

CHARACTERS OF WILLIAM SHAKESPEARE IN TRANSLATION ON *SHAKESPEARE IN LOVE* SUBTITLING: A SYSTEMIC FUNCTIONAL LINGUISTIC APPROACH

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Abstract

This thesis explores William Shakespeare characters in one cinematic production of Marc Norman & Tom Stoppard *Shakespeare in Love* (SIL) and the realization in Indonesian version. The main problem is to discuss the WS' characters construction through language found in ST and the realization in TT with a specific objective to analyze how the manner of William Shakespeare (WS) is constructed, through the way he models his experiences of both internal and external world in language. This is qualitative and quantitative research which is based on text analysis. A descriptive and comparative analysis is conducted to compare both analyzed texts. The research method goes through 3 main stages starting from data classification, analysis and discussion.

The theories applied in this study are: translation equivalence suggested by Catford, and Translation as retextualization by Coulthard and Halliday theory within the perspective of Systemic Functional Linguistics, called the ideational function which is realized by the *transitivity* system.

The finding suggests that as far the transitivity system of SIL in ST and TT is concerned; WS' most significant characteristics were kept unchanged. There were moments in which some changes took place because of the structure of the language in which the text was retextualised. Nevertheless, these changes, at a micro level, do not modify the characters' construction at a macro level. Through the analysis of the transitivity patterns, it can be said the ST and the TT selected and realized similar meanings thus constructing similar pictures of the main protagonist, William Shakespeare.

Keywords: character, subtitling, transitivity.

1. INTRODUCTION

Translation studies are by no means new. Traditionally, one of the main concerns in this field has been a search for fidelity and maintenance of the original meanings of the source text. Currently, however, translation is seen as a semiotic activity practiced on a more creative basis, which dissolves the centrality of fidelity issues and creates space for a new form of investigation (Diniz, 1994 in Da Silva 2000:341), incorporating an intersemiotic perspective.

In the context of film translation, subtitling is an important aspect, which merits attention. Shuttleworth & Cowie (1997: 161), in their *Dictionary of Translation Studies*, define subtitling as "the process of providing synchronized captions for film and television (TV) dialogue". They point out that subtitling can be interlingual, when the dialogues are translated into another language, or intralingual, when they are translated into the same language (captions for deaf people).

Nowadays, subtitling is considered to be an established area of research in translation studies, even constituting one of the entries in the 1997 *Dictionary of Translation Studies* as pointed out above. The reason to choose this topic, since the studies on subtitling have not taken linguistic factors into account: language is only considered in terms of its quantity, in relation to time on the screen. Meaning tends to be retrieved by cinema audiences by matching the target text guide with visual perception of the action on screen, including paralinguistic feature, body language, etc. In fact, there is systematic loss in film translation. Some of the subtitles or utterances do not convey what the original speakers mean. In addition in the case of film dialogue, phrase by phrase or clause by clause comparison of ST and TT for the purpose of translation studies is still idle. Within the broad area of interlingual subtitling; therefore, this thesis intends to look at the language used in the original and subtitled versions of one cinematic production of Marc Norman & Tom Stoppard *Shakespeare in Love* (SIL),

with a specific objective: to analyze how the manner of William Shakespeare (WS) is constructed, through the way he models his experiences of both internal and external world in language. This film was chosen for the following reasons: widely distributed including in Indonesia and the film contains many sequences of verbal sparring in which character on screen are developed. In this context, language is viewed as a modeling system in that, as Halliday (1994:101) claims, “language enables human beings to build a mental picture of reality to make sense of what goes on around them and inside them”. In this sense, language is concerned with the expression of content, which constitutes what Halliday, within the perspective of Systemic Functional Linguistics, calls the ideational function of the linguistic system.

The ideational function is realized by the *transitivity* system. Simpson (1993: 88) states that “transitivity ... refers generally to how meaning is represented in the clause. It shows how speakers encode in language their mental picture of reality and how they account for their experience of the world around them.” Bell (1991:133) also defines the transitivity system as a part of the grammar “which provides options for the expression of cognitive content as required by the ideational macro-function”. He also signals that among all the options we have in language, we can select different processes to represent each reality we experience and even these options could be manipulated in a large number of ways, having the processes, the participants or the circumstances changed (Bell 1991:135). According to Montgomery (1993:132) the system of transitivity theorized by Halliday can also be used for the characters analysis. Montgomery claims that:

If character is ‘the major totalizing force in fiction’, then it is important to discover how characters are constructed and on the basis of what kind of linguistic choices. ...

A major source of textual cues for the constitution of character lies in the transitivity choices into which characters are inscribed and these accumulating choices help guide readers to the apportionment of underlying act entail role.

2. TRANSITIVITY

The linguistic expression of processes, and of the participants (and, by extension, the circumstances) associated with them is known by the general term ‘transitivity’ (Halliday, 2004). The transitivity system which is one of the delicate systems in language, accounts for choices made in relation to the clause element. The transitivity system is very central to the ideational function of language. Its structural functions/roles have been identified as actor, goal and beneficiary. Contextually, it is the field of discourse which relates to what goes on in the social action which will tend to determine choices in the ideational component of the language, among classes of things, qualities, times, places and in the transitivity system (Halliday 2004), transitivity role which invariably correspond by and large to the three major words (or word group) found in most languages. It includes process (expressed by the verb group), participant (expressed by the nominal group) and circumstance (expressed by the adverbial group). Our experience of reality is captured in terms of processes (or “goings-on”) -- happening, doing, sensing, meaning, being, and becoming. These processes constitute the transitivity system.

Transitivity is the resource for construing our experience, and this is done, as noted, in terms of processes. Revolving around these processes are participants and circumstances, and we will need to take these into account as well. The meaning of transitivity refers to the language features of the clause which represent the speaker’s or writer’s experience or something else around the world, not the narrower meaning as in “transitive and intransitive verbs”. As suggested by Halliday (2004:171.) there are three main types of processes: *Material*, *Mental*, and *Relational* and there are three other types of processes that are on the borderline between these three types. Between Material and Mental we have *Behavioral* processes while between Mental and Relational we have the *Verbal* processes. The last type is the *Existential* processes, which is on the borderline between the Relational and the Material. This study is going to consider only four of the six types of processes suggested by Halliday since only the Relational, the Material, the Verbal and the Mental processes are really significant to Shakespeare’s construal in this scene. The next sections will account for a description of these four processes, exclusively.

2.1 Characters

In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process; all of the types are below. (Bernardo: 1993)

A character may embody more than one of these character types at the same time. A dynamic character may also be the antagonist, and a protagonist can also be, say, a flat and stock character (i.e. the one-dimensional hero).

2.2 Translation

Translation is the process to transfer written or spoken source language (SL) texts to equivalence written or spoken target language (TL) texts. The basic purpose of translation is to reproduce various types of texts, comprising literary, religious, scientific, philosophical texts etc. in another language and thus making them available to wider readers, to a greater number of target audiences and to bring the world closer.

However, translation is not an easy job, because the concepts of one language may differ radically from those of another. The difference between the two languages and the difference in cultures makes the process of translating a real challenge. A translation from one language into another can be seen as the product of the translator's decisions. These decisions are directed by certain norms of translation. To maintain the naturalness of the TL, some factors play important roles in the process of transferring. One of the factors is the style transferability that is whether a translator can maintain the style of the writer's original book in the rendering book. A translation should make sense and sound natural in the sense that it is written in ordinary language, using the common grammar, idioms and words. Naturalness is not something that can be acquired by instinct. Sometimes changes are unavoidable and a shift in central components of meaning is necessary. In such a case, a translator should consider to use contextual conditioning carefully. Catford (1965) argues that there are two main types of translation shifts, namely *level shifts*, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g. lexis), and *category shifts* which are divided into four types:

1. *Structure-shifts*, which involve a grammatical change between the structure of the ST and that of the TT;
2. *Class-shifts*, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated into a noun;
3. *Unit-shifts*, which involve changes in rank;
4. *Intra-system shifts*, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system (1965.:80). For instance, when the SL singular becomes a TL plural.

In adjusting the structure of the language, the translator is sometimes forced to make some changes or shifts in translation. Say for example, sometimes conveyed properly and naturally might not be properly conveyed in another by using same structure; it is because every language has different system and different expression. This is where shift needs to be done in order to produce natural translation. Thus, the occurrence of shift in any translational activity is an avoidable phenomenon.

2.4 Translation as Retextualization

The notion of equivalence is undoubtedly one of the most problematic and controversial areas in the field of translation theory. Even the brief outline of the issue given above indicates its importance within the framework of the theoretical reflection on translation. A translated text is dependent upon one particular text in a very peculiar way. When writing a normal text the writer is in principle free to organize a set of words, clauses and paragraphs, according to his or her intentions and abilities. Yet we all know that this liberty is more apparent than real, since our memory of previous texts, as well as the cultural norms we have internalized, restrict, as a rule, many of our textual movements. The translator, however, works under different conditions. The text he or she writes will be based on a message that already exists in a textual form in another language. The original text constrains the new text in a number of ways. The most immediate one is that in order to be recognized as a translation, the translator's text must have a great degree of similarity with its original counterpart.

The problem of equivalence proper is certainly central to any translation. However, a less crucial aspect of the translation process is the construction of the new text. Following Coulthard (1987: 181) he calls this process, and the product thereof, textualisation. First, textualisation words in a given language when an original writer sets out to produce a piece of text. He or she begins with some idea(s) and uses his or her store of words, idioms, grammatical rules, rhetorical patterns and his or her past experiences as reader and writer of texts. Coulthard observes at the communication process from the composer/writer's point of view, and see the ideational as pre-textual. However, unless one focuses on oneself, which is a flattering redefinition of the label "ideal speaker/hearer", the only access one has to the writer's ideational is through his/her text (textualisation) (Coulthard 1987: 183).

Identifying the ideational block which summarizes the general meaning of the text would be very useful since as Coulthard remarks: What we need initially is a summary of the ideational content ... (Coulthard 1987: 183). Unlike the original writer, the translator is that special sort of writer who creates his or her text not from his or her own ideational, but from another text. Consequently he or she behaves very much like an editor or an original writer who decides to re-write his or her texts. The translation process is best understood when we recognize these two moments and their inherent problems. On one hand, one has chiefly problems of equivalence proper, on the other, problems of textual equivalence or retextualisation. Most of the specialized literature on translation is dedicated to problems of equivalence. Toury's critics tend to suggest or dictate how some items or sentences

should be translated rather than to explain how and why they have actually been translated. From text to texts, every text can, in principle, be expanded into a series of new texts. In a sense, every text has already many texts, since its interpretation varies according to the reader. As Mason (1982: 145) points out:

The notion of creating similar effects in different readers should be treated with the greatest caution. It is rarely the case that two SL readers, even of a “difficult” poem, novel or play, will interpret it in the same way. (Mason 1982: 145)

Even the same reader will interpret a text differently each time he or she reads it, especially if the rereading takes place at distant intervals. Some texts achieve a very long life indeed, either in the language in which they were written or in other language(s).

3. THE LINGUISTIC OPTION AND WILLIAM SHAKESPEARE’S CHARACTERS THROUGH LANGUAGE

3.1 WS Process Types in ST and TT

By examining transitivity system that emerge in all texts¹ in SIL, it can be noticed that the four types of process into which WS is inscribed can show some of his characteristics. All clauses were taken from the main character, WS, utterances² and the subtitles version found in text 1 to text 12. And the analysis of the choice of processes (verbs) into which the character of WS inscribed was done by classifying the process types occurring in each texts, the emphasizing analysis is main clauses

Having gone through the analysis of the collected data³, the numbers of data found in ST are 120 main clauses and those are translated into 120 main clauses in TT. After grouping and classifying the data base on the process types, there are 126 processes found in the 120 clauses of ST and TT.

Table 1 Process Types Occurrences

| Transitivity | | | | |
|----------------------|---------------------------------------|------------|---------------------------------------|------------|
| Process types | Frequency of Occurrences in ST | % | Frequency of Occurrences in TT | % |
| Material | 49 | 39.7% | 54 | 42.8% |
| Mental | 27 | 20.6% | 27 | 21.4% |
| Verbal | 7 | 5.6% | 10 | 8% |
| Relational | 43 | 34.1% | 35 | 27.8% |
| Total | 126 | 100 | 126 | 100 |

Table 1 above shows the number of each process type in ST and TT. As this table presents, material process is dominant in WS utterances of all texts. This indicates those who are concerned with action and event. In order to make easily understood, the percentage of process occurrences in ST and TT of all clauses can be described by the following chart.

¹ Text : scenes 1 – 12 of SIL film

² . Data were taken from the original script and then compared to the spoken form in the cinematic version.

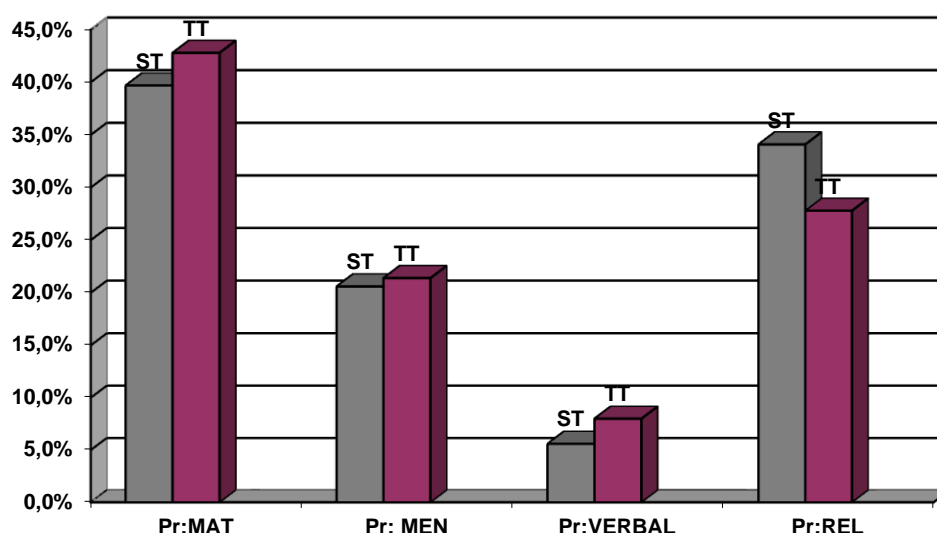


Figure 1 Process Types Chart

Figure 1 and table 1 of Transitivity above show that the common or dominant type of processes either in ST and TT is material process. The occurrence of the material process in ST is 49 times (39.7%) and in TT 54 times (42.7%). The second dominant process is the relational process. The occurrences are 43 times (34.1%) in ST and 35 times (27.8%) in TT; in this case ST is more descriptive than TT, it shows some features that contribute to the characterization of WS personality and description of the several of WS' entity and states of being. The mental process occurs 27 times (20.6%) in ST and 27 times (20.6%) and this depicts it as one of the major process in the text and describes what WS wants/desires and feels. Finally, the verbal process occurs the least, that is, 7 times, (5.6%) in ST and 10 times (8 %) in TT. It is shown in direct oral performance.

3.2. Meaning of Dominant Process in ST and TT

The dominant process found in the data is material process. Material process is construed to figure out the process of doing or happening, otherwise from analysis can be recognized that material processes in which WS is construed figure out the process of doing. It means that the data is significantly dominated by actions together with WS carried out the actions. Action means that WS 'does/did' something. So it can be probed into questions — *what did WS do?* (Adopted from Halliday 2004:181) —the actions involving physical and concrete activity carried out by WS are indicated by the following verbs; they are:

| ST | TT |
|---|---|
| find, lend, offer, make love, could cause, | <i>menemukan, meminjamkan, menawarkan,</i> |
| write, restore, pay, have made, immortal, | <i>bercinta, membuat, menulis, memperbaiki,</i> |
| give, insist, take off, seek, wait, punished, | <i>membayar, membunuh, beri, memaksa, lepaskan,</i> |
| leave, cut, break, banish, defy, wake, go, | <i>mencari, menunggu, dihukum,</i> |
| forgive, kill, exchange, come, marry to, ran, | <i>naik, tinggalkan, memutuskan, mematahkan,</i> |
| has brought. | <i>singkirkan, berhadapan, pergi, membangunkan,</i> |
| | <i>ikut, membunuh, menukar, bawa, berlari</i> |

It seems that all the verbs indicating actions in ST are translated or retextualised literally in TT. All actions carried out by WS are to overcome his writer's block problem. At the beginning, WS is introduced as a frustrated and aimless young WS, an up and coming actor who turned the writer who has a terrible case of the writer's block. The writer's block problem is caused by a blockage in his emotions. He has been contracted to write a new success, *Romeo and Ethel the Pirates daughter* which has not even been started but WS' inspiration seems to have dried up, leaving him with one very terrible case of the writer's block. When he meets Viola and falls in love with her, he discovers that love is not easy and that a lot of effort has to be put into a relationship to make it work, especially an unusual one like his with Viola's. At the same time as securing a bond with Viola, Will unlocks and his inspiration returns. In ST the characteristic of WS' personality is conveyed by the verb he often uses. The verb *write* is the most frequent verb and the verb is translated into equivalent word *menulis/tulis* in TT. The clauses can be seen below:

| ST | TT |
|--|---|
| yet cannot love nor write it. | <i>belum bebas</i> untuk bercinta dan juga menulis cinta |
| In truth I have not written a word. | <i>jujur saja aku belum menulisnya satu katapun</i> |
| I have not written it | <i>Tentu saja belum! Aku belum menulisnya!</i> |
| I have a sonnet to write . | <i>Aku akan menulis sonata</i> |
| If I could write the beauty of her eyes | <i>jika aku bisa tuliskan betapa cantik mata indahnyanya itu.</i> |
| It is not a comedy I am writing now. | <i>bukan komedi yang aku tulis kali ini ...</i> |
| I am writing an Apothecary a small but .. | <i>Aku menulis seorang dukun, kecil tapi...</i> |

The clauses above suggest an action related to the creativity of WS. In ST the first three clauses are negated process and those are translated in the same way in TT, since in the beginning WS suffers from the writer's block, all are locked that why he expresses his inability to write by negated expression: *cannot write, have not written* and those are retextualised into *belum bebas menulis, belum menulisnya, belum menulisnya*. The following are extracts and their analysis

18. A.

| | | | | | | |
|-----|--------|-------------|------|-------|---------|------|
| Yet | I | cannot love | nor | [I] | write | it. |
| | Senser | Pr: MEN | conj | Actor | Pr: MAT | Goal |

18. B

| | | | | |
|------------|-----------------------------------|------------|---------------------|--------------|
| <i>Aku</i> | <i>Belum bebas untuk bercinta</i> | <i>dan</i> | <i>juga menulis</i> | <i>cinta</i> |
| Actor | Pr: MAT | conj | Pr: MAT | Goal |

33. A.

| | | | |
|--------------|-------|------------------|---------|
| In truth, | I | have not written | a word. |
| Circ. Manner | Actor | Pr: MAT | Goal |

33. B. .

| | | | |
|-------------------|------------|----------------------|---------------------------|
| <i>jujur saja</i> | <i>aku</i> | <i>belum menulis</i> | <i>-nya satu katapun.</i> |
| Circ. Manner | Actor | Pr: MAT | Goal |

53. A.

| | | |
|-------|------------------|------|
| I | have not written | it |
| Actor | Pr: MAT | Goal |

53. B.

| | | |
|------------|----------------------|-------------|
| <i>Aku</i> | <i>belum menulis</i> | <i>-nya</i> |
| Actor | Pr: MAT | Goal |

When he meets Viola, a creativity side of him is unlocked. Inspired by Viola, Shakespeare begins writing feverishly. His work is in progress, while trying to unlock this creative block he unlocks much more and discovers more about himself and love. WS begins productive; the rest examples show that he starts to write. This characteristic is kept unaltered in TT by using the same category of verb type in Material Process that is 'creative' verb category. In the TT *tulis* or *menulis* is also part of creative category; the following are extracts and their analysis is as follows.

56. A.

| | | | |
|-------|--------------|----------|-----------|
| I | have | a sonnet | to write. |
| Actor | | Goal | |
| | Pr: -----MAT | | |

56. B.

| | | |
|--------------|---------------------|---------------|
| <i>Aku</i> | <i>akan menulis</i> | <i>soneta</i> |
| Actor | Pr: MAT | Goal |

67. A.

| | | | |
|----|--------------|----------------|-------------------------|
| if | I | could write | the beauty of her eyes! |
| | Actor | Pr: MAT | Goal |

67. B

| | | | |
|-------------|--------------|----------------------|--|
| <i>jika</i> | <i>aku</i> | <i>bisa tuliskan</i> | <i>betapa cantik mata indahnyanya itu.</i> |
| | Actor | Pr: MAT | Goal |

80. A.

| | | | |
|--------------------|--------------|----------------|--------------------|
| It is not a comedy | I | am writing | now. |
| Goal | Actor | Pr: MAT | Circ.Loc:tm |

80. B.

| | | | |
|---------------------|--------------|----------------|--------------------|
| <i>bukan komedi</i> | <i>aku</i> | <i>tulis</i> | <i>kali ini,</i> |
| Goal | Actor | Pr: MAT | Circ.Loc:tm |

87. A.

| | | | |
|--------------|----------------|----------------|-------------------------|
| I | am writing | an Apothecary, | a small but vital role. |
| Actor | Pr: MAT | Goal | Circ.role |

87. B.

| | | | |
|--------------|----------------|-----------------------|--------------------------------------|
| <i>Aku</i> | <i>menulis</i> | <i>seorang dukun,</i> | <i>kecil tapi peran yang penting</i> |
| Actor | Pr: MAT | Goal | Circ.role |

It can be seen that he finds himself struggling with the writers' block, which all his ideas are locked in his mind and trying to unlock this creative block he needs to discover more about him and love. From the material process analysis in ST and TT, it seems that WS character is dynamic character; it means that the development of events change WS' characters.

WS' characters is also expressed in the various actions (verbs), they can be noticed through the patterns emerging, starts to split his inner self, from the texts. The examples of extracts and the analysis are presented below:

1. A.

| | | | |
|----------------------|--------------|---------------|-------------------------------|
| all | I | locked | safe in here |
| Circ. Manner: | Actor | Pr:MAT | Circ.: manner, loc.:pl |

1. B.

| | | | |
|--------------|--------------|-----------------|------------------------------|
| Ø | Ø | <i>Terkunci</i> | <i>aman di sini</i> |
| Circ. | Actor | Pr:MAT | Circ. manner, loc.:pl |

2. A.

| | | | |
|----------------------|--------------|---------------|-------------|
| As soon as | I | have found | my muse |
| Circ. Loc :tm | Actor | Pr:MAT | Goal |

2. B.

| | | | |
|----------------------|--------------|------------------|---------------|
| <i>Begitu</i> | <i>aku</i> | <i>menemukan</i> | <i>dewiku</i> |
| Circ. Loc :tm | Actor | Pr:MAT | Goal |

11. A.

| | | | |
|--------------|------------------------|-------------|--|
| I | could make love out of | words | as a potter makes cups out of clay, love that overthrows empires, love that binds two hearts together come hellfire and brimstones |
| Actor | Pr:MAT | Goal | Circ.: Role |

11. B.

| | | | |
|--------------|----------------------|-------------------------|--|
| <i>aku</i> | <i>bisa bercinta</i> | <i>dengan kata-kata</i> | <i>seperti pembuat tembikar dengan tanah liatnya, cinta yang memenuhi seluruh negri, cinta yang membutakan dua hati dan mendatangkan api dan batu neraka</i> |
| Actor | Pr: MAT | Goal | Circ.Role |

12. A.

| | | | | |
|---------------------|--------------|----------------|-------------|---------------------------|
| for sixpence a line | I | could cause | a riot | in a nunnery... but now |
| Circ. Cause | Actor | Pr: Mat | Goal | Circ. Loc. :pl, tm |

12. B.

| | | | | |
|-------------------------|--------------|---------------------|------------------|----------------------|
| Hanya sebaris kata saja | aku | <i>bisa membuat</i> | <i>kekacauan</i> | <i>tapi sekarang</i> |
| Circ. Cause | Actor | Pr:MAT | Goal | Circ. Loc.:tm |

26. A.

| | | | |
|--------------|---------------------|-----|-----------|
| I | would have made | you | immortal. |
| Actor | Pr: -----MAT | | |

26. B.

| | | |
|--------------|----------------------|-------------|
| <i>Aku</i> | <i>akan membunuh</i> | <i>mu.</i> |
| Actor | Pr: MAT | Goal |

29. A.

| | | | |
|--------------|----------------|-------------|--------------------|
| I | insist | a beaker | for Mr. Marlowe. |
| Actor | Pr: MAT | Goal | Beneficiary |

29. B.

| | | | |
|--------------|----------------|-------------|--------------------|
| Aku | memaksa, | minuman | untuk Tn. Marlowe. |
| Actor | Pr: MAT | Goal | Beneficiary |

35. A.

| | | |
|--------------|----------------|--------------------|
| I | seek | Master Thomas Kent |
| Actor | Pr: MAT | Goal |

35. B.

| | | |
|--------------|----------------|--------------------|
| <i>Aku</i> | <i>mencari</i> | <i>Thomas Kent</i> |
| Actor | Pr: MAT | Goal |

A comprehensive analysis of Material Process is recognized to the idea of the linguistic option selected by the writer to express WS characters. As mentioned above, the process realized by verbs implying actions are potentially very effective. However, the context of the story reveals that all his actions are active and effective. It can be noticed that the TT also held WS general configuration found in ST.

3.3 The distribution of Transitivity

The distribution of process types varies in each text. Table 2 below shows the distribution of process types in each text of ST and TT in all texts (1 – 12).

| Table 2 The distribution of Transitivity | | | | | | | | |
|--|----------------|----|--------|----|--------|----|------------|----|
| Scene/text | PROCESSES TYPE | | | | | | | |
| | material | | mental | | verbal | | relational | |
| | ST | TT | ST | TT | ST | TT | ST | TT |
| 1 | 9 | 11 | 5 | 6 | 0 | 0 | 12 | 9 |
| 2 | 8 | 8 | 5 | 5 | 1 | 1 | 8 | 8 |
| 3 | 5 | 5 | 5 | 4 | 0 | 0 | 2 | 1 |
| 4 | 6 | 7 | 3 | 3 | 4 | 4 | 4 | 4 |
| 5 | 3 | 3 | 1 | 1 | 0 | 0 | 0 | 0 |
| 6 | 3 | 4 | 2 | 2 | 0 | 0 | 2 | 1 |
| 7 | 2 | 3 | 4 | 4 | 0 | 0 | 1 | 1 |
| 8 | 7 | 7 | 0 | 0 | 0 | 0 | 5 | 4 |
| 9 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 |
| 10 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 0 |
| 11 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 2 |
| 12 | 5 | 5 | 2 | 2 | 1 | 3 | 7 | 5 |
| | 49 | 54 | 27 | 27 | 7 | 10 | 43 | 35 |

Circumstance elements, from the functional perspective, is not considered central and exclusive participant in material process but an element that is involved in Transitivity system as a whole. The circumstance can be associated with all types of processes. However, circumstance also functions to increase the experiential content of text as they add to text as information. The frequency of circumstance details also contributes the experiential density in text (Eggs 2004). Table 3 presents number of each type of circumstantial element in texts.

| Table 3 The distribution of Circumstances | | | | | | | | | | | | | | |
|---|----------|----|--------|----|-------|----|--------|----|--------|----|------|----|-------|----|
| Scene /text | types | | | | | | | | | | | | | |
| | location | | manner | | cause | | conti. | | accmp. | | role | | angle | |
| | ST | TT | ST | TT | ST | TT | ST | TT | ST | TT | ST | TT | ST | TT |
| 1 | 6 | 6 | 4 | 4 | 3 | 3 | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 |
| 2 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 3 | 2 | 1 | 1 | 1 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 4 | 3 | 3 | 1 | 2 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 5 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| 6 | 3 | 3 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 | 1 | 1 |
| 7 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 0 | 0 |
| 8 | 2 | 3 | 1 | 1 | 1 | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 9 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 10 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 11 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| 12 | 4 | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| | 22 | 21 | 9 | 10 | 7 | 9 | 1 | 1 | 1 | 1 | 3 | 3 | 2 | 2 |

The transitivity pattern (Table 2 and 3) distributed through the scenes/text in the story can be useful in explaining the structuring of text, the characteristic of the text is the written text to be spoken, this is suggest to narrative variety. From the tables (Table 2 and 3) above, it can be explained how the field of situation is being

constructed. Each of the text/scene indicated in the transcripts is identified according to the predominant type, as the following the transitivity in the each text/scene:

Text/scene 1: Relational, Material and Mental Process are dominant both ST and TT and the dominant circumstance is location, meaning that text 1 concentrates on WS' action, feeling and personality, since scene 1 is the introduction of the story that why relational process is common with attributive and identifying to introduce and to identify WS., material and mental processes also occur frequently in scene 1 all the actions carried out by WS is to overcome his writer's block problem which relate to his emotion and the dominant circumstances in scene 1 is location, those circumstances elements provide setting in time and place.

Text/scene 2: Scene 2 is still the orientation or introduction of the story therefore Relational, Material and Mental Process both ST and TT are dominant. Those processes are to introduce and identify WS. How/what/is WS is introduce here, and what does he do/what does he feel is also introduce in scene 2 and the dominant circumstances in scene 2 is location, those circumstances elements provide setting in time and place

Text/scene 3: Material and Mental Process both ST and TT are dominant. In this scene WS already unlocked his creativity, since he has seen Viola, the most inspired lady. Therefore Material and Mental process dominates in this scene, the Material process is deal with his creativity in writing

Text/scene 4: Relational, Material and Mental Process are dominant and in this scene the occurrences of verbal highest than in the other scenes both ST and TT. In this scene WS begins productive, it is indicated by Material Process. His productivity is influenced by his emotion. His mental state is indicated by Relational and Mental process. There is a moment he talked to Thomas Kent, who is Viola in disguise, and he declares his feeling that why the Verbal process is more frequent and dominant circumstances in scene 4 is location, those circumstances elements provide setting in time and place

Text/scene 5: Material Process both ST and TT are dominant. WS Inspired by Viola, Shakespeare begins writing feverishly. His work in progress. therefore scene 5 dominated by Material process relate to his works,

Text/scene 6: Material Process both ST and TT are dominant, as same as scene 5, scene 6 also dominated by Material process to express WS' creativity. And the dominant circumstances in scene 1 is location, those circumstances elements provide setting in time and place

Text/scene 7: Mental Process both ST and TT is dominant. It is relate to WS' feeling about the death of WS' friend Christopher Marlowe

Text/scene 8: Relational and Material Process both ST and TT, in this scene Viola knew that WS has a wife, after knowing that WS has a wife, Viola run a way from WS, WS' condition left by Viola is indicated by Relational Process, and his effort to get her back is indicated by Material process

Text/scene 9: Verbal process is dominant in this scene, WS' work has done and he tell his play to the company, therefore in scene 9 only one process is found, the rest scene is the clip of the play.

Text/scene 10: Material and Verbal Process occurs one time in this scene, as same as scene 9 WS has completed his work

Text/scene 11: Relational process is dominant in this scene to describe WS' condition. The death of his friend makes him guilty. After knowing who has kilt his friend he feels free.

Text/scene 12: Relational, Material and Mental Process both ST and TT. After the play has done, time to performance it at stage, scene 12 shows the preparation and performance of Romeo and Juliet. The condition and preparation before performance is indicated by Relational, Material and Mental Process.

Each stage of the narrative can be associated with particular transitivity choices. The schematic structure of narrative suggested by Knapp & Watkins (1994) consists of: Orientation, Complication or problem and Resolution.

Orientation: (introduction) in which the characters, setting and time of the story are established. Usually answers who? when? where? Scene 1 and 2 are the orientations of the texts, orientation is to introduce character that why relational process is common with attributive and identifying to introduce and to identify WS. WS ascribes himself with label as **a poet, lowly player — penulis sajak, seorang aktor rendahan**. In the beginning WS introduces as a frustrated and aimless young WS, an up coming actor turned to a writer who suffers from writer's block, the blockage is in his emotion; therefore, material and mental processes also occur frequently in scene 1 and 2 because all the actions carried out by WS is to overcome his writer's block problem and the dominant circumstances in scene 1 and 2 is location, those circumstances elements provide setting in time and place.

Complication: Sometimes there are a number of complications in sustaining the dramatic interest of the story. These add and sustain interest and suspense for the audiences. **Resolution:** There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. There several complications are found spread across the story.

Complication 1:

Complication 1 is realized by material, mental and verbal processes found in text 3 and 4, in which WS is the active participant. After he saw Viola he begins productive, but still he does not know her. He talks to Thomas

Kent who is Viola in disguise, WS romantically declares his feelings for Viola to "Thomas Kent": **"For one kiss, I would defy a thousand Wessexes"** — **"Demi sebuah ciuman aku bersedia berhadapan dengan seribu Wessex"** His words have unmasked her. Viola is in love with Will as well, but she has to marry Lord Wessex.

Resolution 1: the resolution of complication 1 is realized by mental process; after WS knows the true identity of Viola he declares his feeling **"Can you love a fool"** — **"maukah kau mencintai seorang yang bodoh"**

Therefore, the process in texts 3 and 4 is dominated by material process which is related to his action to seek and unveil Viola, and mental process is related to his feeling to Viola, and verbal process carries the implication of mental state. And still circumstances elements provide setting in time and place

Complication 2: WS and Viola enter into a forbidden love affair, their affair parallels to Romeo and Juliet, and the elements of forbidden love forms Shakespeare's inspiration. Inspired by Viola, WS begins writing feverishly. And the play has finished a ready to be performed. Scenes 5, 6, 9, and 10 show that the density of process occurring in each text seems lessens among all scenes because in those scenes WS writes the play and the actors rehearse the play for the stage performance and those mostly realized by material process.

Additional Complication: there are additional complications; they are shown in scenes 7 and 8 and is mostly realized by material, relational and mental process. Those scenes are to describe WS feeling related to the death of Christopher Marlowe; therefore, those scenes are mostly realized by relational and mental Process. When Christopher Marlowe is dead, he feels guilty about it, by relational process he describes himself **"It was I who killed him!"** — **"Aku yang membunuhnya"** and using mental process to express his regret **"God forgive me"** — **"Tuhan maafkan aku"** and the **Resolution** is in scene 11 realized by relational process to describe WS' feeling **"Oh God, I am free of it—Ya Tuhan aku bebas"**

Resolution 2: scene 12 is the final resolution and realized by relational and material dominantly, finally WS can complete his play and the play performs in the stage well; however, by relational process WS describes himself, a **"sad wretch"** — **"seorang yang paling sedih"** for he must let Viola go to follow Wessex to American colonies, all is not lost. Will has found his muse **"will never age . . . nor die, nor fade."** — **tak akan pernah melupakan tidak untuk dihilangkan juga tidak untuk kematian.**

3.4 Configuration of WS Characters in Language

In order to explore the character of WS and the way his character is constructed in the texts, this study will use of the characters' transitivity profiles. An analysis of transitivity would provide answers to the general question "Who does what to whom, how, where, when, etc.?" Three basic elements build up the transitivity model: **participants** (who, whom), **processes** (the verbs, does what) and **circumstances** (how, when, where, etc). This section is addressed to find out how certain types of process may function to cast the central character. As a system, all its elements, or terms, are closely related. Thus, the interpretation of certain processes might, in some cases, be affected by the other elements such as other participants or the circumstances attending on the process. The comparisons were made between the characters' constructed in ST and TT the characters' constructed through the participant role. Then, relations were established between character's configuration and depiction the texts.

This study is going to consider identifying of participant role found in the four types of processes suggested by Halliday: material, relational, mental, and verbal processes, these processes are really significant to WS' construal in this movie. Since certain types of participant may function to cast the central characters

3.4.1 Material Process Participants Role in ST and TT

There are two main participants in this kind of process: the Actor and the Goal: i) Actor: the one performing the action, ii) Goal: that which is affected by the action, and there are additional participants: iii) Scope: that which remains unaffected by the action, iv) Recipient: the receiver of goods or services, v) Client: for whom/which the action occurs, and vi) Attribute: a quality ascribed or attributed to an entity. A material process is a process of doing or happening, and the actor is the key participant and the most active participant in material processes.

As stated above that material processes are dominant both in ST and TT. Material processes are process about doing, about action. Actions involve Actors. This study differentiates the functions of actor into two terms: Actor 1—it will be labeled as Actor 1 if the actions direct a goal and Actor 2—it will be labeled as Actor 2 if the actions direct no goal. The following is participant role profile in material processes and their analysis depicts WS' characteristics in ST and TT.

Table 4 Participant Role Profile in Material Processes

| Participant | | ST | TT |
|--------------|------------------|----|----|
| Actor 1 | Goal-directed | 24 | 26 |
| Actor 2 | No goal-directed | 9 | 9 |
| | | 0 | |
| Goal | | 7 | 9 |
| Beneficiary | | 8 | 7 |
| Circ. | | 1 | 1 |
| Total | | 49 | 52 |

The configuration of WS' participant role transitivity profile in ST and TT portrays that his configuration is mainly as the actor of the events that occur around him, along the texts which show WS' take a role as Actor 1 which is the most dominant. The configurations seem equal both in ST or TT. The majorities of the processes performed by WS are goal-directed actions, material processes into which WS inscribes as participant which contributes the characterization of WS that his actions have affect on his environment and on other characters on the events that take place in the story.

The material process of doing presents Actor 'I', in ST and 'Aku' in TT, that is, WS as the active actor of the action. This is important, as the character is depicted as one whose actions have influence on his environment and on other characters on the events that take place in the story; it corresponds to the character as WS constructed in the movie.

3.4.2 Process types shifts

To maintain the naturalness of the TL, some factors play important roles in the process of transferring. One of the factors is the style transferability that is whether a translator can maintain the style. A translation should make sense and sound natural in the sense that it is written in ordinary language, using the common grammar, idioms and words. Naturalness is not something that can be acquired by instinct. Sometimes changes are unavoidable and a shift in central components of meaning is necessary.

Table 4.4 above shows different dominant process types selected by the writer to express WS characters through the scenes. The distribution of transitivity both in ST and TT, in essence, seems equal with only minor differences, as the table above also shows the differences in occurrences of types in ST and TT found in some texts. From all texts/scenes (1-12) it can be noticed that texts/scenes 1, 3, 6, 8 and 12 of the certain process types in ST are shifted to different types in TT. The shift is due to structural difference between ST and TT, one process type in ST can be translated into another process type in TT. The details shifts can be seen below

The process type's shifts of course will change the participant role; it can be seen in table 4.11 that participant role occurrences are different between ST and TT. Otherwise the changes, at a micro level, do not modify the characters' construction at a macro level. Through the analysis of the transitivity patterns, it can be said the ST and the TT selected and realized similar meanings thus constructing similar pictures of the main protagonist, William Shakespeare. There is much more Material processing in TT but it affirms his character. Most shifts are Relational processes in ST shifted to other process in TT. Some shifts cause loss some information or it can be said cause a discrepancies, for example;

Discrepancies

10 A. Words, words, words...once, I had the gift

| | | | |
|----------------------|----------------|---------------------|--------------|
| once | I | had | the gift |
| Circ. Loc.:tm | Carrier | Pr: REL/poss | Attr. |

10. B. *kata-kata, sekali saja, aku ingin wahyu...*

| | | | |
|---------------------|---------------|---------------|--------------|
| <i>sekali saja</i> | <i>aku</i> | <i>ingin</i> | <i>wahyu</i> |
| Circ. manner | Senser | Pr:MEN | Phen |

24. A. Are you to be my muse, ROSALINE?

| | | | | |
|--------------------------|-----|--------------|----------|--------------|
| Are | you | to be | my muse, | ROSALINE? |
| Token | | Value | | Token |
| Pr:-----REL/inten | | | | |

24. B. *Aku memerlukanmu untuk gairahku, Rosaline?*

| | | |
|------------|-------------------|-------------------------------------|
| <i>Aku</i> | <i>memerlukan</i> | <i>mu untuk gairahku, Rosaline?</i> |
|------------|-------------------|-------------------------------------|

| Senser | Pr: MEN | Phen |
|--------|---------|------|
|--------|---------|------|

94. A. my Henry VI was a house built on his foundations.

| | | | |
|-----|----------------|----------------------|-----------------------------------|
| and | my Henry VI | was | a house built on his foundations. |
| | Carrier | Pr: REL/circ. | Attr. |

94. B. *Henri VI-ku adalah sebuah rumah yang di bangun atas yayasannya*

| | | | |
|------------|--------------------|--------------------|--|
| <i>dan</i> | <i>Henri VI-ku</i> | <i>adalah</i> | <i>sebuah rumah yang di bangun atas yayasannya</i> |
| | Carrier | Pr:REL/circ | Attr. |

However, as it is mentioned previously the changes only affect at micro level those do not change the characters of WS in general

4. CONCLUSION

It has been the aim of this study to identify the manner in which WS character is constructed, through the way he models his experiences of both internal and external world in language and observing some of WS' characteristics is construed in language through the analysis of the patterns emerging in the ST and in the TT and to explain the correlation between transitivity patterns in ST and the construction of WS and the treatment given to this character's construction. On the basis of the analysis, it can be concluded that:

1. From the linguistic option in which WS' character is inscribed in ST and his character in TT can be noticed that Material Process seems to be predominant for both ST and TT. Relational processes are in the second rank of dominant processes. Then, Mental Process, and in this sense, also, both in ST and TT of WS character seem similar. WS' actions show a balance between perception and cognition. It is also worthwhile noticing that due to difference between the structure of the two languages and to different selections of ideational meanings some processes underwent modifications, but did not affect the total configuration
2. WS construed in the ST and (re) construed in the TT is a reflective and active character who is able to extend his actions, feelings, sayings to anyone beyond himself. WS characters were construed as reflective, active and sensitive character able to extend his actions, feelings, sayings to anyone beyond himself. By comparing the transitivity system of SIL in ST and TT, it can be noticed that WS' most significant characteristics were kept unchanged. There were moments in which some changes took place because of the structure of the language in which the text was retextualised.

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