THE TRANSLATION OF PASSIVE CONSTRUCTIONS

IN ANDREA HIRATA'S *LASKAR PELANGI*

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining

the Bachelor Degree in English Literature

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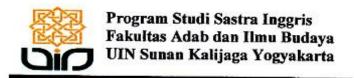
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DEDICATION

DEDICATED TO

MY BELOVED GRANDFATHER

MY BELOVED PARENTS

MY BELOVED SISTER AND BROTHERS

MY NEPHEW AND MY NIECES

ALL MY BEST FRIENDS

MOTTO

THREE KEYS OF SUCCESS

1. `MAN JADDA WA JADA`

(Those who are earnest will succeed)

2. `MAN SHOBARO ZAFIRO`

(Those who are patient will be lucky)

3. `MAN SAARO' ALAA DARBI WASHOLA`

(Those who walk in His path will finally arrive)

ISTIQOMAH IS A THEORY AND A PRACTICE WHICH SHOULD BE APPLIED IN EVERY JOURNEY OF LIFE. – LETTO -

And certainly, We shall test you with something of fear, hunger, loss of wealth, lives and fruits, but give glad tidings to *As-Sâbirin* (the patient ones, etc.). Who, when afflicted with calamity, say: *"Truly! To Allâh we belong and truly, to Him we shall return."*.

(Al- Baqoroh: 154-155)

DREAMS WILL COME TRUE IF WE HAVE COURAGE TO PURSUE.

– WALT DISNEY –

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Last but not least, I hope this thesis will be beneficial to the development of English Department, particularly in translation study and generally to those who try to learn about passive constructions and their translation.

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Winda Ratna Wulandari

ABSTRAK

KAJIAN TERJEMAHAN KONSTRUKSI PASIF DALAM NOVEL *LASKAR*

***PELANGI* KARYA ANDREA HIRATA**

Tesis ini berjudul **"Kajian Terjemahan Konstruksi Pasif Dalam Novel *Laskar Pelangi* Karya Andrea Hirata"**. Objek penelitian dari tesis ini adalah kalimat yang mengandung konstruksi pasif dengan awalan *di-* pada novel Laskar Pelangi. Penelitian dimaksudkan untuk menemukan cara penerjemah novel Laskar Pelangi menerjemahkan konstruksi pasif dengan awalan *di-* berdasarkan pada prosedur penerjemahan. Penelitian ini juga dimaksudkan untuk menjelaskan faktor-faktor yang mempengaruhi penggunaan prosedur penerjemahan dalam proses penerjemahan tersebut. Penelitian ini terutama ditujukan untuk memberikan saran dan masukan kepada para penerjemah tentang cara menerjemahkan konstruksi pasif dengan awalan *di-* sehingga konstruksi pasif yang diterjemahkan menjadi natural dan bisa diterima di bahasa sasaran. Data dari penelitin ini adalah frasa kata kerja dari konstruksi pasif dengan awalan *di-*. Metode pengumpulan data yang digunakan adalah analisa dokumen tertulis. Dalam analisis data, metode yang digunakan adalah metode deskriptif kualitatif. Secara umum, metode kualitatif adalah metode yang digunakan untuk menganalisa masalah yang tidak disusun berdasarkan prosedur statistik.

Temuan dari analisis yang dilakukan dengan cara mengelompokkan data ke dalam penerjemahan kata kerja pasif – kata kerja pasif, kata kerja pasif – kata kerja aktif, dan kata kerja pasif – bukan kata kerja, menunjukkan bahwa prosedur penerjemahan yang digunakan pada masing-masing kategori berbeda. Pada penerjemahan pasif – pasif, prosedur penerjemahan yang digunakan adalah expansi (*expansion*) dan penerjemahan literal (*literal*) dengan menggunakan bentuk khusus. Hasil analisis menunjukkan bahwa prosedur expansi melibatkan beberapa bentuk shift atau pergeseran yang berbeda. Diantaranya adalah pergeseran intra – sistem (*intra – system shift*), pergeseran level (*level shift*), dan pergeseran unit (*unit shift*). Di dalam penerjemahan pasif – aktif, prosedur yang digunakan adalah modulasi dan *couplet* atau penggunaan lebih dari satu prosedur penerjemahan (modulasi dan expansi). Dan pada penerjemahan pasif – bentuk khusus, prosedur yang digunakan adalah *shift* atau pergeseran.

Hasil analisis menunjukan bahwa prosedur yang digunakan dalam menerjemahkan konstruksi pasif ke dalam konstruksi pasif dan konstruksi pasif ke dalam konstruksi aktif dan bentuk khusus dipengaruhi oleh tiga faktor. Faktor yang pertama adalah faktor yang disebabkan oleh kerja keras penerjemah untuk menghasilkan bentuk dan pesan yang sama dengan bahasa sumber, faktor yang kedua adalah faktor yang disebabkan oleh perbedaan sistem dalam kedua bahasa yang tidak memungkinkan untuk menerjemahkan konstruksi pasif ke dalam konstruksi pasif, dan faktor yang ketiga adalah faktor yang mengharuskan penerjemah menerjemahakan konstruksi pasif dengan lebih efektif dan lebih bisa diterima di bahasa sasaran.

Kata kunci: penerjemahan, prosedur penerjemahan, konstruksi pasif

ABSTRACT

THE TRANSLATION OF PASSIVE CONSTRUCTIONS IN ANDREA

HIRATA'S *LASKAR PELANGI*

This thesis is entitled **The Translation of Passive Constructions in Andrea Hirata's *Laskar Pelangi***. The objects of the analysis are sentences containing passive constructions with prefix *di-* in the novel previously mentioned. This study is intended to find out the way the translator translates passive constructions with prefix *di-* based on the translation procedures. In addition, the study is also intended to explain the factors influencing the translation procedures used in the process of translation. This study is mainly intended to give input to translators of various ways to translate passive constructions with prefix *di-* so that the passive constructions translated can be natural and acceptable in the target language. The verbs phrases of passive constructions with prefix *di-* are taken as data. The method of collecting data is analysis on written document. In analyzing the data, the method used is descriptive qualitative method. Generally, qualitative method is the method used to analyze the problems which are not designed or arranged using statistic procedure.

The result finding of this study which is categorized based on passive verb – passive verb translation, passive verb – active verb translation, and passive verb – non-verb translation shows that the translation procedures used in each category are different. In passive verb – passive verb translation, the translation procedures applied are expansion and literal procedure with special form. The analysis shows that expansion procedure entails some different shifts. They are intra – system shift, level shift, and unit shift. In passive verb – active verb translation, the translation procedures applied are modulation and couplet (modulation and expansion), and in passive verb – non-verb translation, the translation procedure used is only shift.

The analysis shows that the procedures applied in translating passive construction into passive construction, passive construction into active construction and passive construction into special construction are influenced by three factors: (1) The translator's effort to produce natural translation by keeping the same form in the TL, (2) the different systems of each language which make the constructions are not able to be translated into the same constructions, and (3) the demand which requires the translator to translate the construction more effectively and acceptably.

Key words: translation, translation procedures, passive constructions.

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CHAPTER I

INRODUCTION

1.1. Background of Study

According to *Oxford Advanced Learner's Dictionary* (62), "language is a

system of communication consisting of sounds, words, and grammar, or the

system of communication used by the people of a particular country or

profession". From that statement, it can be inferred that every country in the

world has its own language to communicate. It is also explicitly states in Holy

Koran Surah Al- Hujuraat: 13 that people are created in different kinds of

groups.

يَـٰٓأَيُّهَا ٱلنَّاسُ إِنَّا خَلَقْنَـٰكُم مِّن ذَكَرٍ وَأُنثَىٰ وَجَعَلْنَـٰكُمْ شُعُوبًا وَقَبَآئِلَ لِتَعَارَفُوٓا۟

"O mankind, indeed We have created you from male and female and made

you peoples and tribes that you may know one another".

(http://www.imaanstar.com/noblequransoftware/al-hujraatsurah49aya13)

The verse above clearly states that mankinds all over the world are

created in different groups, so the language used is very possible to be

different. Even though human beings are created in different groups, it does

not mean we live separately from other groups. Through a shared language,

people around the world can know and communicate to each other. Without language, the communication may not be able to run smoothly and clearly.

Everyone surely cannot master all languages in the world. One may only master a language perfectly. It then makes people try the other way to understand other languages to get information they need. Some ways to understand other languages may be by learning those languages, or having someone help him to understand that language through written language. The second one may be more familiar to do as the translation.

Nowadays, translation has become a need for those who need information written in another language. The information can be in the form of art works, literature, science, economic, etc. In order to get the information which is written in a foreign language, translation could be a way to get the information someone needs. The translation from a foreign language into Indonesian may have been done more than the translation from Indonesian into foreign languages. It is because the science development in developed countries is much faster than that in the developing countries, like Indonesia. As a result, Indonesia as a developing country needs much information from those developed countries, and Indonesians have also translated many books written in foreign languages, such as English, to get the information needed.

However, Indonesians also provide some interesting things and information needed by other countries, like literature or other works of art.

There are several literary works, such as fictions which are translated into English. *Laskar Pelangi-the Rainbow Troops* in English- as the phenomenal novel in Indonesia, which has been sold for more than five million copies, is one of them. The fame of the novel has made the demand to translate the novel into English because people who are interested in the novel come not only from Indonesia but also from outside the countries.

When it is compared between the original version and the English version of the novel, there can be found some things which can be analyzed from linguistic point of view. That is why the novel can be a good object to be observed linguistically. From a short analysis done by the writer, the novel can be analyzed in the terms of different cases. Some of them are noun phrase analysis, loss and gain information analysis, and passive construction analysis, but passive constructions analysis can be the most interesting one since the novel provides many such kinds of data to be observed.

In Indonesian and/or in English, when the text talks about the actor, the verb used is an active verb. It means that the construction of the sentence will be an active clause or active voice. On the other hand, when the text focuses on the recipient or patient which is made as a subject, the construction of the sentence will be a passive clause or passive sentence. In Indonesian, active voice can be determined by the prefix *me-* and passive voice can be a sentence with the verb preceded by *di-*. For example

Active:

SL: Setiap wajah orangtua di depanku *mengesankan* bahwa mereka tidak sedang duduk di bangku panjang itu. (p. 3)

TL: The face of each parent *showed* that they weren't really the parents and children sitting on the long benches. (p. 3)

Passive:

SL: "Asal jangan kau hilangkan lagi kapur-kapur itu, perlu kau tahu, kapur itu *dibeli* dari uang sumbangan umat!" (p. 251)

TL: "As long as you don't go losing any of the chalk again. You should know that chalk *is bought* with money from contributions of the religious community!"(p. 204)

Passive constructions in Indonesian are usually more frequent than those in English. It is because in Indonesian, passive construction is more common to be used than that in English. Alieva et al (352) state that passive constructions have three forms. The first is by adding prefix *di-*, the second is by adding prefix *ter-*, and the third is without adding the prefix.

Examples:

a. Passive with prefix *di-*: *Roti itu **dimakan** oleh saya.*
b. Passive with prefix *ter-*: *Roti itu **termakan** saya.*

c. Passive without prefix: *Roti itu saya* **makan**.

In English, Quirk et al (159) state that passivization involves two different grammatical levels. It seems that in Indonesian, the active passive constructions relation also involves two grammatical levels. They are verb phrase and the clause. In the verb phrase, the difference between the two construction categories is that in English, the passive adds a form of auxiliary **Be-** + **past participle** to the main verb and in Indonesian, the passive adds a form of prefix **di-**, or **ter**-. At the clause level, passivization involves rearrangement of two clausal elements and one addition:

a. The active subject becomes the passive agent;

b. The active object becomes the passive subject;

c. The preposition *by* in English and the conjunction *oleh* in Indonesian are introduced before the agent.

In fact, passive constructions are more common in Indonesian than those in English. Consequently, in Indonesian, passive construction can often only be translated into natural English by an active construction or it is more natural in the target language when it is translated into active. For example,

SL: Tak boleh <u>didekati</u>. (p. 223)

TL: He didn't allow anyone <u>to come near</u> him. (p. 181)

When passive construction is translated into active construction, shifting, which is one of translation procedures, may be unavoidable in translation process. This is done since the systems of grammar and lexicon in the SL and the TL are different. The kind of shifts may also vary. From the example above, there is unit shift occurring in which the word *didekati* is translated into the phrase *to come near*.

However, this may be necessary since translating a text as naturally as possible is a must in order to make the text understandable. When one translates the text in a wrong way, a text translated can be confusing for the readers to read, and it may also make the readers misunderstand the text itself. Newmark (7) states that "translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language". That is why translators should have wide and good knowledge, whether the knowledge of the source language or knowledge of the target language. Moreover, knowing the cultural background of both languages is also needed to make a good translation. Kridalaksana (128) states that translation is rendering the message across the culture and/or across the language in grammatical and lexical level which is intended to keep the effect, form, and message meant in SL.

Furthermore, Nida (via Munday 42) says that in translation, the text translated should gain either formal or dynamic equivalence. Formal

equivalence focuses on the message in both form and content. It means that a sentence or a word translated is translated as closely as possible the form in the SL, such as translating passive into passive or active into active. Meanwhile, dynamic equivalence is defined by Nida as "'the closest natural equivalent to the source language message'" (Nida via Munday 42). It means that naturalness is the most part to be concerned with. Dynamic equivalence does not concern with the form but naturalness, such as translating passive into active or active into passive.

A good translation, therefore, can help people to know information and things in other languages. As Allah SWT states in His Holy Koran that human beings are created in different tribes, people can still know and communicate to each other through the media called translation. Allah SWT also states in His ayah (Al-Maeda: 2) that people should help each other in doing something good.

وَتَعَاوَنُواْ عَلَى ٱلۡبِرِّ وَٱلتَّقۡوَىٰ

"Help you one another in *AlBirr* and *AtTaqwa* (virtue, righteousness and piety)"

(http://www.imaanstar.com/noblequransoftware/al-maedasurah5aya2)

By translating text, sentence, or word in a good way, translators have helped people to know information written in another language they need.

In conclusion, it is interesting to discuss and analyze the translation of Indonesian passive constructions into English since the forms of the translation vary. Therefore, the study is important to do to know how passive constructions in Indonesian are translated into English which may be done through various ways. It is important to know the result of the study because there may be found some new variations of passive construction translation.

1.2.   Scope of Study

This research takes Andrea Hirata's *Laskar Pelangi* and its English version *The Rainbow Troops* as the object to study. The study will be limited to focus on one analysis only. It is the analysis of passive constructions with prefix *di-* in the SL and its translation in the TL. Because passive constructions in Indonesian are not only preceded by the prefix *di-*, but also with prefix *ter-*, and even without prefix, the study is focused on passive constructions with prefix *di-* only to avoid larger discussion. It is also chosen because the frequency of the presence of this type is the most in the novel and this type of passive constructions are the most common one to be used in writing.

The analysis will also be focused on the phrase level only. The translation of passive constructions with prefix *di-* from all chapters in the novel will be seen and classified based on the translation procedures.

1.3.   Problems Statement

In compliance with the background above, the researcher intends to analyze passive constructions with prefix *di-* in Andrea Hirata's *Laskar Pelangi*. Thus, the research questions are

1. How are passive constructions with prefix *di-* in Andrea Hirata's *Laskar Pelangi* translated into its English version?

2. What factors influence the procedures used?

1.4.   Objectives of Study

In line with the problem statement, this study is aimed to describe the procedures used to translate passive construction with prefix *di-* in Andrea Hirata's *Laskar Pelangi* into its English version. Therefore, the objectives of the study are

1. To describe how passive constructions with the prefix *di-* in Andrea Hirata's *Laskar Pelangi* are translated into English; and

2. To explain the factors influencing the procedures used in translating passive

constructions with prefix *di-* in the novel.

1.5.   Significances of Study

This study provides both theoretical and practical significance of how

to translate passive constructions with prefix *di-* from Indonesian into English.

Theoretically, this study is intended to present an obvious description about

passive constructions with prefix *di-* and their constructions in the TL. The

result of this study may be useful to translation studies as a good reference for

further research, especially for those who take the topic related to passive

constructions.

For the practical use, hopefully this study can be useful to be applied

by everyone in the real translation from Indonesian into English, especially in

translating passive constructions with prefix *di-* . It can be a reference of how

to translate Indonesian passive constructions into English in various ways to

make the constructions translated be more natural in the TL.

In addition to being a good reference, practically, this study may be

significant for translators to be careful in translating Indonesian passive

constructions into English to keep the same message so that the message in

the SL can be delivered well in the TL. The translation procedures used

should also be suitable to produce more natural translation. It is done since

translating a text or sentence in a right and good way can help people to know the information they need easier.

1.6.   Prior Researches

This study has some connections with some other studies which have similar analysis. The first is Dewa Ayu Dewantari from Udayana University (2010) in her thesis "Indonesian Passive Constructions and Their Translation into English Found in Novel '*Cerita Dalam Keheningan*' Into '*Every Silence Has A Story*' ". Her research questions are (1) What types of Indonesian passive constructions are found in the novel *'Cerita Dalam Keheningan'*? (2) What are the equivalents of Indonesian passive constructions in English found in this novel? (3) What kinds of shift occur from the SL text into the TL text concerning passive constructions? (4) Is there any loss and gain information concerning passive sentences found in the novel?

The theories used in this study are methodology of translation, types and functions of Indonesian passive constructions, the theory of English passive constructions, the theory of shift, and the concept of loss and gain.

The researcher's research findings and data analysis show that there are eight types of passive construction found in the SL. The form of Indonesian passive constructions such as passive construction with prefix *di-*, prefix *ter-* and prefix *ber-* are not influenced by time, it can be used in the present, past, or future. Meanwhile, time in English is important in forming

sentence because it is an obligatory element and usually it is called tense. In the study, the researcher states that passive construction with prefix *di-* emphasizes more about the process of the action indicated by the verb. Passive construction with prefix *ter-* implies that the actions are accidentally done or done not on purpose, and passive construction with prefix *ber-* indicates that the subject of the sentence is a person or something indicated by an action in the sentence.

After conducting the analysis, the researcher draws a conclusion that in order to be able to translate a passive construction from Indonesian into English, a translator should be able to understand well the meaning of the full sentence. She states that the knowledge of passive construction is one of other basic knowledge which needs to be understood well by a translator. In translating, translators are not advised to minimize and eliminate the information in the SL. This can cause readers to be confused or not really understand the content of the story or message conveyed by the writer. However, if there is some information which should be eliminated, the message should be conveyed well and it does not make the message become different from the SL.

The study, in fact, gives new information of passive construction in the real usage. She finds that passive constructions are not only formed by adding prefix *di-* and *ter-*, but the prefix *ber-* also can mean passive in the SL.

The next research is "The Translation of Indonesian Passive Voice with Reference To *Bawang Merah Bawang Putih* and Its Translation *Miss Onion And Miss Garlic*" conducted by Ni Wayan Sadiyani from Udayana University (2011). In the study, her research questions are (1) What the corresponding equivalents of Indonesian passive constructions in English are as used in the context of the tale "*Bawang Merah dan Bawang Putih*" and Its translation "*Miss Onion and Miss Garlic*"? (2) What types of Indonesian passive constructions (SL) are retained as passive in their translation equivalents into English (TL)? (3) What types of shifts occur from SL to TL in translating passive constructions from Indonesian into English? (4) To what degree can be the naturalness of Indonesian passive constructions is established when translated into English?

The theories used in the study are the concept of Indonesian and English passive construction, shift in translation by Catford, equivalence in translation, and translation procedures defined by Vinay and Darbelnet.

The researcher's results findings and data analysis show that all Indonesian passive constructions which can be found in the SL mostly have an attachment of prefix *di-*. Several are marked by an attachment of prefix *ter-* and several are marked neither by and attachment of prefix *di-* nor *ter-*. The study also show that most passive constructions marked by the attachment of both prefix *di-* and prefix *ter-* are translated into passive in English (*Be* + past

participle) + stated or implied agent *by* phrase. The rest of passive

constructions in the target language are translated into active constructions.

That means that some passive verbs in SL are translated into passives in

English and some others are translated into actives. Through the study, the

researcher states that in translating Indonesian passive constructions into

English, shifts happens because of the use of grammatical category in the TL

which is called tense. On the basis of natural translation, the researcher states

that the translation of Indonesian passive constructions into English in the

novel observed can establish a good level of translation because the translator

has a good understanding about grammar in both languages and the translator

can produce more natural and acceptable translation in the TL by discovering

closest natural parallel equivalents of the SL in the terms of grammar, lexis,

styles, and cultural values. It can be indicated from some of Indonesian

passive constructions which are translated into actives constructions in

English.

The first and second prior researches, in fact, observe passive

constructions in general both clause and verb phrase level. However, the data

analysis emphasizes more about verb phrase level only. That means that the

focus is not made clearly. Moreover, all types of passive constructions in the

source language (Indonesian) are observed, which means that the researches

are not limited. Those researches also focus on shift only which means that

according to the first and second prior researches; all passive constructions in the target language only undergo shifting during the process of translation.

The last prior research is "Indonesian V-V Conctructions in "*Laskar Pelangi*" and Their Translation in "The Rainbow Troops" " conducted by Ni Luh Gede Liswahyuningsih from Udayana University (2011). The object of her research is the use of V-V constructions which functions as predicators. The research questions in the study are (1) What types of V-V constructions are found in "*Laskar Pelangi*" and its translation "The Rainbow Troops"? (2) How are they translated and why are they translated in that way? (3) What shifts are employed in the translation of Indonesian V-V construction into English found in the novel "*Laskar Pelangi*" and its translation "The Rainbow Troops"?, and (4) What factors determine the choice of the shifts made by the translator in the translation of Indonesian V-V constructions?

The theories used in the study are syntax-semantic theory and translation procedures: transposition, modulation, category shift, unit shift, and structure shift. The research finding and data analysis show that there are eight types of V-V constructions found in the source language. In her study, she states that since there is no V-V construction in English (TL), it causes shift in grammatical categories and point of view. Transposition happens because the V-V constructions are translated into various grammatical

structures. Modulation happens because there are lexical loose and lexical dense factors.

In addition to transposition and modulation, V-V constructions also undergo unit shift because the second verb of V-V construction is shifted into adjective phrase, noun phrase, or prepositional phrase. Structure shift also happens in V-V translation in which there are V-V constructions in actives form is shifted into passive forms. The factors influencing the use of those kinds of shift are linguistic differences, cultural differences, and translator preferences.

The source of the main data in the third prior research is, in fact, the same as the writer's. It is interesting to note that Andrea Hirata's *Laskar Pelangi* and its English version *The Rainbow Troops* has been observed in different analysis. It means that the novel contains many things that can be observed in different points of view.

In short, those three prior researches are reviewed to give comparison and input to this study. The first and second studies, in fact, are the translation of passive constructions in Indonesian into English. What makes this study different from the first and second previous researches is this study only focuses on the translation of passive constructions with prefix *di-* in verb phrase level only which will be classified into translation procedures.

Moreover, since the translations vary, they may undergo several procedures. Therefore, the translation procedures used may be not only shift as seen in the first and the second prior researches which state that there is only shift happening in translating passive constructions.

The third prior research is not passive construction analysis, but the research has similar source of the data taken. It will be an addition only to be a good reason of why this study takes the novel and its translated version to be observed linguistically.

1.7.   Theoretical Background

As stated in the objectives of study above, the study is done to observe and analyze passive constructions with prefix *di-* based on the translation procedures used in Andrea Hirata's *Laskar Pelangi* novel and its translated version *The Rainbow Troops*. Some theories will be used to make the analysis clear. The theories used to answer the questions are the theory of voice, tense and aspect, and passive constructions in Indonesian and English, and translation procedures.

First, Baker (102) states that voice is a grammatical category between a verb and its subject. Voice can be classified into passive and active voice. In the active voice, the actor is the agent responsible for performing the action while in the passive voice, the subject is the affected entity, and the agent may or may not be specified. The use of active and passive voice depends on the

sentence function. When the sentence wants to emphasize the subject as the actor, the active voice is used; when the sentence wants to emphasize the subject which is the affected entity, passive voice is used.

Voice can be a problem in translation since no languages are identical. A passive voice in TL may not be able to be translated into passive voice in SL for the sake of naturalness or for gaining the equivalence. Baker (102) says that "translating a voice depends on the availability of similar structures, or structures with similar functions in the TL". It means that it is very possible to translate passive constructions into active construction and vice versa because of different structures of the languages.

Second, tense and aspect are defined by Baker (98) as "grammatical categories in a large number of languages. Tenses and aspect indicate two main types of information: time relation and aspectual differences". In English, tenses and some aspects are an obligation and it is marked in the change of verb or in the addition of auxiliary verbs. In Indonesian, on the other hand, tense is not an obligation since the formation of tense is not directly related to the verb. Tense and aspect may be marked by the special lexical items or by the context.

Third, Alieva et al (352) states that passive constructions in Indonesian can be made in three procedures. The first is passive construction with prefix *di-* which is used when the speaker does not want the actor to be mentioned or

the actor is not the speaker. The second is passive construction with prefix *ter-* which is almost similar to passive constructions with prefix *di-* but it is rarely used since the meaning of this construction sometimes varies. The last is personal passive construction in which the actor should be stated and it is used when the actor is the speaker or the speaker's partner whom the speaker talks with.

The use of passive constructions varies depends on some factors. They are

- If the subject is the affected entity not an agent responsible of doing something,
- If the actor is not known,
- If the actor is intentionally not stated, and
- If the one talked is the speaker action or the listener action

While in English, Quirk et al (159) state that passive constructions are made by adding a form of auxiliary ***Be*** and the ***past participle*** of the main verb.

Example:

Active: *Bella is kissing Edward.*

Passive: *Edward is **being kissed** by Bella.*

Since the passive construction will be categorized based on translation procedures, the theory of translation procedures described by Newmark is used. Newmark (81) says that translation procedures are used the small units in language, such as phrase or word. It is appropriate to use since the data which will be analyzed in this thesis is passive constructions in verb phrase level which is small unit of language.

Newmark (81-87) further classifies the procedures of translation into several procedures. They are literal, shift (Catford's term) or transposition (Vinay and Darbelnet), modulation, reduction or expansion, compensation, couplet, transference, cultural equivalence, and functional equivalence.

1.8. Method of Study

1.8.1. Type of Research

Based on the type of analyzing the data, this study applies the qualitative research in which the data is analyzed by explaining descriptively. Bodgan and Biklen (68) state that qualitative research is characterized by description in forms of words or sentences. Qualitative research can be done through library and field research. This study applies library research. This method is applied by reading and studying some books concerned with the topic of the problems. Nawawi (31) states that library research is a research activity done by collecting the data from some source either from library or

other places. The sources used are not limited only by the books, but magazines and newspapers are allowed.

1.8.2. Source of the Data

The source of the main data in this study is a novel written by Andrea Hirata entitled *"Laskar Pelangi"*, and its English version *"The Rainbow Troops"* translated by Angie Kilbane. The Source Language (SL) is Indonesian and the Target Language (TL) is English.

The reason for choosing this novel as the data source of this study is because this novel contains various types of passive construction. The data needed is relevant with the problem being discussed and analyzed.

1.8.3. Methods of Collecting Data

Dede Oetomo (via Suryanto 186) says that there are three methods of collecting data, such as interview, observation, and analysis on written document such as quotation, notes, memorandum, publications, and official reports, diaries, and written answer to questioner and survey. Since the data of this study are collected from the novel and its English version itself, the method of collecting data is analysis on written document.

In collecting data, the following steps are taken:

1. Identifying the SL data which consists of passive construction with prefix *di-* (SL) then underlining them.

2. Identifying the TL data which consists of English translation of

passive constructions with prefix *di-* (TL) then underlining them.

3. The data of the Source language (SL) and the target language (TL)

are put together side by side.

1.8.4. Methods of Analyzing Data

This research uses a descriptive qualitative method. Generally,

qualitative method is the method used to analyze the problems which are not

designed or arranged using statistic procedure (Subroto 10). It means that all

the data in this research are in the form of sentences and words, not in the

form of numbers.

The following are the steps done in analyzing the data:

1. Finding how passive constructions in the SL are translated in the

TL;

2. Determining whether those passive construction are translated into

passive or translated into active;

3. Finding, analyzing, and classifying the data based on the translation

procedures;

4. Describing the reason of using the translation procedures in

translating passive constructions with prefix *di-*;

5. Drawing the conclusion.

1.9   Thesis Organization

The paper is divided into four chapters. The first chapter is for introduction. It includes the reason of why the researcher chooses the topic and all necessary information in relation to the research plan. The second chapter is for theoretical approach. It firstly provides the explanation of translation definition. Next, this chapter will also explain theory of voice, tense and aspect, Indonesian and English passive constructions, and translation procedures.

The third chapter is for research finding and data analysis. There will be analyses of the data using the theory of passive constructions to describe the structure of passive in Indonesian and its English translation. Next, the data will be classified based on the translation procedures. After knowing the procedures used in translating the passive constructions with prefix *di-*, the study will explain the reason of applying the procedures. The last chapter is for conclusion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1.   Conclusion

Based on the analysis in the previous chapter about Indonesian passive

constructions with prefix *di-* and their translation into English found in

Andrea Hirata's *Laskar Pelangi*, it can be concluded that passive

constructions with prefix *di-* in the verb phrase level in the novel are

translated into passive verb – passive verb translations, passive verb – active

verb translations and passive verb – non-verb translations. Passive verb –

passive verb translation is the most case happening while passive verb –

active verb translation and passive verb – non- verb translation appear with

almost the same frequency. The analysis shows that in the verb phrase level,

passive constructions are translated through several procedures. These

procedures are used because of different factors.

First, passive verb – passive verb translations are translated through

some translation procedures. They are expansion and literal procedure.

Expansion procedure in translating the passive constructions entails some

different shift, namely: intra –system shift, level shift, and unit shift. Intra –

system shift happens since there is an extra expansion which includes

syntactical process in forming passive constructions in the TL. Level shift

happens since there is an extra grammatical category which is added to translate the lexical item in the TL. Unit shift happens because the different function of the word translated. Most passive – passive translations undergo intra – system shift since there is a different structure in formatting passive construction both in the SL and the TL. The other procedure, literal procedure with special form includes the different pattern of passive construction in the TL.

Second, passive verb – active verb translations are translated through modulation and couplets (modulation and expansion) procedure. Modulation procedure happens due to the fact that the translator has different points of view toward the words translated. Expansion which entails unit shift happens since there is different meaning of a word and different structure in formatting a word. All passive verb – active verb translations in general undergo modulation procedure because the translator has different point of view toward the clause translated. This procedure is also said a common transposition or shift.

Third, passive verbs – non-verbs translations are only translated through shift procedure. This can be inferred that passive verbs in the SL are able to be translated into another word class which may produce more natural translation in the TL. Since the word class changes, class shift always

happens. Shifting happens mostly because of the different grammatical in both the SL and the TL.

Having analyzed the data above, it can be inferred that the factors influencing the translation procedures used are the necessity to produce natural translation in the TL by keeping the same forms as seen in passive verb – passive verb translation and the necessity to produce more effective and acceptable translation. Moreover, the procedures are used because the different systems of each language which make the passive constructions are not able to be translated into passive constructions as seen in passive verb-active verb translation and passive verb – non-verb translation. The main purpose of translation is to deliver the message in the SL by the same message and the acceptable form in the TL. It is done to make readers understand the text translated easily and conveniently.

4.2.   Suggestion

To produce a good translation in TL, translators are expected to have a wide knowledge of both SL and TL grammar. It is so because the main purpose of translation is to deliver the same message in the SL by giving the same message with suitable and acceptable form in the TL. The translators then are expected to translate a text, a sentence, and a word totally so that the

information in the SL can be delivered well and the readers can understand the message in the SL through a good translation.

Other studies related to this study may be able to be conducted since there are still so many things that can be analyzed in the term of passive constructions.

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APPENDIX

A.   Passive Verb – Passive Verb Translation

A.1.   Expansion Entailing Intra – System Shift

1. SL: Borek dan Kucai *didudukkan* berdua bukan karena mereka mirip, tapi karena sama-sama susah diatur. (p. 14)

   TL: But Borek and Kucai *were seated* together not because they looked alike, but because they were both difficult to control. (p.15)

2. SL: Sebuah cerita peperangan besar zaman Rasulullah di mana kekuatan *dibentuk* oleh iman bukan oleh jumlah tentara: Perang Badar! (p. 24)

   TL: He went on to tell a mesmerizing story of historical war during the time of the Prophet in which the forces *were comprised* of priests, not soldiers: the Badar War. (p. 24)

3. SL: Ketika *diminta* ke depan kelas ia senang bukan main. (p. 26)

   TL: He *was asked* to come up to the front of the room, and he was delighted. (p. 27)

4. SL: Bukankah ini kata-kata yang *diilhami* surah An-Nisa dan telah diucapkan ratusan kali oleh puluhan khatib? Seringkali dianggap sambil lalu saja oleh umat. (p. 31)

TL: *Wasn't* this the testimony *inspired* by surah An-Nisa in the holy Koran, spoken hundreds of times by hundreds preachers at the mosque and often echoed by members of religious community? (p. 48)

5. SL: Aku paham, belahan bola tenis ini *dimaksudkan* bekerja sebagai sebuah benda aneh bertangkai kayu dan berujung karet yang dipakai untuk menguras lubang WC. (p. 80)

   TL: The tennis ball halves *were supposed* to work like a strange thing with a wooden handle and a rubber cup that people use to unclog toilets. (p. 67)

6. SL: Mulut buaya besar itu *dibuka* dan disangga dengan sepotong kayu bakar. (p. 92)

   TL: Its big mouth *was propped* open with a piece of firewood. (p. 75)

7. SL: Tapi bukan sekali itu ia *dihadang* buaya dalam perjalanan ke sekolah. (p. 93)

   TL: That hadn't been the first time he *was faced* with a crocodile on his way to school. (p. 77)

8. SL: Perahu ini *digerakkan* baling-baling yang disambungkan dengan motor yang diambil dari tape recorder dan *ditenagai* dua buah batu baterai. (p. 140)

   TL: The boat *was moved* by propeller connected to a motor, which had been taken from a tape recorder. It *was powered* by two batteries. (p. 122)

9. SL: Pasar ini sengaja *ditempatkan* di tepi sungai dengan maksud seluruh
limbahnya, termasuk limbah pasar ikan dapat dengan mudah dilungsurkan
ke sungai. (p. 199)

    TL: The fish market *was* deliberately *situated* at the edge of the river so
that all the waste could easily be disposed of. (p. 162)

10. SL: Mereka *disponsori* sepenuhnya oleh PN Timah. (p. 218)

    TL: It *was* fully *sponsored* by PN. (p. 177)

11. SL: Kaki dihentak-hentakkan ke bumi, tangan *dibuang* ke langit ,
berputar-putar bersama membentuk lingkaran. (p. 227)

    TL: Feet stomped the ground, arms *were flung up* to the sky, a circle
formed as we spun simultaneously. (p. 184)

12. SL: Bagian intro Concerto indah itu *diisi* atraksi lima belas pemain blira
dengan pecahan suara satu, dua, dan tiga. (p. 235)

    TL: The Concerto's beautiful into *was unveiled* by fifteen blira players
dinging three different sounds on their instruments. (p. 189)

13. SL: "Asal jangan kau hilangkan lagi kapur-kapur itu, perlu kau tahu,
kapur itu *dibeli* dari uang sumbangan umat!" (p. 251)

    TL: "As long as you don't go losing any of the chalk again. You should
know that chalk *is bought* with money from contributions of the religious
community!" (p. 204)

14. SL: Chiong Si Ku atau sembahyang rebut *diadakan* setiap tahun. (p. 259)

TL: Ching Si Ku or the snatching Ritual *was held* every year-in fact, it still is. (p. 213)

15. SL: Jika tertangkap tak jarang kepala mereka *diledakkan* di tempat dengan AKA 47 oleh manusia-manusia tengik bernama polsuk Timah. (p. 320)

TL: If they were caught, their heads *were blown off* on the spot with an AK 47 by rancid beings known as the "tin special police" (p. 232)

16. SL: Pria itu berpotongan seperti pohon cemara angin yang mati karena *disambar* petir: hitam, merangas, kurus,dan kaku. (p. 10)

TL: He resembled a pine tree *struck* by lightning: black, withered, thin and stiff. (p. 10)

17. SL: Bau hangus yang kucium tadi ternyata adalah bau sandal cunghai , yakni sandal yang *dibuat* dari ban mobil, yang aus karena Lintang terlalu jauh mengayuh sepeda. (p. 11)

TL: That burnt smell I noticed from car tires, the smell of his cunghai sandals, *made* from car tires. (p. 11)

18. SL: Setelah *dimarahi* karena selalu menyanyikan lagu Potong Bebek Angsa, kini aku membuat sedikit kemajuan dengan lagu baru Indonesia Tetap Merdeka karya C. Simanjuntak yang diarasemen Damodoro IS. (p. 130)

TL: After ***having been scolded*** by Bu Mus for always singing the song

Potong Bebek Angsa this time I decided to progress a little with a new

song Indonesia tetap merdeka by C. Simanjuntak. (p. 113)

19. SL: Perahu ini ***digerakkan*** baling-baling yang disambungkan dengan

    motor yang diambil dari tape recorder dan ***ditenagai*** dua buah batu

    baterai. (p. 140)

    TL: The boat ***moved*** by propeller connected to a motor, which had been

    taken from a tape recorder. It ***was powered*** by two batteries. (p. 122)

20. SL: Tak jarang kami mengulanginya berkali-kali dan peristiwa jatuh

    seperti itu bukan lagi karena sudut tikungan, kecepatan, dan massa yang

    melanggar hukum fisika, tapi memang karena ketololan yang disengaja

    yang secara tidak sadar ***digerakkan*** oleh semangat euphoria musim hujan.

    (p. 175)

21. TL: The falling incident wasn't caused by the physic-defying angel of the

    turn, speed and mass, nut by the voluntary silliness ***triggered*** by the rainy

    season euphoria. (p. 143)

22. SL: Di mataku dia tampak seperti orang yang ***diusir*** mertua. (p. 221)

    TL: In my eyes, he looked like someone who'***d kicked out*** by his mother-

    in- law. (p. 179)

23. SL: Kami juga memakai beragam jenis aksesoris yang indah, yaitu anting-
anting besar yang dijepit dan gelang-gelang yang ***dibuat*** dari akar-akar
kayu. (p. 232)

TL: We also wore various exotic accessories, like big clip-on earrings and
bracelets ***made*** from the roots. (p. 188)

24. SL: Sebagai puncak atraksi di depan podium mereka membawakan
Concerto for Trumpet and Orchestra yang biasa ***dilantunkan*** Wynton
Marsalis. (p. 235)

TL: The pinnacle of their performance was when they halted before the
front of the VIP podium and played Concerto for Trumpet and Orchestra,
you know- the one frequently ***performed*** by Wynton Marsalis. (p. 189)

25. SL: Banyak hiburan lain ***ditempelkan*** pada ritual keagamaan ini, misalnya
panjat pinang, komidi putar, dan orkes melayu, sehingga menarik minat
setiap orang untuk berkunjung. (p. 259)

TL: There are many other entertaining activities ***tied*** into the old religious
ritual, like pole climbing, a Ferris wheel, and Malay music. (p. 213)

26. SL: Daya tarik terkuat dari sembahyang rebut adalah sebuah benda kecil
yang ***disebut*** Fung Fu, yakni secarik kain merah yang disembunyikan di
sela-sela barang-barang tadi. (p. 260)

TL: The main draw is a small red pouch ***called*** Fung Fu, hidden in the
mountain of other things. (p. 214)

27. SL: Flo raib seperti *ditelan* bumi. (p. 320)

TL: Flo had vanished, as if *swallowed* by the earth itself. (p. 232)

28. SL: Di hadapan mata terhampar luas Belitong Timur yang indah, *dibatasi* pesisir pantai yang panjang membiru, dinaungi awan-awan putih yang mengapung rendah, dan barisan rapi pohon-pohon cemara angin. (p. 286)

TL: Spread out wide in front of your eyes would be beautiful East Belitong *bordered* by a long blue coast, sheltered by pure white and bright clouds, and nearly lined with pine tree. (p. 246-247)

A.2 Expansion Entailing Level Shift

1. SL: "Kata-kata itu mengajarkan arti penting memegang amanah sebagai pemimpin dan Al-Quran mengingatkan bahwa kepemimpinan seseorang *akan dipertanggungjawabkan* nanti di akhirat…" (p. 71)

TL: " And remember, leadership *will be* justly *rewarded or punished* in the afterlife."(p. 59)

2. SL: Sama sekali *tak bisa disuruh* diam. (p. 71)

TL: " Ibunda guru, you must know that these coolie children *cannot be kept* under control! (p. 59)

3. SL: Rahasia ini menyangkut sebuah pemandangan menakjubkan yang hanya *bisa disaksikan* dari puncak tertinggi Gunung Selumar. (p. 288)

TL: The secret had to do with the amazing scenery that *could* only *be found* at the highest point of Selumar Mountain. (p. 248)

4. SL: Daun-daunnya **tak dapat dikatakan** indah karena bentuk dan warnanya, bukan ukurannya, lebih seperti daun Vitex trifolia biasa. (p. 288-289)

TL: Its leaves **couldn't be called** beautiful because their shape and color resemble those of an ordinary trifolia. (p. 249)

5. SL: Dan semua nasib sial itu **akan ditanggung** langsung oleh aku, Sahara, dan Lintang. (p. 364)

TL: All the bad luck **would be borne** by me, Sahara, and Lintang. (p. 297)

A.3.   Expansion Entailing Unit Shift

1. SL: SL: " Mengapa aku **dihentikan** Ibunda guru…?" (p. 132)

TL: " Why **am** I **being asked to stop**, Ibunda Guru?" (p. 115)

A.4.   Literal Procedure with Special Form

1. SL: Terlalu banyak perasaan untuk **ditanggung** seorang anak kecil dalam waktu sedemikian singkat. (p. 12)

TL: It was a lot of new things for a small child **to experience** in such a short amount of time. (p. 13)

2. SL: Di sisi kiri kanan jalan itu melimpah ruah Monstera, Nolina, Violces, kacang polong, cemara udang, keladi, begonia, dan aster yang tumbuh tinggi-tinggi serta tak perlu **disiram**. (p. 194)

TL: There was a little path of square stones leading to the garden, its left side overflowing with Monstera, Nolina, Violces, pas, cemara udang, caladium, and tall begonias that didn't need *watering*. (p. 159)

3. SL: Asyik *ditarikan* dan merupakan olah raga yang menyehatkan. (p. 227)

   TL: Fun *to dance*, and a healthy exercise too. (p. 184)

4. SL: Ia memiliki enam macam tas yang *dipakai* berbeda-beda setiap hari. (p. 357)

   TL: She had six different bags *to match* her daily outfits. (p. 282)

B.   Passive Verb – Active Verb Translation

B.1.   Modulation (Transitive into Intransitive)

1. SL: Di bangku itu ia seumpama balita yang *dinaikkan* ke atas tank, girang tak alang kepalang, tak mau turun lagi. (p. 10)

   TL: He was like a little kid *sitting* on a pony –delighted-not wanting to get down. (p. 10)

2. SL: Aku baru saja menyaksikan bagaimana kompleksitas perbedaan budaya dalam komunitas kami *didemonstrasikan*. (p. 202)

   TL: I had just witnessed the complexity of cultural differenced within our communities *play out.* (p. 164)

3. SL: "siun! Siun! Segene…!" teriak kuli-kuli sawang, terdengar samar, menggema jauh berulang-ulang seperti *didengungkan* di dalam gua yang panjang dan dalam, mereka memintaku minggir. (p. 210)

TL: "Siun! Siun! Segene….!" Shouted a sawang coolie telling me to get out of the way quickly, but it sounded far away, *echoing* as if it were yelled in a deep cave. (p. 170)

B.2.   Modulation (Passive into Active)

1. SL: Dari empat garis generasi yang *diingatnya*, baru Lintang yang sekolah. (p. 13)

TL: For as far back as Lintang's father *could remember*, through four generations of their family, Lintang was the first to go to school.

2. SL: Buku yang *dibeli* juga keliru. (p. 14)

TL: The book he *bought* also the wrong kind of book. (p. 15)

3. SL: Seutas ikat pinggang plastic murahan bermotif ketupat melilit tubuhnya. Lubang ikat pinggang itu banyak berdret-deret, mungkin telah *dipakai* sejak beliau berusia belasan. (p. 21)

TL: The cheap, braided plastic belt hugging his body-he *had* probably *worn* it since he was a teenager. (p. 23)

4. SL: Setiap kali Pak Harfan ingin menguji apa yang telah *diceritakannya* kami berebutan mengangkat tangan. (p. 25)

TL: When Pak Harfan wanted to test us on the story he just *finished*, our hands-shot up. (p. 27)

5. SL: Tangan kirinya memegang botol air yang kosong- karena isinya tadi *ditumpahkan* Sahara- dan tangan kanannya menggemgam kuat tutup botol itu. (p. 26)

   TL: He clutched an empty later bottle in his left hand- empty because Sahara *had spilled* its content- and strongly held onto its lid with his right. (p. 28)

6. SL: Satu-satunya keluarga yang pernah *diketahui* orang adalah ayahnya yang buntung kaki kanannya. (p. 91)

   TL: The only family that villagers ever *knew* was his one-legged father. (p. 74-75)

7. SL: Aku menikmati suatu lamunan, menduga-duga apa yang *dibayangkan* orang jika berada di tengah-tengah surga kecil ini. (p. 194)

   TL: I enjoy daydreaming, guessing what people *would imagine* if they were in the middle of this mini paradise. (p. 159)

8. SL: Aku *dihinggapi* semacam perasaan bahagia yang aneh. (p. 212)

   TL: A strange feeling of happiness *settled* on me. (p. 172)

9. SL: Baru seperempat saja menempuh tanjakan Selumar maka sepeda yang *dituntun* akan terasa berat. (p. 286)

TL: Only a quarter of the way through Selumar's ascent, *pushing* the bike would already feel like a burden. (p. 246)

10. SL: Di dalam sebuah buffet kaca panjang *dipajang* bedak kerang pemutih wajah murahan, tawas, mercon, peluru senapan angin, racun tikus, kembang api, dan antenna TV. (p. 201)

TL: The long, glass shelves *displayed* cheap face-whitening creams, water purifying tablets, firecrackers, fireworks, BB gun bullets, rat poison, and TV antennas. (p. 163)

11. SL: Mungkin pula gelang giok yang selalu membuatku segan itu *diwariskannya* dari kakaknya seorang suhu sakti, yang mendapatkan gelang itu dari mulut seekor naga setelah naga itu dibinasakan dalam pertarungan dahsyat untuk merebut hati neneknya. (p. 204)

TL: What kept me respectful was the jade stone bracelet she probably *inherited* from her grandfather, a kung fu master who stole it from the mouth of a dragon after slaying it in a great battle to win her grandmother's heart. (p. 166)

12. SL: Berada di tengah toko ini serasa *direbus* dalam panci sayur lodeh yang mendidih. (p. 207)

TL: Being in the centre of the shop, I felt like a vegetable *boiling* in soup. (p. 168)

13. SL: Matanya sebesar semangka dan lidahnya panjang menjuntai seperti ingin menjilati jejeran babi berminyak-minyak yang **dipanggang** berayun di bawahnya. (p. 260)

TL: His long tongue looks like it wants to lick the greasy pork meat **roasting** beneath him. (p. 214)

B.2.   Couplet (Modulation and Expansion Procedure Entailing Unit Shift)

1.   SL: Ketika perutnya **dibelah**, ditemukan rambut, baju, jam tangan, dan kalung. (p. 92)

TL: When they **split** its stomach **in half**, they found hair, clothes, and a necklace. (p. 75)

2.   SL: Tak boleh **didekati.** (p. 223)

TL: He didn't allow anyone **to come near** him. (p. 181)

C. Passive Verb – Non-Verb Translation

C.1.   Shift Procedure (Class Shift and Structure Shift)

1.   SL: "Apa sih yang **dipusingkan** orang-orang kampung ini dengan arah mata angin itu?" (p. 102)

TL: What are these village kids so **confused** about? (p. 83)

2. SL: Jika ingin menemukan anak perempuan itu maka carilah dia di dekat gubuk ladang yang *ditinggalkan*. (p. 318)

    TL: If you want to find the girl, look for her near the *abandoned* shack in the field. (p. 230)

3. SL: Suasana semakin tegang ketika ketua dewan juri bangkit dari tempat duduknya, memperkenalkan diri, dan menyatakan lomba *dimulai*. (p. 368)

    TL: The atmosphere grew tenser when the head of the jury rose from his seat, introduced himself, and announced the *start* of the competition. (p. 302)

4. SL: Walaupun diancam akan *dicampakkan* ke dalam lautan api yang berkobar-kobar, tak satu pun dusta akan keluar dari mulutnya. (p. 75)

    TL: Even if she were about to walk the plank *over* a flaming sea and a lie could save her life, not one would escape her mouth. (p. 62)

5. SL: Sang pemuda kan tersenyum puas, meminta kekasihnya memeluk pinggangnya erat-erat dan meyakinkannya bahwa ia kurang lebih tidak akan terlalu memalukan nanti kalau *dijadikan* suami. (p. 285)

    TL: The young man would let out a satisfied smile and ask his sweetheart to hold his waist tightly, convincing her that if she closes him, he would later be *a dependable* husband. (p. 246)

C.2.   Shift Procedure (Level Shift and Category Shift)

1. SL: Sebaliknya, bagiku pagi itu adalah pagi yang tak terlupakan sampai puluhan tahun mendatang karena pagi itu aku melihat Lintang dengan canggung memegang pensil besar yang **belum diserut** seperti memegang sebilah belati. (p. 14)

   TL: That morning I saw Lintang clumsily grasping a large, **unsharpened** pencil as if he were holding a large knife. (p. 15)

2. SL: Bunga-bunga ini tak teratur, kaya raya akan nectar, berdesak-desakan dengan bunga menyala yang **tak dikenal**. (p. 194)

   TL: The flowers, unarranged, were rich with nectar, crowded with brightly colored **unknown** plants. (p. 159)

3. SL: Kejadiannya sangat mengejutkan, karena amat cepat, **tanpa disangka** sama sekali, si nona misterius tiba-tiba membuka tirai. (p. 208)

   TL: All of sudden, the mysterious young **unexpectedly** drew back the curtain. (p. 169)

4. SL: Kami telah **dipersiapkan** dengan baik oleh Bu Mus. (p. 364)

   TL: We had been through painstaking **preparation** with Bu Mus. (p. 298)

5. SL: Mungkin saja bantahan seperti itu **bisa diterima**. (p. 379)

   TL: Then maybe it would be an **acceptable** objection. (p. 314)

6. SL: Beliau meyakinkan kami bahwa hidup bisa demikian bahagia dalam keterbatasan jika **dimaknai** dengan keikhlasan berkorban untuk sesama. (p. 24)

TL: He convinced us that life could be happy even in the poverty, *so long as*, with spirit, one gave, rather than took, as much as one could. (p. 26)

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