

ABSTRACT

Arasy, A. Muhammad Helmy. 2025. *An Analysis Of Transposition Translation Technique In The Jumbo Movie*. Thesis, English language department. Faculty of Letters and Philosophy, Panca Marga University. The advisor are (1) Hosnol Wafa, S.S., M.Hum. (2) Adi Sutrisno, S.S., M.Hum.

As social creatures, communication is an important element in human life. . Communication can be said to be effective if the communication carried out by two or more people occurs in a two-way manner, namely where the meaning of the message. Humans essentially have the ability to communicate and understand one another because of an agreement on the use of language within a group or country. Translation is a process of transferring language from a source language to another language (Lusia.E. et al., 2020) Translation is a process of changing or translating one language into another language, by changing the form of the text of a literary work, be it a novel, short story or the like, but does not change the meaning in the slightest.

This study analyzes the transposition translation techniques in the *Jumbo* movie. The problem discussed is about what types of transposition techniques are used in the movie subtitle. This study aims to facilitate readers and provide a better understanding of transposition translation techniques for the general public and bridge between writers and readers to make it easier to understand a reading, especially in the movie. Proper translation is very useful for readers to avoid misunderstandings when interpreting something in a reading.

This study employs the ethnographic method developed by Spradley as an approach to analyze data. This study's research design employs a descriptive qualitative approach.. The information generated comes from listening and reading movie and classifying phrase, clause and sentence that were discovered..

The results of this analysis show that 66 data have been collected which have been grouped based on the types of transposition technique applied. Transposition type 1 (9 data), type 2 (24 data), type 3 (14 data), and type 4 (19 data). The results of this study are expected to provide a deeper understanding of types of transposition translation techniques.

Keyword: Translation Technique, Transposition, Movie.

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MOTTO

Sukses dunia akhirat

CHAPTER I

INTRODUCTION

1.1 Background of the Study

As social creatures, communication is an important element in human life. Communication activities will arise if someone holds or carries out communication interactions (relationships) with other humans, so it can be said that communication arises as a result of social relationships. This understanding means that communication cannot be separated from human life, both as individuals and as groups. (Ummah, 2019) said if the word communication in English comes from the Latin *communis* which same means, *communico*, *communication*, or *communicare* which means to make the same or common. The first term (*communis*) is the term most often used as the origin of the word *communication*, which is the root of other similar Latin words. *Communication* suggests that a thought, a meaning, or a message is shared equally. To be able to communicate well and effectively, we are required to not only understand the process, but also be able to apply our knowledge creatively. *Communication* can be said to be effective if the communication carried out by two or more people occurs in a two-way manner, namely where the meaning of the message.

Humans essentially have the ability to communicate and understand one another because of an agreement on the use of language within a group or country. However, problems often arise when the language being used is outside a group or country with a different language. To address this challenge, a translator or translation tool is needed to help understand messages in the source language and

convert them into the target language or another language. When enjoying literary works from cultures or countries with different languages, a bridge is required between the source language and the target language to ensure that the message or intention the author wants to convey can be received accurately and effectively by the reader. Therefore, the role of a translator becomes an essential solution to overcome this challenge and ensure smooth communication across languages.

A person who works to translate several languages into his own language, or is called a translator, uses subtitles or translation as an intermediary so that readers or viewers can enjoy a literary work and can also understand and comprehend what the author wants to convey. Translation is a process of transferring language from a source language to another language (Lusia.E. et al., 2020) Translation is a process of changing or translating one language into another language, by changing the form of the text of a literary work, be it a novel, short story or the like, but does not change the meaning in the slightest. This aims to make it easier for people who want to read or understand a literary work originating from a foreign language or another language so that it is easy to understand and the message expressed in the literary work can be conveyed and studied properly by readers.

Translation always helps us to know and see from a different point of view, and gives new value to what might previously have been unknown. In a world that is becoming smaller due to modern technology, translation services are more in demand than ever. For most people, all that is needed to translate is an understanding of two languages. However, this can lead to embarrassing errors in

the translated text. The linguistic approach to translation focuses on purpose and equality. For example, many words and phrases in a language have the same meaning. However, the same definition can be represented by different expressions. Linguistic translator plays an important role in analyzing the original text and discovering its true meaning. Apart from that, translation also helps people who have difficulty interpreting a meaning. Translation also functions as a bridge between several languages, with this research we can find out that not everything that has been translated is definitely true. Therefore, this research will find out more about the analysis of translation techniques to find out the error analysis in the Jumbo movie

This study is interested in examining the translation techniques of transposition in the film "Jumbo" and in English translation. Jumbo is an Indonesian adventure fantasy animation film released on March 31, 2025, coinciding with the moment of Lebaran. Directed by Ryan Adriandhy in his directorial debut, the film was produced by Visinema Studios in collaboration with Springboard and Anami Films. Jumbo is an important milestone in the Indonesian animation industry, both in terms of production quality and commercial achievements. Jumbo recorded various remarkable achievements, including. Achieving more than 9 million viewers as of May 25, 2025, making it the second highest grossing Indonesian film of all time after *KKN di Desa Penari*. Became the highest-grossing animated film of all time in Southeast Asia.

- Screened in 17 countries, including Malaysia, Singapore, Brunei, Russia, Ukraine, and the Baltic and Central Asian countries, starting June 2025.

Stated (Utami, P. Fitria. Jati, S. 2023) that translation as a method of learning a foreign language is a helpful tool: the translator has the unique function of demonstrating the learner's proficiency in the language, either as a control tool or as an intellectual exercise to improve abilities. Translation is one of the crucial ways to transfer the source language to the target language without experiencing any substantial shift.

One of the most used translation techniques is translation technique developed by Molina and Albir. They defined translation techniques as a method that serves to test and explain the operation of translation equivalence (Molina and Albir, 2002). This frequently used technique makes it simple for a translator to translate by separating the concept of technique from other related ideas like translation strategy, method and error.

There are 4 techniques of transposition proposed by New Mark Peter, which are transposition type 1: Automatic Transposition (change in word class). This type occurs when a literal translation is not grammatically possible, requiring a change in word class to preserve meaning. Transposition type 2: Optional Transposition (Grammatical Structure Changes). Although a literal translation is possible, translators often opt to change the structure for a more natural Target Language expression. Transposition type 3: Transposition Due to Lack of Structural Correspondence. This type is used when there is no equivalent grammatical structure in the Target Language. Transposition type 4: Transposition for Idiomatic or Stylistic Purposes. Applied when a literal or structurally equivalent translation would sound awkward or unnatural in the

Target Language.

Movie is a visual media that can stimulate the thoughts, feelings, and attention of the audience to learn and understand the message contained in it. Film can be considered as one form of literary adaptation because many films are adapted from literary works such as novels, short stories, or dramas. Film in this case becomes a new medium to convey literary narratives through audio-visual media (Arsyad A, 2022).

This research is still very relevant to be conducted, as evidenced by several previous studies. The main focus of this study is to examine translation techniques that specifically highlight transposition by New Mark, which are analyzed through the film "Jumbo". Although many studies have dealt with translation, few have specifically focused on transposition translation techniques, as most have emphasized on overall translation techniques. Previous studies tend to focus on assessing the quality of the translated phrases, but pay less attention to the methods or techniques used to translate a sentence.

This research offers a new perspective by digging deeper into the translation techniques applied and analyzing how the translation results are produced in the context of this film. This research is expected to make a significant contribution by expanding the study of translation techniques as well as adding knowledge in the field of literary translation studies.

According to (Fitriana, 2023) the title of journal is "*Analisis Transposisi dan Modulasi dalam Subtitle Film Sherlock Holmes, Nothing Escapes Him*" karya Bayu Dewa Murti. This study aims to identify and explain the types of

shifts in transposition and modulation techniques and impacts on translation quality, especially accuracy and acceptability, using the Systemic Functional Linguistics (SFL) approach. The descriptive qualitative case study method is used with data in the form of words, phrases, and clauses of subtitles and assessments from three expert raters. Of the 100 data, 60 use transposition (dominated by unit shifts) and 40 use modulation (dominated by implicit to explicit shifts). Shifts in the transitivity aspect have the greatest impact on reducing translation quality, while changes in grammatical function, theme, or mood have less influence and are still acceptable.

The study concludes that the selection of translation techniques must carefully consider the functional aspects of language. Its advantages lie in the in-depth theoretical approach of SFL, systematic methodology, and objective assessment by independent raters, as well as practical contributions for subtitle translators. However, this study is limited to one film, limited data, lack of visualization, and has not discussed the aspect of subtitle readability, although overall it provides an important contribution to the study of subtitle translation related to transposition and modulation techniques.

According to (Mardiana, 2022) the title is *Teknik Transposisi Dan Modulasi: Kesepadanan Dan Pergeseran Dalam Penerjemahan Cerpen Berjudul "My Beloved Edith"*. This study aims to describe the use of transposition and modulation techniques. Using a qualitative approach through observation and recording, it was found that transposition causes a shift in structure, units, and word class categories, while modulation changes the point of view such as from

active to passive to adjust to Indonesian language habits. This shift is important to produce a translation that is semantically accurate, acceptable, and aesthetically valuable. The strengths of the study lie in the detailed analysis of translation techniques and the emphasis on cultural aspects, while the limitations are the scope that only covers one short story and is not accompanied by an evaluation of the quality of the translation by the reader. Nevertheless, this study still makes a significant contribution to the study of literary translation.

According to (Abdullah, 2023) the title is *Transposition and Modulation Analysis on the Translation of Prayer For Rain into Do'a Minta Hujan* This study analyzes the transposition and modulation techniques, using a qualitative descriptive approach at the word, phrase, and sentence levels. 14 data containing translation techniques were found, consisting of 11 modulations such as changes in perspective and abstract to concrete and 3 transpositions that include shifts in sentence structure to adjust to Indonesian grammar. The study emphasizes the importance of maintaining the meaning and aesthetic value of the poem in the translation process. Its advantages lie in a strong theoretical basis and in-depth analysis of the shift in meaning, but the study is limited to one short poem, without objective assessment from readers and minimal data visualization that can clarify the classification of techniques.

According to (Karunia, 2021) the title is *Transposition and Modulation Techniques and Translation Accuracy of Restaurant Ads Translation in Resort World Sentosa*. This study analyzes the use of transposition and modulation techniques with a qualitative descriptive approach, the results show that these two

techniques are important to maintain meaning and naturalness in the context of international advertising, especially related to culture and audience preferences. Its strengths lie in its strong theoretical foundation and the relevance of the topic in the world of global marketing, but this study lacks in data quantification and does not discuss aspects of readability and acceptability explicitly. Nevertheless, this study makes an important contribution to the study of multilingual advertising translation.

According to (Burhanuddin, 2024) the title is "*Transposition and Modulation Techniques to Translate Metaphors in Erick Setiawan's Of Bees and Mist Novel*". This study examines the use of transposition and modulation techniques, focusing on efforts to maintain figurative meaning and aesthetic nuances. Transposition techniques change the grammatical structure without changing the core meaning, while modulation shifts the perspective to suit the cultural context of the target language. The results show that both techniques are effective in maintaining the message and poetic value of the metaphor. The strengths of the study lie in its specific focus, relevant theoretical basis, and application in literary translation. However, limitations include narrow scope, lack of quantitative data, lack of evaluation from target readers, and minimal data visualization.

1.2 Problem of the Study

Based on the background of stud, the problem of the study is: What types of transposition technique are ued in the subtitle translation of the "*Jumbo*" movie?

1.3 Objective of the Study

This research is not done just like that, but has a goal that must be achieved. In addition, this research has several objectives. The purpose of this research is to explain what translation techniques are used in the film "*Jumbo*".

1.4 Scope and Limitation of the Study

The scope of this research is focus on translation techniques. The limitation of this research are on the translation techniques of transposition.

1.5 Significance of the Study

Theoretically, this research aims to provide an explanation of translation techniques focus on transposition in the *Jumbo* movie. It can provide an overview for further research in this field and it is hoped that the results of this research will be useful and can be used as a reference in studying and analyzing phrase, clause and sentence. Apart from that, this research also has benefits in the field of Linguistics, not just translating a word or sentence. Can provide an overview of different points of view in translating something.

Practically, this aims to make it easier for readers and provide a better understanding of translation techniques for the general public, or to encourage further research to conduct additional studies. Furthermore, it is hoped that the results of this research will be valuable as they offer important information, especially for those who wish to conduct in depth studies on translation

techniques. For the general public and the wider community, this can be useful and serve as a bridge in translation. It provides additional insights into translation analysis and offers new knowledge that not all translated texts are necessarily correct, as some may still be inaccurate.

1.6 Definition of Key Terms

- a. **Translation Technique** : is one of the crucial ways to transfer the source language to the target language without experiencing any substantial shift. Translation techniques are a collection of various ways of translating a sentence or word at the micro level. This micro level means that translation techniques cover the smallest things in a reading text.
- b. **Movie** : is a visual media that can stimulate the thoughts, feelings, and attention of the audience to learn and understand the message contained in it. Movie can be considered as one form of literary adaptation because many films are adapted from literary works such as novels, short stories, or dramas. Movie in this case becomes a new medium to convey literary narratives through audio-visual media
- c. **Jumbo** : is an Indonesian adventure fantasy animation film released on March 31, 2025, coinciding with the moment of *Lebaran*. Directed by Ryan Adriandhy in his directorial debut, the film was produced by Visinema Studios in collaboration with Springboard and Anami Films. Jumbo is an important milestone in the Indonesian animation industry, both in terms of production quality and commercial achievements. Jumbo

recorded various remarkable achievements, including. Achieving more than 9 million viewers as of May 25, 2025, making it the second highest grossing Indonesian film of all time after *KKN di Desa Penari*. Became the highest-grossing animated film of all time in Southeast Asia. - Screened in 17 countries, including Malaysia, Singapore, Brunei, Russia, Ukraine, and the Baltic and Central Asian countries, starting June 2025.

CAPTER II

THE REVIEW OF RELATED LITERATURE

2.1 Theoretical Approach

2.1.1 Definition of Translation

Translation is one way to convey messages from the Source Language into the Target Language. Which means, translation is only a way to replace the Source Language into another language. Several translation experts have defined the meaning of translation. Among them, (Bayu, 2020) that translation is rendering the meaning of a text into another language in the way that the author intended the text". conveyed by the author of the Source Language into another language or in this case the Target Language.it can be interpreted that the meaning in the Target Language must be the same and in accordance with the meaning or meaning contained in the Source Language . Another thing that is the same is said by Nababan, that translation has the meaning of a process of transferring messages from the Source Language to the Target Language (Rohman et al., 2019), and also in translation it is emphasized that the language content of the Target Language does not change from the Source Language .

Furthermore, McGuirestates that "Translation is the rendering of the Source Language text into the Target Language so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the Source Language will be preserved as closely as possible but no so closely that the Target Language structure will be seriously distorted." (Ahdillah et al., 2020).

Which means that the structure of the Source Language can change according to the structure of the Target Language. If the structure is maintained, then what happens is the structure in the language can be damaged and cannot be accepted. Both of these meanings emphasize the meaning that must remain the same as the Source Language in translation.

From Nida and Taber, they both have the opinion that translation as "translating consists of reproducing in the receptor language the closest natural equivalent of the Source Language message, first in terms of meaning and secondly in terms" that style and the meaning in the Target Language must be the same as the meaning of the Source Language (Dewanto, 2018). From the opinion expressed by Newmark, Nababan, Catford, and McGuire in Machali, it can be concluded that their understanding of translation is to emphasize a meaning that must be the same as the Source Language . Meanwhile, according to Nida and Taber they argue that the Target Language must be the same and commensurate with the Source Language. According to Savory, translation is more emphasized on the similarity of ideas.

Based on the various opinions of the experts above, it can be concluded that translation always involves two interrelated languages, namely the source language and the target language. This process includes changes in structure from the source language to the target language. In addition, translation always prioritizes the meaning contained in the translated text. In this case, it is important to ensure that the two languages have similarities or suitability in conveying the intended message. Translation is not just replacing words, but also maintaining

the meaning and context in the source language.

Each expert in the field of translation has their own terms for defining translation techniques, which leads to overlap between the terms used by one expert and another, even though the techniques themselves are the same. This difference in terminology reflects the diversity in the field of translation, which can be considered positive because it shows various perspectives. However, on the other hand, this diversity can create challenges, especially in the context of research, because it becomes difficult to determine the correct term for a particular technique.

Therefore, the author in this study chose to use the 4 types transposition translation techniques proposed by New Mark Peter. This choice aims to create consistency in terminology, considering that the techniques proposed by New Mark Peter have undergone a thorough research process. This research involved reviewing and comparing various translation techniques introduced by previous translation experts. Thus, using NewMark Peter's techniques is considered a systematic and reliable approach to support this research. According to Putri, n.d (2022), here is an explanation of the 4 types techniques used along with examples:

This translation technique involves changes in grammatical categories in a language, where the translator changes a structure or unit of language from one form to another that is more appropriate in the target language. This technique is similar to the category shift technique, which involves changing from a word category to a larger category, such as a phrase, or vice versa. For example, a word in the source language may be translated into a phrase in the target language to

preserve a more precise or natural meaning.

For instance, a noun in the original language might be translated as a noun phrase in the target language, or a verb may be selected to express an action in a more detailed manner in the target language. This approach enables the translator to modify grammatical structures to align better with the rules and conventions of the target language. It involves altering grammatical categories within the language, where the translator transforms a structure or language unit into a more suitable form for the target language. This method is similar to the category shift technique, which entails shifting from one word category to a broader category, like a phrase, or the other way around.

For example, a word in the source language may be translated into a phrase in the target language to preserve a more precise or natural meaning. For example, a noun in the source language can be translated into a nominal phrase in the target language, or vice versa, a verb can be chosen to describe an action in a clearer form in the target language. This technique allows the translator to adjust the grammatical structure to better suit the rules and customs of the target language.

1. Transposition Type 1: Automatic Transposition (change in word class).

This type occurs when a literal translation is not grammatically possible, requiring a change in word class to preserve meaning.

Source Language	Target Language
A beautiful painting	<i>Sebuah lukisan yang indah</i>

2. Transposition type 2: Optional Transposition (Grammatical Structure Changes).

Although a literal translation is possible, translators often opt to change the structure for a more natural Target Language expression.

Source Language	Target Language
He succeeded in the exam	<i>Dia lulus ujian</i>

3. Transposition type 3: Transposition Due to Lack of Structural Correspondence.

This type is used when there is no equivalent grammatical structure in the Target Language.

Source Language	Target Language
He made a decision	<i>Dia memutuskan</i>

4. Transposition type 4: Transposition for Idiomatic or Stylistic Purposes.

Applied when a literal or structurally equivalent translation would sound awkward or unnatural in the Target Language.

Source Language	Target Language
It's hard to believe	<i>Sulit dipercaya</i>

2.1.2 Definition of Noun Group

A film, also known as a movie, is one of the most popular forms of mass

communication and plays a significant role in modern society. It combines visual and auditory elements to convey stories, messages, or information to an audience. According to Effendy (1986), a film is a form of mass media that is both audio and visual, capable of delivering messages directly to viewers through a combination of moving images and sound. Film is used not only for entertainment, but also for education, information dissemination, and even propaganda.

Similarly, Sadali Rasidi defines film as a cultural product and an art form that unites various artistic elements such as literature, visual art, theater, and music into a cohesive visual narrative that can evoke both emotion and thought. In the Indonesian Dictionary (KBBI), film is defined as a moving picture story usually shown in cinemas or on television; a recording of moving images projected onto a screen as public entertainment. According to Wikipedia, a film (or movie) is a work of visual art that uses moving images and sound to create narrative or documentary experiences that can influence viewers emotionally and perceptually.

Based on the definitions above, it can be concluded that a film is a visual medium that communicates a story or message through a series of moving images and sound, with the aim of entertaining, educating, or informing the audience. Films can be fictional (narrative), documentary, or experimental in nature, and are composed of various cinematic elements such as screenplay, acting, cinematography, directing, and editing.

2.2 History of Film Development

The invention of film dates back to the late 19th century, following the advancement of photography and image projection technology. Silent films first emerged in the 1890s, with the Lumière Brothers from France being recognized as pioneers in the field. As technology progressed, the film industry introduced sound in the late 1920s, marking the beginning of the "talkie" era. The development of film continued to evolve with the introduction of color, advanced cinematography techniques, and digital distribution media such as DVDs, streaming platforms, and video-on-demand services. Today, films are not only shown in theaters but are also widely accessed through digital platforms like Netflix, YouTube, and other streaming services.

2.3 Review of the Previous Study

This research is still relevant enough to continue, this can be seen from previous research that has been carried out.

No	Journal Tittle	Finding	Similarity	Difference
1	<i>"Analisis Transposisi dan Modulasi dalam Subtitle Film Sherlock Holmes, Nothing Escapes Him"</i> karya Bayu Dewa Murti (2023) (Fitriana, 2023)	This study aims to identify and explain the types of shifts that occur in transposition and modulation techniques and their impact on translation quality, especially in terms of accuracy and translatability. The approach used is Systemic Functional Linguistics (SFL)	The same analyzes translation techniques and uses the Molina and Albir approach	This used is Systemic Functional Linguistics (SFL) approach

2	<p><i>"Teknik Transposisi dan Modulasi: Kesepadanan dan Pergeseran dalam Penerjemahan Cerpen Berjudul My Beloved Edith"</i> (Mardiana, 2022)</p>	<p>This study aims to describe and explain the translation techniques of transposition and modulation. The main focus of the study is to see how these techniques are used to achieve equivalence of meaning and how these techniques cause language shift. This study uses a qualitative approach with observation methods and recording techniques.</p>	<p>This journal has something in common, namely analyzing translation techniques and reviewing short story</p>	<p>The difference is that this journal researches short story</p>
3	<p><i>"Transposition and Modulation Analysis on the Translation of 'Prayer for Rain'"</i> (Abdullah, 2023)</p>	<p>This study aims to analyze the translation techniques of transposition and modulation in poetry. The study uses a qualitative descriptive approach with analysis at the word, phrase, and sentence levels in poetry.</p>	<p>This journal has something in common, namely analyzing translation techniques</p>	<p>The difference is that this journal examines the translation of terms in the poetry</p>
4	<p><i>"Transposition and Modulation Techniques and Translation Accuracy of Restaurant Ads Translation in Resort World Sentosa"</i> (Karunia, 2021)</p>	<p>This study aims to analyze the use of transposition and modulation techniques in translating restaurant advertisements. This study uses a qualitative descriptive approach by focusing on two main translation techniques.</p>	<p>This journal examines translation techniques</p>	<p>The difference is that this journal examines ads on restaurant</p>

5	<p><i>"Transposition and Modulation Techniques to Translate Metaphors in Erick Setiawan's Of Bees and Mist Novel"</i> (Burhanuddin, 2024)</p>	<p>This study discusses how transposition and modulation techniques. The results of the analysis show that both techniques are effective in maintaining the messages, figurative meanings, and poetic values contained in the metaphors. The application of these techniques not only supports semantic equivalence, but also reflects sensitivity to the cultural context and narrative style of literary texts.</p>	<p>This journal has something in common, namely analyzing translation techniques</p>	<p>This journal analyzed quality of translation technique in novels</p>
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Previous research that is relevant to this research is research conducted by (Fitriana, 2023) with the title *"Analisis Transposisi dan Modulasi dalam Subtitle Film Sherlock Holmes, Nothing Escapes Him"*. This study aims to identify and explain the types of shifts found in the use of transposition and modulation techniques in the subtitles of the film *Sherlock Holmes: Nothing Escapes Him*, and how these shifts affect translation quality, particularly in terms of accuracy and acceptability. The research uses a Systemic Functional Linguistics (SFL) approach, focusing on metafunctional aspects such as transitivity, mood, and theme. A qualitative descriptive method with a bounded case study design was employed.

Data were collected from words, phrases, and clauses in the film's

subtitles and assessed by three expert raters. Of the 100 data samples analyzed, 60 used transposition mainly unit shifts and 40 used modulation, mostly involving shifts from implicit to explicit meanings. From the SFL perspective, shifts in transitivity had the most significant impact on reduced translation quality. In contrast, shifts in grammatical functions, theme, or mood had less effect and were generally acceptable. The study concludes that translation techniques like transposition and modulation should be applied carefully, considering the functional aspects of language. Its strengths include a solid theoretical foundation, systematic methodology, and independent quality assessments. However, limitations include focus on a single film, limited data, lack of visual data presentation, and absence of readability analysis.

Furthermore, related research by (Mardiana, 2022) in the title *Teknik Transposisi Dan Modulasi: Kesepadanan Dan Pergeseran Dalam Penerjemahan Cerpen Berjudul "My Beloved Edith"*. This study aims to describe and explain the use of transposition and modulation translation techniques in translating the short story *My Beloved Edith* from English into Indonesian. The main focus is to observe how these techniques are applied to achieve meaning equivalence and how they result in linguistic shifts.

The research uses a qualitative approach with observation and note-taking methods. Data analysis reveals that transposition results in several types of shifts, including structural shifts, unit shifts (e.g., from word to phrase or vice versa), and category shifts (e.g., changes in word class). Modulation, on the other hand, tends to alter the perspective, such as shifting from active to passive voice. Structural

shifts generally occur due to syntactic differences between English which typically follows a modifier-head (MH) pattern and Indonesian, which commonly follows a head-modifier (HM) structure. Modulation is applied to make the translation sound more natural and culturally appropriate in Indonesian. The study highlights that these shifts are essential for producing translations that are not only semantically accurate but also acceptable and aesthetically effective in literary contexts. One of the strengths of this research is its in depth exploration of two essential and widely used techniques in literary translation transposition and modulation.

The author provides concrete and detailed data along with comprehensive analysis of each type of shift. The study also reinforces the understanding that literary translation must go beyond linguistic accuracy and take into account aesthetic and cultural aspects. However, the research is limited in scope as it focuses on a single short story, which restricts the generalizability of the findings to other literary works. Additionally, it does not include reader or rater evaluations of the translation quality such as accuracy, acceptability, or readability which could have strengthened the qualitative analysis. Nevertheless, this study offers a valuable contribution to literary translation studies, particularly in applying transposition and modulation techniques to achieve meaning equivalence and cultural relevance.

Other studies that have been carried out and are relevant to this research are *Transposition and Modulation Analysis on the Translation of Prayer For Rain into Do'a Minta Hujan* (Abdullah, 2023). This study aims to analyze the use of

transposition and modulation techniques in the poem Prayer for Rain by David Campbell, translated into Indonesian as *Doa Minta Hujan* by Taufik Ismail. The research adopts a qualitative descriptive approach, focusing on word, phrase, and sentence levels in the poem by comparing the source language (English) and the target language (Indonesian). The analysis identified 14 instances of translation techniques: 11 cases of modulation and 3 of transposition. Modulation involved shifts in perspective, changes from abstract to concrete, and use of opposite negation. For example, the phrase “Sweet Rain” was translated as “*Hujanku Hujan,*” reflecting a poetic and cultural shift in meaning. Transposition was observed in changes to sentence structure, such as repositioning subjects and verbs to align with Indonesian grammar.

The study highlights the importance of sensitivity to both form and meaning in poetry translation. A translator must not only convey the message but also preserve the poem’s mood and aesthetic value. One strength of this research lies in its use of relevant and established translation theories particularly those of Newmark and Vinay & Darbelnet applied directly to a literary text. It effectively shows how modulation and transposition can produce communicative translations while maintaining meaning. The analysis is both contextual and in-depth, providing insight into the challenges of translating poetry. However, the study is limited to a single short poem, making its findings less generalizable. It also lacks evaluation from readers or objective raters regarding readability, acceptability, or aesthetic impact. In addition, the data is not presented systematically in visual form, such as comparative tables, which could have clarified the classification of

techniques quantitatively.

Other research are relevant is *Transposition and Modulation Techniques and Translation Accuracy of Restaurant Ads Translation in Resort World Sentosa* by (Karunia, 2021). This study aims to analyze the use of transposition and modulation techniques in the translation of restaurant advertisements at Resort World Sentosa, Singapore, and to evaluate the accuracy of those translations. A qualitative descriptive approach was applied, focusing on two main translation techniques: transposition (grammatical shifts) and modulation (changes in perspective or conceptual category). Transposition involves altering the grammatical structure from the source to the target language without changing the meaning for example, shifting from verb to noun or from a complex to a simple sentence. Modulation allows the translator to change the point of view in order to convey the same meaning in a more natural or culturally appropriate way in the target language.

Translation accuracy was assessed using Nababan's (2012) criteria, which emphasize meaning equivalence and information accuracy between the source and target texts. Findings show that both transposition and modulation play a vital role in maintaining meaning and linguistic naturalness in international advertising, especially when considering cultural context, communication style, and audience preferences. The strengths of this study lie in its solid and systematic theoretical foundation. It integrates classical theories from Newmark, Molina & Albir, and Vinay & Darbelnet with more contemporary translation quality evaluation frameworks such as Nababan's. The topic is highly relevant to international

marketing and highlights the importance of linguistic adaptation in global business communication. The discussion of cultural context in advertising further adds depth to the analysis. Additionally, the evaluation of accuracy focuses solely on meaning, without explicitly addressing readability and acceptability, which are crucial in advertising texts. Nonetheless, the study makes a meaningful contribution to translation studies, particularly in the context of multilingual advertising.

Related research by (Burhanuddin, 2024) with the title "*Transposition and Modulation Techniques to Translate Metaphors in Erick Setiawan's Of Bees and Mist Novel*". This study explores how transposition and modulation techniques are applied in translating literary metaphors in the novel *Of Bees and Mist*. As a work of fiction rich in figurative and metaphorical language, the novel poses unique challenges in translation, particularly in preserving connotative meaning and aesthetic nuance. Transposition is employed to shift grammatical structures from the source to the target language, such as by changing word classes or sentence forms without altering the core meaning. Modulation, on the other hand, involves changing the perspective or conceptual approach to better align with the cultural and semantic context of the target language.

The analysis reveals that both techniques are effective in retaining the intended message, figurative meanings, and poetic value embedded in the metaphors. Their application not only supports semantic equivalence but also demonstrates sensitivity to cultural context and the literary style of the source text. The strength of this research lies in its specific focus on the translation of

metaphors in literary texts an area often overlooked in general translation studies. The study is grounded in relevant translation theories, including those of Vinay & Darbelnet and Newmark, and emphasizes the importance of cultural adaptation in preserving the connotative meaning of metaphors. Its applied approach to data analysis also adds practical value for literary translators. However, the study has several limitations. It focuses solely on a single novel and one type of figurative language (metaphor), making the findings less generalizable to other texts, particularly non-literary ones. The study is purely qualitative and does not include quantitative data or statistics on the frequency of techniques used.

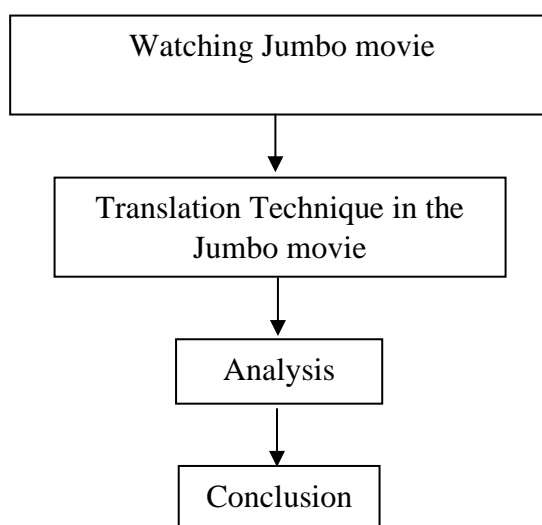
2.3 Theoretical Framework

The framework of thinking is the relationship between the way of thinking of the researcher or the procedures carried out by the author in conducting the analysis from the beginning to the end of the study. In this study, the framework of thinking begins by watching the movie to be studied and comparing the source language text with the target language text so that the translation contained in the Jumbo film can be found. After the data in the form of translation is found, the next step is to determine the type of translation. Furthermore, at this stage is to determine the translation technique used to translate words or sentences in the Jumbo film. In this study, the author used the New Mark Peter technique which consists of 4 tyoes techniques focuses on transposition techniques. At this stage, the researcher plays an important role in determining what technique will be used. From the results obtained, it can be concluded that the determination of the

translation technique is done by finding the relationship between the two and the reasons for using the technique are associated with the context that already exists in the data.

Then for the next step, the research framework is presented in a simpler form. This framework is presented in the form of a chart not without purpose, but has its own purpose, namely with the intention that this framework is easier to understand by readers, so that readers can understand more clearly and in more detail about how the research flow is carried out, the following is the framework used in this study

Table 2.1 Theoretical Framework



CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

Qualitative research is descriptive in nature and tends to use an inductive analysis approach, so processes and meanings based on the perspective of the subject are highlighted in this qualitative study. This qualitative research design can be used as a method in research, because the design is explained in detail so that it is easy for researchers and academics to understand it.

Qualitative research is a type of research that is descriptive in nature and tends to use an analytical approach. In this research, the process and meaning are prioritized. Qualitative research aims to analyze and interpret facts, phenomena, and events based on what happens, so that it becomes the main focus for further research. This approach is not based on existing theories, but on facts found during the research process. Therefore, data analysis is carried out inductively, namely based on findings in the field, which can then be developed into a hypothesis or theory. Thus, qualitative research aims to build hypotheses from the results of data analysis, while quantitative research uses data analysis to test previously formulated hypotheses.

The research design in this study employs a descriptive qualitative method. Descriptive means that the analyzed data is explained using words. This involves a detailed explanation of language in the study. Qualitative research aims to understand various phenomena experienced by the research subjects, such as behavior, perceptions, motivations, actions, and others, holistically by describing

them in words and language (Maulidiya, 2017). Therefore, the descriptive qualitative method is suitable for this study. The research is explained using words rather than numbers as its determinant. The qualitative method is also referred to as the naturalistic research method, meaning the research object is studied in its natural setting. This descriptive qualitative method is used to analyze the content of the *Jumbo* movie, focusing on sentences conclude transposition and modulation techniques and examining the quality of mapping or the determination of translation techniques found in the movie

3.2 Data and Data Source

Sources of research data include primary data and secondary data.

a. Primary Data

The data sources refer to the data obtained and collected from the field by the researcher (Zubaidah, 2021). Primary data is information gathered directly from the original source, whether from individuals or groups, such as interview results or completed questionnaires. In this study, the primary data comprises detailed descriptions of the research object in the form of dialogues from the characters in the *Jumbo* movie.

The data to be analyzed in this research consists of transposition found in the *Jumbo* movie, which serves as the main data source for this study. The movie contains various noun phrases that are interesting to analyze due to their diversity and complexity in the context of translation. These the sentence collected through a close reading of both the movie and its translation. This approach aims to

identify and analyze each clause containing transposition, as well as examine how these phrases are translated into the target language. The data collection process will be carried out carefully to ensure that all relevant word or sentence for the research topic are accurately obtained.

b. Secondary data

Secondary data is a source of data obtained and collected by people who conduct research from existing data (Zubaidah, 2021) . Secondary data is only used to support research. Secondary data in this study were obtained from data collection that supports primary data sourced from journal. The movie, which tells a story about Jumbo tells the story of Don, a 10-year-old orphan who is often underestimated because of his large body. Don has a storybook inherited from his parents full of illustrations and magical stories. The book is not only a keepsake, but also a source of inspiration and escape for Don from a world that feels unfriendly. Don tries to prove his abilities by joining a talent show, planning to perform a stage play inspired by the storybook inherited from his parents. However, one of his friends steals the book, making him desperate. Luckily, Don gets support from his Grandma and his friends, Nurman and Mae. In the midst of despair, Don meets Meri, a mysterious little fairy who asks for his help in finding her parents. This meeting begins an adventure full of magic, changing Don's view of himself, teaching him the meaning of true friendship, courage, and self-confidence, and strengthening the bonds of newly formed friendship.

3.4 Data Collection Method

Refers to the way or technique used to gather the information or data required in a research or analysis. This method plays a crucial role as it determines how the data collection process, whether through direct observation, interviews with respondents, questionnaires, laboratory experiments, or other methods. The choice of the appropriate method depends on various factors, such as the specific objectives of the research, the type of data needed, and the availability of resources, including time, cost, and tools. The success of a study is greatly influenced by the selection of the right data collection method, as the chosen method will affect the quality and accuracy of the obtained data.

Observation is a method of data collection conducted by observing and recording events or behaviors. This method is not limited to only direct or indirect observations but also encompasses a wider range of observation types. In this study, the data collection method used is the observation method, which is combined with techniques such as the listening technique in conversations and note-taking. According to (Sudaryanto 2019), the listening technique in conversations is a data collection method in which the researcher is present but does not actively participate in the dialogue or conversation, remaining a passive observer (Sanajaya et al., 2021). In this research, the free listening technique is effectively applied, where the researcher does not engage in any conversation but acts solely as a listener of Jumbo movie.

Techniques note-taking is the next stage of the indirect observation process, according to (Sudaryanto 2019), recording is one way to document data.

This technique is important because it allows researchers to document information obtained during the observation process. In the context of this study, data collection relies on indirect observation. This indirect observation is carried out by listening and reading the movie, which allows researchers to observe and understand the context of the developing story. Meanwhile, the note-taking technique is a data collection method that uses written sources, meaning that information in written form will be rewritten for further analysis. This note-taking technique is used to write clauses containing transposition techniques in the movie.

In detail, in this study, the researcher applied indirect observation by listening and reading movie as a way to collect data. Then, the researcher used note-taking techniques to rewrite clauses containing nominal groups, which were then analyzed for further research purposes. These indirect observation and note-taking techniques complement each other in data collection, with the main focus on understanding and analyzing the linguistic structures contained in the literary work

3.5 Data Analysis Method

This study employs the ethnographic method developed by Spradley as an approach to analyze data. This method was chosen for its ability to address the two research problems outlined in the first chapter. According to Spradley (Sugiyono, 2022), data analysis in this method consists of four main stages: Domain Analysis, Taxonomic Analysis, Component Analysis, and Cultural

Theme Analysis. These stages are designed to systematically explore the structure and meaning of culture.

In this study, the researcher analyzes the translation techniques of transposition found in the Jumbo movie to understand the kind of the translation technique and this affects the meaning in the target language. In the domain analysis stage (analysis), the researcher identifies the main noun phrases that appear in the source text, which are then analyzed to determine how the translator conveys the meaning in the target language. In the taxonomic analysis (observation), the researcher groups the translation techniques used, for example, translating literally or by adjusting the sentence structure to make it more natural in the target language.

Furthermore, in the component analysis, the researcher examines the changes that occur in the translation of transposition and modulation, such as differences in the use of articles or adjectives that can affect the nuance or interpretation of the sentence. The researcher also analyzes whether these changes maintain the impression that the author wants to convey. In the cultural theme analysis, the researcher explores whether the translation of the noun group reflects or changes the cultural values existing in the movie, such as how the representation of space or objects in the story can differ between the original culture and the target culture. Through these stages, the researcher can explore in depth the translation techniques of transposition and their impact on the depiction of the story in the Jumbo movie.

Spradley's qualitative research method, often referred to as qualitative ethnographic research, is an approach focusing on studying individuals or groups to reveal deeper cultural characteristics within a specific space and time. Initially, this approach was widely applied in anthropological studies, but over time, its use has expanded to various other fields, including medicine, health, psychology, education, and different branches of social sciences (Lange, 2018).

This theory is based on the that every society has a unique system for understanding, interpreting, and organizing phenomena they experience. Language is considered the primary tool that enables societies to comprehend and express their understanding of such phenomena. In the context of this research, the main focus is on a specific phenomenon being studied, particularly the transfer of messages between two languages, namely English as the source language (SL) and Indonesian as the target language (TL).

This study utilizes two primary analytical techniques: domain analysis and taxonomic analysis. These techniques were selected and adjusted to address the research problems posed in this study. The analysis steps follow the stages outlined by Spradley, providing a systematic framework for an in-depth understanding of the data. The researcher chose to use Spradley's method and table because this method is considered very suitable for this research approach, in addition, by using this method can answer the questions in the previous chapter. Spradley's method is very flexible and can be used to analyze any data, be it text, interview or audio data. Overall, Spradley's method is suitable for use when you

want to gain a deep and detailed understanding of the data, as well as reveal the structure and cultural meaning contained therein.

The entire analytical process can be further observed through the visualization in the following figure. By employing this method, the study aims to offer a richer understanding of the phenomenon under investigation, particularly from cultural and linguistic perspectives, and to present findings relevant to the advancement of knowledge across various fields.

The four processes can be observed in the following figure:

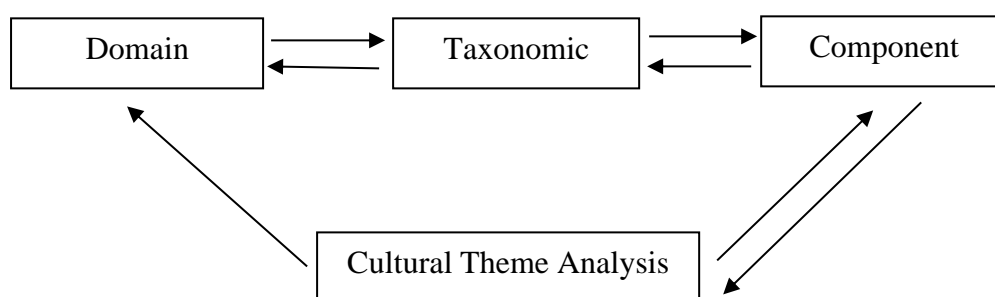


Figure 3. Spradley Analysis Scheme

1. Domain Analysis

Domain refers to the categorization of criteria that distinguish between data and non-data. In the context of this study, domain analysis was conducted by carefully listening and reading data, which consists of translations of sentence found in the Jumbo movie. Once the relevant data was gathered, it was systematically numbered and assigned codes for easy reference. The data was then organized sequentially, following the structure provided in the example of sentence presented in the table below. This approach ensures that the data is clearly categorized and readily accessible for further analysis.

Table 3.2 Example of Domain Analysis

No. Data	Target Language	Source Language
Data 1	<i>Siapa yang mau di bacain dongeng ?</i>	Who wants to be read a story?
Data 2	<i>Ayah, dongengnya apa malam ini ?</i>	Dad, what a story tonight ?
Data 3	<i>Malam ini dongengnya spesial</i>	Special fairy tale tonight

2. Taxonomi

The stage of analysis of the entire data collected to be classified into categories based on the approach used. According to (Fuad et al., 2018) This is done so that the data analyzed is deeper and more detailed. This stage includes searching for attributes that mark the differences between the symbols that appeared in the previous, This means that this step relates to the system of interpreting written data .

Table 3.3 Example of Taxonomi Analysis

No. data	Transposition Technique			
	Type 1	Type 2	Type 3	Type 4
Data 1		✓		
Data 2		✓		
Data 3	✓			

3.6 Data Validity Determination Method

Data validity is used to determine the truth of the data. This step is also important to check data, analytical categories, interpretations, reach conclusions, and correct errors and evaluate the adequacy of the data as a whole. The method of determining data validity in this study uses re-checking. Re-checking is used to re-examine the results of the study using theory and experts. The researcher took an approach using triangulation theory. In this case, 2 types of triangulation are used, namely method triangulation and source triangulation.

3.7 Data Analysis Description Method

Descriptive methods in data analysis refer to a systematic approach used to explain the procedures in presenting research findings that have been conducted. This research is presented using an informal method because the analysis is explained using words, phrases, and clauses or sentence from the Jumbo movie. The informal method uses words to formulate the analysis in the form of written notes or explanations. This approach is very suitable for literary studies, where the richness of language and expression plays a key role in understanding the text, according to (Fadli, 2022).

CHAPTER IV ANALYSIS AND FINDINGS

This chapter contains the analysis and discussion of the data. Further about the analysis of the data obtained from the classification carried out by researchers in the *Jumbo* movie.

4.1 Analysis

In this chapter, the researcher presents the results of the analysis of transposition translation techniques in the *Jumbo* movie and its Indonesian translation. In this study, the researcher uses the theory of translation techniques from New Mark. The data collected were analyzed qualitatively, with presentation in the form of tables under.

Table 4.1 Taxonomi Analysis

No. Data	Transposition Technique New Mark			
	Type 1	Type 2	Type 3	Type 4
Data 1		✓		
Data 2		✓		
Data 3	✓			
Data 4				✓
Data 5		✓		
Data 6				✓
Data 7			✓	
Data 8				✓
Data 9			✓	
Data 10				✓
Data 11	✓			
Data 12		✓		
Data 13			✓	
Data 14			✓	

Data 15			✓	
Data 16	✓			
Data 17			✓	
Data 18		✓		
Data 19		✓		
Data 20				✓
Data 21		✓		
Data 22		✓		
Data 23				✓
Data 24				✓
Data 25				✓
Data 26			✓	
Data 27			✓	
Data 28		✓		
Data 29		✓		
Data 30				✓
Data 31		✓		
Data 32			✓	
Data 33				✓
Data 34		✓		
Data 35		✓		
Data 36	✓			
Data 37	✓			
Data 38			✓	
Data 39		✓		
Data 40			✓	
Data 41			✓	
Data 42				✓
Data 43				✓
Data 44				✓
Data 45		✓		
Data 46		✓		
Data 47		✓		
Data 48				✓
Data 49				✓
Data 50				✓
Data 51		✓		
Data 52			✓	
Data 53				✓

Data 54		✓		
Data 55		✓		
Data 56			✓	
Data 57	✓			
Data 58	✓			
Data 59		✓		
Data 60				✓
Data 61	✓			
Data 62		✓		
Data 63				✓
Data 64		✓		
Data 65	✓			
Data 66		✓		
TOTAL	9	24	14	19

In this study, the researcher collected 66 data in the form classified transposition technique from the *Jumbo* movie and its Indonesian translation. The data were obtained through thorough listening, reading and text analysis of both versions, both source and target. The main focus in data collection was classified transposition technique in English, then compared with their Indonesian translations to identify the transposition translation techniques used. All data found were classified based on the transposition translation techniques by New Mark. The data were arranged in a table to facilitate the analysis process in the next stage.

Based on the data presented above, it can be concluded that all four types of transposition techniques proposed by Newmark are found in the dialogues of the film *Jumbo*. The findings show that Type 1 transposition appears 9 times, Type 2 occurs 24 times, making it the most frequently used, followed by Type 3 with 14 instances, and Type 4 with 19 instances. These results indicate that each

type of transposition identified by Newmark is applied in the film's dialogue, with varying frequencies.

4.1.1. Type 1 : Automatic Transposition (Change in Word Class)

This type occurs when a literal translation is not grammatically possible, requiring a change in word class to preserve meaning.

Data 3

Source Language : Special fairy tale tonight

Target Language : *Malam ini dongengnya spesial*

Based on the data above, the sentence "*Malam ini dongengnya spesial*" and its English version "Special fairy tale tonight" demonstrate Type 1 Transposition according to Peter Newmark's theory. Type 1 Transposition involves a change in the grammatical structure of a sentence without altering its overall meaning. In the original Indonesian, the sentence follows the standard subject-predicate order: "*Malam ini*" (tonight) as the time marker, followed by "*dongengnya spesial*" (the fairy tale is special). However, the English translation rearranges the sentence into a more natural phrase for spoken or informal English, using a noun phrase structure: "Special fairy tale tonight." The verb "is" is omitted, and the sentence becomes elliptical, which is common in English for stylistic or informal purposes. This shift from a full sentence to a nominal phrase reflects a structural change that still preserves the intended meaning.

Data 11

Source Language : black clouds can be seen from afar

Target Language : *Terlihat awan-awan hitam di kejauhan*

From the data involving a structural shift within a similar grammatical category. The original Indonesian uses a passive-like construction "*Terlihat*" (can be seen), and "*awan-awan hitam*" (black clouds, with reduplication indicating plurality), followed by a location phrase "*di kejauhan*" (in the distance). The English translation maintains the passive structure but rearranges the sentence to fit natural English order: "Black clouds can be seen from afar." The structure changes slightly to accommodate English syntax, yet the overall grammatical function and meaning remain intact, reflecting a standard structural transformation of the same type.

Data 16

Source Language : Finished the story

Target Language : *Udahan ceritanya?*

Based on the data above, this is an example of Type 1 Transposition, which involves changes in grammatical structure within the same word class or category. The Indonesian sentence uses a conversational, elliptical form: "*Udahan ceritanya?*" literally, "Finished the story?" or more naturally, "Is the story over?" The English translation "The story is finished?" restructures the phrase into a full noun phrase followed by a verb in passive form, but it keeps the same basic grammatical elements. This reordering and normalization of the sentence while staying within the same grammatical categories (noun + verb) is typical of type 1 transposition, which allows adjustments for word order and form without major shifts in sentence function or meaning.

Data 36

Source Language : Beautiful waves

Target Language : *Ombaknya cantik*

From the data above, change involves modifying the sentence structure slightly without altering grammatical categories or overall meaning. The Indonesian sentence uses a predicate-first structure common in spoken language: "*Cantik*" (beautiful) followed by "*ombaknya*" (the waves, literally "the waves are beautiful"). In English, the translation "Beautiful waves" reverses the order to match English noun phrase structure adjective followed by noun. This is a straightforward grammatical rearrangement within the same word classes (adjective + noun), making it a clear instance of Type 1 Transposition.

Data 37

Source Language : This book always accompanies you

Target Language : *Buku ini akan selalu menemani Dhon*

From the data, this sentence demonstrates Type 1 Transposition, where there is a grammatical adjustment within similar categories (e.g., subject–verb–object structures) without significant change in meaning. The original Indonesian uses future tense with "*akan selalu*" (will always), while the English version simplifies the tense to the present "always accompanies." This slight shift in tense (from future to habitual present) is common in English to convey timeless or ongoing support. The core elements subject ("this book"), verb ("accompanies"), and object ("Dhon"/"you") remain structurally parallel, making this a textbook example of Type 1 Transposition.

4.1.2. Type 2 : Optional Transposition (Grammatical Structure Changes)

Although a literal translation is possible, translators often opt to change the structure for a more natural TL expression.

Data 1

Source Language : Who wants to be read a story?

Target Language : *Siapa yang mau di bacain dongeng ?*

Referring of the data above, the sentence “Siapa yang mau dibacain dongeng?” and its English translation “Who wants to be read a story?” demonstrate a case of Type 2 Transposition according to Peter Newmark’s theory. This type involves a change in grammatical structure, often from active to passive voice or vice versa, without altering the original meaning. In the Indonesian version, the verb “*dibacain*” is an informal passive construction derived from “*membacakan*” (to read something to someone). This informal passive form uses the prefix “*di-*” and the suffix “*-in*”, which are common in spoken Indonesian. In the English version, the equivalent passive structure is “to be read a story,” using the auxiliary verb “to be” combined with the past participle “read.” Although both sentences express the same idea someone receiving the action of being read a story the grammatical construction changes to fit the rules of each language. This shift in voice and structure without changing the core meaning clearly illustrates Type 2 Transposition.

Data 2

Source Language : Dad, what’s the story tonight?

Target Language : *Ayah, dongengnya apa malam ini?*

From the data above, the sentence "*Ayah, dongengnya apa malam ini?*" and its English counterpart "Dad, what's the story tonight?" exhibit Type 2 Transposition according to Peter Newmark's classification. In the Indonesian sentence, the structure follows a typical noun-first question format: "*dongengnya apa*" (literally: "the story is what"), which is grammatically acceptable in Indonesian but would be ungrammatical if translated word-for-word into English. In English, to maintain natural flow and grammatical correctness, the sentence is restructured as "What's the story tonight?", where the question word comes first, followed by the verb "is." This restructuring reflects a grammatical shift that changes the word order and sentence pattern but retains the original meaning. Such modification of structure without changing the essence of the message is a clear example of Transposition Type 2, where syntactic elements are adjusted to suit the grammar of the target language.

Data 5

Source Language : They live in a big island

Target Language : *Mereka tinggal di pulau yang sangat besar*

Based on the data above, the sentence "*Mereka tinggal di pulau yang sangat besar*" and its English translation "They live in a big island" (which should be corrected to "They live on a big island") demonstrate Type 2 Transposition. This type involves a change in grammatical structure, such as prepositions, word class, or syntactic patterns, while preserving the original meaning. In the Indonesian sentence, the preposition "di" is used to indicate location, and it is typically translated as "in" or "on" in English, depending on context. In this case,

the appropriate English preposition is "on," because in English, we say "on an island," not "in an island." This shift in prepositional usage is a structural change required by differences in how each language conceptualizes location. The transposition lies in the substitution of the preposition and in the overall structural adjustment to fit English norms. Such adjustments are characteristic of Transposition Type 2, where elements of grammar are modified to align with the rules of the target language without altering the meaning.

Data 12

Source Language : The cloud gave off light

Target Language : *Awan itu mengeluarkan kilat-kilat*

Based on the data above, this sentence demonstrates Type 2 Transposition, where the grammatical structure is altered particularly the verb choice without changing the essential meaning. The original Indonesian says "*Awan itu mengeluarkan kilat-kilat*," literally "The cloud emitted flashes of lightning." However, the English translation simplifies this to "The cloud gave off light," changing "*kilat-kilat*" (lightning flashes) into the more generic term "light." The verb "*mengeluarkan*" (to emit) is translated idiomatically as "gave off," which is a structural shift involving different verb usage. This adaptation reflects a structural change necessary for naturalness in English, typical of Type 2 Transposition.

Data 18

Source Language : This place has inhabitant

Target Language : *Toko ini milik warga*

Referring to the data above, this sentence shows Type 2 Transposition, involving a grammatical transformation especially in subject-verb relationships or

voice without changing the meaning. The Indonesian original says "This shop belongs to the citizens," using the possessive phrase "*milik warga*." The English translation, however, shifts to an existential form "This place has inhabitant" (which should grammatically be "inhabitants"). The change from a possessive construction ("*milik warga*") to a structure with the verb "has" reflects a shift in grammatical strategy from noun-based possession to a verb-based ownership or presence. Although the English sentence could be improved for grammatical accuracy, the structural shift itself exemplifies Type 2 Transposition: the change of possessive structure into a different syntactic form that expresses similar content.

Data 19

Source Language : If the place is taken

Target Language : *Kalau tempat ini digusur*

Based on the data above, this sentence is an example of Type 2 Transposition, where the grammatical structure is modified particularly in voice without altering the essential meaning. In the original Indonesian, the phrase uses the passive verb "*digusur*" (to be evicted or demolished). The English version, "If the place is taken," uses a more general passive structure. However, "taken" does not fully capture the nuance of "*digusur*," which implies forced removal or demolition, not mere occupation. Nonetheless, the shift from Indonesian passive verb construction to an English passive form ("is taken") reflects a structural adjustment within the same verb category. This shift, while not perfectly equivalent semantically, is structurally aligned with Type 2 Transposition modifying verb voice or form to match target language patterns.

Data 21

Source Language : Your mother wrote this

Target Language : *Ini tulisan ibumu*

From the data above, this sentence demonstrates Type 2 Transposition. The original Indonesian uses a noun phrase: "*ini tulisan ibumu*" (this is your mother's writing), which describes the object using possessive construction. In English, however, the sentence is restructured into an active verbal form: "Your mother wrote this." The change from a possessive nominal structure to an active verb form reflects a shift in sentence focus and grammar, even though the overall message remains the same. This change in syntactic structure transforming a noun phrase into a verb-based sentence aligns with Newmark's Type 2 Transposition, where structural alterations are made to express the same idea more naturally in the target language

Data 22

Source Language : Mom write this song for me?

Target Language : *Ibu bikinin aku lagu ?*

This sentence illustrates Type 2 Transposition, where there is a structural change especially in verb construction or voice without changing the intended meaning. The original Indonesian uses the verb "*bikinin*," an informal spoken form meaning "make (something) for (someone)," which includes both the object (a song) and the beneficiary (me). The English translation attempts to capture this with "Mom write this song for me?" a sentence that shifts to a subject–verb–object–indirect object structure. Although the English version is missing auxiliary verbs for grammatical correctness (it should be "Did Mom write this song for

me?"), the key structural change from a compact causative-verb form in Indonesian to a more explicit subject–verb construction in English marks this as Type 2 Transposition. The shift adjusts for the grammatical requirements of the target language while maintaining the sentence's core meaning.

Data 28

Source Language : He can't see me

Target Language : *Dia kan ga bisa lihat aku*

This sentence reflects Type 2 Transposition, which involves a shift in grammatical structure often in tense, voice, or auxiliary usage without changing the meaning. The original Indonesian sentence, "*Dia kan ga bisa lihat aku*," translates more naturally as "He can't see me." The informal English version, "He not see me," drops auxiliary verbs ("can't") and uses a simplified, non-standard structure. The change from "ga bisa lihat" (cannot see) to a more direct English modal expression requires the addition of auxiliary "can" and the correct verb form. Although the translation here is incomplete, the intention shows a restructuring of modality and verb construction characteristic of Type 2 Transposition.

Data 29

Source Language : Atta will clean it

Target Language : *Atta bersihin sampah daunnya*

This sentence also exemplifies Type 2 Transposition. The original Indonesian uses a passive-like topicalization: "*Sampah daunnya*" (the leaf trash) is fronted, followed by the time adverb "*nanti*" (later), and ends with "*Atta bersihin*" (Atta will clean it). In English, the natural structure shifts to a straightforward

subject–verb–object sentence: "Atta will clean it." This reordering from an object-focused sentence to an active subject–verb form requires a grammatical realignment typical of Type 2 Transposition. The essential meaning remains the same, but the sentence structure is adjusted to align with English norms.

Data 31

Source Language : Bored of listening your story

Target Language : *Kita udah bosan sama dongeng kamu*

This sentence demonstrates Type 2 Transposition, where the grammatical structure is altered typically in verb form, voice, or word order without changing the essential meaning. The original Indonesian sentence translates more naturally to "We're bored of your story" or "We're tired of your stories." The English translation "Bored of listening your story" is structurally incomplete it lacks the subject "We are" and requires "to" after "listening." The key transposition here is from the informal Indonesian structure "*udah bosan sama*" (already bored with) into an English expression that typically requires a subject and verb (e.g., "We are bored of..."). The shift from a colloquial phrase to a subject–verb–object structure marks this as a clear case of Type 2 Transposition, even though the translation could be more grammatically accurate.

Data 34

Source Language : Spent days making this book

Target Language : *Bikin buku ini berhari-hari*

This sentence is an example of Type 2 Transposition, which involves a change in grammatical structure often in tense, word order, or voice while retaining the original meaning. In the Indonesian sentence, "*Bikin buku ini*

berhari-hari" literally means "Made this book over several days," with the implied subject omitted (likely "I" or "we"). The English version, "Spent days making this book," rephrases the sentence into a more natural and complete English structure, using "spent" as the main verb and "making" as the gerund. The shift from a bare verb phrase ("*bikin*") to a complex verb phrase involving time and effort ("spent days making") is typical of Type 2 Transposition, where restructuring is needed to follow target language grammar rules.

Data 35

Source Language : This book will be his friend

Target Language : *Anggaplah buku ini yang nemenin dia*

This sentence also demonstrates Type 2 Transposition. The Indonesian phrase uses the imperative verb "*anggaplah*" ("consider" or "assume") and a relative clause structure: "*buku ini yang nemenin dia*" (this book that accompanies him). In the English version, the sentence is simplified to "This book will be his friend," transforming a suggestion or request into a declarative statement. The relative clause and imperative structure in the source are replaced with a straightforward subject–verb–object structure in English. Although the meaning remains similar, the shift from an imperative with embedded clause to a future tense declarative sentence represents a structural adjustment typical of Type 2 Transposition.

Data 39

Source Language : We the winner

Target Language : *Kita menang*

This is an example of Type 2 Transposition, involving a grammatical shift such as tense or sentence construction. The Indonesian phrase "*Kita menang*" means "We won" or "We are victorious," and "Dhon" is a direct address. The English version, "We the winner," is ungrammatical and should be "We are the winners" or simply "We won." The structural shift from a subject verb sentence to a noun phrase ("we the winner") represents a change in clause type, and the need to insert auxiliary verbs ("are") shows how different syntactic rules must be applied in English. This restructuring marks it as a Type 2 Transposition, where verb handling differs between source and target languages.

Data 45

Source Language : The hero like me

Target Language : *Kesatria ini sama kaya aku*

This sentence is an example of Type 2 Transposition, where the grammatical structure changes but the word classes remain consistent. The Indonesian sentence is "This knight is like me," with a subject ("*Kesatria ini*") and comparison structure ("*sama kaya aku*"). The English translation drops the subject and verb ("This knight is") and simplifies it to "Hero like me." This fragment is common in spoken English but lacks formal sentence structure. The shift from full clause to shortened phrase while keeping the same meaning represent grammatical simplification, which characterizes Type 2 Transposition.

Data 46

Source Language : I can't be with them

Target Language : *Aku ga bisa pulang bersama mereka*

This sentence reflects Type 2 Transposition, where there's a shift in grammatical structure but not in meaning. The Indonesian sentence literally means "I can't go home with them." The English version simplifies this to "I can't be with them," changing the verb from "go home" to "be," which is less specific. Though the emotional implication is preserved, the action described is slightly different. This shift in verb choice and structure (from motion-focused to state-focused) is a grammatical restructuring, fitting Type 2 Transposition.

Data 47

Source Language : You can go home

Target Language : *Aku janji kamu bisa pulang*

This is also Type 2 Transposition, involving a reduction in sentence components. The full Indonesian sentence means "I promise you can go home." The English translation omits "I promise" and keeps only the main clause "You can go home." This simplifies the structure, shifting from a complex sentence with a main and subordinate clause to a simple sentence. The core intent remains, but the supporting verb ("promise") is implied rather than stated. This structural simplification without altering word class represents Type 2 Transposition.

4.1.3. Type 3 : Transposition Due to Lack of Structural Correspondence

This type is used when there is no equivalent grammatical structure in the Target Language.

Data 7

Source Language : Inside a giant bubble

Target Language : *Dilindungi sebuah gelembung raksasa*

The phrase "*Dilindungi sebuah gelembung raksasa*" and its English translation "inside a giant bubble" demonstrate Type 3 Transposition. This type occurs when a grammatical structure in the source language has no direct equivalent in the target language, requiring a shift to a completely different grammatical form to preserve the meaning. In the Indonesian version, "*Dilindungi*" is a passive verb meaning "protected" and the full phrase literally means "protected by a giant bubble." However, in the English translation, the passive verb is dropped entirely and replaced with a prepositional phrase: "inside a giant bubble." This structural shift from a passive clause to a spatial prepositional phrase is not a direct grammatical match but serves to convey the same concept in a more natural and concise way in English. Because there is no need or common usage in English to say "protected by a giant bubble" in this specific narrative or descriptive context, the translator selects a grammatically and contextually appropriate structure that still reflects the core meaning.

Data 9

Source Language : Heroes have fun every day

Target Language : *Setiap hari si kesatria kecil bersuka ria*

The sentence "*Setiap hari si kesatria kecil bersuka ria*" and its English translation "Heroes have fun every day" demonstrate Type 3 Transposition. This type is used when the grammatical or lexical structure in the source language does not have a direct equivalent in the target language, requiring a shift to a different structure to preserve the meaning. In the Indonesian version, the phrase "*si kesatria kecil*" is a singular noun phrase meaning "the little knight," with "*si*" used

as a familiar or endearing article. However, in the English translation, it is changed to "heroes," a plural noun, generalizing the character rather than translating it literally. Additionally, the Indonesian verb "*bersuka ria*" is a fixed expression meaning "to rejoice" or "to have fun," which is translated idiomatically in English as "have fun." These shifts from singular to plural, and from a culturally specific noun and verb construction to a more generalized and idiomatic English phrase—reflect adjustments made due to structural and conceptual differences between the two languages.

Data 13

Source Language : I'm scared

Target Language : *Aaaaaa takut*

This translation is an example of Type 3 Transposition, where the grammatical structure of the source language has no direct equivalent in the target language, and thus must be restructured. In Indonesian, "*Aaaaaa takut*" is a short emotional exclamation, where "*takut*" (afraid) stands alone without a subject or verb, yet it is fully understood in context. In English, however, expressing fear in this way typically requires a complete structure, so it becomes "I'm scared." This requires adding a subject and auxiliary verb, changing a single-word emotional phrase into a full sentence. The transformation is necessary due to differences in how each language expresses emotion grammatically, making it a clear example of Type 3 Transposition.

Data 14

Source Language : You have friends

Target Language : *Kamu tidak sendirian*

This is another example of Type 3 Transposition. The Indonesian sentence literally means "You are not alone," which uses a form of existential or emotional reassurance. However, the English version "You have friends" shifts the grammatical structure by replacing a negative existential statement with a positive possessive construction. Though both sentences convey reassurance and emotional support, the transformation from "not alone" to "have friends" reflects a conceptual shift that cannot be matched directly in structure. Therefore, this grammatical and semantic restructuring for naturalness in English represents a clear case of Type 3 Transposition.

Data 15

Source Language : Your friends always with you

Target Language : *Ada teman-teman yang menjaga kamu*

This translation also falls under Type 3 Transposition. The original Indonesian phrase literally means "There are friends who protect you," using an existential "*ada*" construction combined with a relative clause "*yang menjaga kamu*." In English, it is rendered more simply as "Your friends always with you," which omits the verb "are" and changes the structure from a relative clause to a statement of presence and support. While the translation retains the comforting intent, it changes the grammatical form significantly dropping the relative clause and the verb "protect" in favor of a more emotionally expressive and idiomatic phrase. This necessity to alter the structure because the original form cannot be directly mapped onto English grammar makes this a strong example of Type 3 Transposition.

Data 17

Source Language : Little hero lives in a bubble world

Target Language : *Kesatria kecil bisa menjalani hari di pulau gelembung*

This translation represents Type 3 Transposition, where the structure of the sentence is significantly altered due to differences in grammatical or conceptual frameworks between the source and target languages. The Indonesian sentence literally means "The little knight can go through the day on the bubble island," but the English version simplifies this into "Little hero lives in a bubble world." The modal "*bisa*" (can) and the verb phrase "*menjalani hari*" (go through the day) are replaced by the more straightforward and idiomatic "lives in." Additionally, "*di pulau gelembung*" (on the bubble island) is generalized to "in a bubble world," which reflects an interpretive shift for stylistic or narrative clarity. These multiple structural and conceptual adjustments required to express the idea naturally in English make this a clear example of Type 3 Transposition.

Data 26

Source Language : Please help me

Target Language : *Aku mau minta tolong sama kalian*

This sentence demonstrates Type 3 Transposition, which occurs when a structure in the source language cannot be directly replicated in the target language, requiring a shift to a different grammatical form. The original Indonesian sentence means "I want to ask for help from you all." However, the English version simplifies this to "Please help me," shifting from a request expressed with "want to ask for help" to a direct imperative form. This shift not only condenses the sentence but also transforms its structure, making it clearer

and more natural in English. This necessary structural change due to linguistic and cultural differences defines Type 3 Transposition.

Data 27

Source Language : Help clean the garden

Target Language : *Minta tolong tanamannya di bersihin*

This is also an example of Type 3 Transposition. The original Indonesian sentence combines a request with a passive verb: "Please help (with) the plant being cleaned" or more naturally, "Please help clean the plant/garden." The English version translates this into a direct imperative: "Help clean the garden." The transformation involves dropping the passive construction ("*dibersihin*") and rephrasing it in active voice, which is more natural in English imperatives. It also turns a colloquial request form ("*minta tolong*") into a direct command ("Help"). The shift in voice and sentence construction to suit English usage clearly fits Type 3 Transposition, where equivalence requires reworking the grammar rather than direct substitution.

Data 32

Source Language : The stage is cool when you're there

Target Language : *Cuma kamu yang bisa bikin pentas jadi keren*

This sentence illustrates Type 3 Transposition, which involves structural changes because the original grammar or phrasing cannot be directly mirrored in the target language. The Indonesian phrase literally means "Only you can make the stage cool." In English, it's restructured to "The stage is cool when you're there," shifting the emphasis from "you as the actor" to "the stage as the subject." This requires a complete rephrasing of the sentence structure from an active

clause with "you" as the subject, to a descriptive clause focused on "the stage." Such restructuring due to different syntactic and stylistic norms between languages is characteristic of Type 3 Transposition.

Data 38

Source Language : You always have friend

Target Language : *Dhon tidak akan pernah kekurangan teman*

This sentence reflects Type 3 Transposition, where the original structure has no direct equivalent in the target language, requiring rephrasing. The Indonesian phrase uses a negative construction: "*tidak akan pernah kekurangan teman*" (will never lack friends). The English version rephrases this positively: "You always have friend" (more grammatically correct: "You'll always have friends"). This shift from a negative expression of absence to a positive expression of presence is a conceptual and structural change that's necessary for natural English expression. Since the grammatical structure changes significantly across language.

4.1.4. Type 4 : Transposition for Idiomatic or Stylistic Purposes

Applied when a literal or structurally equivalent translation would sound awkward or unnatural in the Target Language.

Data 4

Source Language : Let's get started

Target Language : *Ayo mulai*

The sentence "*Ayo mulai*" and its English translation "Let's get started" illustrate Type 4 Transposition, which involves a change in grammatical structure motivated by stylistic or idiomatic considerations. The Indonesian phrase "Ayo

mulai" is a simple imperative, literally meaning "Come on, start" or "Let's start." However, in English, the more natural and idiomatic equivalent is "Let's get started," which adds the verb "get" and uses a causative-like structure. This translation does not follow a direct word-for-word substitution but instead adapts the expression to match the natural rhythm and idiomatic usage of English. The translator prioritizes how the sentence is typically expressed in the target language, even if it requires a shift in verb form or structure. This stylistic adaptation is a key feature of Transposition Type 4, where changes are made not for grammatical necessity but to preserve the tone, flow, or idiomatic character of the original message.

Data 6

Source Language : The island is above the clouds

Target Language : *Pulaunya ada di atas awan*

Based on the data above, the sentence "*Pulaunya ada di atas awan*" and its English translation "The island is above the clouds" illustrate Type 4 Transposition, which refers to a grammatical change made for stylistic, idiomatic, or naturalness reasons in the target language. In the original Indonesian, the sentence uses the structure "ada di atas" to describe location literally "is at/on top of." However, the English version simplifies this into the more idiomatic and fluid phrase "is above the clouds," using the preposition "above" instead of a more literal translation like "on top of." This choice reflects a shift that goes beyond grammatical necessity; it's made to maintain the natural style and idiomatic flow of English. This transformation from a more literal and explicit phrase to a

smoother, more idiomatic expression in the target language is a defining characteristic of Type 4 Transposition.

Data 8

Source Language : Wah, bubble

Target Language : *Wah, ada gelembungnya*

The sentence "*Wah, ada gelembungnya*" and its English version "Wah, bubble" represent Type 4 Transposition. This type involves a change in grammatical structure primarily for idiomatic or stylistic reasons, rather than due to grammatical necessity. In the original Indonesian sentence, the structure includes an interjection "*Wah,*" followed by the existential phrase "*ada gelembungnya*" (literally: "there is its bubble" or "there is a bubble"). In the English version, this is rendered simply as "*Wah, bubble,*" omitting both the verb and the possessive structure. This omission reflects a stylistic adaptation to English where, in expressive or spontaneous speech, such simplification is common and natural. The core meaning an excited observation of a bubble remains intact, but the grammar is streamlined for idiomatic effect. This creative and expressive restructuring exemplifies Type 4 Transposition, where the translator makes stylistic choices to match the tone and spontaneity of the original utterance in a way that sounds natural in the target language.

Data 10

Source Language : Play together

Target Language : *Bermain bersama orang tuanya*

This sentence exemplifies Type 4 Transposition, where changes are made not for grammatical necessity but for stylistic or idiomatic reasons. The original

Indonesian phrase means "Playing with his/her parents," but in the English translation, it is simplified to "Play together," omitting both the subject and the mention of the parents. While the core idea of playing in companionship is preserved, the specific participants (the parents) are not mentioned, likely due to context or stylistic choice. This shift represents an idiomatic and stylistic adjustment, characteristic of Type 4, where the expression is adapted for naturalness or narrative flow in the target language.

Data 20

Source Language : Catch a falling star

Target Language : *Kesatria berhasil menangkap bintang jatuh*

This is a clear example of Type 4 Transposition, which involves stylistic or idiomatic changes rather than grammatical necessity. The original sentence includes the full subject and verb: "*Kesatria berhasil menangkap bintang jatuh*" (The knight successfully caught a falling star). In contrast, the English translation simplifies it to an imperative or poetic phrase: "Catch a falling star." This version omits the subject and auxiliary verb, transforming the declarative sentence into a more evocative, possibly idiomatic or lyrical expression. The shift prioritizes tone and emotional effect over structural alignment, making it a classic case of Type 4, where stylistic choices lead to grammatical transformation.

Data 23

Source Language : Don't be sad

Target Language : *Jangan sedih terus dong*

This is an example of Type 4 Transposition, which involves a stylistic or idiomatic adjustment that isn't strictly required grammatically. The Indonesian

sentence "*Jangan sedih terus dong*" literally means "Don't be sad all the time, okay?" but includes conversational elements like "*terus*" (continuously) and "*dong*" (a softener or plea particle). These are difficult to translate directly into English without sounding unnatural or overly literal. The translator reduces the sentence to "Don't be sad" to keep it idiomatic and emotionally effective. The omission of "*terus*" and "*dong*" simplifies the expression but keeps the intended emotional tone intact. This kind of stylistic rephrasing for fluency and tone is characteristic of Type 4 Transposition.

Data 24

Source Language : She light

Target Language : *Habisnya dia bersinar*

This sentence also reflects Type 4 Transposition, where structural simplification is done for expressive or poetic effect. The Indonesian phrase "*Habisnya dia bersinar*" loosely translates to "It's because she shines" or "Well, she's just radiant." It implies cause ("*habisnya*") and description ("*bersinar*" meaning "shines" or "is glowing"). The English version, "She light," drops auxiliary verbs and articles, creating an abstract, stylized, or poetic statement. Although ungrammatical in standard English, this minimal expression conveys the emotional weight or metaphorical tone of the original. The deliberate simplification for stylistic effect rather than grammatical equivalence marks this as Type 4 Transposition.

Data 25

Source Language : I'm Mery

Target Language : *Namaku Mery*

This sentence is a case of Type 4 Transposition, where a stylistic or idiomatic change is made rather than one based on grammatical necessity. The original Indonesian sentence "*Namaku Mery*" literally means "My name is Mery." However, in English, the more natural and commonly used self-introduction is "I'm Mery." This is not a direct structural translation but rather a choice driven by the target language's conventions. The shift from a possessive construction ("My name is") to a simple subject-verb introduction ("I'm") reflects an idiomatic adaptation, characteristic of Type 4 Transposition.

Data 30

Source Language : You can do it

Target Language : *Pasti bisa*

This is an example of Type 4 Transposition, which involves stylistic or idiomatic shifts to make the translation sound natural and emotionally effective in the target language. The original phrase "*Pasti bisa*" literally means "Definitely can" or "Surely able." English, however, requires the addition of a subject and often prefers a motivational or encouraging tone in such expressions. The translated version "You can do it" captures the emotional force of the original and conveys encouragement in a culturally appropriate way. This idiomatic and stylistic adaptation, rather than a word-for-word translation, is a hallmark of Type 4 Transposition.

Data 33

Source Language : Mery help us

Target Language : *Mery bantu in pentas kita*

This is an example of Type 4 Transposition, involving stylistic or idiomatic rephrasing. The original Indonesian sentence means "Mery helps with our stage performance" or more contextually, "Mery, help with our show." However, the English translation simplifies this to "Mery help us," which omits the reference to the "stage" entirely and generalizes the request. This stylistic reduction prioritizes emotional tone and urgency over full literal content. The grammatical structure changes significantly to match a natural, imperative style in English, marking this as a clear instance of Type 4 Transposition, where translation choices are guided by context, tone, and idiomatic expression rather than strict grammatical equivalence.

Data 42

Source Language : My parent from heaven

Target Language : *Itu ayah dan ibuku dari surga*

This sentence shows Type 4 Transposition, which involves idiomatic or stylistic restructuring to better fit the tone or emotional weight in the target language. The Indonesian sentence literally means "That's my father and mother from heaven." The English version simplifies it to "My parent from heaven," which blends "*ayah dan ibu*" (father and mother) into the singular "parent" and drops the demonstrative "*itu*" (that is). This stylistic reduction condenses the message for poetic or emotional impact. It is not grammatically necessary to make this change, but it reflects a stylistic adaptation for narrative or expressive effect, making it a Type 4 Transposition.

Data 43

Source Language : That favorite book

Target Language : *Buku ini kesayangan kamu ya Dhon*

This is an example of Type 4 Transposition, which involves stylistic or expressive adaptation. The full Indonesian sentence means: "This book is your favorite, right, Dhon?" The English version, "That favorite book," is a significant condensation. It drops the subject ("this book"), the possessive ("your"), the question tag ("ya"), and the vocative ("Dhon"). The phrase is reduced to a short noun phrase, possibly used as a reflective or emotional statement in context. This type of stylistic compression, often used for emotional tone or brevity in dialogue, is a hallmark of Type 4 Transposition.

4.2 Findings

This study aims to analyze the use of transposition techniques in translating dialogues in the film *Jumbo*. From the analysis of 66 collected data, it was found that type 2 transposition technique was the most dominant, used 24 times or approximately 36.4% of the total data. Meanwhile, type 1 transposition technique was found 9 times, which is equivalent to 13.6%. Type 3 technique appeared in 14 data or approximately 21.2%, and type 4 technique was used 19 times, which is 28.8% of the total data. The intensity of its use varies depending on the context of the sentence, word choice, and the need for structural adjustment between the source and target languages. The dominance of type 2 indicates that changes in word form and word class are the most frequently applied strategies to ensure the translation remains natural and easily understood by audiences in the target language.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study was conducted to analyze the transposition translation technique used in the dialogue in the film "Jumbo" from English to Indonesian. Referring to the theory proposed by Peter Newmark, this study classifies the data into four types of transposition. The results of this study confirm that the transposition technique is a crucial strategy in the translation process, particularly in the context of film translation. Translation is not simply transferring words from one language to another; it also involves a deep understanding of language structure, meaning, cultural context, and effective communication methods. Therefore, skill in applying techniques such as transposition is crucial for professional translators to ensure the translation does not feel stiff or unfamiliar to the audience.

Translation plays a crucial role in the development of linguistics and language science. Through translation, researchers and language learners can understand how the structure and meaning of a language work, and how to effectively convey messages between two different language systems. Thus, translation is not only a means of cross-language communication but also a bridge of knowledge and cross-cultural understanding. This research is expected to contribute to translators, linguistics students, and researchers interested in the field

of translation, particularly in understanding the application of transposition techniques in the context of audiovisual translation, such as movie.

5.2 Suggestion

Based on the research, these findings can also form the basis for further research on the relationship between translation techniques and audience perceptions of translation quality. The authors offer several suggestions for further development in the fields of translation and linguistics. Translators are advised to master more than just one translation technique, such as transposition, but also to understand and consider various other strategies to select the method most appropriate to the context and needs of the text. Mastering a variety of techniques will improve translation quality, both in written and audiovisual texts. Future researchers are advised to focus more on a single translation technique, exploring combinations of techniques, comparing different types of texts, or analyzing the influence of translation on reader or audience perceptions.

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APPENDIX

1. The sentence "*Siapa yang mau dibacain dongeng?*" and its English translation "Who wants to be read a story?" demonstrate a case of Type 2 Transposition according to Peter Newmark's theory. This type involves a change in grammatical structure, often from active to passive voice or vice versa, without altering the original meaning. In the Indonesian version, the verb "*dibacain*" is an informal passive construction derived from "*membacakan*" (to read something to someone). This informal passive form uses the prefix "di-" and the suffix "-in", which are common in spoken Indonesian. In the English version, the equivalent passive structure is "to be read a story," using the auxiliary verb "to be" combined with the past participle "read." Although both sentences express the same idea someone receiving the action of being read a story the grammatical construction changes to fit the rules of each language. This shift in voice and structure without changing the core meaning clearly illustrates Type 2 Transposition.
2. The sentence "*Ayah, dongengnya apa malam ini?*" and its English counterpart "Dad, what's the story tonight?" exhibit Type 2 Transposition according to Peter Newmark's classification. In the Indonesian sentence, the structure follows a typical noun-first question format: "*dongengnya apa*" (literally: "the story is what"), which is grammatically acceptable in Indonesian but would be ungrammatical if translated word-for-word into English. In English, to maintain natural flow and grammatical correctness, the sentence is restructured as "What's the story tonight?", where the question word comes first, followed by the verb "is." This restructuring reflects a grammatical shift that changes the word order and sentence pattern but retains the original meaning. Such modification of structure—without changing the essence of the message is a clear example of Transposition Type 2, where syntactic elements are adjusted to suit the grammar of the target language.
3. The sentence "*Malam ini dongengnya spesial*" and its English version "Special fairy tale tonight" demonstrate Type 1 Transposition according to Peter Newmark's theory. Type 1 Transposition involves a change in the grammatical

structure of a sentence without altering its overall meaning. In the original Indonesian, the sentence follows the standard subject-predicate order: "*Malam ini*" (Tonight) as the time marker, followed by "*dongengnya spesial*" (the fairy tale is special). However, the English translation rearranges the sentence into a more natural phrase for spoken or informal English, using a noun phrase structure: "Special fairy tale tonight." The verb "is" is omitted, and the sentence becomes elliptical, which is common in English for stylistic or informal purposes. This shift from a full sentence to a nominal phrase reflects a structural change that still preserves the intended meaning, this is example of Transposition Type 1.

4. The sentence "*Ayo mulai*" and its English translation "Let's get started" illustrate Type 4 Transposition, which involves a change in grammatical structure motivated by stylistic or idiomatic considerations. The Indonesian phrase "*Ayo mulai*" is a simple imperative, literally meaning "Come on, start" or "Let's start." However, in English, the more natural and idiomatic equivalent is "Let's get started," which adds the verb "get" and uses a causative-like structure. This translation does not follow a direct word-for-word substitution but instead adapts the expression to match the natural rhythm and idiomatic usage of English. The translator prioritizes how the sentence is typically expressed in the target language, even if it requires a shift in verb form or structure. This stylistic adaptation is a key feature of Transposition Type 4, where changes are made not for grammatical necessity but to preserve the tone, flow, or idiomatic character of the original message.
5. The sentence "*Mereka tinggal di pulau yang sangat besar*" and its English translation "They live in a big island" (which should be corrected to "They live on a big island") demonstrate Type 2 Transposition. This type involves a change in grammatical structure, such as prepositions, word class, or syntactic patterns, while preserving the original meaning. In the Indonesian sentence, the preposition "*di*" is used to indicate location, and it is typically translated as "in" or "on" in English, depending on context. In this case, the appropriate English preposition is "on," because in English, we say "on an island," not "in an island." This shift in prepositional usage is a structural change required by differences in how each

language conceptualizes location. The transposition lies in the substitution of the preposition and in the overall structural adjustment to fit English norms. Such adjustments are characteristic of Transposition Type 2, where elements of grammar are modified to align with the rules of the target language without altering the meaning.

6. The sentence "*Pulaunya ada di atas awan*" and its English translation "The island is above the clouds" illustrate Type 4 Transposition, which refers to a grammatical change made for stylistic, idiomatic, or naturalness reasons in the target language. In the original Indonesian, the sentence uses the structure "*ada di atas*" to describe location literally "is at/on top of." However, the English version simplifies this into the more idiomatic and fluid phrase "is above the clouds," using the preposition "above" instead of a more literal translation like "on top of." This choice reflects a shift that goes beyond grammatical necessity; it's made to maintain the natural style and idiomatic flow of English. This transformation from a more literal and explicit phrase to a smoother, more idiomatic expression in the target language is a defining characteristic of Type 4 Transposition
7. The phrase "*Dilindungi sebuah gelembung raksasa*" and its English translation "inside a giant bubble" demonstrate Type 3 Transposition. This type occurs when a grammatical structure in the source language has no direct equivalent in the target language, requiring a shift to a completely different grammatical form to preserve the meaning. In the Indonesian version, "*Dilindungi*" is a passive verb meaning "protected" and the full phrase literally means "protected by a giant bubble." However, in the English translation, the passive verb is dropped entirely and replaced with a prepositional phrase: "inside a giant bubble." This structural shift from a passive clause to a spatial prepositional phrase is not a direct grammatical match but serves to convey the same concept in a more natural and concise way in English. Because there is no need or common usage in English to say "protected by a giant bubble" in this specific narrative or descriptive context, the translator selects a grammatically and contextually appropriate structure that still reflects the core meaning. This makes it a clear case of Type 3 Transposition.

8. The sentence "*Wah, ada gelembungnya*" and its English version "Waah, bubble" represent Type 4 Transposition. This type involves a change in grammatical structure primarily for idiomatic or stylistic reasons, rather than due to grammatical necessity. In the original Indonesian sentence, the structure includes an interjection "*Wah,*" followed by the existential phrase "*ada gelembungnya*" (literally: "there is its bubble" or "there is a bubble"). In the English version, this is rendered simply as "Waah, bubble," omitting both the verb and the possessive structure. This omission reflects a stylistic adaptation to English where, in expressive or spontaneous speech, such simplification is common and natural. The core meaning an excited observation of a bubble remains intact, but the grammar is streamlined for idiomatic effect. This creative and expressive restructuring exemplifies Type 4 Transposition, where the translator makes stylistic choices to match the tone and spontaneity of the original utterance in a way that sounds natural in the target language.
9. The sentence "*Setiap hari si kesatria kecil bersuka ria*" and its English translation "Heroes have fun every day" demonstrate Type 3 Transposition. This type is used when the grammatical or lexical structure in the source language does not have a direct equivalent in the target language, requiring a shift to a different structure to preserve the meaning. In the Indonesian version, the phrase "*si kesatria kecil*" is a singular noun phrase meaning "the little knight," with "*si*" used as a familiar or endearing article. However, in the English translation, it is changed to "heroes," a plural noun, generalizing the character rather than translating it literally. Additionally, the Indonesian verb "bersuka ria" is a fixed expression meaning "to rejoice" or "to have fun," which is translated idiomatically in English as "have fun." These shifts from singular to plural, and from a culturally specific noun and verb construction to a more generalized and idiomatic English phrase reflect adjustments made due to structural and conceptual differences between the two languages. Therefore, this is a clear example of Type 3 Transposition, where literal translation is not possible and restructuring is required to convey the intended message naturally.

10. This sentence exemplifies Type 4 Transposition, where changes are made not for grammatical necessity but for stylistic or idiomatic reasons. The original Indonesian phrase means "Playing with his/her parents," but in the English translation, it is simplified to "Play together," omitting both the subject and the mention of the parents. While the core idea of playing in companionship is preserved, the specific participants (the parents) are not mentioned, likely due to context or stylistic choice. This shift represents an idiomatic and stylistic adjustment, characteristic of Type 4, where the expression is adapted for naturalness or narrative flow in the target language.
11. This is an example of Type 1 Transposition, involving a structural shift within a similar grammatical category. The original Indonesian uses a passive-like construction "*Terlihat*" (can be seen), and "*awan-awan hitam*" (black clouds, with reduplication indicating plurality), followed by a location phrase "*di kejauhan*" (in the distance). The English translation maintains the passive structure but rearranges the sentence to fit natural English order: "Black clouds can be seen from afar." The structure changes slightly to accommodate English syntax, yet the overall grammatical function and meaning remain intact, reflecting a standard structural transformation of the same type.
12. This sentence demonstrates Type 2 Transposition, where the grammatical structure is altered particularly the verb choice without changing the essential meaning. The original Indonesian says "*Awan itu mengeluarkan kilat-kilat*," literally "The cloud emitted flashes of lightning." However, the English translation simplifies this to "The cloud gave off light," changing "*kilat-kilat*" (lightning flashes) into the more generic term "light." The verb "*mengeluarkan*" (to emit) is translated idiomatically as "gave off," which is a structural shift involving different verb usage. This adaptation reflects a structural change necessary for naturalness in English, typical of Type 2 Transposition.
13. This translation is an example of Type 3 Transposition, where the grammatical structure of the source language has no direct equivalent in the target language, and thus must be restructured. In Indonesian, "*Aaaaaa takut*" is a short emotional exclamation, where "*takut*" (afraid) stands alone without a subject or verb, yet it is

fully understood in context. In English, however, expressing fear in this way typically requires a complete structure, so it becomes "I'm scared." This requires adding a subject and auxiliary verb, changing a single-word emotional phrase into a full sentence. The transformation is necessary due to differences in how each language expresses emotion grammatically, making it a clear example of Type 3 Transposition.

14. This is another example of Type 3 Transposition. The Indonesian sentence literally means "You are not alone," which uses a form of existential or emotional reassurance. However, the English version "You have friends" shifts the grammatical structure by replacing a negative existential statement with a positive possessive construction. Though both sentences convey reassurance and emotional support, the transformation from "not alone" to "have friends" reflects a conceptual shift that cannot be matched directly in structure. Therefore, this grammatical and semantic restructuring for naturalness in English represents a clear case of Type 3 Transposition.
15. This translation also falls under Type 3 Transposition. The original Indonesian phrase literally means "There are friends who protect you," using an existential "*ada*" construction combined with a relative clause "*yang menjaga kamu*." In English, it is rendered more simply as "Your friends always with you," which omits the verb "are" and changes the structure from a relative clause to a statement of presence and support. While the translation retains the comforting intent, it changes the grammatical form significantly dropping the relative clause and the verb "protect" in favor of a more emotionally expressive and idiomatic phrase. This necessity to alter the structure because the original form cannot be directly mapped onto English grammar makes this a strong example of Type 3 Transposition.
16. This is an example of Type 1 Transposition, which involves changes in grammatical structure within the same word class or category. The Indonesian sentence uses a conversational, elliptical form: "*Udah ceritanya?*" literally, "Finished the story?" or more naturally, "Is the story over?" The English translation "The story is finished?" restructures the phrase into a full noun phrase

followed by a verb in passive form, but it keeps the same basic grammatical elements. This reordering and normalization of the sentence while staying within the same grammatical categories (noun + verb) is typical of Type 1 Transposition, which allows adjustments for word order and form without major shifts in sentence function or meaning.

17. This translation represents Type 3 Transposition, where the structure of the sentence is significantly altered due to differences in grammatical or conceptual frameworks between the source and target languages. The Indonesian sentence literally means "The little knight can go through the day on the bubble island," but the English version simplifies this into "Little hero lives in a bubble world." The modal "*bisa*" (can) and the verb phrase "*menjalani hari*" (go through the day) are replaced by the more straightforward and idiomatic "lives in." Additionally, "*di pulau gelembung*" (on the bubble island) is generalized to "in a bubble world," which reflects an interpretive shift for stylistic or narrative clarity. These multiple structural and conceptual adjustments required to express the idea naturally in English make this a clear example of Type 3 Transposition.
18. This sentence shows Type 2 Transposition, involving a grammatical transformation especially in subject-verb relationships or voice without changing the meaning. The Indonesian original says "This shop belongs to the citizens," using the possessive phrase "*milik warga*." The English translation, however, shifts to an existential form "This place has inhabitant" (which should grammatically be "inhabitants"). The change from a possessive construction ("*milik warga*") to a structure with the verb "has" reflects a shift in grammatical strategy from noun-based possession to a verb-based ownership or presence. Although the English sentence could be improved for grammatical accuracy, the structural shift itself exemplifies Type 2 Transposition: the change of possessive structure into a different syntactic form that expresses similar content.
19. This sentence is an example of Type 2 Transposition, where the grammatical structure is modified particularly in voice without altering the essential meaning. In the original Indonesian, the phrase uses the passive verb "*digusur*" (to be evicted or demolished). The English version, "If the place is taken," uses a more

general passive structure. However, "taken" does not fully capture the nuance of *"digusur,"* which implies forced removal or demolition, not mere occupation. Nonetheless, the shift from Indonesian passive verb construction to an English passive form ("is taken") reflects a structural adjustment within the same verb category. This shift, while not perfectly equivalent semantically, is structurally aligned with Type 2 Transposition modifying verb voice or form to match target language patterns.

20. This is a clear example of Type 4 Transposition, which involves stylistic or idiomatic changes rather than grammatical necessity. The original sentence includes the full subject and verb *"Kesatria berhasil menangkap bintang jatuh"* (The knight successfully caught a falling star). In contrast, the English translation simplifies it to an imperative or poetic phrase: "Catch a falling star." This version omits the subject and auxiliary verb, transforming the declarative sentence into a more evocative, possibly idiomatic or lyrical expression. The shift prioritizes tone and emotional effect over structural alignment, making it a classic case of Type 4, where stylistic choices lead to grammatical transformation.
21. This sentence demonstrates Type 2 Transposition. The original Indonesian uses a noun phrase: *"ini tulisan ibumu"* (this is your mother's writing), which describes the object using possessive construction. In English, however, the sentence is restructured into an active verbal form: "Your mother wrote this." The change from a possessive nominal structure to an active verb form reflects a shift in sentence focus and grammar, even though the overall message remains the same. This change in syntactic structure transforming a noun phrase into a verb-based sentence aligns with Newmark's Type 2 Transposition, where structural alterations are made to express the same idea more naturally in the target language.
22. This sentence illustrates Type 2 Transposition, where there is a structural change especially in verb construction or voice without changing the intended meaning. The original Indonesian uses the verb *"bikinin,"* an informal spoken form meaning "make [something] for [someone]," which includes both the object (a song) and the beneficiary (me). The English translation attempts to capture this with "Mom

write this song for me?" a sentence that shifts to a subject-verb-object-indirect object structure. Although the English version is missing auxiliary verbs for grammatical correctness (it should be "Did Mom write this song for me?"), the key structural change from a compact causative-verb form in Indonesian to a more explicit subject-verb construction in English marks this as Type 2 Transposition. The shift adjusts for the grammatical requirements of the target language while maintaining the sentence's core meaning.

23. This is an example of Type 4 Transposition, which involves a stylistic or idiomatic adjustment that isn't strictly required grammatically. The Indonesian sentence "*Jangan sedih terus dong*" literally means "Don't be sad all the time, okay?" but includes conversational elements like "*terus*" (continuously) and "*dong*" (a softener or plea particle). These are difficult to translate directly into English without sounding unnatural or overly literal. The translator reduces the sentence to "Don't be sad" to keep it idiomatic and emotionally effective. The omission of "*terus*" and "*dong*" simplifies the expression but keeps the intended emotional tone intact. This kind of stylistic rephrasing for fluency and tone is characteristic of Type 4 Transposition.
24. This sentence also reflects Type 4 Transposition, where structural simplification is done for expressive or poetic effect. The Indonesian phrase "*Habisnya dia bersinar*" loosely translates to "It's because she shines" or "Well, she's just radiant." It implies cause ("*habisnya*") and description ("*bersinar*" meaning "shines" or "is glowing"). The English version, "She light," drops auxiliary verbs and articles, creating an abstract, stylized, or poetic statement. Although ungrammatical in standard English, this minimal expression conveys the emotional weight or metaphorical tone of the original. The deliberate simplification for stylistic effect rather than grammatical equivalence marks this as Type 4 Transposition.
25. This sentence is a case of Type 4 Transposition, where a stylistic or idiomatic change is made rather than one based on grammatical necessity. The original Indonesian sentence "*Namaku Mery*" literally means "My name is Mery." However, in English, the more natural and commonly used self-introduction is

"I'm Mery." This is not a direct structural translation but rather a choice driven by the target language's conventions. The shift from a possessive construction ("My name is") to a simple subject-verb introduction ("I'm") reflects an idiomatic adaptation, characteristic of Type 4 Transposition.

26. This sentence demonstrates Type 3 Transposition, which occurs when a structure in the source language cannot be directly replicated in the target language, requiring a shift to a different grammatical form. The original Indonesian sentence means "I want to ask for help from you all." However, the English version simplifies this to "Please help me," shifting from a request expressed with "want to ask for help" to a direct imperative form. This shift not only condenses the sentence but also transforms its structure, making it clearer and more natural in English. This necessary structural change due to linguistic and cultural differences defines Type 3 Transposition.
27. This is also an example of Type 3 Transposition. The original Indonesian sentence combines a request with a passive verb: "Please help (with) the plant being cleaned" or more naturally, "Please help clean the plant/garden." The English version translates this into a direct imperative: "Help clean the garden." The transformation involves dropping the passive construction ("*dibersihkan*") and rephrasing it in active voice, which is more natural in English imperatives. It also turns a colloquial request form ("*minta tolong*") into a direct command ("Help"). The shift in voice and sentence construction to suit English usage clearly fits Type 3 Transposition, where equivalence requires reworking the grammar rather than direct substitution.
28. This sentence reflects Type 2 Transposition, which involves a shift in grammatical structure often in tense, voice, or auxiliary usage without changing the meaning. The original Indonesian sentence, "*Dia kan ga bisa lihat aku,*" translates more naturally as "He can't see me." The informal English version, "He not see me," drops auxiliary verbs ("can't") and uses a simplified, non-standard structure. The change from "*ga bisa lihat*" (cannot see) to a more direct English modal expression requires the addition of auxiliary "can" and the correct verb form.

Although the translation here is incomplete, the intention shows a restructuring of modality and verb construction characteristic of Type 2 Transposition.

29. This sentence also exemplifies Type 2 Transposition. The original Indonesian uses a passive-like topicalization "*Sampah daunnya*" (the leaf trash) is fronted, followed by the time adverb "*nanti*" (later), and ends with "*Atta bersihin*" (Atta will clean [it]). In English, the natural structure shifts to a straightforward subject–verb–object sentence: "Atta will clean it." This reordering from an object-focused sentence to an active subject verb form requires a grammatical realignment typical of Type 2 Transposition. The essential meaning remains the same, but the sentence structure is adjusted to align with English norms.
30. This is an example of Type 4 Transposition, which involves stylistic or idiomatic shifts to make the translation sound natural and emotionally effective in the target language. The original phrase "*Pasti bisa*" literally means "Definitely can" or "Surely able." English, however, requires the addition of a subject and often prefers a motivational or encouraging tone in such expressions. The translated version "You can do it" captures the emotional force of the original and conveys encouragement in a culturally appropriate way. This idiomatic and stylistic adaptation, rather than a word-for-word translation, is a hallmark of Type 4 Transposition.
31. This sentence demonstrates Type 2 Transposition, where the grammatical structure is altered typically in verb form, voice, or word order without changing the essential meaning. The original Indonesian sentence translates more naturally to "We're bored of your story" or "We're tired of your stories." The English translation "Bored of listening your story" is structurally incomplete it lacks the subject "We are" and requires "to" after "listening." The key transposition here is from the informal Indonesian structure "*udah bosan sama*" (already bored with) into an English expression that typically requires a subject and verb (e.g., "We are bored of..."). The shift from a colloquial phrase to a subject–verb–object structure marks this as a clear case of Type 2 Transposition, even though the translation could be more grammatically accurate.

32. This sentence illustrates Type 3 Transposition, which involves structural changes because the original grammar or phrasing cannot be directly mirrored in the target language. The Indonesian phrase literally means "Only you can make the stage cool." In English, it's restructured to "The stage is cool when you're there," shifting the emphasis from "you as the actor" to "the stage as the subject." This requires a complete rephrasing of the sentence structure from an active clause with "you" as the subject, to a descriptive clause focused on "the stage." Such restructuring due to different syntactic and stylistic norms between languages is characteristic of Type 3 Transposition.
33. This is an example of Type 4 Transposition, involving stylistic or idiomatic rephrasing. The original Indonesian sentence means "Mery helps with our stage performance" or more contextually, "Mery, help with our show." However, the English translation simplifies this to "Mery help us," which omits the reference to the "stage" entirely and generalizes the request. This stylistic reduction prioritizes emotional tone and urgency over full literal content. The grammatical structure changes significantly to match a natural, imperative style in English, marking this as a clear instance of Type 4 Transposition, where translation choices are guided by context, tone, and idiomatic expression rather than strict grammatical equivalence.
34. This sentence is an example of Type 2 Transposition, which involves a change in grammatical structure often in tense, word order, or voice while retaining the original meaning. In the Indonesian sentence, "*Bikin buku ini berhari-hari*" literally means "Made this book over several days," with the implied subject omitted (likely "I" or "we"). The English version, "Spent days making this book," rephrases the sentence into a more natural and complete English structure, using "spent" as the main verb and "making" as the gerund. The shift from a bare verb phrase ("*bikin*") to a complex verb phrase involving time and effort ("spent days making") is typical of Type 2 Transposition, where restructuring is needed to follow target language grammar rules.
35. This sentence also demonstrates Type 2 Transposition. The Indonesian phrase uses the imperative verb "*anggaplah*" ("consider" or "assume") and a relative

clause structure: "*buku ini yang nemenin dia*" (this book that accompanies him). In the English version, the sentence is simplified to "This book will be his friend," transforming a suggestion or request into a declarative statement. The relative clause and imperative structure in the source are replaced with a straightforward subject-verb-object structure in English. Although the meaning remains similar, the shift from an imperative with embedded clause to a future tense declarative sentence represents a structural adjustment typical of Type 2 Transposition.

36. This sentence exemplifies Type 1 Transposition, where the change involves modifying the sentence structure slightly without altering grammatical categories or overall meaning. The Indonesian sentence uses a predicate-first structure common in spoken language: "*Cantik*" (beautiful) followed by "*ombaknya*" (the waves, literally "the waves are beautiful"). In English, the translation "Beautiful waves" reverses the order to match English noun phrase structure adjective followed by noun. This is a straightforward grammatical rearrangement within the same word classes (adjective + noun), making it a clear instance of Type 1 Transposition.
37. This sentence demonstrates Type 1 Transposition, where there is a grammatical adjustment within similar categories (e.g., subject-verb-object structures) without significant change in meaning. The original Indonesian uses future tense with "*akan selalu*" (will always), while the English version simplifies the tense to the present: "always accompanies." This slight shift in tense (from future to habitual present) is common in English to convey timeless or ongoing support. The core elements subject ("this book"), verb ("accompanies"), and object ("Dhon"/"you")—remain structurally parallel, making this a textbook example of Type 1 Transposition.
38. This sentence reflects Type 3 Transposition, where the original structure has no direct equivalent in the target language, requiring rephrasing. The Indonesian phrase uses a negative construction: "*tidak akan pernah kekurangan teman*" (will never lack friends). The English version rephrases this positively: "You always have friend" (more grammatically correct: "You'll always have friends"). This shift from a negative expression of absence to a positive expression of presence is

a conceptual and structural change that's necessary for natural English expression. Since the grammatical structure changes significantly across languages, this fits Type 3 Transposition.

39. This is an example of Type 2 Transposition, involving a grammatical shift such as tense or sentence construction. The Indonesian phrase "*Kita menang*" means "We won" or "We are victorious," and "Dhon" is a direct address. The English version, "We the winner," is ungrammatical and should be "We are the winners" or simply "We won." The structural shift from a subject–verb sentence to a noun phrase ("we the winner") represents a change in clause type, and the need to insert auxiliary verbs ("are") shows how different syntactic rules must be applied in English. This restructuring marks it as a Type 2 Transposition, where verb handling differs between source and target languages.
40. This sentence demonstrates Type 3 Transposition, which occurs when the structure in the source language does not have a direct grammatical equivalent in the target language, requiring a different syntactic approach. The original Indonesian is a conversational sentence with subject–verb structure: "*kamu punya sahabat*" (you have friends), modified by the intensifier "*seru banget ya*" (so fun, right?). The English version transforms the statement into a general expression using a gerund phrase: "Having friends like them must be fun." It removes the second-person subject "you" and rephrases it into a more universal, reflective tone. The shift from direct personal statement to a general observational structure is a structural and conceptual reworking, making it a clear example of Type 3 Transposition.
41. This is also a case of Type 3 Transposition, involving significant restructuring. The full Indonesian sentence roughly means: "I often feel like someone sent the two of them." The English version is shortened dramatically to "Who sent them," transforming an introspective emotional statement into a direct question. This represents a change in tone, sentence type (from a declarative to an interrogative), and structure. The original clause "*Aku suka ngerasa*" (I often feel) and "*kalo*" (that) are completely omitted, leaving only the implied question. Because of the inability to directly transfer the full nuance of the original grammar and tone into

English, and the need to recast the sentence entirely, this qualifies as Type 3 Transposition.

42. This sentence shows Type 4 Transposition, which involves idiomatic or stylistic restructuring to better fit the tone or emotional weight in the target language. The Indonesian sentence literally means "That's my father and mother from heaven." The English version simplifies it to "My parent from heaven," which blends "*ayah dan ibu*" (father and mother) into the singular "parent" and drops the demonstrative "*itu*" (that is). This stylistic reduction condenses the message for poetic or emotional impact. It is not grammatically necessary to make this change, but it reflects a stylistic adaptation for narrative or expressive effect, making it a Type 4 Transposition.
43. This is an example of Type 4 Transposition, which involves stylistic or expressive adaptation. The full Indonesian sentence means: "This book is your favorite, right, Dhon?" The English version, "That favorite book," is a significant condensation. It drops the subject ("this book"), the possessive ("your"), the question tag ("*ya*"), and the vocative ("Dhon"). The phrase is reduced to a short noun phrase, possibly used as a reflective or emotional statement in context. This type of stylistic compression, often used for emotional tone or brevity in dialogue, is a hallmark of Type 4 Transposition.
44. This sentence also reflects Type 4 Transposition, with an idiomatic and stylistic shift. The original sentence means "Almost missed the train," with "*hampir aja*" meaning "almost." The English version removes "almost," translating it as simply "missed the train," which alters the degree of urgency or event outcome. This small but meaningful omission could be intentional to match conversational tone or emotional simplicity. Because it doesn't retain the full literal content but adjusts it for tone or style, this is Type 4 Transposition.
45. This sentence is an example of Type 2 Transposition, where the grammatical structure changes but the word classes remain consistent. The Indonesian sentence is "This knight is like me," with a subject ("Kesatria ini") and comparison structure ("*sama kaya aku*"). The English translation drops the subject and verb ("This knight is") and simplifies it to "Hero like me." This fragment is common in

spoken English but lacks formal sentence structure. The shift from full clause to shortened phrase while keeping the same meaning—represents grammatical simplification, which characterizes Type 2 Transposition.

46. This sentence reflects Type 2 Transposition, where there's a shift in grammatical structure but not in meaning. The Indonesian sentence literally means "I can't go home with them." The English version simplifies this to "I can't be with them," changing the verb from "go home" to "be," which is less specific. Though the emotional implication is preserved, the action described is slightly different. This shift in verb choice and structure (from motion-focused to state-focused) is a grammatical restructuring, fitting Type 2 Transposition.
47. This is also Type 2 Transposition, involving a reduction in sentence components. The full Indonesian sentence means "I promise you can go home." The English translation omits "I promise" and keeps only the main clause "You can go home." This simplifies the structure, shifting from a complex sentence with a main and subordinate clause to a simple sentence. The core intent remains, but the supporting verb ("promise") is implied rather than stated. This structural simplification without altering word class represents Type 2 Transposition.
48. This sentence demonstrates Type 4 Transposition, which involves stylistic or idiomatic adaptation. "*Percaya sama aku*" literally means "Trust in me" or "Believe in me." In English, this becomes the more natural idiom "Believe me." The shift involves both stylistic condensation and idiomatic adjustment, replacing a more literal translation with a common English expression. Because it's not just structural, but also idiomatic and stylistic in nature, it falls under Type 4 Transposition.
49. This sentence is a clear example of Type 4 Transposition, where the translation involves stylistic and idiomatic adjustments. The full Indonesian phrase means "We must calm those clouds," with "*Kami harus*" (we must), "*menenangkan*" (to calm), and "*awan-awan itu*" (those clouds). The English version omits the subject ("we") and the modal verb ("must"), reducing it to the imperative form "Calm the clouds." This transforms a declarative sentence into a command or instruction,

often used in storytelling or poetic narrative. This stylistic shift for tone and impact qualifies as Type 4.

50. This sentence also illustrates Type 4 Transposition, focusing on natural and stylistic adaptation. The Indonesian "*kan*" is a colloquial future marker (shortened from "*akan*," meaning "will"), and the full sentence means "The storm will come" or "A storm is coming." The English version uses the present progressive tense "is coming," which in English expresses near-future events naturally and with more dramatic tone, especially in storytelling. This shift from future tense to present progressive for stylistic and idiomatic reasons represents Type 4 Transposition.
51. This is an example of Type 2 Transposition, where the grammatical structure is adjusted to suit the target language while maintaining the original meaning. The Indonesian sentence means "The wind will make you stumble" or "The wind will make you falter." The English version "Wind knock you down" omits auxiliary verbs ("will") and articles ("the") and simplifies "make you falter" to "knock you down." While the phrase is understandable, it's grammatically reduced. The verb "*buat*" (make) changes to a direct verb "knock," altering the syntactic structure. This grammatical restructuring without changing word classes is typical of Type 2 Transposition.
52. This sentence shows Type 3 Transposition, which is used when the grammatical structure of the source language does not have a direct equivalent in the target language, requiring a conceptual restructuring. The literal translation of the original would be something like "Life truly wants you to be stronger." However, the English version "You have to be stronger" interprets the intended message and reshapes it into a more natural English motivational statement. The original subject ("life") is omitted in favor of a direct address to "you," and the verb changes from "want" to "have to," which alters both structure and expression. This significant reworking of grammatical elements places it under Type 3.
53. This is an example of Type 4 Transposition, involving idiomatic and stylistic adjustment. The original Indonesian sentence means "If you must cry," which is a conditional, emotional expression. Instead of translating it literally, the English version conveys the underlying emotion more naturally as "Don't be sad," which

is shorter and more idiomatic. This shift from a conditional emotional allowance to a direct piece of emotional advice alters both tone and grammar. Because of the focus on naturalness and expressiveness over literal grammar, this is a Type 4 Transposition.

54. This sentence uses Type 2 Transposition, where the grammatical structure is changed but the meaning remains consistent. "*Usah kau takut*" is an older or poetic form meaning "do not be afraid," and "*pada keras dunia*" translates to "of the harshness of the world." The English version simplifies and modernizes the phrasing to "Don't be afraid of the world," restructuring the original poetic inversion into a more conventional English command. This shift in sentence structure, while preserving meaning, aligns with Type 2 Transposition.
55. This sentence is a case of Type 2 Transposition, which involves a shift in grammatical structure without changing the word class. The original sentence means "I want you to hear it," containing a full clause with *subject* ("*Aku*"), verb ("*ingin*"), object ("*kau mendengarnya*"). The English version "Listen to" reduces this full sentence to a short imperative phrase, omitting the subject ("I"), the desire ("want"), and the object ("it"). Despite the structural reduction, the core idea of directing someone to hear something remains. This grammatical reformation fits the Type 2 category, where restructuring is required to match English norms while keeping the same functional parts of speech.
56. This is an example of Type 3 Transposition, where a more substantial restructuring occurs due to syntactic or conceptual differences between languages. The original Indonesian means "We will perform again on the main night" or "at the grand finale." The English version "We'll show up again later" generalizes the phrase, replacing the specific reference to "*malam puncak*" (main event night) with "later," and translating "*tampil*" (perform/appear) to the more casual "show up." This shift involves both grammatical and lexical changes to accommodate natural English phrasing, making it a clear instance of Type 3 Transposition.
57. This sentence demonstrates Type 1 Transposition, which involves minimal grammatical change, often within the same word class or clause structure. The original Indonesian translates literally as "He was helped by a ghost." The English

version, "There is a ghost helps him," attempts a direct conversion but results in awkward grammar. A more correct translation would be "A ghost helps him" or "He is helped by a ghost." The attempt to maintain subject-verb-object structure without appropriate English syntax (like missing a relative clause or auxiliary verb) shows a direct but flawed mapping, typical of Type 1, where translation sticks closely to the source structure.

58. This sentence is an example of Type 1 Transposition, which involves a minimal structural shift and stays close to the original form. The Indonesian sentence means "Just bring your younger sibling," and the English translation "Bring your brother" keeps the same basic structure: imperative verb + object. Although the word "*saja*" (just) is omitted, the rest of the structure is directly transferred without significant changes in word class or sentence pattern. Because the structure is largely maintained with only minor omission, this is Type 1.
59. This is Type 2 Transposition, where the grammatical structure changes while keeping the word classes relatively stable. The Indonesian phrase means "So (you/they) can ride in a car to go around" or "to go for a drive." The English translation "Go by car" condenses this into a simple verb phrase, removing the purpose ("*jalan-jalan*" same with stroll or trip) and the modal intention ("*biar bisa*" become to so that can). The simplification restructures a purpose clause into a direct command, representing a shift in grammatical construction, which aligns with Type 2 Transposition.
60. This is a clear case of Type 4 Transposition, which involves idiomatic or stylistic adaptation. Literally, "*Jangan banyak gerak*" means "Don't move too much" or "Don't make a lot of movement." The English translation "Don't move" drops "too much" or "a lot," simplifying the command into a more idiomatic and commonly used expression in English. This shift focuses on naturalness and economy of expression, which is typical of Type 4 Transposition, where the aim is stylistic and idiomatic fluency rather than literal accuracy.
61. This sentence reflects Type 1 Transposition, where the grammatical structure is transferred with minimal change. The original Indonesian sentence means "His/her body is glowing" or "The body is glowing." The English translation

"Light body" is a very literal, almost word-for-word phrase: noun + adjective. However, it is grammatically incorrect or unnatural in English without a verb or article. This shows a direct structural transfer, even if the result is not fully idiomatic. Because of its minimal syntactic shift and close alignment with the original word order and form, it is categorized as Type 1.

62. This is a good example of Type 2 Transposition, involving a grammatical shift while retaining equivalent meaning. The Indonesian sentence literally reads, "Only this book I have," using a fronted object for emphasis. The English translation rearranges the elements to match standard English syntax: subject-verb-object ("I only have this book"). The transposition lies in moving from the emphatic object-first structure in Indonesian to a more neutral English structure. Since the word classes remain the same but sentence structure is adjusted, this is Type 2 Transposition.
63. This sentence is an example of Type 4 Transposition, which involves stylistic or idiomatic changes. The original Indonesian literally means "You come with me to the grave." The English version "Follow me" omits both the subject and the location ("to the grave"), turning a descriptive invitation into a directive or command. The tone is dramatically simplified and made more natural for spoken or cinematic English. This idiomatic condensation and restructuring for emotional impact or narrative tone is characteristic of Type 4 Transposition.
64. This sentence demonstrates Type 2 Transposition, where grammatical structures are adjusted while maintaining the same meaning. The original Indonesian sentence means "Where will my brother be taken?" or "Where are you taking my brother?" The English translation "Where will you go?" shifts the focus from the object (*abangku* is my brother) to the subject (you), simplifying the structure and changing the sentence perspective. This change from passive-object focus to a general active question involves grammatical restructuring, making it a Type 2 transposition.
65. This is a case of Type 1 Transposition, where there is minimal grammatical or lexical change. The original phrase means "To have a caring friend" or "Having a caring friend." The English version "Caring friend" simply condenses it to a noun

+ adjective form. Though it omits the verb "to have," the basic grammatical elements are preserved with little restructuring. Because the translation sticks closely to the original structure and form, it is classified as Type 1.

66. This sentence shows Type 2 Transposition, with a reordering of sentence elements to fit English syntax. The original Indonesian literally means "What I have is only my brother." The English version "I only have him" rearranges it into a more natural English structure: subject-verb-object. This grammatical adjustment from a relative clause ("*Yang aku punya*") into a declarative English sentence is a classic example of Type 2 transposition, involving reordering but not changing word classes.

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Dengan ini menyatakan dengan sebenar-benarnya bahwa Skripsi yang berjudul **“AN ANALYSIS OF TRANSPOSITION TRANSLATION TECHNIQUE IN THE SUBTITLE OF *JUMBO* MOVIE”** adalah hasil karya sendiri dan bukan merupakan plagiat.

Demikian surat pernyataan ini kami buat dengan penuh kesadaran. Apabila saya memberikan pernyataan yang tidak benar, maka saya bersedia menerima sanksi yang berlaku.

Probolinggo, 22 Juli 2025

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