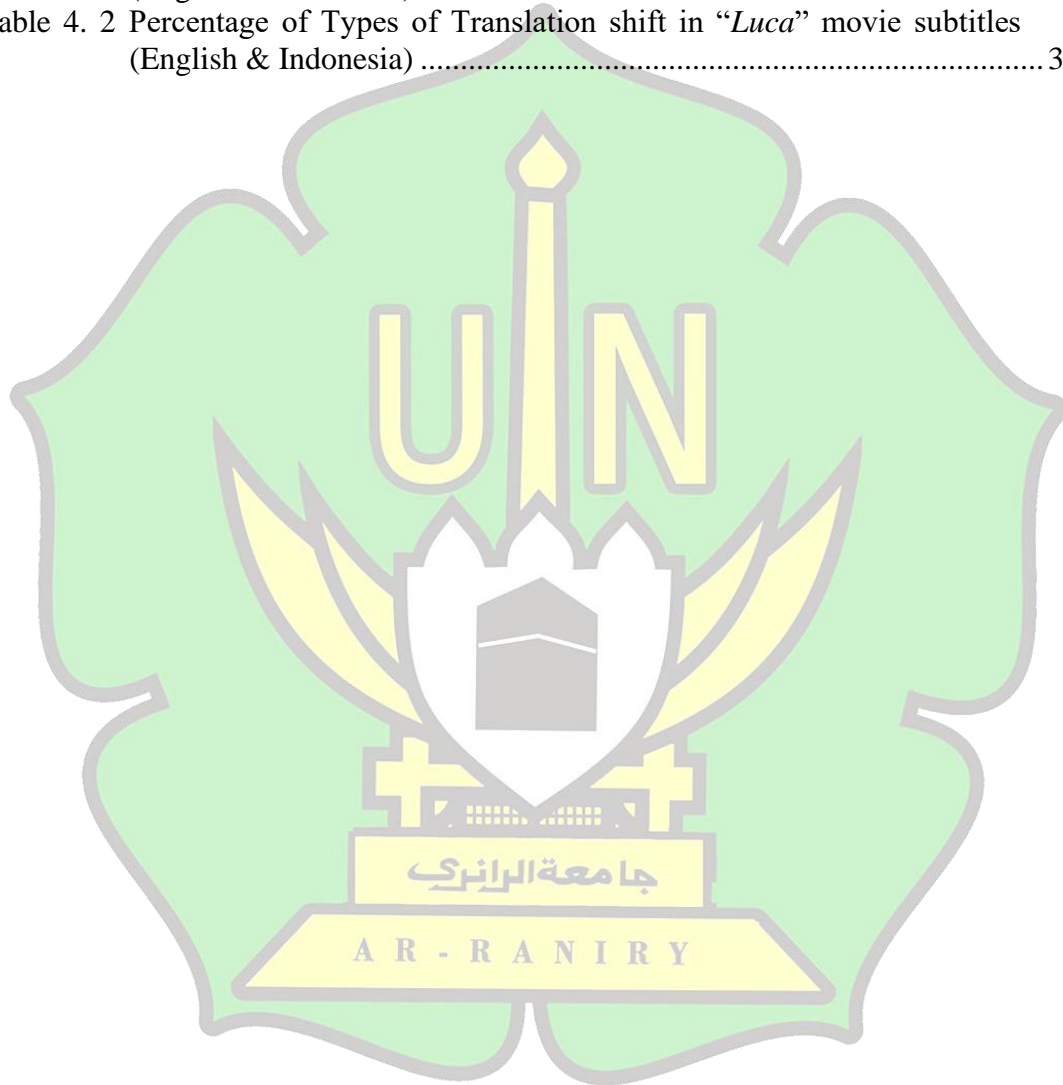
DECLARATION OF ORIGINALITY	Error! Bookmark not defined.
ACKNOWLEDGEMENT	i
ABSTRACT	iv
TABLE OF CONTENTS	v
LIST OF TABLES	vii
LIST OF APPENDICES	viii
CHAPTER I INTRODUCTION	
A. Background of Study	1
B. Research Question	4
C. Research Aim	5
D. Significance of Study	5
E. Research Terminologies	6
CHAPTER II LITERATURE REVIEW	
A. Translation Shift	9
B. Types of Translation Shift	10
C. Importance of Translation Shift	19
D. Synopsis of the “Luca” Movie	20
CHAPTER III RESEARCH METHODOLOGY	
A. Research Method	22
B. Research Object	23
C. Data Collection	23
D. Data Analysis	26
CHAPTER IV FINDINGS AND DISCUSSIONS	
A. Findings	28
1. Type of Translation Shifts Contains in “Luca” Movie Subtitles	28
2. The Most Dominant Type of Translation Shift in “Luca” Movie Subtitles (English & Indonesia)	38
B. Discussion	39
CHAPTER V CONCLUSIONS AND SUGGESTIONS	
A. Conclusions	44
B. Suggestions	45

REFERENCE47
APPENDICES



LIST OF TABLES

Table 4. 1 Percentage of Types of Translation shift in “ <i>Luca</i> ” movie subtitles (English & Indonesia)	38
Table 4. 2 Percentage of Types of Translation shift in “ <i>Luca</i> ” movie subtitles (English & Indonesia)	39



LIST OF APPENDICES

- Appendix A Appointment Letter of Supervisor
- Appendix B Subtitles from “*Luca*” Movie Which Contains Translation Shifts
- Appendix C Autobiography



CHAPTER I

INTRODUCTION

This chapter features the introduction part of this research. It contains the background of the study, research questions, research aims, significance of the study, and research terminologies.

A. Background of Study

Globalization unites or at least connects various communities from various national backgrounds, cultures, languages, religions, and so on. Therefore, communication with those who speak a different language has also become more common. However, this world has so many languages that one person cannot master many languages. Hence, translation is needed to be one of the bridges to achieve an understanding of cross-language communication.

Translation is the process of transferring meaning between two or more languages. However, translation is not only converting every word or sentence into another language but there are also many things to consider. Starting from the linguistic problem, cultural problem, to the perception problem of each language must be considered Abdellah (2002). All these challenges must be considered without reducing or even eliminating the meaning of what is translated by the translator. The

transformations between languages created from the results of these considerations cause translation shifting to occur.

Translation shift refers to shifts or some of the changes that occur in translations. There are two types of translation shifts, according to Catford (1965), which are level and category shifts. A level shift focuses on shifting the level from grammar to lexis or conversely. Meanwhile, category shift focuses on all types of grammatical alterations. Both shifts often appear as a translator trying to translate something from the source language (SR) to the translation language (TL).

In this almost limitless era of globalization, cultural and artistic exchanges are also becoming more frequent. These exchanges also make translation have advanced significantly, not only in translating printed material like books but also in translating dialogue, narration, and subtitles in movies or television programs. Translation has a crucial role in helping non-natives understand movies. For example, Indonesian people can be assisted in understanding the movies by looking at the translation in the form of subtitles provided in the movie.

The subtitle is a written translation of the character's speech in the frame Bleichenbacher (2008). Usually, this subtitle is located at the bottom of the frame of a movie or tv series. Subtitles are placed in a clear place so that when the audience watches, the audience can pay attention to these subtitles. The motive is that the audience can understand the language by reading the subtitles simultaneously.

Several studies which are related to the analysis of translation shifts in the movie have been conducted before. One of them was conducted by Fitria (2020). She analyzed the types of translation shifts and analyzed the most dominant type of translation shifts found in the English to Indonesian subtitles of *Guzaarish* movies. This study was done using a qualitative method. The result shows that there are two types of translation shifts in *Guzaarish* movies which are level and category shifts, with 242 data. The result also shows that the most dominant type of translation shift is category shift, with 149 data or 61.57% of the total data.

The next study was conducted by Kantiastuti (2014). She scrutinized and described category shifts along with the reason and the influences of those category shifts that occur in the English-Bahasa Indonesia *Breaking Dawn* movie texts. The data were analyzed using a mixed method with a content analysis technique. The findings reveal that there are four types of category shifts that occur in the *Breaking Dawn* movie's subtitles. The structure shift has 79 cases or 50.7 %, the intra-system has 8.6 %, the Unit shift is 30 cases or 21.7%, and the class shift is 26 cases or 19%. Those category shifts result in different degrees of equivalence. They are complete, increased, and decreased meaning. The complete meaning has the highest percentage, which is 75.3%. The percentage of increased meaning is 13%, and the percentage of decreased meaning is 5.3%. Different meaning has resulted in 4%, and no meaning occurs in 2.4%.

The two previous studies above have inspired the researcher to study the shift found in the English and Indonesian subtitles of the movie called “*Luca*.” “*Luca*” is a children’s animated movie that was produced by Pixar and has won numerous rewards for being one of the best animated movies. The animation is magnificent, so everyone will be spoiled with the animation, though the story is simple but delightful. In addition, in the movie, released in 2021, the author found that it contains an intense number of translation shifts in the movie’s subtitling text. Therefore, the researcher chose and wanted to analyze the shifting which occurred in the movie.

Based on explanations, reasons, and previous research, the researcher would like to focus translation shifts on the movie entitled “*Luca*”, directed by Enrico Casarosa and produced by Pixar Animation Studios for Walt Disney Picture in 2021. In addition, the researcher also limits the analysis only to the dialogues because the use of dialogue is easier to find whether the translation shifts occurred.

B. Research Question

The problems that will be answered in this research are:

- 1 What are the types of translation shifts used in the English & Indonesian translations in the “*Luca*” movie subtitles?
- 2 Which is the most dominant translation shift type that occurred in the “*Luca*” movie subtitles?

C. Research Aim

The purpose of this research are:

- 1 To discover the types of translation shift found in the English & Indonesian translation in the “*Luca*” movie subtitle.
- 2 To find the most dominant types of translation shift in the “*Luca*” movie subtitle.

D. Significance of Study

The significance of the study can be theoretically and practically:

1. Theoretical Benefit

Theoretically, this research is expected to contribute to the study of translation, especially subtitling. By delving into the intricacies of translation shifts, the study enhances the understanding of the complexities involved in transferring meaning between languages, particularly in the context of subtitling.

2. Practical Benefits

On a practical level, the findings of this research hold value in assisting students studying translation, especially within English departments. The valuable insights gained from this study of translation shifts can benefit their academic and professional endeavors. Furthermore, other researchers in the field can benefit from this study as it serves as a valuable resource for conducting research related to translation shifts.

E. Research Terminologies

To avoid misconceptions among readers, the researcher defines several terminologies.

1. Translation Shifting

In translation, especially in film, the change from source language (SL) to target language (TL) is always a shifting of concept structure. The method to resolve the shifting problem in the concept structure is called translation shifting. Translation shifting is known as the substitution of one grammatical unit for another Newmark (1981). The purpose of translation shift itself is to help people to get the natural translation from the source language (SL) to the target language (TL).

For instance:

SL : We will meet at the *bus stop* after school.

TL : Kita akan bertemu di *halte bus* setelah sekolah.

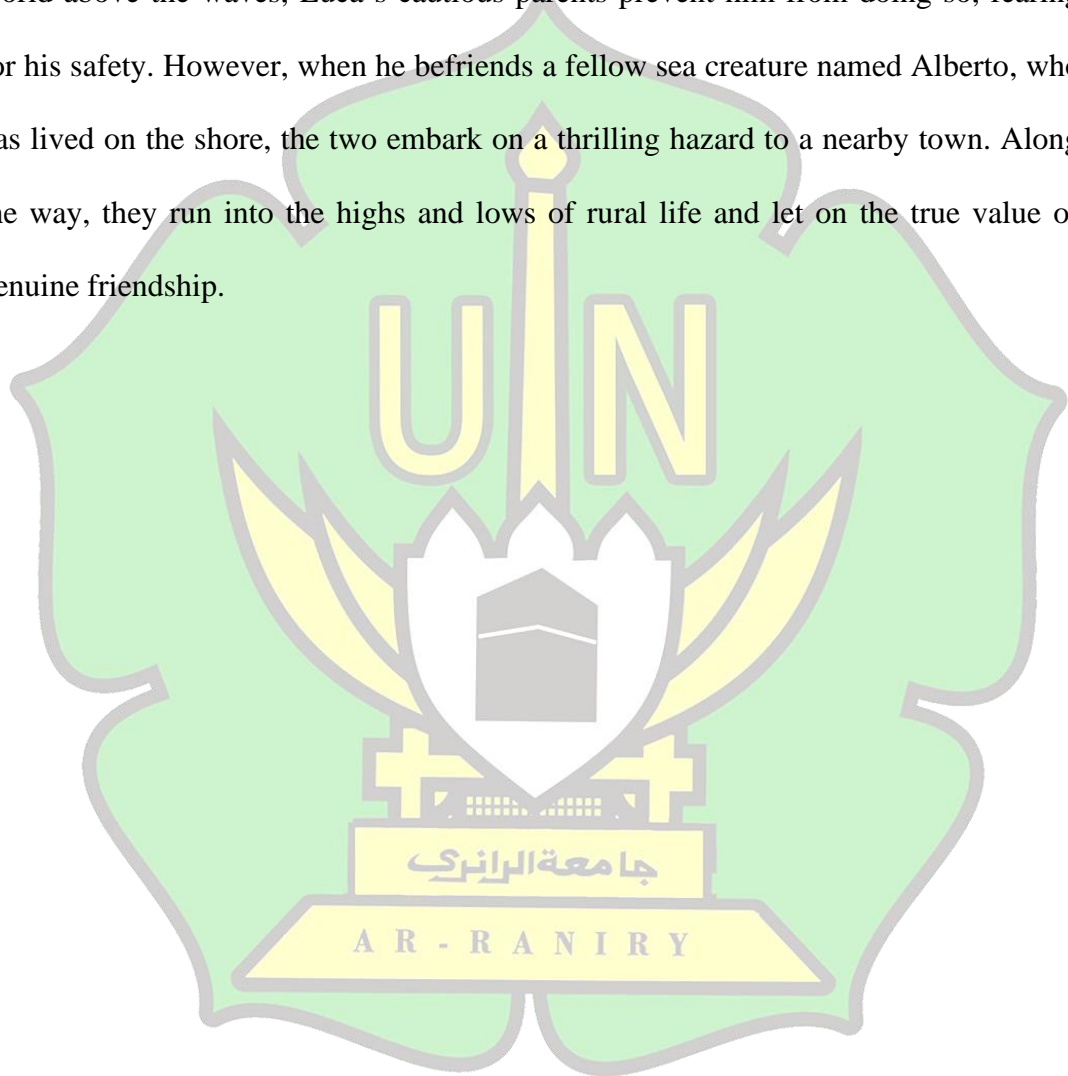
The phrase “bus stop” in the first sentence which is source language (SL) has been translated to “*halte bus*”. The structure of "bus stop" is “modifier + head.” In the second sentence target language (TL), the translation is “*halte bus*” which has the structure “head + modifier.”

In “*Luca*” movie, the characters speak English, but there are a few words and phrases in Italian, which is the language spoken in the fictional town of Portorosso where the story takes place. Additionally, some of the character names, such as Luca, Giulia, and Massimo, are Italian names. Therefore, the researcher only focused on the Translation Shifts that occurred in English as the Source Language (SL) and Bahasa Indonesia as the Target Language (TL).

2. “*Luca*” Movie

“*Luca*”, a 2021 coming-of-age fantasy take produced by Pixar Animation Studios for Walt Disney Pictures and directed by Enrico Casarosa, has garnered a plethora of awards and accolades since its release. The shoot was nominated for Best Moving Feature at both the 2022 Honorary Society Awards and the 2021 Golden Globe Awards. Additionally, “*Luca*” has acceptable numerous honors, including the Annie Award for Best Animated Feature - Independent, the Critics’ Choice Super Present for Best Animated Movie, and the Kids’ Choice Award for Favorite Animated Movie. The movie’s prodigious animation, poignant storytelling, and distinct characters have earned it critical acclaim. Many have lauded the film for its themes of acceptance, companionship, and the power of creativity. Overall, “*Luca*” has coagulated its position as one of the most beloved and glorious moving films in recent memory, with its numerous awards and nominations serving as a testament to its effect and excellence.

“*Luca*” is a moving feature brought to living by Pixar Vivification Studios that tells the story of a young sea teras named Luca who resides in the depths of the ocean off the Italian coast. Undefined in his yearning to venture to come out into the world above the waves, Luca’s cautious parents prevent him from doing so, fearing for his safety. However, when he befriends a fellow sea creature named Alberto, who has lived on the shore, the two embark on a thrilling hazard to a nearby town. Along the way, they run into the highs and lows of rural life and let on the true value of genuine friendship.



CHAPTER II

LITERATURE REVIEW

This chapter features theories about translation shift, types of translation shift, and the importance of translation shift, movie, and synopsis of the “*Luca*” movie:

A. Translation Shift

According to Herawati (2016), a translation shift is a minor linguistic alteration that happens when the source language is translated into the target language. Translation shift, as defined by Catford (1965, p.20), involves “moving or shifting from formal correspondence in the process of transferring text from the Source Language (SL) to the Target Language (TL) so that the translation can be accepted.” Meanwhile, according to Newmark (1988), the term “transposition” refers to the process of achieving a certain level of “naturalness” in order to produce an acceptable translation. Translators use shifts to provide equal translations of a source language text. This shift entails changing the word class, such as translating a verb into a noun, converting a word into a phrase, such as a verb changed into a noun phrase or a verb transformed into a verb phrase, combining words to make a compound word, and other similar procedures.

According to Hariyanto (2009), the term “formal” in the “formal correspondence” above derives from the word “form,” which indicates that the word

“form” relates to the “Linguistic of form,” which could theoretically be translated to be the Linguistic similarities. Formal correspondence refers to the resemblance of linguistic categories in two distinct languages (units, classes, structures, structural components, and so on) (Catford, 1965). Although unlikely, the translation may be equivalent to the level of words or even morphemes.

For instance:

SL : *Dika akan pergi ke sekolah besok.*

TL : *Dika will go to school tomorrow.*

We can see from the preceding instance that each word in the SL (Source Language) has an equivalent that technically corresponds to the same term in the TL (Target Language). However, because there is no formal correspondence between the two languages involved, many cases involve changes or shifts in translation. This is known as a translation shift.

B. Types of Translation Shift

According to Catford (1965), there are two sorts of translation changes that might occur which are level shift and category shift.

1. Level Shift

The term level shifting refers to the phenomenon in which a certain element in the source language has a similar translation in the target language but at a different

linguistic level. According to Catford (1965, p.73), the level shift occurs when an expression in the source language (SL) has an equivalent at a different level in the target language (TL). The structuring of linguistic dimensions based on phonic substance, graphic substance, and context is the level in the word shift in issue Catford (1965). So, the level shift is defined as a transition from the grammar level to the lexis level and vice versa. This means that a grammatical order in a language, such as the formation of a perfective English word with the pattern have + V3, will change its meaning in Indonesian to have/already due to differences in grammar that will be translated into word levels (lexis) to other languages (Machali, 1998).

Example:

- SL : Andika Has finished cleaning his room.
TL : Andika telah selesai membersihkan kamarnya.
- SL : I Have stopped Muksal from smoking.
TL : Saya telah membuat Muksal berhenti merokok.

The preceding example displays a level shift in English (SL) translated into Indonesian (TL). In this example, the level shift is in the form of the simple present perfect tense, which has a formula in the nominal form of the simple present perfect tense ‘S + have/has + been + non-verb’, meaning ‘*Telah.*’

SL : Izzah is working right now.

TL : Izzah sedang berkerja sekarang.

When translated into Indonesian (TL), the above translation reflects a shift in English (SL) level. The level changes in these instances occur in the simple present continuous tense, which has the formula ‘S + Verb + ing’ and has a direct/indirect meaning of ‘Sedang.’

SL : I am going to pick you up soon.

TL : Aku akan menjemputmu segera.

When translated into Indonesian (TL) the above translation reflects a shift in English (SL) level. The level changes in these examples are in the form of simple future tense, which has a formula in the form of nominal simple future tense ‘S + to be (is, am, are) + going to + non-verb’, with a direct meaning / indirect ‘*akan*.’

In shifting translator may also encounter several deficiencies in level shift such as:

- 1) Idiomatic expression: It may be required for the translator to change the level of translation in order to communicate the meaning of idiomatic terms in the target language Catford (1965). This can be challenging since such phrases often rely on certain linguistic structures that may have a vague counterpart in the target language (Baker, 1992).
- 2) Cultural reference: According to Bassnett (1991) & Venuti (1995) cultural references might be challenging when it comes

to level adjustments. Suppose the source language literature contains allusions to a certain culture or historical era. In that case, the translator may need to find a way to transmit the same meaning in the target language while also considering the intended readership's cultural and historical background.

- 3) **Technical terminology:** Dealing with level shift can also be difficult when using technical terms de Campos (1986). Suppose the source language material contains technical phrases that are not equivalent to the target language. In that case, the translator may need to use alternative terminology or offer more context to communicate the same meaning Snell-Hornby (1988).
- 4) **Syntax and grammar:** Shift in level can also affect the syntax and grammar of the target language. To express the same meaning in the target language, translators may have to adjust sentence structure or use different grammatical structures while also considering linguistic structure differences between the source and destination languages Nida (1964) & Nord (1991).

Finally, level shifting is a crucial term in translation studies that define the phenomena in which a linguistic element in the source language gets translated into the destination language at a different linguistic level. This phenomenon can provide

substantial obstacles for translators, such as difficulty in interpreting idiomatic phrases, cultural allusions, technical terminology, syntax, and grammar. Translators must have a profound awareness of both the source and target languages and the capacity to make strategic judgments about word choice, sentence structure, and grammatical patterns to produce translations that are both correct and natural sounding.

2. **Category Shift**

Catford (1965, p.75-76) defines category shifts as departures from formal correspondence translation, necessitating a departure from literal translation. In this type of translation, unrestricted and hierarchical approaches are employed. The unrestricted approach allows for matching terms in the source (SL) and target (TL) languages to be placed at their appropriate hierarchical level, affording greater flexibility in the translation process. Category shift encompasses changes in structure, class, units, and translations within the system, making it a versatile and widely employed approach in the field of translation studies.

a. **Structure shift**

Changes in grammatical patterns or word order in a phrase generate structural alterations. This shift can occur due to strict grammatical constraints, but it can also occur due to preferences, such as the translator's taste or adhering to a specific writing style.

Example:

SL : I am so glad to meet Ami in this life.

TL : Saya senang bisa bertemu dengan Ami di
kehidupan ini.

The sentence above shows the structure of the word “*this life*” is the (head + modifier) in English (SL) is change when it’s translated to Bahasa Indonesia (TL) become “*kehidupan ini*” (modifier + head).

According to Eastwood’s (1994) Oxford Guide to English Grammar, there are four sentence types: statement, question, imperative, and exclamation, each with its own structure. As a result, when switching from one sentence type to another, there may be a structure shift.

1) Structure Shift from Passive to Active Form

A sentence’s transition from the SL (Source Language) to the TL (Target Language) might result in a shift from passive to active voice. For example:

SL : Your Package has been sent.

TL : Kami telah mengirim paket mu.

2) Structure Shift from Affirmative to Interrogative Sentence

In Bahasa Indonesia, changing an affirmative statement to an interrogative phrase entail flipping the subject and auxiliary verb, like in English. In contrast to English, however, not all interrogative phrases in Bahasa Indonesia need the inclusion of an auxiliary verb. For example, the affirmative sentence “*Dia sedang makan nasi*” (which means “She is eating rice”) can be converted to an interrogative sentence “*Apakah dia sedang makan nasi?*” (Which means “Is she eating rice?”) by adding the interrogative word “*apakah*” at the beginning of the sentence.

3) Structure Shift from Interrogative to Imperative Sentence

Interrogative phrases are used to ask inquiries, whereas imperative sentences are used to offer instructions or demands. These two sorts of sentences have different forms because of their differing roles. However, because they have different structures, transforming an interrogative statement into an imperative sentence is called a structural shift.

Example:

SL : Come on, give me your donation!

TL : Ayo, mana uang iuran mu?

Punctuation clearly indicates a change in sentence type from the SL (Source Language) to TL (Target Language).

b. Rank/Unit Shift

Hatim (2014) claims that when there is no idea of the exact rank-for-rank correlation between the SL and TL units (word, phrase, clause, or sentence), a rank/unit shift occurs. This sort of shift happens when particular clauses, phrases, or words are translated from the source language (SL) to the target language (TL).

Example:

SL : The *hen* incubates the eggs.

TL : *Induk ayam* mengerami telurnya.

The sentence above shows that the word “*hen*” from English (SL) is change into a phrase when it’s translated to Bahasa Indonesia (TL) become “*induk ayam*”.

c. Class Shift

According to Hatim (2014), a class shift can occur during the translation of an item from the source to the target language, resulting in a move to a different grammatical class. A class shift occurs when the equivalent translation of a source language item belongs to a different class

than the original item, which requires a change in the word's grammatical category.

Example:

SL : I am proud of my parents.

TL : Aku bangga kepada orang tua ku.

The sentence above shows that the word “*proud*” act as a noun from English (SL) will be changed when it's translated into Bahasa Indonesia (TL) to be “*bangga*” act as an adjective.

d. Intra-system Shift

According to Hatim (2014), an intra-system shift might occur when a collection of words in the target language (TL) system is not equal to the terms in the source language. A system is a limited collection of items from which a selection is required to be made. The vocabulary accessible in each system of a language may differ significantly from that of another language. This vocabulary accessible can be viewed as a key cause of changes in this element of language analysis. Intra-system shifts are changes that occur inside a system.

Example:

SL : Akmal attends the music shows.

TL : Akmal menghadiri pentas music.

The sentence above shows that intra-system shifts happen when translated into Bahasa Indonesia (TL). The underlined words are plural nouns, normally produced by appending the suffix “-s/es” to the single form in the target language in the original language. However, these terms were rendered as single nouns. Plural nouns in Indonesian grammar are generated by duplicating the word rather than adding a suffix as in the target language.

C. Importance of Translation Shift

According to Nida & Taber (1969). Translation shifts are essential to effective communication between different languages and cultures. When translating text from one language to another, there are often differences in grammar, syntax, vocabulary, idioms, and cultural references that must be considered. The translation may be incomprehensible to the target audience if these differences are not bridged. Translation shifts allow translators to adapt the text to the target language and culture, helping to ensure that the translation accurately conveys the meaning and intent of the source text.

One of the main reasons why translation shifts are important is because they help to preserve the style and tone of the source text (Venuti, 2008). A text may have a specific tone, such as a formal or informal tone, that must be maintained in the translation. Without careful attention to tone, a translation can easily come across as

awkward or unnatural. Translation shifts help to ensure that the tone is appropriate for the target audience, which is essential for effective communication.

In conclusion, translation shifts are crucial for conveying cultural nuances and references. A text may contain references to cultural events, traditions, or beliefs that are unfamiliar to the target audience. If these references are not adapted properly, the translation may be confusing or even offensive. Translation shifts allow translators to adapt the text to the cultural context of the target language, which is essential for ensuring that the translation is culturally appropriate and effective. By recognizing and navigating different types of translation shifts, translators can produce high-quality translations that effectively communicate the meaning of the source text to the target audience.

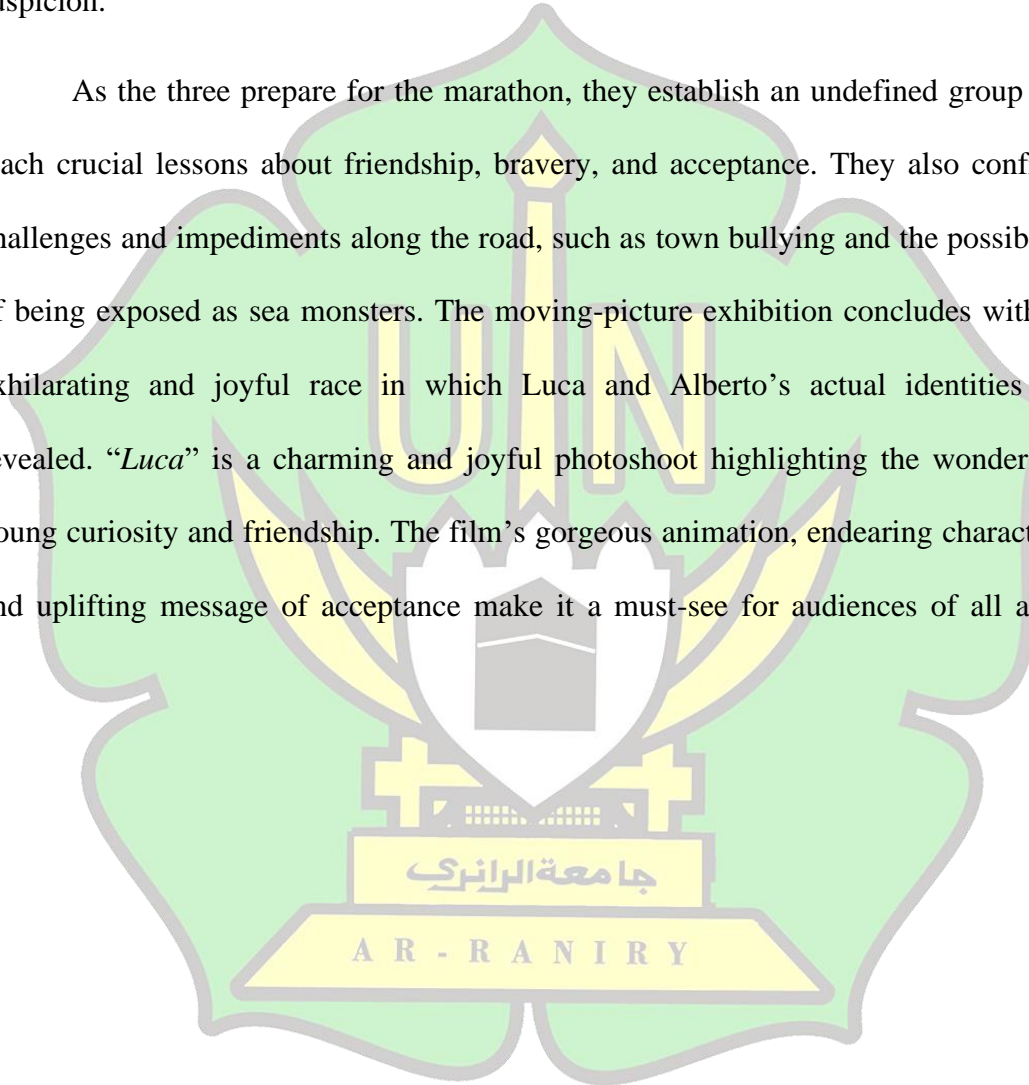
D. Synopsis of the “Luca” Movie

“Luca” is an enjoyable animated animation created by Pixar Invigoration Studios. The film tells the narrative of Luca, a baby ocean monster that lives with his family in the depths of the ocean. Despite being instructed to stay away from the surface world, Luca is captivated by the human earth and longs to learn more about it. One day, he meets Alberto, a new companion who shares his astonishment and urges him to walk onto land.

Luca and Alberto explore the joys and wonders of the human world together, but they must also conceal their actual identities as sea monsters. They make friends

with a young lady named Giulia, who is keen to win the Portorosso Cup, an annual triathlon race held in their seaside town. Luca and Alberto decide to help her win the race by participating themselves, but they must do so while evading the town's suspicion.

As the three prepare for the marathon, they establish an undefined group and teach crucial lessons about friendship, bravery, and acceptance. They also confront challenges and impediments along the road, such as town bullying and the possibility of being exposed as sea monsters. The moving-picture exhibition concludes with an exhilarating and joyful race in which Luca and Alberto's actual identities are revealed. "*Luca*" is a charming and joyful photoshoot highlighting the wonders of young curiosity and friendship. The film's gorgeous animation, endearing characters, and uplifting message of acceptance make it a must-see for audiences of all ages.



CHAPTER III

METHODOLOGY

This chapter features the research methodology for this study. It consists of the research method, research object, data collection, and data analysis.

A. Research Method

The researcher used the descriptive qualitative method to analyze “*Luca*” movie to examine the translation shift. According to David William (1995), qualitative research is a researcher's effort to collect data based on a natural setting. Because it is done naturally, the research findings are also scientific and can be explained. In qualitative research, the aim is to make the research process easier for the researcher by reducing constraints and problems that may arise during the research process. It also aims to comprehend the phenomena raised by the researcher so the researcher can get an overview of the phenomenon to be studied. This aim follows Cresswell (2018), who defines qualitative research as research used to examine human and social problems. In qualitative research, the researcher will report on the research results based on the data view report and analysis of the data obtained in the field, then described in a detailed research report.

In this research, the researcher identified the translation shifts in “*Luca*” movie and listed them using a descriptive method. In the descriptive method, the

researcher attempts to describe the events or experiences in everyday language terms Sandelowski (2000). This attempt is in line with Fraenkel and Wallen (2012), who state that the descriptive method is a method used to explain, analyze and classify something through questionnaires, polls, text, surveys, interviews, multiple techniques, and observation. The descriptive qualitative research method gathers data and information in the form of words or images rather than numerical data or quantitative data Bogdan & Biklen, (2006). Based on that explanation, the researcher decides to apply the descriptive qualitative method to analyze the translation shift analysis in the “*Luca*” movie.

B. Research Object

The research object in this research is the translation shift in the “*Luca*” movie subtitles. “*Luca*” is an animated film by Disney’s Pixar Animation Studios, produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures.

C. Data Collection

This study’s data are the original and translated versions of the subtitle and original subtitle from the “*Luca*” movie. The length of the “*Luca*” movie is 1 hour and 35 minutes. According to www.springfieldspringfield.co.uk, the “*Luca*” movie script consists of 9034 words. In comparison, the original version of “*Luca*” subtitle consists of 7876 words and the translated version of “*Luca*” subtitle consists of 5465 words taken from www.subscene.com.

To collect data, the researcher used document analysis. Document analysis is a qualitative research method that can be used to understand the changes in meaning that occur when a movie is translated from one language to another. These changes in meaning are referred to as translation shifts and can be influenced by various factors, such as differences in grammar, syntax, vocabulary, and cultural context. 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.

Baker (1992) suggests that document analysis is an effective method for examining written or recorded materials associated with the translation process. Her work emphasizes the importance of understanding the reasons for translation shifts and examining cultural and social factors that influence the translation process. Bassnett (1980) also emphasizes the importance of considering cultural and social factors in translation, arguing that translation is a complex process influenced by linguistic, cultural, and social factors.

In the context of movie translation, document analysis can be used to examine written or recorded materials associated with the translation process, such as the original script, the translated script, and the notes or comments made by the translator or translation team. By analyzing these materials, researchers can identify translation shifts and better understand the factors that have influenced these changes.

In summary, document analysis is a valuable research method for analyzing movie translation shifts. By examining written or recorded materials associated with

the translation process, researchers can gain insights into the reasons for translation shifts and the cultural and social factors that influence the translation process. Baker (1992) and Bassnett (1980) provide guidance on the use of document analysis in translation studies and highlight the importance of considering cultural and social factors in translation.

For this specific research, the researcher may have utilized the movie *Luca*'s Indonesian and English subtitles as the textual materials for document analysis. The researcher can determine any translation alterations that have occurred throughout the translation process from Italian to Indonesian or English by contrasting the original script with the translated script in the subtitles. To comprehend the causes of these alterations, the notes or comments the translator or translation team produced may also be an important source of information. The researcher may better comprehend the cultural and sociological influences that shaped this movie's translation process and how those influences affected the meaning that was expressed in the subtitles through document analysis.

For this specific research, the researcher utilized the movie *Luca*'s Indonesian and English subtitles as the textual materials for document 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 document 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

Baker (1992) and Bassnett (1980) offer solutions for document analysis in translation studies and underline the necessity of incorporating cultural and social aspects in translation. Hatim and Mason's (1997) perspective highlights the need for translators to be sensitive to the nuances of language and culture and to recognize how these factors impact the translation process.

Therefore, to analyze the translation shift in the “*Luca*” movie’s subtitle, the researcher applied a descriptive method by following these steps:

1. The researcher carefully read the subtitles of the movie along with the subtitles of the translated version of the subtitles while watching the movie to understand the storyline and plot.
2. The researcher analyzes and interprets the translation shift that occurred in the “*Luca*” movie’s subtitles.
3. The researchers analyze and categorize the types of Translation Shifts according to Catford (1965).

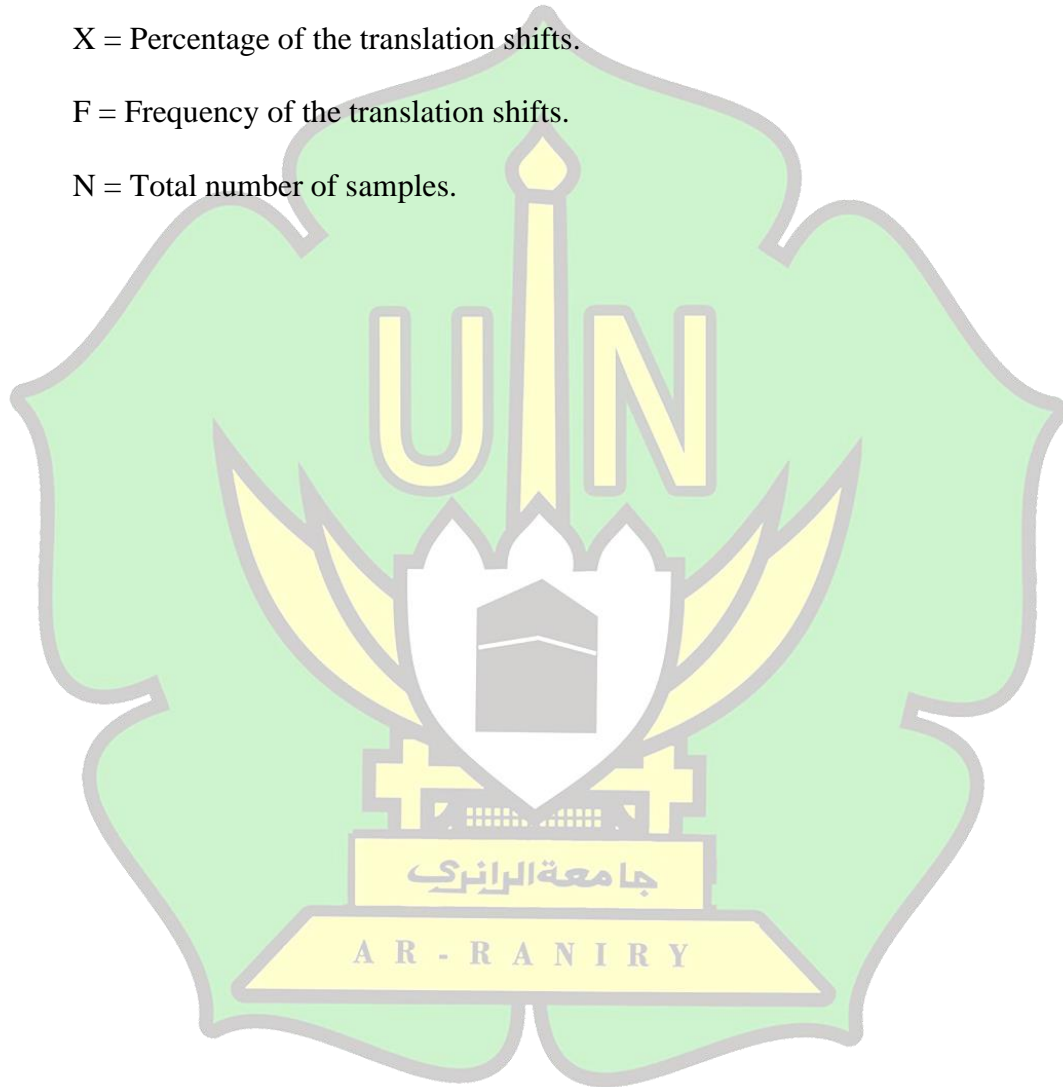
4. The researcher then determines the most frequently used translation shift in the movie by applying this formula:

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

X = Percentage of the translation shifts.

F = Frequency of the translation shifts.

N = Total number of samples.



CHAPTER IV

FINDING AND DISCUSSION

This chapter features the results of this research. It consists of two parts: findings and discussions.

A. Findings

The researcher separates the findings into two sections. The first section is about the type of translation shift found in the movie Luca with English subtitle as the Source Language and Indonesian subtitle as the Target Language. The second section is the most dominant type, which is found using the formula in the movie Luca with English subtitle as the Source Language and Indonesian subtitle as the Target Language.

1. Type of Translation Shifts Contains in “Luca” Movie Subtitles.

The concept of translation shift was first introduced by the linguist J.C. Catford in 1965, and since then, many researchers have identified different types of translation shifts. However, Catford (1965) claims there are two main types of translation shift: the Level shift and the Category shift. According to Catford (1965), category shift is a type of translation shift that involves changing the grammatical category of a word or phrase in the source text to a different category in the target text, therefore when translating a text that involves category shifts, a departure from

literal translation is necessary. This type of translation requires either an unrestricted or a hierarchical approach. The unrestricted approach is a flexible method in which equivalent terms in the source language and target language are placed at corresponding levels of hierarchy. Category shift is not a limited phenomenon, and it can be accomplished through a flexible approach that takes into account changes in *structure, class, units, and intra-system translation*. In other words, category shift can occur at various levels of the linguistic system and requires a flexible approach to achieve accurate translation. The total of sentences/phrases containing **translation shifts**, which can be found in this movie, is **164** sentences/phrases. All the translation shifts scattered in all conversations in the “*Luca*” movie subtitles (English & Indonesia) are depicted as follows:

a. Level Shift

The total Level shift in the “*Luca*” movie subtitles from English as the source language (SL) and Indonesia as the target language (TL) is 33 sentences/phrases (20.12%). Some of the examples of the level shift occurring in the “*Luca*” movie subtitles (English & Indonesia) are as follows:

- “I am gonna have a quick bite to eat.” Into “Aku akan makan ringan sebentar.”

In the sentence above, translation shift types level shift occurred in the word “*have*” when translated into Indonesia. It represents the different

meanings of “*memiliki.*” Therefore the translation shift type level shift occurred to represent the best meaning from the source language (English) into the target language (Indonesia). Hence the best meaning of the word “*have*” in the sentence above is best translated as “*makan.*”

- “*Dream*” into “*Impian*”

When translating between languages, it is crucial to consider the unique aspects of each language, such as grammar, idiomatic expressions, and cultural context. For instance, the English word “*dream*” can have multiple meanings, whereas the Indonesian word “*impian*” specifically refers to aspirations or goals. However, in Indonesian, the word “*impian*” specifically refers to a desired goal or aspiration, while the word for the act of sleeping is “*mimpi.*”

- “You really don’t know anything about humans, do you?” Into “Kamu benar-benar tidak tahu apa-apa tentang manusia, kan?”

In the sentence above, translation shift types level shift occurred in the word “*do you?*” when translated into Indonesia, it represents a different meaning leading to an error in Indonesian grammatical. Therefore the translation shift type level shift occurred to represent the best meaning from the source language (English) into the target language (Indonesia). Hence the

best meaning of the word “*do you?*” in the sentence above is best translated as “*kan?*”.

b. Category Shift

Category shift is divided into four types since this type of translation requires either an unrestricted or a hierarchical approach. The unrestricted approach is a flexible method in which equivalent terms in the source and target language are placed at corresponding levels of hierarchy. Category shift is not a limited phenomenon, and it can be accomplished through a flexible approach that takes into account changes in *structure, class, units, and intra-system* translation shifts.

1) Structure Shift

From the data, the “*Luca*” movie English (SL) and Indonesia (TL) subtitles, the structure shift occurred in some sentences/phrases as many as 45 sentences/phrases (27.44%), including:

- “Listen, Tommaso, do we really *need to fish* near the island?” into “Tommaso, kita benar-benar *perlu memancing* dekat pulau?”

In the sentence above, the word order of the two sentences is different.

In the English sentence, the verb “*need*” comes before the object “*to fish*,”

while in the Indonesian sentence, the object “*memancing*” comes before the verb “*perlu*.”

- “*I don’t know*.” Into “*saya tidak tahu*.”

The sentence “*I don’t know*” has a subject-verb-object structure in English, with “*I*” as the subject and “*don’t know*” as the verb. However, when translated into Indonesian as “*Saya tidak tahu*,” a structure shift occurs because Indonesian has a different word order and uses negation particles to indicate negation, whereas English uses an auxiliary verb. Then, the verb “*tahu*” in Indonesian is negated by adding the negation particle “*tidak*” before it, while in English, the verb “*know*” is followed by the auxiliary verb “*don’t*.”

- “*They’re all just stories*.” Into “*Semua itu hanya cerita belaka*.”

The sentence “*They’re all just stories*” has a subject-verb-object structure in English, with “*they*” as the subject, “*are*” as the verb, and “*just stories*” as the object. However, when translated into Indonesian as “*Semua itu hanya cerita belaka*,” a structure shift occurs because Indonesian has a different word order and uses an adjective before the subject to convey the meaning of “*just*” or “*only*.” Additionally, the word “*belaka*” is added to convey the sense of “*mere*” or “*just*.”

2) Class Shift

From the data, the “*Luca*” movie English (SL) and Indonesia (TL) subtitles, the structure shift occurred in some sentences/phrases as many as 21 sentences/phrases (12.81%), including:

- “We’re not giving up until we find that *sea monster*.”
Into “Kami tidak akan menyerah sampai kami menemukan *monster laut* itu.”

There is a class shift in the word “*sea monster*” in the line, which is translated into Indonesian as “*monster laut*.” In English, “*sea*” is an adjective that identifies the sort of monster, but “*laut*” is a noun that refers to the location where the monster is located in Indonesian. As a result, there is a class shift in the translation from adjectives to nouns.

- “I’m not sure what’s going on, but I’m *excited*.” into
“Saya tidak yakin apa yang terjadi, tapi saya *senang*.”

There is a class shift in this sentence since the adjective “*excited*” in English is replaced by the verb “*senang*” in Indonesian. In English, the adjective “*excited*” expresses feelings of delight or enthusiasm, but in Indonesian, the verb “*senang*” expresses the same feeling.

- “You’re like a fish out of water.” into “Kamu seperti ikan di darat.”

This statement has a class shift since the adjective “*out of water*” in English is replaced by the noun “*di darat*” in Indonesian. In English, “*out of water*” is used as an adjective phrase to describe a state or circumstance in which someone or something is not in their natural environment. However, in Indonesian, the noun “*di darat*” refers to a site where fish are not in their native environment.

3) Unit Shift

From the data, the “*Luca*” movie English (SL) and Indonesia (TL) subtitles, the structure shift occurred in some sentences/phrases as many as 32 sentences/phrases (19.51%), including:

- “What if the old stories are true?” into “Bagaimana jika mitos itu benar?”

In the English sentence, the phrase “*old stories*” refers to myths or legends. However, the word “*mitos*” is used directly to refer to myths in the Indonesian sentence. Additionally, the English word “*what*” is translated to “*bagaimana jika*” in Indonesian, which means “*how if.*”

These linguistic unit discrepancies are attributable to grammatical and structural variations between the two languages.

- “They’re here to do murders.” Into “Mereka datang untuk membunuh.”

The sentences above convey the same general idea, but they use different linguistic units. The phrase “*to do murders*” in an English sentence expresses the notion of performing or carrying out murderous deeds. However, in the Indonesian language, the term “*membunuh*” is used explicitly to refer to the act of killing or murder.

Furthermore, the English language utilizes the plural term “*murders*,” which alludes to more than one homicide. The term “*membunuh*” in the Indonesian phrase is singular and alludes to a single act of killing. This distinction arises because Indonesian does not employ plural forms in the same manner that English does.

- “Look at Pinchy-pessa. She’s molting.” Into “Lihat Pinchy-Pessa. Dia ganti bulu.”

Both of these statements express the same overall notion, but they do it using distinct language elements. These statements are examples of translation unit shifts. The term “*molting*” is used in the English language to describe the process by which a bird sheds its feathers and grows new ones. The term “*ganti bulu*” refers directly to the process of changing feathers in the Indonesian sentence.

Furthermore, the term “*she’s*” is used in the English phrase to denote that the bird in issue is female. The term “*dia (pr)*” is used in the Indonesian phrase, which is gender-neutral and can refer to either a male or female topic.

4) Intra-System Shift

From the data, the “Luca” movie English (SL) and Indonesia (TL) subtitles, the structure shift occurred in some sentences/phrases as many as 33 sentences/phrases (20.12%), including:

- “You know, *why don’t they just talk?*” into “*tahukah kamu, kenapa mereka tidak berbicara?*”

The two statements demonstrate an intra-system or within-system change. This indicates that both phrases belong to the same language family and have comparable terminology and syntax.

The English statement includes the phrase “*just talk*” which translates to “*berbicara*” in Indonesian. Both statements employ the word “*talk*” to communicate the same notion, but the Indonesian translation does it in a different grammatical framework.

Furthermore, the English term “*why don’t they*” is translated to “*kenapa mereka tidak*” in Indonesian. The meaning is the same regardless of the sequence of the words.

- “I’m kind of an expert on this stuff.” into “Saya cukup ahli dalam hal ini.”

The English phrase “*kind of*” is translated to the Indonesian word “*cukup*” in this example, which communicates a similar concept of having some level of skill but not necessarily total mastery. Furthermore, the term “*ahli*” is used in both phrases to represent the sense of being an expert.

The English term “*on this stuff*” is translated to “*dalam hal ini*” in Indonesian, which conveys a similar sense of the speaker’s knowledge of a specific subject.

These linguistic unit similarities are since both phrases belong to the same language family. While there are parallels between the two languages, variations in vocabulary and syntax must be considered while translating.

- “Let’s get out of here before it’s too late.” Into “Ayo keluar dari sini sebelum terlambat.”

The phrase “get out of here” is translated as “*keluar dari sini*” in both phrases, conveying the identical sense of leaving the current area. Furthermore, “*before it’s too late*” is translated as “*sebelum terlambat*,” which expresses a similar concept of acting fast to avert unpleasant repercussions.

While the two languages have significant variations in word choice and sentence construction, these differences are minimal when contrasted with the

parallels in vocabulary and syntax. These parallels stem from the fact that English and Indonesian are members of the same language family, the Austronesian language family.

2. The Most Dominant Type of Translation Shift in “*Luca*” Movie Subtitles (English & Indonesia)

Based on the analysis of the “*Luca*” movie subtitles (English & Indonesia), the researcher found that the number of each Translation shift’s types is described in the table below:

Table 4. 1
Percentage of Types of Translation shift in “Luca” movie subtitles (English & Indonesia)

Types of Translation Shift	Frequency	Percentage
Level Shift	33	20.12%
Category Shift	131	79.88%
Total	164	100%

Based on the table above, there are 164 translation shifts that occurred in the “*Luca*” movie subtitles (English & Indonesia). The Level shift is the least type of translation shift that occurred in the movie, with a total of 33 sentences/phrases (20.12%). Whereas the category shift is the most dominant type that occurred in the movie, with a total of 131 sentences/phrases (79.88%).

This research also analyzes the sub-type from category shifts found in the “Luca” movie subtitles. The researcher found the exact quantity of each sub-type of ellipses type as described in the table below.

Table 4. 2

Percentage of Types of Translation shift in “Luca” movie subtitles (English & Indonesia)

Sub-Types of Category Shift	Frequency	Percentage
Structure Shift	45	34.35%
Class Shift	21	16.03%
Unit Shift	32	24.42%
Intra-System Shift	33	25.20
Total	131	100%

Based on the table above, there are 131 sentences/phrases that occurred on the sub-type of category shifts in the “Luca” movie subtitles (English & Indonesia). The most dominant sub-type of the category shift is the structure shift, with 45 sentences/phrases (34.35%). In contrast, the class shift is the least sub-type of category shift that occurred in the movie, with 21 sentences/phrases (16.03%).

B. Discussion

1. Types Of Translation Shifts Used in The “Luca” Movie

Translation shift is a phenomenon that happens when a text is translated from one language to another, causing changes in the original text’s meaning or structure. This study aims to look at the different forms of translation shift employed in the

subtitles of the film “Luca” in English and Indonesian. The data analysis is based on Catford’s (1965) theory, which is discussed in the second chapter. According to the findings, all forms of translation shift, including level shift and category shift (structure shift, class shift, unit shift, and intra-system shift), may be found in the “Luca” movie subtitles. The study detects 164 translation changes and categorizes them based on the type of shift.

According to Catford’s (1965) theory, level shift refers to changes in the level of language, such as converting from formal to informal language. Structure shift relates to changes in the text’s grammatical structure, whereas class shift refers to changes in a word’s semantic class, such as changing from a noun to a verb. Unit shift relates to changes in the size of the translation unit, whereas intra-system shift refers to changes in the target language’s linguistic system.

Kastuti (2014) conducted a study similar to the present study, which also focused on translation shifts. However, there are some differences between the two studies. Kastuti’s study only focused on category shifts (structure, class, unit, and intra-system shift) and the different degrees of meaning equivalence. The present study, on the other hand, covers all types of translation shifts, including level shifts.

The findings of the present study have significant implications for translation practice. Translators must be aware of the different types of translation shifts and the factors that influence their occurrence. Understanding the social and cultural context of the source and target languages is essential for achieving accurate and effective

translation. The findings of this study can also contribute to the development of translation studies by providing insight into the complexities of translation.

Following that, the current study highlights the significance of detecting and assessing translation shifts in movie subtitles. The research focuses on the many forms of translation shifts that might occur throughout the translation process, such as level and category shifts. The findings emphasize the need for translators to be aware of the intricacies of language and culture and understand how these elements influence the translation process. The research advances translation studies by giving insight into the intricate interplay of language, culture, and communication.

2. The Most Dominant Type of Translation Shift in The “*Luca*” Movie

The research question aimed to identify the types and sub-types of translation shifts present in the translation of the movie “*Luca*.” The results showed a total of 164 translation shifts, with category shift being the most frequent type, accounting for 131 shifts (79.88%). The level shift was the second most frequent type, with 33 shifts (20.12%). When looking at the sub-types of category shift, structure shift was the most frequent, accounting for 45 shifts (34.35%). The class shift was the second most frequent sub-type, with 21 shifts (16.03%), followed by unit shift with 32 shifts (24.42%), and intra-system shift with 33 shifts (25.20%).

There are two main reasons why category shift is the most dominant type of translation shift in the movie “*Luca*.” The first reason is the differences in the cultural and social contexts between the source language (English) and the target language

(Indonesian). For example, certain cultural references or expressions in English may not have direct equivalents in Indonesian, and the translator needs to use different categories or concepts to convey the intended meaning to the target audience. These differences can lead to a shift in the category of the translated text, resulting in a category shift.

The second reason is the differences in the grammatical and linguistic features of the source and target languages. For instance, English and Bahasa Indonesia have different word orders, verb tenses, or noun phrases, which can affect how the translator conveys the original text's meaning. The translator may need to adjust the translated text's category to ensure that the meaning is conveyed accurately to the target audience.

The purpose of the author or movie may also influence the occurrence of category shifts in the translation process. For example, the author or filmmaker may intend to convey certain cultural or social messages through the movie, which may require the translator to make category shifts to ensure that the target audience receives the intended message. Similarly, the purpose of the translation itself can also influence the occurrence of category shifts. For instance, if the translation is intended for a specific audience or context, the translator may need to make category shifts to ensure that the translated text is appropriate and understandable for that audience.

Overall, the dominance of category shifts in the translation of the movie “*Luca*” highlights the challenges and complexities of translating cultural references

and linguistic features from one language to another. The reasons behind the occurrence of category shifts can vary depending on the cultural, linguistic, and social contexts of the source and target languages, as well as the purpose of the author or movie and the translation itself. Understanding these factors can help researchers and translators develop effective strategies for translating movies and other cultural texts to convey the intended meaning to the target audience accurately.



CHAPTER V

CONCLUSIONS AND SUGGESTIONS

In this chapter, the researcher presents the conclusions and suggestions from this research. Conclusions contain the outcomes of this research, and suggestions contain recommendations to all readers of this research.

A. Conclusions

After analyzing and discussing the findings on the type of translation shift research in the “*Luca*” movie subtitles (English & Indonesia), the researcher made the following conclusions:

1. Translation shift is indirectly to improve basic language skills such as grammar, vocabulary, and pronunciation. These basic skills are fundamental building blocks for language proficiency.
2. All types of translation shifts based on Catford’s theory are found in the “*Luca*” movie subtitles.
3. The types of translation shift which were found in the “*Luca*” movie subtitles were level shift with 33 sentences/phrases (20,12%) and category shift with 131 sentences/phrases (79.88%).
4. The sub-types of category shift found in the “*Luca*” movie were structure shift with 45 sentences/phrases (34.35%), class shift with 21 sentences/phrases

(16.03%), unit shift with 32 sentences/phrases (24.42%), and intra-system shift with 33 sentences/phrases (25.20%).

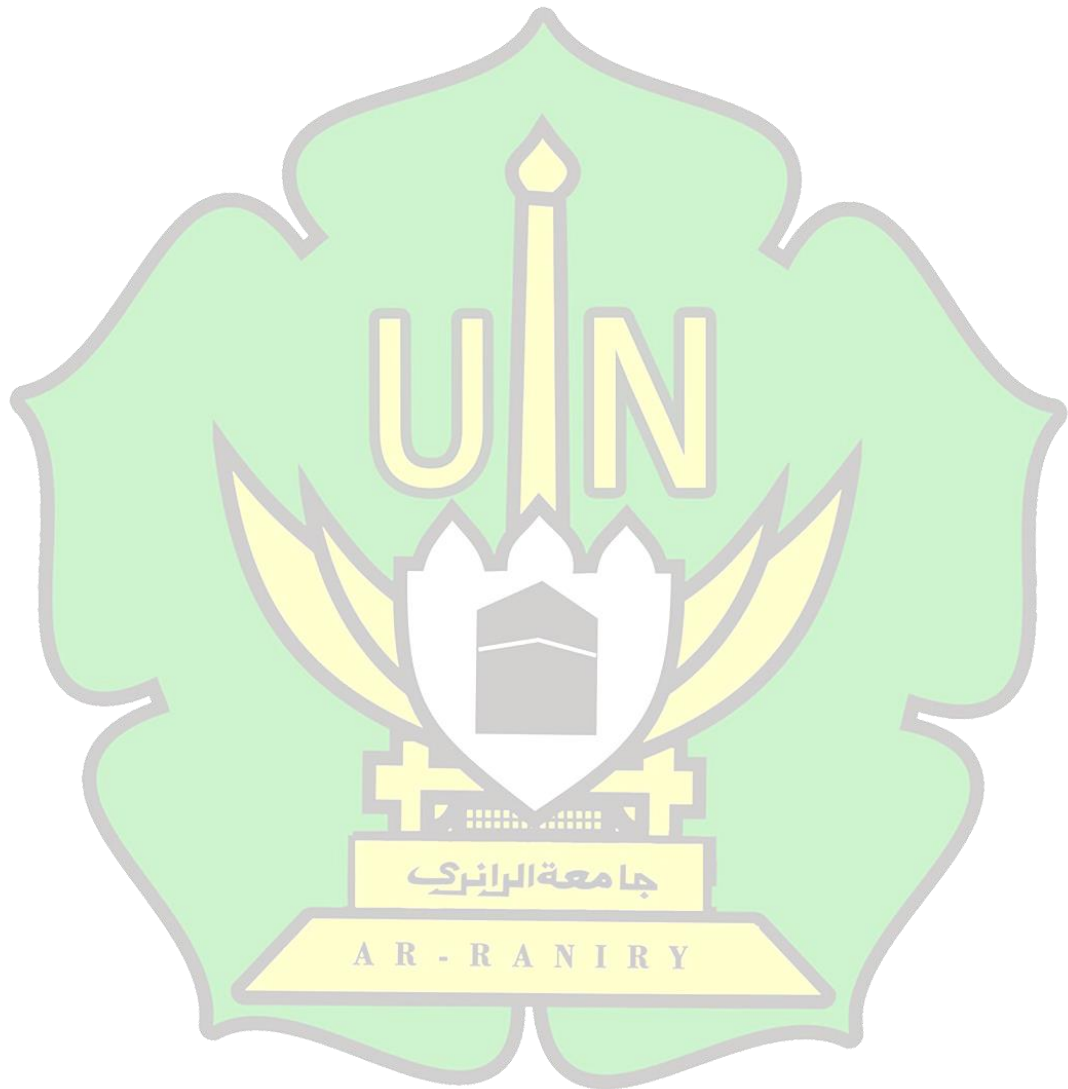
5. The most dominant type of translation shift is category shift, with 131 sentences/phrases (79.88%).
6. The most dominant sub-type of category shift is structure shift, with 45 sentences/phrases (34.35%).

B. Suggestions

According to the findings of this academic research, the researcher proposes several suggestions for both readers and future researchers. It is anticipated that this study will be of value to readers who are interested in the topic of translation shift, especially for non-native readers. Given the significance of informal communication in a foreign language in everyday life, this research is expected to assist them in utilizing translation shifts effectively. Additionally, it is hoped that this research can assist readers in utilizing translation shifts in writing, whether for academic or daily life purposes.

Furthermore, this research is poised to serve as a valuable reference for future scholars who research translation shifts. They can utilize the insights gained from this study to enrich their understanding of the usage and function of translation shifts in communication. It should be noted, however, that this research is limited to the translation shift theory proposed by Catford. Consequently, future researchers are

encouraged to delve deeper into the use of translation shift utilizing other theoretical frameworks, as experts in the field propose several other theories.



REFERENCE

- Abdellah, A. S. (2002). What every novice translator should know. *Translation journal*, 6 (3), 1-3.
- Atmadja, N. A., & Haryanti, D. (2021). *Translation Shift Found In Onward Movie And Its Subtitling* (Doctoral dissertation, Universitas Muhammadiyah Surakarta).
- Baker, M. (1992). *In other words: A coursebook on translation*. Routledge.
- Bassnett, S. (1980). *Translation studies* (pp. 11-31). Routledge & Kegan Paul.
- Bleichenbacher, L. (2008). *Multilingualism in the Movies: Hollywood Characters and Their Language Choices*. BoD – Books on Demand.
- Catford, J. C. (1965). *A linguistic theory of translation* (Vol. 31). London: Oxford University Press.
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: qualitative, quantitative, and mixed methods approach*. Fifth edition. Los Angeles: SAGE.
- Fitria, T. N. (2020). Translation Shift in English into Indonesian Subtitle of Guzaarish Movie. *Journal of Language and Literature*, 20(2), 307-317.
- Fraenkel, J. R., & Wallen, N. E. (1993). *How to design and evaluate research in education*. New York, NY: McGraw-Hill.
- Gajst, N. (2022). A Corpus-Based Study of Syntax-Related Translation Shifts in English-to-Slovenian Translations of Two Types of Legal Texts. In *Book of Abstracts* (p. 37).
- Gerot, L., & Wignell, P. (1994). *Making sense of functional grammar: An introductory workbook*. Queensland: Antipodean Educational Enterprises.
- Hatim, B., & Mason, I. (1997). *The translator as communicator* (pp. 67-89). Routledge.

- Krippendorff, K. (2013). *Content analysis: An introduction to its methodology* (3rd ed.). Sage Publications.
- Laviosa, S. (2021). *Corpus-based translation studies: theory, findings, applications*. Brill.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2013). *Qualitative data analysis: A methods sourcebook*. Sage Publications.
- Newmark, P. (1981). *Approaches to translation* (Language Teaching methodology series). Oxford: Pergamon Press.
- Salter, L. (2012). *Document analysis as a qualitative research method*. *Journal of Research Practice*, 8(2), Article D1.
- Simanjuntak, M. B., Barus, I. R. G., & Resmayasari, I. (2021). Analysis of Song” Tanganku Na Metmet” by Using Translation Techniques into English. In *UICELL Conference Proceeding* (pp. 195-202).
- Simanjuntak, M. B., Lumingkewas, M. S., & Sutrisno, S. (2021). Analysis of Tangiang Ale Amanami (Our Father) Using the Techniques of Translation. *Journal of Advanced English Studies*, 4(2), 70-75.
- Sandelowski, M. (2000). Whatever happened to qualitative description?. *Research in nursing & health*, 23(4), 334-340.
- Saputra, K. S. W., & Dart, D. M. S. (2020). Dialogue Translation Shift Analysis in Karyamin’s Smile by Ahmad Tohari. *Language Circle: Journal of Language and Literature*, 14(2), 148-155.
- Williams, D. D. (2018). *Qualitative Inquiry in Daily Life (1st ed.)*. EdTech Books.

Appendix A



SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY
 Nomor : B-6486/UN.08/FTK/KP.07.6/06/2023

TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN
UIN AR-RANIRY

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang** : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
- b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.
- 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 Pemerintah 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 RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 392 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KM/K.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.
- Memperhatikan** : Keputusan Sidang Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal **07 Juni 2023**
- Menetapkan** :
PERTAMA :
 Menunjuk Saudara:
 1. Syarifah Dahlia, Ph.D. Sebagai Pembimbing Pertama
 2. Rita Hermida, M.Pd. Sebagai Pembimbing Kedua
- Untuk membimbing Skripsi :
 Nama : **Rahmadi Imanda**
 NIM : **160203094**
 Program Studi : **Pendidikan Bahasa Inggris**
 Judul Skripsi : **Translation Shift Analysis in the Luca Movie**
- KEDUA** : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor: SP DIPA. 025.01.2.428925/2023, tanggal 30 November 2022.
- KETIGA** : Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun 2023
- KEEMPAT** : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

MEMUTUSKAN

AR - RANIRY

Ditetapkan di: Banda Aceh
 Pada tanggal: 07 Juni 2023
 Dekan,

Saiful Mujib M

Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi FBT Fak. Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;
5. Arsip.

Appendix B

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
1.	"I don't know." Into "saya tidak tahu."		✓			
2.	"Listen, Tommaso, do we really need to fish near the island?" into "Tommaso, kita benar-benar perlu memancing dekat pulau?"		✓			
3.	"What if the old stories are true?" into "Bagaimana jika mitos itu benar?"				✓	
4.	"They're all just stories." Into "Semua itu hanya cerita."		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
5.	"Tall tales to keep us away from a great fishing spot." Into "Dongeng untuk menjauhkan kita dari tempat memancing yang bagus."				✓	
6.	"We're fine" into "kita baik-baik saja".		✓			
7.	"Let's go" into "Ayo pergi"		✓			
8.	"Oh, what a monster!" into "Astaga Monster!"				✓	
9.	"We're not giving up until we find that sea monster." Into "Kami tidak akan			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	menyerah sampai kami menemukan monster laut itu."					
10.	"We don't do that. We're sea monsters." into "Kami tidak melakukan itu. Kami adalah monster laut."		✓			
11.	"I'm not scared of anything." into "Saya tidak takut pada apapun."	✓				
12.	"Fish out of the barn." into "Ikan keluar dari lambung."				✓	
13.	"Good Morning, Mr. Branzino" into		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	"selamat pagi, Tn. Branzino"					
14.	"Excuse me, ma'am. Have you..." into "Permisi, Bu. Apa kau..."				✓	
15.	"What if we don't find him?" into "Bagaimana jika kita tidak menemukannya?"	✓				
16.	"Because I've got news for you. He's either dead, or he's out there. Somewhere. Seeing the world. But he's probably dead." Into		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	"Karena saya punya kabar untukmu. Dia entah sudah mati atau masih hidup somewhere mengelilingi dunia. Tapi kemungkinan besar dia sudah mati."					
17.	"Phew. Okay, that's everyone." Into "Huff. Oke, itu semua orang."	✓				
18.	"What did we just talk about?" into "Apa yang tadi kita bicarakan?"					✓
19.	"All right. Let's head				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	out." Into "Baiklah. Ayo jalan."					
20.	"Let me know if you need anything" into "Beri tahu aku jika butuh sesuatu."	✓				
21.	"I have never seen anything like this before." into "Saya belum pernah melihat yang seperti ini sebelumnya."					✓
22.	"Anyone?" into "Ada?"		✓			
23.	"No? Okay." Into "Tidak? Baik."					✓
24.	"I'm sorry, we don't allow anyone in the					✓

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	kitchen." into "Maaf, kami tidak memperbolehkan siapa pun masuk ke dapur."					
25.	"Land monsters! Everybody, under the rock!" into "Monster darat! Semuanya, sembunyi!"		✓			
26.	"Lunch is ready!" into "Makan siang sudah siap!"		✓			
27.	"I'm not sure what's going on, but I'm excited." into "Saya tidak yakin apa yang			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	terjadi, tapi saya senang."					
28.	"Be right there!" into "Aku segera datang!"	✓				
29.	"I don't know how to swim." Indonesian subtitle: "Saya tidak bisa berenang."					✓
30.	"I don't want to be like them." Into "Saya tidak ingin seperti mereka."			✓		
31.	"Come on! We gotta get back." Into "Ayo! Kita harus kembali."		✓			
32.	"Was there a boat?"	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	Huh?" Into "Ada perahu?."					
33.	"They're here to do murders." Into "Mereka datang untuk membunuh."				✓	
34.	"Because if they catch even a glimpse of you..." into "Andai mereka melihatmu sekilas saja..."		✓			
35.	"You think they come around to meet new friends, huh?" into "Pikirmu mereka mencari teman baru?"	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
36.	"We need to get off this island." Into "Kita harus keluar dari pulau ini."					✓
37.	"You're like a fish out of water." into "Kamu seperti ikan di darat."		✓			
38.	"When I was a kid, we'd go weeks without seeing a boat, and let me tell you, they did not have motors." Into "Ketika masih kecil, kami pergi berminggu-minggu tanpa melihat		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	perahu..."					
39.	"Just a sweaty land monster with a paddle." Into "Hanya monster darat berkeringat dengan dayung."		✓			
40.	"Look at Pinchy-pessa. She's molting." Into "Lihat Pinchy-Pessa. Dia ganti bulu."				✓	
41.	"Now, here's a champion show crab if I ever saw one." Into "Inilah juara kontes kepiting, jika memang ada."		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
42.	"Don't look her in the eye!" into "Jangan lihat matanya!"		✓			
43.	"We better beat those Branzinos at the crab show this year." Into "We better beat those Branzinos at the crab show this year."		✓			
44.	"We're not from around here." into "Kami bukan dari sini."					✓
45.	"Come eat, Luca. Come on." Into "Marilah makan,		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	Luca. Ayo."					
46.	"Everyone thinks Bianca Branzino's so great with her prize-winning crabs and amazing dolphin impression. Please!" into "Semua orang menganggap Bianca Branzino luar biasa dengan kepiting pemenangnya dan kesan lumba-lumbanya yang luar biasa. Tolong!"					
47.	"You can't go home." Into "Kamu tidak bisa pulang."			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
48.	"I don't know why dolphins even sound like that."					✓
49.	"You know, why don't they just talk?" into "tahukah kamu, kenapa mereka tidak berbicara?"					✓
50.	"You're human kids." Into "Kalian anak-anak manusia."				✓	
51.	"I'm kind of an expert on this stuff." into "Saya cukup ahli dalam hal ini."					✓
52.	"Uh... Uh... Well, I was just wondering..."		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
53.	"What are you doing here?" into "Apa yang kamu lakukan di sini?"	✓				
54.	"Where do boats come from?"		✓			
55.	"The land monster town. Just above the surface."		✓			
56.	"I'll be right back." into "Saya akan segera kembali."	✓				
57.	"We're not even supposed to be here." into "Kita seharusnya tidak berada di sini."					✓
58.	"I'm freaking out." into "Saya panik."	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
59.	"I'm starving." into "Saya lapar sekali."			✓		
60.	"I'm not sure I can do this." into "Saya tidak yakin bisa melakukannya."	✓				
61.	"I've never seen anything like it." Into "Saya belum pernah melihat yang seperti ini sebelumnya."		✓			
62.	"We need to take this to the next level." Into "Kita harus meningkatkan level ini."	✓				
63.	"We have to work as				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	a team to win the race." into "Kita harus bekerja sama untuk memenangkan perlombaan."					
64.	"I can't believe I'm doing this." Into "Aku tidak percaya kalau aku melakukan ini."					✓
65.	"Let's get out of here before it's too late." Into "Ayo keluar dari sini sebelum terlambat."					✓
66.	"I don't want to bother you." Into "Aku tidak ingin	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	merepotkanmu."					
67.	"I'm sorry, I didn't mean to scare you." Into "Maaf, saya tidak bermaksud menakut-nakuti kamu."					✓
68.	"I don't know what to do." Into "Saya tidak tahu harus berbuat apa."		✓			
69.	"We have to be careful not to get caught." Into "Kita harus hati-hati agar tidak tertangkap."				✓	
70.	"I can't believe I'm doing this." Into				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	"Aku tidak percaya kalau aku melakukan ini."					
71.	"I've never seen anything like it." Into "Saya belum pernah melihat yang seperti ini sebelumnya."					✓
72.	"Let's get out of here before it's too late." Into "Ayo keluar dari sini sebelum terlambat."					✓
73.	"Excuse me, ma'am. Have you..." into "Permisi, Bu. Apa kau..."		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
74.	"I don't want to bother you." Into "Aku tidak ingin merepotkanmu."					✓
75.	"Because I've got news for you. He's either dead, or he's out there. Somewhere. Seeing the world. But he's probably dead." Into "Karena saya punya kabar untukmu. Dia entah sudah mati atau masih hidup somewhere mengelilingi dunia. Tapi kemungkinan	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	besar dia sudah mati."					
76.	"All right. Let's head out." Into "Baiklah. Ayo jalan."		✓			
77.	"Let me know if you need anything" into "Beri tahu aku jika butuh sesuatu."		✓			
78.	"I can't stop thinking about it." Into "Aku tidak bisa berhenti memikirkannya."					✓
79.	"No? Okay." Into "Tidak? Baik."		✓			
80.	"I can't stop thinking about it." Into "Aku tidak bisa berhenti		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	memikirkannya."					
81.	"I'm so sorry for your loss." Into "Saya sangat menyesal atas kehilanganmu."	✓				
82.	"Land monsters! Everybody, under the rock!" into "Monster darat! Semuanya, sembunyi!"	✓				
83.	"You really don't know anything about humans, do you?" Into "Kamu benar-benar tidak tahu apa-apa tentang manusia,			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	kan?"					
84.	"Lunch is ready!" into "Makan siang sudah siap!"					✓
85.	"We're gonna need a bigger boat." Into "Kita butuh perahu yang lebih besar."			✓		
86.	"I don't want to be like them." Into "Saya tidak ingin seperti mereka."	✓				
87.	"I don't know what to do next." Into "Saya tidak tahu apa yang harus dilakukan selanjutnya."		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
88.	"Come on! We gotta get back." Into "Ayo! Kita harus kembali."				✓	
89.	"We have to stay low and keep our heads down." Into "Kita harus tetap rendah dan tidak mencolok."					✓
90.	"We have to stay low and keep our heads down." Into "Kita harus tetap rendah dan tidak mencolok."					
91.	"I'm not feeling well. I think I'm coming		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	down with something." Into "Saya merasa tidak enak badan. Saya pikir saya akan sakit."					
92.	"Come on! We gotta get back." Into "Ayo! Kita harus kembali."	✓				
93.	"We do not go anywhere near the surface." Into "Kita tidak pernah mendekati permukaan laut."	✓				
94.	"I don't understand what you're saying."					✓

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	Into "Saya tidak mengerti apa yang kamu katakan."					
95.	"I don't understand what you're saying." Into "Saya tidak mengerti apa yang kamu katakan."		✓			
96.	"We need to find a place to stay." Into "Kita harus mencari tempat untuk menetap."					✓
97.	"We need to find a place to stay." Into "Kita harus mencari tempat untuk menginap."	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
98.	"Was there a boat? Huh?" Into "Ada perahu?."		✓			
99.	"Land monsters! Everybody, under the rock!" into "Monster darat! Semuanya, sembunyi!"				✓	
100.	"You think they come around to meet new friends, huh?" into "Pikirmu mereka mencari teman baru?"				✓	
101.	"We have to blend in and act like regular fish." Into "Kita harus menyamar dan berpura-pura seperti			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	ikan biasa."					
102.	"We need to get off this island." Into "Kita harus keluar dari pulau ini."				✓	
103.	"You're like a fish out of water." into "Kamu seperti ikan di darat."					✓
104.	"We have to keep a low profile." Into "Kita harus terlihat biasa saja."					✓
105.	"You're like a fish out of water." into "Kamu seperti ikan di darat."				✓	
106.	"You're not gonna			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja saya lihat."					
107.	"Look at Pinchy-pessa. She's molting." Into "Lihat Pinchy-Pessa. Dia ganti bulu."		✓			
108.	"We're not from around here." into "Kami bukan dari sini."				✓	
109.	"You can't go home." Into "Kamu tidak bisa pulang."				✓	
110.	"I don't know why		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	dolphins even sound like that."					
111.	"You're human kids." Into "Kalian anak-anak manusia."	✓				
112.	"We're sea monsters, Luca. We're dangerous." Into "Kita adalah monster laut, Luca. Kita berbahaya."			✓		
113.	"You know, why don't they just talk?" into "tahukah kamu, kenapa mereka tidak berbicara?"		✓			
114.	"I'm kind of an expert on this stuff." into "Saya cukup				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	ahli dalam hal ini."					
115.	"What are you doing here?" into "Apa yang kamu lakukan di sini?"				✓	
116.	"I'll be right back." into "Saya akan segera kembali."				✓	
117.	"We're not even supposed to be here." into "Kita seharusnya tidak berada di sini."			✓		
118.	"We should try to blend in." Into "Kita harus mencoba menyesuaikan diri."				✓	
119.	"We're not even	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	supposed to be here." into "Kita seharusnya tidak berada di sini."					
120.	"I'm freaking out." into "Saya panik."				✓	
121.	"I can't let you do this alone." Into "Aku tidak bisa membiarkanmu melakukannya sendirian."				✓	
122.	"I'm starving." into "Saya lapar sekali."		✓			
123.	"I'm not sure I can do this." into "Saya tidak yakin bisa melakukannya."				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
124.	"I'm so sorry for your loss." Into "Saya sangat menyesal atas kehilanganmu."					✓
125.	"You really don't know anything about humans, do you?" Into "Kamu benar-benar tidak tahu apa-apa tentang manusia, kan?"					✓
126.	"You really don't know anything about humans, do you?" Into "Kamu benar-benar tidak tahu apa-apa tentang manusia,	✓				

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	kan?"					
127.	"We need to get some wheels." Into "Kita butuh kendaraan."			✓		
128.	"We're gonna need a bigger boat." Into "Kita butuh perahu yang lebih besar."					✓
129.	"I want to see what's out there." Into "Aku ingin melihat dunia luar."	✓				
130.	"I don't want you to get hurt." Into "Aku tidak ingin kamu terluka."		✓			
131.	"You're not gonna		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja saya lihat."					
132.	"I'm not sure I can do this." into "Saya tidak yakin bisa melakukannya."					✓
133.	"I don't know what to say to you." Into "Aku tidak tahu harus berkata apa padamu."			✓		
134.	"I want to see what's out there." Into "Aku ingin melihat apa yang ada di luar"			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	sana."					
135.	"Listen, Tommaso, do we really need to fish near the island?" into "Tommaso, kita benar-benar perlu memancing dekat pulau?"				✓	
136.	"We're fine" into "kita baik-baik saja".				✓	
137.	"Fish out of the barn." into "Ikan keluar dari lambung."					
138.	"We're gonna need a bigger boat." Into "Kita butuh perahu yang lebih besar."				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
139.	"We have to stay low and keep our heads down." Into "Kita harus tetap rendah dan tidak mencolok."			✓		
140.	"We do not go anywhere near the surface." Into "Kita tidak pernah mendekati permukaan laut."		✓			
141.	"We do not go anywhere near the surface." Into "Kita tidak pernah mendekati permukaan laut."					✓

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
142.	"We need to find a place to stay." Into "Kita harus mencari tempat untuk menginap."		✓			
143.	"We have to blend in and act like regular fish." Into "Kita harus menyamar dan berpura-pura seperti ikan biasa."		✓			
144.	"We have to blend in and act like regular fish." Into "Kita harus menyamar dan berpura-pura seperti ikan biasa."					✓
145.	"You're not gonna		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja saya lihat."					
146.	"You're not gonna believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja saya lihat."					✓
147.	"I can't let you do this alone." Into "Aku tidak bisa membiarkanmu melakukannya sendirian."	✓				
148.	"I can't let you do					✓

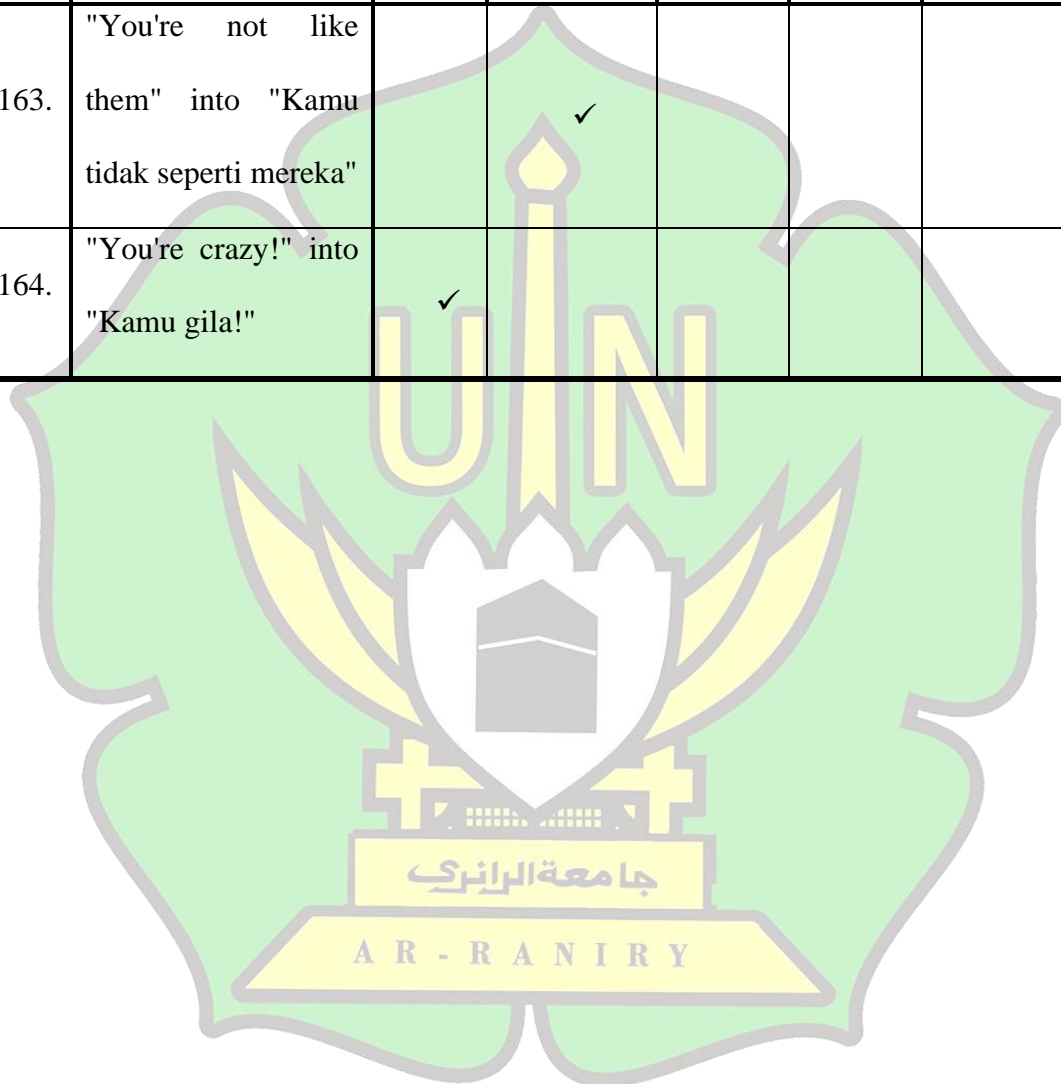
NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	this alone." Into "Aku tidak bisa membiarkanmu melakukannya sendirian."					
149.	"We need to get some wheels." Into "Kita butuh kendaraan."		✓			
150.	"We need to get some wheels." Into "Kita butuh kendaraan."					✓
151.	"You're not gonna believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	saya lihat."					
152.	"You're not gonna believe what I just saw." Into "Kamu tidak akan percaya apa yang baru saja saya lihat."					✓
153.	"I don't know what to say to you." Into "Aku tidak tahu harus berkata apa padamu."	✓				
154.	"I don't know what to say to you." Into "Aku tidak tahu harus berkata apa padamu."					✓
155.	"Listen, Tommaso,			✓		

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	do we really need to fish near the island?" into "Tommaso, kita benar-benar perlu memancing dekat pulau?"					
156.	"I want to see what's out there." Into "Aku ingin melihat apa yang ada di luar sana."	✓				
157.	"I want to see what's out there." Into "Aku ingin melihat apa yang ada di luar sana."					✓
158.	"We can go anywhere, do				✓	

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
	anything!" into "Kita bisa pergi ke mana saja, melakukan apa saja!"					
159.	"Dream" into "Impian"			✓		
160.	"You're really good at this!" menjadi "Kamu benar-benar pandai dalam hal ini!"		✓			
161.	"I'm freaking out!" into "Aku panik banget!"		✓			
162.	"What's wrong with you?" into "Apa yang salah denganmu?"		✓			

NO	SENTENCE/PHRASE FROM THE "LUCA" MOVIE	TRANSLATION SHIFT TYPES				
		LEVEL SHIFT	CATEGORY SHIFT			
			SRUCTURE SHIFT	CLASS SHIFT	UNIT SHIFT	INTRA-SYSTEM SHIFT
163.	"You're not like them" into "Kamu tidak seperti mereka"		✓			
164.	"You're crazy!" into "Kamu gila!"	✓				



AUTOBIOGRAPHY

Name : Rahmadi Imanda
 Place/Date of Birth : Banda Aceh/September 28th 1998
 Sex : Male
 Religion : Islam
 Nationality : Indonesia
 Marital Status : Single
 Occupation : Student
 Address : Komplek Perumahan Buddha Tzuchi, Cinta Kasih Timur V, no. 11, gampong Panteriek, kecamatan Lueng Bata, kota Banda Aceh.

Educational Background

2004-2010 : MIN 7 Teladan Banda Aceh
 2010-2013 : SMP Negeri 6 Banda Aceh
 2013-2016 : SMA Negeri 4 Banda Aceh
 2016-2023 : UIN Ar-Raniry Banda Aceh

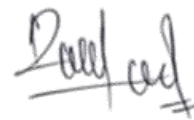
Parent's Background

Father's Name : Ahmad Hasrul
 Father's Occupation : Enterpriser
 Mother's Name : Indrawati
 Mother's Occupation : Civil Servant

جامعة الرانيري

A R - R A N I R Y

Banda Aceh, July 24th 2023



Rahmadi Imanda