



A TRANSLATION ANALYSIS ON CLASS AND UNIT SHIFT FOUND IN MOVIE SUBTITLE: *BLACK PANTHER*

Pardian Arif Nurhadi*^a, Diana Chitra Hasan ; Temmy Thamrin^b

English Department; Universitas Bung Hatta, Padang, Indonesia

Email: pardianarief@yahoo.com; dianahasan@bunghatta.ac.id ; temmy.thamrin@bunghatta.ac.id

*Corresponding Author Email: pardianarief@yahoo.com

Abstract

In this research, the writer attempts to find out forms of unit shift and class shift which are part of category shift in translation. The writer also tries to determine how each type can achieve equivalent meaning by considering movie translation principles. This analysis is conducted by using the qualitative method. The source of data of this research is the sentences or utterances from the Black Panther movie which is displayed by subtitles in both English and Indonesia. The data were collected by watching the movie with Indonesian subtitles and English as well which have been categorized and analyzed using Category shift theory by Catford and equivalent meaning theory which also analyzed based on movie translation principles. The writer figures out that forms of the unit shift are phrase, word and in the class shift there are verb, noun, adjective, and adverb. The equivalent in meaning of each data is achieved with different degrees such as complete meaning, increased meaning, and decreased meaning which are related to the principles of movie translation. Based on the findings, it can be concluded that the types of unit shift and class shift are varied used by the translators which are still acceptable due to the consideration about achieving the equivalent in meaning for TL audiences.

Keywords: *translation, unit shift, class shift, equivalent meaning, movie translation*

1 Introduction

In this era, translation is very often used. As one of the examples, it can be seen from the movie which now is very popular. There are many stories that are real stories or fictions that have been filmed and become watchable stories on screen. For example, the Hollywood movie always has its own marketplace for the productions in the movie industry. It cannot be denied that usually, those movies are mostly English movies that are translated to the local language where those will be shown. It is often called the target language (TL). For instance, when foreign movies are screened in Indonesia, the movie will be translated to the proper Indonesian language by using the subtitle. As one of the ways to offer good understanding for the audiences, a subtitle that is used should be in the correct way and equivalent to the SL.

Translation helped the audiences to understand the foreign language from the movie. It is one of the popular methods nowadays to help people understand another language around the world. It is stated by Catford (1965), that translation is the process of substituting a text in one language to a text in another.

According to Newmark (1988), translation is the process used by the author or translator to render the meaning of the text into another language. To make understanding easier, translation also has many things to consider before deciding the appropriate one. One of them which should be considered is the equivalence translations between TL and the source SL. The equivalence of this translation is the empirical phenomenon and could be discovered by comparing SL and TL text.(Catford : 27 (1965).

As mentioned above translation could be very useful for many people in the condition or situations where two languages have been used. Machali(2000: 11) stated that in translating at least there are two types of equipment that usually needed to be considered. They are the intellectual equipment including the ability to master the source and target language, the application of the knowledge, and the skill about the main problem which will be translated. The second one is the practical equipment which includes the skill of using the supporting material of translation such as dictionary .etc.

The researches on translation are already spread all over the world. It is widely used as the basic approach to find out more about any other cases in the scope of translation. There are a lot of strategies the translators use in the translation, for instance about the translation procedures which have many parts that should be considered in translating. As stated by Newmark (1988:81) at least there are eighteen translation procedures including transference, notes, additions, glosses, etc. Those procedures are very interesting to be analyzed.

However, besides that, there is also another translation strategy used by many translators. It is called the translation shift which concerns formal correspondence departures in the process of going from SL into TL. (Catford : 73(1965)). This shift is divided into two types, they are level shift and category shift which have four categories in the translation, they are structure shift, unit shift, class shift, and intra-system shift.

After considering those types, the writer found that there are many translation shifts that appeared and could be analyzed in the source of the data of this research. It is a Hollywood movie that is observed through the translation process. *Black Panther* movie had been chosen for this analysis. *Black Panther* movie is part of Marvel Cinematic Universe's franchise which was produced by one of the biggest studios in the movie industry. It is Marvel Studios which is more concerned about the superhero movie based on the Marvel comics. The movie itself describes the African superhero from the Land of Africa called Wakanda. This superhero is called Black Panther, the name inherited from their family.

In this research, the researcher focuses on the translation of subtitles from the SL. The analysis covered class shift and unit shift. According to Catford (1965) unit shift concerns about the changes of rank from the SL into the TL. Whereas, a class shift is a change of class of words from the SL into TL. In addition, this research was made due to fulfill purposes by finding out various forms of unit shift and class shift in *Black Panther movie* and its equivalent in meaning. related to movie translation principles.

2 Literature Review

As has been categorized by Catford (1965) there are two types of translation shift. They are level shift and category shift. Level shift is a shift of level that has a TL translation equivalent at a different level from an SL item at one linguistic level. Whereas, the category shift could be referred to rank-bound and unbounded translation in which the source language and the target language are set up at whatever rank is appropriate. There are four types of category shift namely unit shift, class shift, structure shift, and intrasystem shift. (Catford,1965 : 75-79). (1) Unit shift, a unit shift occurs when the rank of the words in translations is changed and different from the SL into TL by considering the departures formal correspondence in which the translation could be equivalent. (2) Class Shift occurs when the equivalent of a translation of source language is a member of a different class from the original item. (3) It occurs in phonological and graphological as well as in the total translation. By looking at its grammar, a structure shift can occur at all ranks. (4) Intra-system shift refers to the shifts that occur internally, within the system; that is for those cases where the SL and TL possess systems that approximately correspond formally as to their constitution, but when translation involves the selection of a non-corresponding term in the target language system. Generally, system shift can be defined as the departure of formal correspondence in which one system in SL has a different non-correspondence system in TL.

However, in establishing each type, it is also supported by other aspects which are significant such as equivalent in meaning and movie translation principles. The writer tries to observe and analyze the data based on those aspects. To get the equivalent of the meaning in each data, the writer used theory by Nida (1974), which is adapted by Kantiastuti (2014) in her research. The degree of meaning equivalent is divided into two ; (1) fully equivalent meaning (or complete meaning), which consists of increased meaning and decreased meaning, There are three types can be found in translation when the translators translate SL into TL. The first one is called complete meaning. It happens when SL is translated into TL without adding or omitting any part of the information. For example, the phrase *musim itu* in Indonesia is changed to be *that season* in English. It can be seen that the information is clear and exactly reach the equivalent meaning. Another type of translation to reach the equivalence in meaning is called increased meaning. It occurs when the translators add some part of the information to TL in order to make it more natural and easy to be understood, even though the information added is not found in SL. For example, by using the hypernym in translation. It is the expression of words, phrase, clauses, or sentences which meaning is considered as part of other smaller expressions. It can be seen from the translation of the word **blue** in SL which is translated into *Sedih* in Indonesia as TL. The last type of equivalence meaning is decreased meaning which often happens when translators omit some information in the translation that can be found in SL which means the content of the information in TL decreases. One of the examples found in the translation of **The old picture in the wall** translated to be *foto di dinding itu*. In this case, the translator omits the word **old**.

On the other hand, (2) the non-equivalent meaning consists of different meanings and no meaning. It is the meaning which does not assert source expression with the original meaning. The translation does not have the correspondence meaning to the source language. It is due to the narrower scope usage of the vocabularies. It could be replaced by adopting a loan term. There are two degrees of non-equivalent meaning. The first one is called a different meaning. It often occurs when the translators translating and changing information in the source language by using words that have different meanings in the target language. For example, in the source language **Edward, my husband is a man who treats me well** translated into Bahasa Indonesia as target language *Edward, kekasihku adalah lelaki yang memperlakukanku dengan baik*. It can be seen that the word husband is translated into *kekasih* which has a different realization in Indonesia where it should be the word *suami*. In TL the word *suami* representing a marriage relationship in which the husband is called *suami* and the wife is called *istri*. There is also the case when the translation has no meaning. It occurs when the information in the source language is eliminated by the translators which causes the translation in the target language to lose the content of the information. For example, **old and free** is transferred into **bebas**. It can be seen that the word **old** totally loses its meaning and the translator decided to translate **free** only.

In translating, the translators need to put in mind about several important points, one of them is the contextual conditioning of each translation, how it can be suitable to the target language. Which leads to a natural translation in the target language. As adapted by Hasan(2008) who cited Nida(1982), contextual conditioning is the placement of information within the context in order to have a clear meaning for the receptors of the information itself. Contextual conditioning usually can be found in translating idioms that have a strong relation to the culture of TL. For example, *The mustang was the fastest in the race*. It is better to translate it by considering the context that “mustang” is a kind of horse and translated to be *Kuda mustang adalah yang tercepat dalam pacuan tersebut* (Machali,1996:75-76).

Subsequently, besides considering finding the types of translation shift and the meaning equivalent, the writer also analyzed data according to movie translation principles. It is important because, without the rules or principles, the translation delivered through subtitles in the movie might be difficult to be understood by the audience. As stated by Chang (2012) movie translation has six characteristics. (1) Multimedia which means that movie is mostly kind of in visual medium or aural multimedia in which the readers watch it with their eyes and read it in mind. (2) The spoken language

and easy understandability, in this case, translation mostly deals with the spoken language rather than written language. The movie is also a kind of entertainment for the audiences, so the translators should consider offering the entertainment in an easy way for better understandability. (3) Transience of pictures in the movie make the translator consider the translation as much as possible due to limited duration. (4) The feedback effect is explained as one of the effects for the audiences while watching a movie along with its translation. Some of them might have a positive or negative response towards the translation. (5) Complicated procedure of film translation makes it different from the general translation procedure. In general translation, it is as follows, *Author – the original – translator – translated text – receptors*. However, movie translation is more complicated especially for dubbing, can be seen as follows, *Author – the original – translator – translated screenplay – dubbing director (dubbing actors) – dubbed screenplay – audience*. (6) Little chance of retranslation, it means that feature film translation is seldom to be translated twice. It is due to film translation often quickly forgotten. It seems quite different with the novel translation where the translation could be more than one as its original which depends on a different perspective.

Chang (2012) also tentatively proposes special principles to gain the success of movie translation. They are synchronization, colloquialism, and naturalness and legibility. In synchronization, the translation should consider many aspects of the movie while translating it into TL. For instance, lip rounding, timing, pause, gesture, facial expression, and even sometimes picture order to achieve the synchronization of spoken language with the visible speech movements and shift of picture on the film. However, colloquialism is mostly being used in the movie dialogue or monologue. In some cases, there are some exceptions for some written forms such as wills, contracts, formal announcements, etc. Hence, morality is the priority in film translation. Translators also should think over the naturalness when translating the SL. By naturalness, it means that translated dialogue should be matched with the audience's speaking habits. The utterances should be speaking in the target language naturally just as the audiences do. For the legibility, understanding the TL audience is the priority. The translated dialogues must be suitable for film performance, understandable for the audience.

Furthermore, Karimitoglou (2000) said the average reading speed of viewers aged between 14 – 65 from an upper-middle socio-educational class for a text of average complexity has been proven around 150 – 180 words per minute. i.e. between 2.5 – 3 words per second. As a result of this condition, translators often deliver the SL in condensed form. Sometimes loss or change of meaning will happen. It is due to the limited time which makes the translation text consists of messages and information that cannot be fully transferred.

There are some previous researchers who have conducted research on translation which become references for the writers themselves. Two of them are Herman (2014) who conducted his research by analyzing the category shift in the English translation of *Harry Potter and the Philosopher's Stone*. In analyzing the data and collecting the data, the researchers using the qualitative method and the theory of Catford(1995) are also being used as it concerns this research. He focused on the category shift which determined four types found on the movie itself. They are unit shift, structure shift, intrasystem shift, and class shift. As the results of his analysis, he actually only found three of those types, only the class shift which cannot be found.

However, Ananda, Hasan, and Thamrin. (2019) analyzed translation procedures found in the translation of movie subtitle: *Zootopia*. They attempt to find the procedures of translation from the movie itself, also to find out the intended audience of the movie by using descriptive and qualitative methods. The data were collected through watching the movie and categorizing those using the theory of translation procedures by Newmark. As a result, they found ten translation procedures, they are couplets, modulation, paraphrase, reduction, literal translation, cultural equivalent, transference, functional equivalent, naturalization, and transposition/shift.

3 Methodology

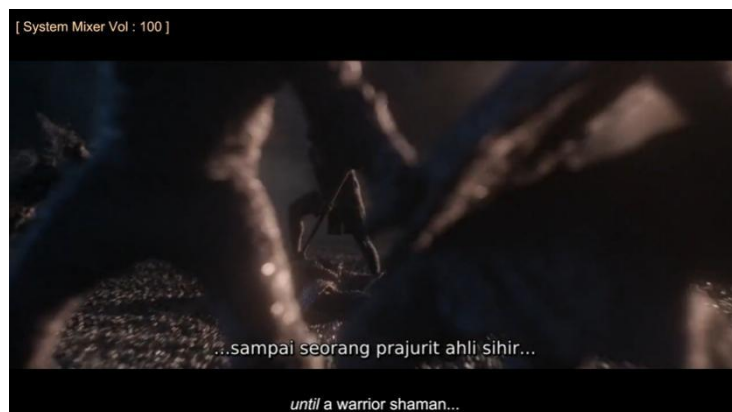
This research is qualitative research. According to Creswell (2009), qualitative research is the data collected in form of words or pictures rather than in form of numbers. The writer formulates some steps of analyzing the data. This research actually concerns with the source of data obtained from the transcript of subtitles in SL and TL of *Black Panther* Movie. It was analyzed using the qualitative method. In collecting the data. It started by choosing *Black Panther Movie*, downloaded it from the website, watched it many times with subtitles. In the process of collecting those data, every word, phrase, or sentence which seem suitable to the theories was taken, noted, and captured by screenshot. In the final step, every data were analyzed whether they were part of Catford's unit shift or class shift. The writer also showed in what minute or time that the data were shown by using the subtitle based on movie translation principles.

4 Results and Findings

As mentioned in the introduction, there are two focuses in this research to find types of translation shift, especially for category shift which is divided into four types. In this analysis, the writer attempted to focus on two types, they are unit shift and class shift which will be explained below in different sections.

4.1. Unit Shift

Datum 1.



(00.00.43)

SL: ... until a warrior **shaman**

TL: sampai seorang prajurit **ahli sihir**.....

From the quoted dialogue above, it can be seen that there is the usage of the unit shift from SL to TL. It can be spotted through the bold-underlined word in SL which is in the rank of word **shaman**. It is translated by the translator into a phrase in TL become **Ahli sihir**. According to Oxford Dictionary, Shaman means a person that has access and influence to the world of good and evil spirits. (Oxford dictionaries online,2020). The translator translates the word into **ahli sihir** which means a person that capable of doing it. It proves by the beginning of the scene of the narrator explanation. It seems that this warrior shaman is the only person who received a vision from the ancestors who lead him to the herb which embody him become the first Black Panther. There is another possible translation for this word, to be **tukang sihir**. But in this case, the writer agrees with the translator's choice by translating it into *ahli sihir*. Because it seems that this person is not totally a shaman, instead he was a warrior shaman.

In achieving the equivalent in meaning, the translator does the complete meaning, without adding or omitting information in SL. The subtitle is shown in one line which within one second on screen, It does not break the constraints of subtitling and readable for the audiences.

Datum 2



(00. 16.40)

SL: You think they *paid* a **fair price**?

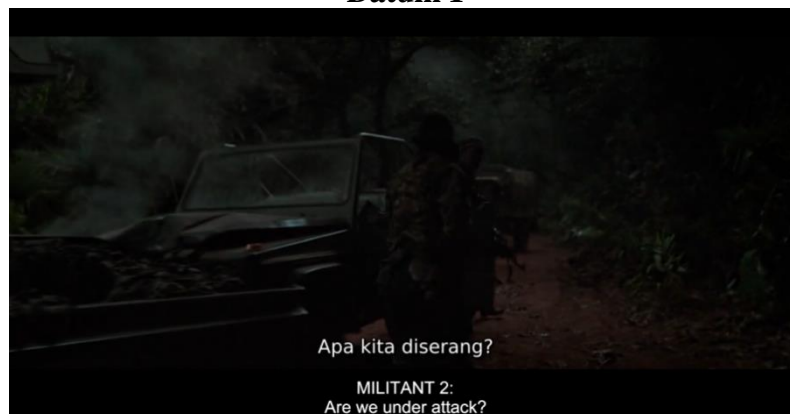
TL: Kau kira mereka *membelinya* **murah**?

The data above indicates that the phrase **fair price** is translated into the word **murah**, which means the translator used the unit shift. It is a complete meaning without adding or decreasing particular information. Actually, the literal meaning of the expression above is **sebuah harga adil** which does not sound natural and familiar for the TL audiences. For readability, the translator also considers the limited time and the space for the subtitle. If the word is translated literally as mentioned above, the audience might find it difficulties to understand the sentence only within one second. It is due to the unfamiliar translation which does not suitable for the sentence itself.

On the other hand, by analyzing the whole translation in this section, It can be seen that the word *paid* is translated differently. It should be translated as *membayar* in SL. In this case, the translator chooses to change the meaning into *membeli* which has the correspondence meaning to the word *buy* in TL. It does not achieve the equivalent in meaning, but the audiences also could get the idea of this subtitle by considering to the contextual conditioning

4.2. Class Shift

Datum 1



(00.09.07)

SL: Are we **under attack**?

TL: Apa kita **diserang**?

There is a class shift happening above from the phrase **under attack** in SL which is in the form of a noun phrase translated into a verb **diserang** in TL. It is due to reach the natural equivalent of the translation. If it is translated with the same class as in SL, it could be **dibawah serangan** where in this case it does not sound natural for the audience and could disobey the legibility. It is the complete meaning without adding or omitting a particular word in the datum. The space of the subtitle is also acceptable only with three words in one second which is readable for the audience.

Datum 2



(00.14.09)

SL: ...to **prepare** her for the ceremony...

TL: ...,untuk **persiapan** upacara.

There are changes of class as shown above that the word **prepare** is in the form of a verb in SL which is translated into a noun **persiapan** in TL. It is, as a result, to reach the equivalent in meaning without adding or omitting a particular word. It is just translated completely. The translator chose to change the class to make the translation sounds natural and understandable. If it translated using the same class, it could be **mempersiapkan** which will

make the sentence is not native to the audience because the structure of the sentence in SL will make it complicated in TL. For instance, it will be **untuk mempersiapkan dia untuk upacara itu**. In this case, it can be seen that the word **untuk** will be displayed twice which sounds weird to be read.

In addition, besides changing the class, the translator also decreasing some words such as **her**, **for**, and **the**. It is due to the duration and space limitation. Because the characters on the movie expressed the dialogue quite fast within one second of time. If the duration is extended. It will delay the next dialogue's translation to be displayed which causing lack of synchronization.

5 Conclusion

Based on the findings and discussions in chapter IV, it can be stated that the subtitle of Black Panther movie by the translator which is analyzed is quite good and understandable. It is due to many strategies done by the translator. Especially by using the shifts which helps a lot for better understanding of the audiences. Two types of category shifts analyzed in this research are unit shifts and class shifts.

The translator of this movie seems has a good effort in delivering the messages of the SL. Through these subtitles, it clearly can be spotted that those translations are maintained their original meaning by adapting the TL. Commonly in-unit shift, the translator translated TL by shortening the form of phrases to be a word or extending the word to be phrased. It is done by considering the many aspects such as principles of subtitling a movie and about the equivalent of the meaning as well. In this analysis, mostly the translation are achieving the equivalent in meaning by using three strategies, they are complete meaning, increased meaning, and decreased meaning.

In addition, by using the class shift, the translator also considers the meaning of SL by maintaining the equivalent to the SL. There are many forms of the class of words that are being translated in this shift. They are Noun, verb, adjective, and adverb. Those classes of words are matched to the TL in order to get a better translation. As a native speaker of SL, the writer considers the choice of words of the translator in using class shift is understandable. It can be seen from that translation where the translator achieves the equivalent in meaning. The translator using the increased, decreased, and complete meaning as well. It is rarely found that the translation is non-equivalent.

To sum up, the writer concludes that translating a movie is not always as simple as people thought out there. It is not only about translating one word into the other or changing the meaning of one sentence to another sentence in different languages. It is about principles, theories, and effort. It can be seen through the subtitles which are analyzed in this research. In order to translate one word, phrase, or even sentence. The translator should consider many aspects of principles in subtitling to reach understanding and readability, generally such as space limitations, time duration and legibility of the audiences, and many other specific rules. Mostly those principles are also followed by a better understanding of many theories of translation. For instance, the uses of unit shift and class shift as being concerned in this analysis. Those theories could be applied by considering the principles as well. Finally, to get better translations and meaning for the audiences, the translator also needs to concern about the equivalent of SL and TL meaning. By this far, of course, those steps need patient and effort.

6 References

- Ananda, F, R., Hasan, D, C., & Thamrin, T. (2019). An Analysis of Translation Procedures Found in the Translation of Movie Subtitle : Zootopia. *Journal Polingua, Scientific Journal of Linguistic, Literature and Education*, 8 (1), 11 – 15.
- Catford, J, C. (1965). *A Linguistic Theory of Translation*. London : Oxford University Press.
- Chang, Yan. (2012). A Tentative Analysis of English Film Translation Characteristics and Principles. *Theory and Practice Language Studies*, 2 (1), 71 – 76.

- Cresswel, John, W. (2009). *Research Design : Qualitative, Quantitative and Mixed Methods Approaches – 3rd ed.* United States of America : SAGE Publications, inc.
- Hasan,D , C. (2008). *Penerjemahan Metafora Bahasa Inggris ke Bahasa Indonesia.* Padang : Bung Hatta University Press.
- Herman. (2014). Category Shift in the English Translation of Harry Potter and the Philosopher’s Stone Movie Subtitle into Indonesia (An Applied Linguistics Study). *IOSR Journal of Humanities and Social Science*, 19 (12), 31 – 38.
- Kantiastuti, H. (2014). An Analysis of Category Shift in The English – Bahasa Indonesia Breaking Dawan Movie text. Yogyakarta State University.
- Karamitroglou, Fotios. (2000). Towards a methodology for the investigation of norms in audiovisual translation. Amsterdam-Atlanta: Rossipi B.V.
- Machali, Rochayah (2000). *Pedoman Bagi Penerjemah.* Jakarta: PT Grasindo.
- Newmark, P. (1998) *A Text-Book of Translation.* New Jersey: Prentice-Hall.Oxford dictionaries online app. (2020).