CHAPTER IV
FINDINGS AND DISCUSSION

This chapter covers findings and discussion on the analysis of thematic variations in the subtitling of *Pengabdi Setan*. In addition, this chapter provides the answers to the research questions by making use the theory of thematic structure proposed by Halliday (1985).

4.1 Findings

This section elaborates on the findings of the analysis of the movie *Pengabdi Setan*. The findings are divided into two bigger subpoints namely the findings regarding translator’s choice of themes in the subtitle resulting in theme variations and regarding how the choice of themes is viewed through the concept of translation techniques.

4.1.1 Findings on Theme Variations

As stated in the previous chapters, this study attempts to inspect ways that translator used to maintain meanings in the subtitling of *Pengabdi Setan* so that the meanings can be as close, if not equivalent, to that in the source language (SL). Furthermore, in analyzing how the translator maintains equivalent meanings, this study focuses solely on the thematic structures of the dialogues of the movie. Since the movie is in Indonesian language, this study attempts to find out whether the themes are unshifted or shifted in the English subtitle of the movie. Additionally, different grammatical units are applied in studies regarding thematic structure such as clause, orthographic sentence, independent conjoined clause complex or T-unit (Khedri & Ebrahimi, 2012). The present study employs the T-unit as basic unit for the analysis so as to make it easier since the data quantity is quite large. Moreover, T-unit is chosen because “the thematic structure of a dependent clause is often constrained by the independent clause” (Fries & Francis, 1992 as cited in North, 2005). Excerpts from the movie which are in the form of independent conjoined clause complex or T-unit were analyzed using Halliday’s (1985) theory of Systemic Functional Linguistics, specifically on thematic structure in the textual metafunction. The clauses were
analyzed first in terms of choice of mood and then in terms of theme structure. Findings of the analysis indicate that in an attempt to make meanings equivalent both in the original Indonesian dialogues and the English subtitle, the translator unshifts and shifts the themes of each clause. The process of making meanings equivalent through the analysis of theme structure, specifically through unshifting and shifting themes, results in the data having theme variations. Through unshifting the themes, two variations of themes emerged namely equivalent unmarked topical and equivalent marked topical. Meanwhile, nine variations of themes appear when the translator attempted to maintain equivalent meanings through shifting the themes. Provided below is a table containing the general findings of the analysis.

Table 4.1 Table of General Findings on Theme Variations

<table>
<thead>
<tr>
<th>Theme Variations</th>
<th>Total Clauses</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unshifting</strong></td>
<td></td>
</tr>
<tr>
<td>Equivalent unmarked themes</td>
<td>224</td>
</tr>
<tr>
<td>Equivalent marked themes</td>
<td>35</td>
</tr>
<tr>
<td><strong>Shifting</strong></td>
<td></td>
</tr>
<tr>
<td>Single to Multiple</td>
<td>9</td>
</tr>
<tr>
<td>Multiple to Single</td>
<td>32</td>
</tr>
<tr>
<td>Markedness</td>
<td>80</td>
</tr>
<tr>
<td>Change of mood</td>
<td>18</td>
</tr>
<tr>
<td>Topical</td>
<td>27</td>
</tr>
<tr>
<td>Interpersonal</td>
<td>1</td>
</tr>
<tr>
<td>Textual</td>
<td>2</td>
</tr>
<tr>
<td>Theme to no theme</td>
<td>2</td>
</tr>
<tr>
<td>No theme to theme</td>
<td>5</td>
</tr>
<tr>
<td><strong>Other</strong></td>
<td></td>
</tr>
<tr>
<td>No theme</td>
<td>41</td>
</tr>
<tr>
<td>Not translated</td>
<td>26</td>
</tr>
</tbody>
</table>

The above table shows that in the subtitling of Pengabdi Setan, the translator attempted to maintain equivalent meanings through shifting and unshifting of themes. Most of the themes in source language (SL) and target language (TL) were unshifted. These unshifted themes are further subcategorized into equivalent unmarked topical theme reaching the total of 224 clauses and equivalent marked topical theme with the total of 35 clauses. Albeit the high number of the occurrence of unshifted themes in the analysis, it is also evident that shifting of themes occurred in the translation product resulting in another theme variations. There are nine variations found when themes are...
shifted which are shift from single to multiple, from multiple to single, shift in markedness of the topical theme, shift because of mood change, shift in the topical themes, shift in the interpersonal themes, shift in the textual themes, shift from having theme to not having theme, and shift from not having theme to having theme. The highest occurrence of theme variations due to shifting of themes is markedness with the quantity of 80 clauses in total; whereas the least frequent of the theme variation is shift from in interpersonal theme which occurred only once. Aside from the said findings, it is also found that several clauses in the data are of minor clause which implies that they have no theme. In addition, there are also a number of clauses which are not translated and hence could not be further analyzed and put into categories. These findings are further elaborated in the following sections which are divided into three main points namely unshifted themes, shifted themes, and other.

### 4.1.1.1 Unshifted Themes

Generally, unshifted themes occurs when themes in target language (TL) are the same with those in the source language (SL). In this study, unshifted themes found are subcategorized into two namely equivalent unmarked theme and equivalent marked theme. Additionally, themes of the clauses are considered as unshifted in terms of number of themes, theme types and markedness. Furthermore, markedness of the clauses refer only to topical themes which are in line with the mood of the clauses (Eggins, 1994). When doing the analysis, prior to specifying whether the clauses are considered as marked or unmarked, first the mood choices, number and types of themes have to be determined. The findings of variations due to unshifting of themes are presented in the following table.

<table>
<thead>
<tr>
<th>Table 4.2 Table of Unshifted Theme Variations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unshifted Themes</strong></td>
</tr>
<tr>
<td>Equivalent Unmarked Top. Theme</td>
</tr>
<tr>
<td>Equivalent Marked Top. Theme</td>
</tr>
</tbody>
</table>
According to the analysis, equivalent unmarked theme occurred more frequently than equivalent marked theme with the total of 224 and 35 clauses consecutively. The elaboration of the findings is provided in the following subsections.

**4.1.1.1 Equivalent Unmarked Theme**

Equivalent unmarked themes occurred in total of 224 clauses. As previously mentioned, the subcategorizing of unshifted theme is based on number, types of theme and markedness. Now, a clause is considered as unmarked when the message is realized in a typical way and in accordance with its mood choice (Eggins, 1994). Another point to emphasize here is that markedness refer only to ideational or topical theme. The analysis indicates that the clauses are realized in three out of four moods such as declarative, interrogative and imperative. Since markedness of a clause depends on its mood choice, each mood type has its own characteristics to be considered unmarked or typical. In declarative, a clause is unmarked when the topical theme functions as subject. Different from declarative, there are two types of interrogative which are polar and content or widely known as wh-. Polar interrogative has two themes namely interpersonal which is realized by finite element and topical realized by subject. As for wh- interrogative, the topical theme is the wh-question and or phrases in which wh-occurs. Lastly, similar to interrogative, imperative clause is divided into two namely inclusive and exclusive imperative. For inclusive imperative, the unmarked theme is ‘let’s’; while in exclusive imperative, the unmarked theme is the predicator (Halliday & Matthiessen, An introduction to functional grammar, 2004). In the analysis, the clauses included in the variation of equivalent themes not only have the same markedness in topical themes, but also have the same amount and type of themes.

Excerpt 1 (Clause 166)

SL: *Kau itu anak ustad tapi percaya tahayul.*

TL: You are a preacher's son and yet you believe in superstition.
Excerpt 2 (Clause 77)
SL: Jadi, kita juga gak boleh sedih lagi.
TL: So, we shouldn't be sad.

Excerpt 3 (Clause 313)
SL: Kak, ada lagi yg aku baca dari majalah ini.
TL: Sister, There's something else in the magazine.

Those are excerpts of equivalent unmarked themes in declarative clauses. The topical themes in the three clauses are realized as participants in the experiential elements which function as subjects. In addition, the topical themes are in the forms of pronoun, two of which being personal pronouns such as ‘you’ or ‘kau’ and ‘we’ or ‘kita’, and the other one being impersonal pronoun ‘there’ or ‘ada’. The second and third clause are a bit different since they have multiple themes namely textual and topical and interpersonal and topical. However, since markedness only concerns with topical theme, the textual and interpersonal themes here are not further analyzed.

Excerpt 4 (Clause 81)
SL: Kenapa?

TL: What's wrong?

Excerpt 5 (Clause 244)
SL: Sudah kau baca?
TL: Have you read it?

These two are excerpts of equivalent unmarked themes in interrogative clauses from the analysis. The two clauses represent each type of interrogative namely wh- and polar. In the first clause, the clauses are in wh- interrogative with wh- question word or phrase ‘kenapa’ and ‘what’s wrong’ as interpersonal and topical themes. The topical themes in both languages are considered as unmarked due the use of wh- question

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words making them usual or typical. In the second clause, which is a polar clause, the themes are interpersonal realized by finite element ‘have’ or ‘sudah’ followed by topical theme as subject in the form of personal pronoun ‘you’ or ‘kamu’.

Excerpt 6 (Clause 181)
SL: Antar aku ke kota.
TL: Take me downtown.

Excerpt 7 (Clause 448)
SL: Ayo, Ton.
TL: Let’s go, Tony.

The third and last mood choice with equivalent unmarked topical theme is imperative clause. Similar to interrogative, both types of imperative clause having equivalent unmarked topical theme are also evident in the analysis. The first excerpt, which is exclusive type, has a topical theme realized by process in the form of predicator ‘take’ or ‘antar’. This is considered as unmarked since the clause begins directly with the predicator. The second excerpt is inclusive imperative with ‘let’s’ or ‘ayo’ as topical theme. In this type, the word ‘let’s’, in a way, has equal function as subject ‘we’.

4.1.1.1.2 Equivalent Marked Theme

Continuing from the previous point on markedness, the next findings to be further elaborated is regarding equivalent marked theme. Marked essentially means atypical as it attracts attention due to it not having usual expected structure (Eggins: 2004, Gerrot & Wignell: 1994). Marked theme occurs when the topical theme in the clause does not have the characteristics as that of unmarked one which is again, in accordance with the mood choice. In declarative clause, a theme is considered marked when it is not functioned as subject. Here, the theme is functioned either as circumstantial adjunct or as complement. In interrogative, a theme is marked when it does not have either finite or wh- elements. In imperative, a theme is marked when there is a subject preceding the predicator or when there is a locative adjunct preceding the predicator.
(Halliday & Matthiessen, An introduction to functional grammar, 2004). In the analysis, only few clauses having equivalent marked themes are evident. The clauses which have equivalent marked themes are in declarative and imperative with each clause having only one theme.

Excerpt 8 (Clause 100)

SL: Besok bapak sudah mau keluar kota.

TL: Tomorrow you're going out of town.

Excerpt 9 (Clause 149)

SL: Waktu ke kebumian ibu mu, Aku melihat sesuatu.

TL: During your mother's funeral, I saw something.

Excerpt 10 (Clause 186)

SL: Disuratnya tertulis dia meminta pertolongan anda untuk menyelamatkan kami.

TL: In the letter she asked for your help to save us.

In declarative clauses, the equivalent marked topical themes found are functioned as circumstantial adjunct in the forms of adverb of time, adverbial group and prepositional group. The marked topical themes in the above-mentioned excerpts are in bold. Those themes are considered as marked topical theme since they do not function as subject of the clause.

Excerpt 11 (220)

SL: Kalian silahkan pulang.

TL: You go.

This excerpt is the only imperative clause found in the analysis which have equivalent marked topical themes. The clauses have subject as the point of departure. It is considered as marked because the predicator ‘go’ or ‘pulang’ is preceded by...
subject in the form of pronoun. In a more common structure, an exclusive imperative would start off directly with a predicator.

4.1.1.2 Shifted Themes

Shifted theme occurs when the theme in target language (TL) is different from that of source language (SL). The changes in themes from SL to TL, too, results in another theme variations. In accordance with the findings of the analysis, the theme shifts are categorized into nine types of theme variations. A thorough explanation on each variation is presented in subpoints below.

4.1.1.2.1 Theme Addition (Single to Multiple)

The first theme variations evident in the analysis is theme addition. This variation occurs when a clause in the source language (SL) only has single theme which then changed into multiple themes in the target language (TL). In the analysis, only nine cases of theme addition found and all of which are the shift from topical theme in the source language (SL) into topical and textual themes in the target language (TL).

Excerpt 12 (Clause 13)

SL: Lagunya juga masih diputar di radio.

TL: And radios still play her songs.

In this example, the clause in source language (SL) only has one theme which is unmarked topical theme ‘lagunya’ in the form of nominal group functioning as subject. This clause is then translated into having two themes namely textual theme ‘and’ which functions as conjunction and topical theme ‘radios’ which functions as subject.

Excerpt 13 (Clause 102)

SL: Rumah juga kalo gak ditebus bakal disita.

TL: If I can’t raise money, bank will seize the house.
In this excerpt, the theme of the clause in source language (SL) is unmarked topical ‘rumah’ in the form of noun which functions as subject. Meanwhile, in the target language (TL), the clause is translated into having two themes. There is an addition of textual theme ‘if’ functioning as hypotactic conjunction which precedes the topical theme ‘I’ in the form of pronoun functioning as subject. The change from single into two themes here is due to the change of structure in the clause. In the source language (SL), the clause is simple whereas in the target language (TL), the clause is complex with subordinate clause which precedes the independent one.

Excerpt 14 (Clause 264)

SL: Itu karna aku malas bertemu orang2 basa basi.

TL: Yeah, I hate attending those and socializing.

In this example, the theme in the source language (SL) is unmarked topical theme ‘itu’ which in the form of impersonal pronoun functioning as subject. The theme is translated into textual theme ‘yeah’ which functions as continuative and unmarked topical theme ‘I’ which functions as subject.

4.1.1.2.2 Theme Reduction (Multiple to Single)

The second theme variation as the result of theme shifts is theme reduction. In this variation, the clause in source language (SL) which have multiple themes is translated into having only single theme in the target language (TL). According to the analysis, there are 32 clauses which underwent theme reduction. There is one clause which have all three themes translated into one, and the rest of the clause have two themes translated into one.

Excerpt 15 (Clause 55)

SL: Ya memang saya baru pindah kembali bersama anak saya Hendra.

TL: I just moved here with my son, Hendra.
In this example, the clause in source language (SL) has all three themes such as textual theme ‘ya’ which functions as continuative, interpersonal theme ‘memang’ which functions as modal adjunct to show obviousness and topical theme ‘saya’ which functions as subject. These themes are reduced into single theme namely unmarked topical theme ‘I’ which functions as subject in the target language (TL).

Excerpt 16 (Clause 423)

SL: *Pak, aku* cari angin sebentar.

TL: *I*’m going for a walk.

In the next excerpt, the clause in the source language (SL) has two themes which then translated into single theme in the target language (TL). The themes in the source language (SL) are interpersonal theme ‘*Pak*’ which is in the form of vocative used to address someone, or in this case, the father, and topical theme ‘*aku*’ in the form of pronoun which functions as subject. In the target language (TL), the interpersonal theme is reduced leaving only the equivalent unmarked topical theme ‘*I*’. In Indonesian language, it is common to use vocative to address to someone especially when talking to older people or people with power to show politeness.

Excerpt 17 (Clause 153)

SL: *Tadinya aku* kira salah satu penduduk.

TL: *I* thought she was one of the villagers.

Lastly, in this excerpt, the source language (SL) which has two themes is translated into having only one in the target language (TL). In SL, the themes are interpersonal ‘*tadinya*’ which functions as modal adjunct and topical theme ‘*aku*’ which functions as subject. In TL, the themes are reduced into only a single unmarked topical theme ‘*I*’ which functions as subject. The deletion of modal adjunct in the SL is to prevent redundancy since the same message can be depicted from the predicator ‘thought’ in the target language (TL).
4.1.1.2.3 Theme Markedness

The third type of theme variations evident in the analysis is variation in theme markedness. This variation is the result of thematic shift from a topical theme being unmarked into marked or vice versa. According to the analysis, this type of theme variation occurs mostly in interrogative which is followed by declarative and imperative clause.

Excerpt 18 (Clause 83)

SL: *Di kuburan* kan Cuma ada orang mati.

TL: There are only dead people in the cemetery.

Excerpt 19 (Clause 193)

SL: *Dulu* saya dengan nenek kamu itu teman sejak masa sekolah rakyat.

TL: Your grandma and I were friends since primary school.

Excerpt 20 (Clause 106)

SL: *Secepat mungkin* bapak pulang.

TL: I'll be back as soon as possible.

Those three excerpts are declarative clauses which underwent theme shifts from marked topical theme in source language (SL) to unmarked topical theme in target language (TL). All three clauses in the source language (SL) begin with circumstantial adjunct which in declarative clause is considered as having marked topical theme. In the first example, the clause in the source language (SL) starts off with a circumstantial adjunct in the form of prepositional group ‘*di kuburan*’ which is considered as unusual or marked. The theme in the target language (TL) is then changed into unmarked topical theme in the form of impersonal pronoun ‘there’ which function as subject. In the second example, the clause in the source language (SL) has marked topical theme ‘*dulu*’ which is in the form of adverb of time. The theme shifted into unmarked topical theme ‘your grandma and I’ which functions as subject in the form of nominal group.
In the third example, the clause in SL is in the form of adverb of manner ‘secepat mungkin’ which is shifted into unmarked topical theme ‘I’ functioning as subject. These shifts are due to the change in the grammatical structure of the clause.

Excerpt 21 (Clause 209)
SL: *Mekanisme nya bagaimana?*
TL: How do you do that?

Excerpt 22 (Clause 236)
SL: *Ian mana?*
TL: Where’s Ian?

Excerpt 23 (Clause 365)
SL: *Bapak bilang apa ke ibu?*
TL: What did you say to her?

Excerpt 24 (Clause 309)
SL: *Maksudnya?*
TL: What do you mean?

This excerpt shows the variation of theme markedness which occurs in interrogative clauses. The clause shifts from having marked topical theme to unmarked topical theme. Both clauses are of wh- interrogative which means that they originally have two themes namely interpersonal which sets up the mood and topical theme which represents the thing being asked about (Halliday & Matthiessen, 2004). However, there is a shift in the structure of interrogative clause resulting in the variation of the markedness of the topical theme. In source language (SL), the wh- question word is put at the end of the clause whereas in target language (TL), it is put upfront. Since in SL
the question word, or the phrase in which wh- occurs is not put up front, it is considered as unusual or marked. This is shifted into unmarked topical theme because the question word or the phrase in which wh- occurs is put upfront. The occurrence of this variation could be the result of translator’s attempt to make meaning equivalent. This attempt occurred because of the difference in the grammar between the source language (SL) and target language (TL).

Excerpt 25 (Clause 326)

SL: **Kau** jaga kakak dan adek2 mu saja.

TL: **Look after** your sister and the little ones.

This is an excerpt of theme markedness variation in exclusive imperative clauses. The clause shifts from marked topical theme into unmarked topical theme. In the source language (SL), the clause begins with pronoun ‘*kau*’ functioning as subject which in imperative clause is considered as unusual or marked. The theme is then shifted into unmarked topical theme in target language (TL) due to the clause having started off directly with the predicator ‘look after’. The occurrence of this theme variation is due to the deletion of pronoun.

**4.1.1.2.4 Variations Due to Mood Change**

The next theme variation evident in the analysis is one which occurs due to the change of mood in the clause. There are three types of mood change occurred namely changes from declarative to interrogative, from declarative to imperative, and from interrogative to imperative.

Excerpt 26 (Clause 4)


TL: **How about royalty** from the previous years?
In this example, the clause in source language (SL) is in declarative which is then changed into interrogative in target language (TL). The theme shifts from having only a single unmarked topical theme into having two themes namely interpersonal and unmarked topical. In the source language (SL), the theme is unmarked topical in the form of noun ‘bapa’ which functions as subject of the clause. The theme shifts in the target language (TL) into interpersonal theme in the form of wh- ‘how’ and unmarked topical theme in the form of noun ‘royalty’. The additional of interpersonal theme in the TL is due to the change of mood into wh- interrogative. This change of mood shifts how the meaning is delivered which is from indirect into direct.

Excerpt 27 (Clause 37)

SL: Aku mau tidur dulu ah.

TL: Go sleep!

In this example, there is a shift in the form of the realization of the topical theme. In the source language (SL), the theme is in the form of personal pronoun ‘aku’ which functions as subject. Since the clause is in declarative, the clause is considered as unmarked topical theme. The mood shifted in the target language (TL) into exclusive imperative clause. The theme in the target language (TL) is unmarked topical theme since the clause directly starts with a predicator ‘go’. However, both clauses still have unmarked topical theme but in different form; one represents participant and the other represents process of the experiential elements.

Excerpt 28 (Clause 284)

SL: Dimana kamar ibu kalian?

TL: Show me your mother's room.

Last example in theme variations due to mood change is the shift from interrogative into imperative clause. In this example, there is a reduction of interpersonal theme in the target language (TL). Since the clause in source language
(SL) is a wh- interrogative of type, the themes it has are interpersonal in the form of wh- question word ‘dimana’ which functions to set up the mood and topical theme representing participant which contains the thing being asked about. The themes in target language (TL) were shifted into having only one single unmarked topical theme ‘show’ in the form of predicator representing process of the experiential element.

4.1.1.2.5 Topical Theme Variation

In this point, the discussion is on the occurrence of topical theme variation in the findings of the analysis. This variation occurs to clauses in source language (SL) and target language (TL) which have unmarked topical theme. This could be called as slight shift since the changes are on the level of forms of the theme. The changes evident are from nominal group to pronoun, pronoun to nominal group, noun to pronoun, and proper noun to noun.

Excerpt 29 (Clause 16)

SL: Namanya tidak dikenal orang lagi.
TL: She is not as popular as she once was.

In this excerpt, the shift in the unmarked topical theme is from the subject being in the form of nominal group in the source language (SL) to pronoun in the target language (TL). In the source language (SL), the topical theme is in the form of nominal group ‘namanya’ which is shifted into pronoun ‘she’ in the target language (TL).

Excerpt 30 (Clause 107)

SL: Kalian kan juga sudah besar-besar.
TL: You two are grown-ups now.

In this excerpt, the shift is from the theme taking up the form of pronoun into the form of nominal group with both representing participant in the experiential elements. In the source language (SL), the theme functioning as subject is in the form
of pronoun ‘kalian’ which is translated into subject being in the form of nominal group ‘you two’.

Excerpt 31 (Clause 48)

SL: *Gigolo* tuh pekerjaan.

TL: It’s a profession.

In this excerpt, the form of the unmarked topical theme shifted from noun in source language (SL) to pronoun in target language (TL). In the source language (SL), the theme functioning as subject is taking up the form of noun ‘gigolo’ which is then shifted into having impersonal pronoun form ‘it’. Both themes are talking about the same matter which is a profession, or to be exact, a gigolo. However, the name of the profession itself is used in the source language (SL), while in the target language (TL), the translator chose to use the equivalent pronoun ‘it’ instead.

Excerpt 32 (Clause 376)

SL: *Ian* pipis ada yang nutup pintu pak.

TL: Someone locked Ian in.

In this excerpt, the shift in the form of the unmarked topical theme is from proper noun in source language (SL) to noun in target language (TL). In the SL, the clause begins with the proper noun ‘Ian’ as subject which is shifted into noun ‘someone’. This slight shift is due to the change in the grammatical structure of the clause. So, here, the general message of the clause is that while Ian was peeing, someone locked him. In the source language (SL), Ian is put forward while in the target language (TL), someone is.

**4.1.1.2.6 Interpersonal Theme Variation**

The next variation to be discussed is interpersonal theme variation. As the name imply, the variation occurred due to a shift of interpersonal themes between the source
language (SL) and target language (TL). This variation only appeared once in the analysis.

Excerpt 33 (Clause 145)

SL: *Ian, apa kamu lihat hantu?*

TL: *Did you* see a ghost?

In the excerpt, it can be seen that the clause is of polar interrogative. Basically, the themes in polar interrogative consist of interpersonal in the form of finite operator and topical which realizes participant. In both source language (SL) and target language (TL), the key component of interpersonal theme in polar interrogative, which is finite operator, is intact. However, there is a shift of interpersonal theme in the target language (TL) because a vocative ‘*Ian*’ in the source language (SL) was not included. This may be because the translator wanted to avoid redundancy since the speaker was talking directly to the interlocutor that is Ian.

### 4.1.1.2.7 Textual Theme Variation

Next is the type of theme variation evident in the analysis is textual theme variation. As the name proposed, this type of variation appeared because there is a shift of the textual theme in the source language (SL) and target language (TL). This variation appeared only twice in the data. The shifts occurred are from paratactic conjunction to conjunctive adjunct and from paratactic conjunction to paratactic and hypotactic conjunction.

Excerpt 34 (Clause 496)

SL: *Tapi, anak terakhir yang dihasilkan dari ikut sekte itu, harus diserahkan ke sekte kalo sudah berumur 7 tahun.*

TL: *However, the last child* must be given to the cult to be sacrificed when he reaches 7 years old.
In this excerpt, the clauses both in source language (SL) and target language (TL) have two themes which are textual and topical themes. However, there is a slight change in the realization of textual theme. In the source language (SL), the clause begins with paratactic conjunction ‘tapi’ as textual theme whereas in the target language (TL), the clause begins with adversative conjunctive adjunct ‘however’. The shift is due to the change of grammatical functions of the theme.

Excerpt 35 (Clause 460)

SL: *Tapi mereka adalah titisan anak iblis.*

TL: *But because they're Satan's offsprings.*

In this excerpt, the variation of textual theme is due to the adding of another textual theme. In the source language (SL), the theme only has one single textual theme which is paratactic conjunction ‘tapi’. This is shifted in the target language (TL) which double the textual theme into paratactic conjunction ‘but’ and hypotactic conjunction ‘because’.

4.1.1.2.8 Theme to no theme

The next theme variation to be elaborated is shift from having theme to not having theme. This variation is due to the dialogues, being in full clause forms, in the source language (SL) are shifted into minor clauses in the target language (TL) resulting in the clauses having no themes. This variation of shifted themes appeared twice in the data.

Excerpt 36 (Clause 499)

SL: *Saya turut berduka cita.*

TL: My deepest condolences

As can be seen in the excerpt, there is a shift between the source language (SL) and the target language (TL). In the source language (SL), the clause has one theme
which is unmarked topical in the form of pronoun ‘saya’. However, this was translated into a minor clause ‘my deepest condolences’ as an expression of sympathy.

4.1.1.2.9 No theme to theme

The last variation which occurred from the shifting of themes is the shift from not having theme to having themes. This variation emerged when the transcribed dialogues in the source language (SL) are in the forms of minor clause which are then shifted into full clause making them have themes. This variation appeared five times throughout the movie. Provided below is an example of this variation.

Excerpt 37 (Clause 429)

SL: Iya makasih.

TL: I appreciate that.

In the excerpt, the clause in the source language (SL) is minor clause ‘iya makasih’ which expresses gratitude. This is translated into full clause in the target language with unmarked topical as theme. The unmarked topical theme is in the form of personal pronoun ‘I’ which is the realization of participant in the experiential elements functioning as subject. This variation then appeared because of the adding of theme to the clause, specifically the adding of unmarked topical theme.

4.1.1.3 Other

The two main points of the findings of the thematic analysis of the movie Pengabdi Setan have been elaborated. The third and last point is regarding the additional findings of the thematic structure analysis. Aside from the previously mentioned variations which result from unshifting and shifting of themes, there are another two subcategories of the findings namely no theme clauses and untranslated clauses. There are numerous cases of this type of findings appeared in the analysis.

The first subcategory to be discussed is no theme clauses. This occurred when dialogues in the source language (SL) and the target language (TL) are considered as
minor clause which means that they are lacking of themes. First of all, minor clauses are not considered as clause since they have no mood or transitivity structure, hence having no independent speech function (Halliday & Matthiessen, 2004). Further, Halliday and Matthiessen (2004) state that included as minor clauses are single words and sentence fragments which function as calls, greetings, interjections and alarms. In the analysis, minor clauses found are in the forms of single words and fragments functioning as calls and greetings.

Excerpt 38 (Clause 379)

SL: Bapak!

TL: Dad!

In this excerpt, the minor clauses both in the source language (SL) and the target language (TL) are single words which function as calls. Here, the speakers are trying to call out to their dad. The clauses in the excerpt are considered as minor since they are comprised of single words with neither subject nor predicator.

Excerpt 39 (Clause 348)

SL: Pak ustad assalamualaikum.

TL: Ustad peace be upon thee.

In the excerpt, the clauses in the source language (SL) and target language (TL) are considered as minor because they do not have subject or predicator. Minor clauses in the excerpt function as greetings. The word ‘assalamualaikum’ is an Islamic greeting uttered when you meet someone. In the target language (TL), ‘peace be upon thee’ is also considered as minor clause since it is still the Islamic greeting but in the translated English version.

The second and last subcategory of the additional findings are on untranslated utterances. There are several utterances in the source language (SL) which are not translated in the target language (TL). This subcategory is included in the additional
findings since the utterances in the source language (SL) were not translated to the
target language (TL) making them unqualified to be further analyzed in terms of
thematic structure. The untranslated utterances found in the analysis are in the forms
of complete clause as well as minor clause. The untranslated minor clauses appeared
in single words and fragments which function as interjections, greetings, and calls.
Interjections found in the analysis are ‘ahh’, ‘ohh’, and ‘ih’. Minor clauses which
function as calls appeared in the analysis are ‘Kak Rini’. Meanwhile, untranslated
utterances which function as greetings are ‘walaikumsalam’ and ‘hai’. It is assumed
that greetings ‘hai’ were not translated since the pronunciation resembles the greetings
‘hi’ in English.

4.1.2 Findings on Translation Techniques

The previous section has elaborated on ways the translator attempted to maintain
equivalent meanings from the source language (SL) in the target language (TL).
According to the findings, it is found that maintaining meanings in the English subtitle
of the movie is done through two ways which are unshifting and shifting the themes.
This process resulted in the clauses in the source language (SL) and the target language
(TL) having theme variations. In this section, the elaboration is on how the choice of
theme variations are viewed from the concepts of translation technique. In other words,
this section provides answers to what translation techniques were used to translate
dialogues in the source text, especially words or phrases containing the theme, so that
equivalent meanings are maintained in the target language (TL). In order to do the
analysis, the present study employed the theory of translation technique as proposed
by Molina and Albir (2002). Findings of the analysis indicate that out of 18 translation
techniques proposed, 13 of them were used by the translator to maintain equivalent
meanings delivered in the source language (SL). Presented in the following table is the
translation techniques used by the translator in the subtitling of Pengabdi Setan.

<table>
<thead>
<tr>
<th>No.</th>
<th>Translation Technique</th>
<th>Total Clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Literal</td>
<td>186</td>
</tr>
</tbody>
</table>

Table 4.3 Table on General Findings of Translation Techniques
According to the table, in the attempt of maintaining equal meanings from the source language (SL), the most frequently used technique is literal translation technique which were found in the total of 185 clauses. On the other hand, the least frequently used technique is discursive creation which applied only twice. However, it is also evident in the findings that several clauses were not translated and hence could not be further identified in terms of translation technique. The elaboration on each type of translation technique applied in the subtitling of *Pengabdi Setan* is provided in the following subpoints.

### 4.1.2.1 Literal Translation Technique

Literal translation technique is a word-for-word translation. Literal translation technique is the most frequently used one with the total of 186 clauses. This type of technique is found in four theme variations which are equivalent unmarked topical theme, equivalent marked topical theme, textual theme variation, and in the minor clauses.

Excerpt 40 (Clause 59)

**SL:** *Kami tidak sholat, Pak.*

**TL:** *We don’t pray, Ustad.*

As can be seen in the excerpt, in order to maintain equivalent meaning from the source language (SL), the translator used literal translation technique. The focus of the
analysis is the translation of themes which are in bold. In the excerpt, the themes in the source language (SL) and the target language (TL) are unmarked topical. It is evident that the theme in the source language (SL) ‘kami’ which is in the form of pronoun was translated literally into pronoun ‘we’ in the target language (TL).

Excerpt 41 (Clause 75)

SL: Sekarang ibu udah gak sakit lagi.

TL: Now mom’s at a better place.

In the excerpt, the themes in the source language (SL) and the target language (TL) are marked topical in the forms of adverb of time. The theme ‘sekarang’ in the source language (SL) was translated using literal translation technique into ‘now’ in the target language (TL) which has the same form and function.

4.1.2.2 Transposition

Transposition translation technique is used when translator makes changes in the grammatical category including word class and structure of the words or phrases (Molina & Albir, 2002). This technique was found in 80 clauses in the data. Based on the findings, the changes in the grammatical category are mostly the shifts in structure of the words or phrases of the clauses. Provided below are some excerpts of the use of transposition translation technique employed by the translator in the subtitling of the movie Pengabdi Setan.

Excerpt 42 (Clause 396)

SL: Aku bersalah.

TL: This is my fault.

As shown in the excerpt, the translator made use transposition translation technique to translate the utterance. In the excerpt, both themes are unmarked topical. However, there is a shift in the form of the theme namely from personal pronoun ‘aku’ in the source language (SL) into nominal th-item ‘this’ in the target language (TL).
Moreover, there is also another shift found in the excerpt namely the shift of word class in the rheme. In the source language (SL), the rheme is in the form of predicator ‘bersalah’ which was translated into noun ‘fault’ in the target language (TL). Even though the translator made some changes in the grammatical categories, the meaning conveyed is still considered as equivalent since both clauses reflect the idea that the speaker is owning up to his mistakes.

4.1.2.3 Reduction

In reduction translation technique, the translator suppresses some information in the target language (TL) sometimes through not stating implicitly the whole information from the source language (SL) (Molina & Albir, 2002). Reduction translation technique was employed in translating the total of 58 clauses in the data. This translation technique was applied in almost all theme variations evident in the data including theme variation from multiple to single and from single to multiple, theme variation markedness, topical theme variation, equivalent unmarked topical, equivalent marked topical, from theme to no theme, and several cases of minor clauses. Several excerpts found in the data regarding the use of reduction translation technique are provided below.

Excerpt 43 (Clause 55)

SL: Ya memang saya baru pindah kembali bersama anak saya Hendra.

TL: I just moved here with my son, Hendra.

This excerpt is of theme variation from multiple to single. As can be seen from the bolded parts, there are some reduction of information evident in the target language (TL) from the source language (SL). In the source language (SL), the clause has all three types of theme namely textual, interpersonal and unmarked topical. However, this is translated into having only one theme which is unmarked topical. This means that the translator employed reduction translation technique since there are information suppression in the target language (TL). The use of this technique is perhaps due to avoiding redundancy.
Excerpt 44 (Clause 252)

SL: *Tapi, anak terakhir yang dihasilkan dari ikut sekte itu harus diserahkan ke sekte kalo sudah berumur 7 tahun.*

TL: **However, the last child** must be given to the cult to be sacrificed when he reaches 7 years old.

In this excerpt, we can see that the translator employed reduction translation technique when translating the topical themes in both source language (SL) and target language (TL). There is a suppression of information in the target language (TL). In the source language (SL), the unmarked topical theme is ‘*anak terakhir yang dihasilkan dari ikut sekte*’ which was translated into ‘the last child’ in the target language (TL). This translation technique was also used to avoid redundancy since the information being reduced is available in the rHEME.

Excerpt 45 (Clause 145)

SL: *Ian, (apa) kamu lihat hantu?*

TL: **Did you** see any ghost?

As can be seen in the excerpt, the translator used reduction translation technique when translating the themes. There are three themes in the source language (SL) namely interpersonal in the forms of vocation and finite, and unmarked topical in the form of pronoun. This was translated into two themes in the target language (TL) namely interpersonal in the form of finite and unmarked topical in the form of pronoun. The vocative ‘Ian’ in the source language (SL) is reduced in the target language (TL) to avoid redundancy since the speaker was talking directly to ‘Ian’.

**4.1.2.4 Amplification**

Amplification translation technique means adding extra information in the target language (TL) which is not already formulated in the source language (SL) (Molina & Albir, 2002). Amplification translation technique was applied in the total of 41 clauses. This type of technique is found in the subtitling of almost all theme variations in the data such as equivalent unmarked topical theme, equivalent marked topical theme;
theme variation from single to multiple and from multiple to single, theme variation markedness, topical theme variation, textual theme variation, and minor clauses. Excerpts of the application of amplification translation technique are provided in the following paragraphs.

Excerpt 46 (Clause 339)
SL: *Berikan kepada Rini.*
TL: *Give this* to Rini.

In the excerpt, the translator employed amplification translation technique to translate the theme. In the source language (SL), the theme is realized as process ‘berikan’ in the experiential element. This was translated into ‘give this’ in the target language (TL). There was an adding of new information that was not originally stated in the source language (SL). This was perhaps done as an emphasis since the speaker uttered the words while handing something to the person he was talking to.

Excerpt 47 (Clause 176)
SL: *Shock pasti.*
TL: *He* must be in shock.

As shown in the excerpt, it can be seen that the translator employed amplification translation technique. In the source language (SL), the clause directly started with predicate ‘shock pasti’. This was translated into the clause having unmarked topical theme ‘he’ which functioned as subject before the predicate ‘must be in shock’. It shows that the translator gave additional information in the target language (TL) that was not originally mentioned in the source language. This technique was probably employed to give clear explicit reference to what was being talked about in the conversation.
4.1.2.5 Modulation

Modulation translation technique means replacing the focus, point of view or cognitive category in the source language (SL) which can be either lexical or structural (Molina & Albir, 2002). This technique was employed to translate 27 clauses in the data. According to the findings, in applying this technique, the translator done both lexical and structural replacement to the focus, point of view or cognitive category within the clause. Excerpts on the use of modulation translation technique employed in the subtitling of the movie are presented in the following paragraphs.

Excerpt 48 (Clause 376)

SL: *Ian pipis ada yang nutup pintu pak.*

TL: *Someone* locked Ian in.

From the excerpt above it can be seen that the translator employed modulation translation technique. Even though both themes in the source language (SL) and in the target language (TL) are unmarked topical, the forms they have is different. In the source language (SL), the theme is in the form of proper noun ‘*Ian*’ which is translated into noun ‘someone’ in the target language (TL). There is a shift in the focus of the clauses. In the source language (SL), the focus is on Ian who is peeing who is then locked inside by someone; whereas in the target language (TL), the focus is on someone who locks Ian in.

Excerpt 49 (Clause 42)

SL: *Gak pake duit yeee.*

TL: Who says I need money?

In the excerpt, it can be seen that there is a shift in the structure of the clause between the source language (SL) and the target language (TL). In the source language (SL), the message was conveyed in a declarative clause which was translated into interrogative one in the target language (TL). The focus changes from stating explicitly
that the speaker did not need money to buy the food that he brought home into implicit one through using rhetorical question. However, the equivalent message of the speaker bringing home food without having to pay for it was nonetheless conveyed even though there was a shift of focus in the delivery of the message.

4.1.2.6 Generalization

Generalization translation technique is employed when the translator changes a term in the source language (SL) into a more general one in the target language (TL) (Molina & Albir, 2002). This type of technique is used to translate 18 utterances in the data. Provided in the following excerpts are the use of generalization translation technique found in the data.

Excerpt 50 (Clause 48)

SL: *Gigolo* tuh pekerjaan.

TL: It’s a profession.

In the excerpt, the translator employed generalization translation technique in translating the bolded term in the source language (SL). The term ‘gigolo’ in the source language (SL) was translated into a general term ‘it’ in the form of pronoun. It seems that the use of this technique is to avoid being redundant as the term ‘gigolo’ itself was already mentioned in the preceding dialogue. Therefore, instead of restating the term, the translator used the pronoun ‘it’ as a reference to the term which had already been mentioned in the previous dialogue. However, the changing of the term does not steer the message away from the original one conveyed in the source language (SL).

Excerpt 51 (Clause 420)

SL: Assalamualaikum

TL: Peace be upon thee

In this excerpt, the translator used generalization translation technique. The term in the source language (SL) is of Islamic greetings used when muslims meet each
other. This was shifted into its translated and more general version ‘peace be upon thee’ in the target language (TL). This technique of changing a term into its general version is probably used since not all audience are muslims and could understand it.

Excerpt 52 (Clause 457)

SL: *Tulisan ini mengoreksi tulisan sebelumnya.*

TL: **This one** revises the previous article.

As can be seen in the excerpt, the translator used generalization translation technique to translate the unmarked topical theme in the source language (SL). The nominal group ‘*tulisan ini*’ was translated into a more general term ‘this one’ in the target language (TL). However, the meaning conveyed is still considered equivalent to that in the source language (SL) since in the movie, the speaker handed over an article while saying ‘this one’.

### 4.1.2.7 Linguistic amplification

In linguistic amplification translation technique, the translator adds linguistic element to the expression in the source language (SL) (Molina & Albir, 2002). This type of technique was used to translate 18 utterances in the subtitle of *Pengabdi Setan*. The excerpt of the use of this technique is provided in the following paragraph.

Excerpt 53 (Clause 290)

SL: *Kalian sholat?*

TL: **Do** you pray?

As can be seen in the excerpt, linguistic amplification technique was employed to translate the clause in the source language (SL). In the source language (SL), the clause started off directly with predicates which was translated into having finite ‘do’ to accommodate the complete structure of an interrogative clause in the target language.
(TL). However, the adding of linguistic element in the form of finite ‘do’ does not change the message into not being equivalent.

4.1.2.8 Calque

Calque translation technique means doing a literal translation of a word or phrase (Molina & Albir, 2002). This translation technique was employed to translate ten clauses throughout the movie. Presented below is an excerpt of the use of calque translation technique.

Excerpt 53 (Clause 84)

SL: *Orang mati* gak bahaya.

TL: The dead are harmless.

In the excerpt, the translator employed calque technique to translate the theme in the source language (SL). The term ‘*orang mati*’ in the source language (SL) was translated into ‘the dead’ in the target language (TL). This technique was perhaps employed because ‘the dead’ is a more commonly used term than if translated word-for-word into ‘dead people’.

4.1.2.9 Established equivalent

In established equivalent translation technique, the translator, “translates terms in the source language (SL) that is already prevalent in the target language (TL)” (Molina and Albir, 2002 as cited in Fitria, 2018). This translation technique was applied to translate nine clauses in the data. An excerpt and the explanation of the use of established equivalent translation technique is provided below.

Excerpt 54 (Clause 428)

SL: *Saya turut berduka cita*.

TL: My deepest condolences
In the excerpt, established equivalent translation technique was employed to translate the mourning expression of ‘turut berduka cita’ in the source language (SL) into “my deepest condolences” in the target language (TL). The application of this technique is due to the expression having its equivalence that is commonly used in the target language (TL).

4.1.2.10 Adaptation

When using adaptation translation technique, the translator replaces a cultural element in the source language (SL) with its equivalent one in the target language (TL) (Molina & Albir, 2002). This translation technique was employed to translate nine utterances in the data. Provided below is the excerpt from the data which employed adaptation translation technique.

Excerpt 55 (Utterance 402)

SL: Hadapi aku.

TL: Fight me.

In the excerpt, the translator employed adaptation translation technique to translate the theme in the source language (SL). The theme in the clause is unmarked topical in the form of predicator ‘hadapi’. The theme was translated into ‘fight’ in the target language (TL) which is the equivalent to the term in the source language (SL). This technique is suitable to be used since if translated literally, for instance, the message conveyed would not have the same feeling to it.

4.1.2.11 Substitution

Substitution translation technique is used when linguistic element is replaced with paralinguistic element such as intonation and gesture and vice versa (Molina & Albir, 2002). Substitution translation technique was employed in the translation of seven utterances in the data. Excerpts of the use of this technique are provided in the following paragraph. To note, in the movie, this technique is applied whenever there are dialogues involving one of the characters who is mute.
Excerpt 56 (Clause 23)

SL: Jadi orang harus sabar (sign language).

TL: One must learn to be calm.

Excerpt 57 (Clause 25)

SL: Gak boleh curang (sign language).

TL: Don’t cheat.

In both excerpts, it can be seen that substitution technique was employed to translate the utterances. The translator replaced paralinguistic elements which are utterances using sign language into linguistic elements in the target language (TL). This technique was used since not all audience could understand sign language.

4.1.2.12 Linguistic Compression

Linguistic compression technique is used when linguistic elements are synthesized in the target language (TL) (Molina & Albir, 2002). This technique was applied to translate three utterances in the data. Provided in the following paragraph is an excerpt of the use of linguistic compression technique.

Excerpt 58 (Clause 242)

SL: *Dari temen nenek*

TL: A friend of grandma’s

As can be seen in the excerpt, the translator used linguistic compression to translate the utterance in the source language (SL). To give context, the utterance is an
answer to a question in the previous dialogue asking about the person who gave an article about the occult to the speaker. In answering the question, the speaker did not use complete clause but instead a preposition phrase ‘dari temen nenek’. This was translated into ‘a friend of grandma’s’ in the target language (TL) with the compression of linguistic element ‘dari’. However, the compression of preposition as linguistic element in the target language (TL) does not really affect the message conveyed as it is still considered as equivalent.

4.2 Discussion

This section discusses the findings of the analysis as have been elaborated in the previous section. In accordance with the findings of the analysis, it is found that there are eleven types of theme variations resulted from unshifting and shifting of themes. The unshifting of themes resulted in the emergence of two variations namely equivalent unmarked and equivalent marked themes. Meanwhile, the shifting of themes resulted in nine variations namely variation from single to multiple theme, multiple to single theme, theme markedness variation, mood change variation, topical theme variation, interpersonal theme variation, textual theme variation, variation from theme to no theme and from no theme to theme. These variations are evident due to the shifting and unshifting of themes as ways to maintain equivalent meanings. There are numerous studies related to the topic of the present study including ones done by Damayanti (2012), Wulandari (2013) and Sakti (2014) as elaborated in the second chapter of this paper. There is one similar significant finding found in the present study and in the related previous studies which shows that most of the themes in the target language (TL) were unshifted.

The results of the analysis show that most of the themes in the target text were unshifted as found in the total of 259 clauses. This means that the translator tried to maintain equivalent meanings in the target language (TL) by preserving the theme structures in the source language (SL). The translator’s choice in unshifting the themes can be deemed predictable as it is of importance to “preserve thematic patterning of the
source text in the translation if it is possible” (Baker, 1992, p. 128 as cited in Kim & Huang, 2012). This phenomenon is also in line with the findings in the related previous studies which also show that most of the themes in the target text were not shifted. However, it is also found that the themes in numerous clauses in the target text were realized differently than in the source text which resulted in the themes having variations. This conforms Caffarel’s (2004) statement saying that the realizations of themes differ between languages even though they bear similar functions. Further Kim and Huang (2012) argue that this phenomenon happened because preserving themes in the target text is not always possible due to syntactic differences between languages.

Further, the attempt of maintaining equivalent meanings in the target language (TL) is also achieved through the use of different translation techniques applied in the subtitling of the movie Pengabdi Setan. However, since the focus of this study is on theme, the analysis of maintaining equivalent meanings through translation technique, too, focuses only on the translation of the themes. According to the analysis, findings indicate that equivalent meanings in the themes were achieved through employing 12 translation techniques listed from the most frequently used namely literal, transposition, reduction, amplification, modulation, generalization, linguistic amplification, calque, established equivalence, adaptation, substitution, and linguistic compression. Aside from the said findings, it is also evident that several utterances in the source language (SL) were left untranslated and therefore could not be further analyzed. Numerous related studies have also been conducted regarding translation techniques using theory as proposed by Molina and Albir (2002) including studies done by Yuliasri and Hartono (2014), Rahmawati (2016), and Fitria (2018). The said related studies have one similarity that the translation techniques were not used to translate a particular aspect of language. Therefore, the present study used translation techniques as proposed by Molina and Albir (2002) in analyzing the translation of one aspect of language which is theme.

The findings show that the most frequently used technique in the subtitling of Pengabdi Setan is literal translation technique or also known as word-for-word
translation. This can also be deemed as predictable since literal translation is very common to use due to it being the technique that first come to the translator’s mind which offers ready-made equivalents to the source text (Dimitrova, 2005; Kujamaki, 2004; Toury, 2012). However, this type of technique is considered unnatural as it preserves the structure of the source language (SL) in the target language (TL) when translating each word (Nida, 1964; Nida & Taber, 1969). This technique may not be adequate to use in translating the whole sentence. In addition, the findings of the present study are not in line with the findings of the aforementioned related previous studies. However, since the focus of the present study is only on the translation of themes which only consist of a word or a phrase, then the frequent usage of this technique is acceptable. Furthermore, the use of literal translation technique corresponds with translator’s choice in unshifting the themes in most clauses in the target text.