Translation shifts of pronoun in the novel *Twilight*

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Abstract - Translation could be defined as converting one language (Source Language) to another language (Target Language) so that the target language could convey the intended message in the source language. In translation, a shift is something unavoidable. Catford (1965) said that shift is departures from formal correspondence in the process of going from the SL to the TL. Translation can be done in many kinds of text, including literary. So, the shift may also happen in many kinds of literary, in this paper is focused on novel. Considering the shift happened in various kinds of literary, this study attempts to (1) classify the types of translation shift of pronoun, (2) examine the translation techniques, and (3) investigate the factors lead the application of particular translating technique done by the translator in the translation of Twilight in English version to Twilight in Indonesian version. The data focus on the translation of pronouns found in the bilingual novel of Twilight. From the data found there is translation shift in different types which belongs to the theory proposed by Catford (1965). The method of collecting the data in this research is a direct observation method. The bilingual novel of Twilight was read. Then, the pronouns that represent the translation shift were chosen. After the data were collected, they were analysed to become the results of the research. There are two main theories used in analysing the data, those are the theory of translation shift is proposed by Catford (1965) and the theory of translation technique (Molina and Albir, 2002) and supporting theory (Nida, 2000) about factors lead the application of particular translating technique done by the translator.
At the end it is found that there are two types of shift which are unavoidable in translation. They are a shift in grammatical categories or transposition and shift of point of view or modulation. There are six out of eight-teen kinds of translation techniques used in this study. Also, the factors leading to the application of a particular technique of translation in this study are linguistic factors, cultural factors, and the translator's preference.

Keywords: translation shift, target language, source language, translation
method

1. Introduction

Translation happened because there was a demand to fulfil human needs. The need for translation was developing from the small need into a big purpose. The need for translation is also happened in literary. The literary works from one country could be brought to another country by the translation of the languages. This corresponds with what Bell (1991) said in Translation and Translating: Theory and Practice, translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Translation can be done in the smaller unit of text, including sentence, phrase, and morpheme. Also in translation, a shift is something unavoidable. Catford (1965) said that shift is departures from formal correspondence in the process of going from the SL to the TL. So that, shift may also happen in many kinds of literary, in this paper is focused on novel. The shift represented in this paper focused on the pronoun.

In the translation process, tools are needed to analyse the translation. The translation shift needs the technique of translation to analyse the data. Thus, the used of translating technique is caused by many factors. Differences in translations can be generally be accounted for by three basic factors in translating: (1) the nature of the message, (2) the purpose or purposes of the author and by proxy, of the translator, and (3) the type of audience (Nida in Venuti, 2000: 270).

Research Problems
Related to the background as explained above, the problems of this study are:
(1) What are the types of translation shift of pronoun found in the translation of *Twilight*?
(2) What are the translation techniques used by the translator to translate the novel *Twilight*?
(3) What are the factors lead the application of particular translating technique done by the translator in the translation of *Twilight* in English version to *Twilight* in Indonesian version?

Theoretical Framework
There are three theories used in this study. The first is theory about Translation shift proposed by Catford (1965). The second theory proposed by Nida (2000), the theory of principals of correspondence. Molina and Albir (2002) stated about theory of translation technique in the last theory.

Nida (2000) argued that there are fundamentally two different types of equivalence: one which may be called formal and another which is primarily dynamic. Formal correspondence focuses attention on the message itself, in both form and content. There are some formal elements used in formal correspondence translation, such as:
   (1) grammatical units,
   (2) consistency in word usage,
   (3) meanings in terms of the source context.
Otherwise, dynamic equivalence translation is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the

message. This translation aims at complete naturalness of expression and tries to relate the receptor to modes of behavior relevant within the context of his own culture.

Molina and Albir (2002) stated about five basic characteristics of translation technique, those are:

1) They affect the result of the translation
2) They are classified by comparison with the original
3) They affect micro-units of text
4) They are by nature discursive and contextual
5) They are functional

There are kinds of translation technique according to Molina and Albir (2002):

1) Adaptation. To replace a ST cultural element with one from the target culture.
2) Amplification. To introduce details that are not formulated in the ST, information, explicative paraphrasing.
3) Borrowing. To take a word or expression straight from another language.
4) Calque. Literal translation of a foreign word or phrase, it can be lexical or structural.
5) Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in ST.
6) Description. To replace a term of expression with a description of its form or/and function.
7) Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context.
8) Established equivalent. To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.
9) Generalization. To use a more general or neutral term.
10) Linguistic amplification. To add linguistics element. This is often used in consecutive interpreting and dubbing.
11) Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling.
12) Literal translation. To translate a word or an expression word for word.
13) Modulation. To change point of view, focus or cognitive category relation to the ST, it can be lexical or structural.
14) Particularization. To use a more precise or concrete term.
15) Reduction. To suppress a ST information item in the TT.
16) Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gesture) or vice versa.
17) Transposition. To change a grammatical category.

Variation. To change linguistic or paralinguistic elements (intonation gesture) that affect aspects of linguistic variation.

2. Method

The research method in this paper is divided into research approach, data source, method of collecting the data, and method of analyzing data.

This paper used qualitative approach which deals with explaining data descriptively. The data was taken from bilingual novel entitled Twilight. The novel is written by Stephenie Meyer in English and then it is translated into Indonesian by Lily

Devira Sari. The data in this study is collected through qualitative observation method. The data was read to check the translation of the pronoun and the pronoun found was chosen to be the data. Then, the data was analyzed using descriptive qualitative method. The types of shift in pronouns was identified, then the translation techniques used by the translator was analyzed, and the last the factors lead the used of translations techniques by the translator was examined.

3. Results and Discussion

Types of Translation Shift of Pronoun in *Twilight*

Types of shift found in this analysis divided into two parts, those are shift in grammatical categories or transposition and shift of point of view or modulation.
Transposition
Transposition in the data source is found in three types. They are structural shift, unit shift, and category shift. Therefore this subchapter divided into three parts:
Structural Shift

No	SL	TL
1	"Do you know **the Cullen family**?" I asked hesitantly. "**Dr. Cullen's family**? Sure. Dr. Cullen's a great man." (Meyer, 2005: 17)	"Apa kau mengenal *keluarga Cullen*?" tanyaku ragu-ragu. "*Keluarga dr. Cullen*? Tentu. dr. Cullen orang hebat." (Sari, 2008: 48)

Analysis:
In the SL the head *family* is preceded by the modifier *the Cullen*. However, in the TL the head *keluarga* is followed by the modifier *Cullen*. The structural shift done by the translator is obligatory due to the two different linguistic systems for the sake of intelligibility. This structural shift happened due to linguistics factor.

No	SL	TL
2	"How did your first day go, **dear**?" the receptionist asked maternally (Meyer, 2005: 13).	"Bagaimana hari pertamamu, *Nak*?" Tanya resepsionis lembut. (Sari, 2008: 40)

Analysis:
Each language has its own way in addressing someone in a communication situation. Theme is the starting point of the message, and rheme is the development of the theme. In the sentence above, in the SL the theme *How did your first day go* is followed by the theme *dear*. It is similar to the TL the theme *Bagaimana hari pertamamu* is followed by the theme *nak*. The theme-theme shift is optional due to the translator's preference. This structural shift happened due to cultural factor. The word *dear* in western culture translated into *Nak* in Indonesian which has the same meaning, yet different culture.

Unit Shift

No	SL	TL
3	"Not exactly. I'm more annoyed at **myself**. My face is so easy to read – my mother always calls me her open book." I frowned. (Meyer. 2005:24)	"Tidak juga. Aku lebih kesal pada *diriku sendiri*. Ekspresiku sangat mudah ditebak---ibuku selalu menyebutku buku yang terbuka." (Sari, 2008:62)

Analysis:

The unit shift from low to high unit comes from the fact that the TL has more meaning components than the SL. The word *myself* was shifted to the phrase *diriku sendiri*.

No	SL	TL
4	"**My mother** got remarried," I said. (Meyer, 2005: 23)	"***Ibuku*** menikah lagi," kataku. (Sari, 2008: 60)

Analysis:

In contrast, the shift from low to high unit comes from the fact that the TL has less meaning components than the SL. The phrase *My mother* was shifted to the word *Ibuku*.

Category Shift

No	SL	TL
5	"**Ladies** first, partner?" Edward asked. (Meyer, 2005: 21)	"***Kau*** duluan, partner?" tanya Edward. (Sari, 2008: 56)

Analysis:

In this example, there was a change in the word class from **noun** *Ladies* into **pronoun** *kau*. It is obligatory.

No	SL	TL
6	Relax, breathe. I love **you**. (Meyer, 2005: 17)	Tenang, tarik napas. Aku sayang ***Mom***. (Sari, 2008: 46)

Analysis:

There was a change in the word class from the **pronoun** *you* into the **noun** *Mom* to express close relationship. It is optional, depending on the translator's preference.

Modulation

Modulation in the data source is found in three types. They are lexical dense, lexical loose, and emphasis on the 2nd person. Therefore this subchapter divided into three parts:

Lexical Dense

No	SL	TL
7	**She** snickered, but she looked away. (Meyer, 2005: 20)	***Jessica*** mendengus, tapi ia toh mengalihkan pandangan. (Sari, 2008: 54)

Analysis:

In the sentence above *she* as generic pronoun translated into a person name *Jessica* a specific female proper name. The change in point of view or in cognitive category is happened.

Lexical Loose

No	SL	TL
8	When **he** touched me, it stung my hand as if an electric current had passed through us. (Meyer, 2005: 21)	Ketika ***ia*** menyentuhku, jarinya menyengatku bagai aliran listrik. (Sari, 2008: 57)

Analysis:

Either *he* or *ia* is a life human being. However, the meaning component of male person in SL is lost when translated into *ia*. *Ia* lexically when stand by itself may mean male or female in TL.

Emphasis on the 2nd Person

No	SL	TL
9	"If that's why he's doing this." (Meyer, 2005: 72)	"Kalau memang itulah alasannya mengajak***mu***." (Sari, 2008: 167)

Analysis:

In this example, the deletion of the pronoun *he* and the addition of *mu* were meant to give more emphasis on the second pronoun as an actor.

From the five sentences, shift of variation in linguistics domain of target language occurred coherently. Adapting the cultural message of source language through the changing of target language indicated that the translator applying dynamic equivalence.

The Techniques Used to Translate Pronoun in *Twilight*

According to Molina and Albir (2002), there are eight-teen kinds of translation techniques. But, in this study, there are only six translation technique used. They are adaptation, amplification, borrowing, modulation, reduction, and transposition. Therefore this chapter divided into six parts, those are:

Adaptation

No	SL	TL
10	"**You** don't have to do this." (Meyer, 2005: 3)	"***Bella*** tidak perlu melakukan ini." (Sari, 2008: 16)

Analysis:

This example replaced the SL pronoun element *You* with TL pronoun element *Bella* which is used cultural background of the TL. In Indonesia when they address their relative (in this case, the daughter) with their proper name. It shows their family relationship. The translation of TL adapted the TL cultural background.

Amplification

No	SL	TL
11	"Trust me," he pleaded, his soft voice overwhelming. (Meyer, 2005: 28)	"Percayalah padaku," ia memohon, suaranya yang lembut menggoda***ku***. (Sari, 2008: 70)

Analysis:

In this example, the translation of TL introduce details that are not formulated in the SL. The sentence clause *his soft voice overwhelming* translated into *suaranya yang lembut menggodaku.* The translator added pronoun *ku* in TL translation due to her own preference.

Borrowing

No	SL	TL
13	"It'll be great. I love you, **Mom**." (Meyer, 2005: 3)	"Semua akan baik-baik saja. Aku sayang padamu, ***Mom***." (Sari, 2008: 16)

Analysis:

The translator use translation technique of borrowing in this example. It is because she took a pronoun expression *Mom* straight from the SL. It's done due to the translator preference.

Modulation

No	SL	TL

| 14 | **She** snickered, but **she** looked away. (Meyer, 2005: 20) | ***Jessica*** mendengus, tapi ia toh mengalihkan pandangan. (Sari, 2008: 54) |

Analysis:

In this example the translation changed the point of view or cognitive category from generic pronoun *she* into a proper name *Jessica*. Therefore the translator used translation technique of modulation. It's done due to the TL cultural background.

Reduction

No	SL	TL
15	"**He** bought it in 1984, I think." "Did **he** buy it new?" (Meyer, 2005: 4)	"Rasanya tahun 1984." "Apa waktu dibeli masih baru?" (Sari, 2008: 19)

Analysis:

In this example, the translation of TL suppressed the SL information item. The sentence clause ***He bought it in 1984, I think*** translated into *Rasanya tahun 1984*. The translator deleted pronoun *He* in TL translation due to her own preference.

Transposition

No	SL	TL
16	Relax, breathe. I love **you**. (Meyer, 2005: 17)	Tenang, tarik napas. Aku sayang ***Mom***. (Sari, 2008: 46)

Analysis:

The translation technique in translating this sentence is transposition. It is because there is grammatical category change from pronoun of SL to TL. The pronoun *you* translated into noun *Mom*. It happened due to the linguistics factors.

Factors Leading to the Application of Particular Technique to the Translation of Pronoun in *Twilight*

There are three factors leading to the application of particular technique to the translation of pronoun in Twilight. They are linguistic factors, cultural factors, and the translator's preference. Linguistic factors including the linguistic differences between SL and TL. The number of pronoun variation in semantic field of TL is greater than that in SL. The differences of cultural background between SL and TL language led the use of particular technique of translation. The communicative translation method is intended to make the target reader easier to understand the target culture. Beside those two factors, the translator's preference can be another factor led the use of particular technique of translation. This factor occurred because of the domestication ideology.

4. Conclusion

Based on previous discussion and analysis, the following points can be presented as conclusions:

First, in this study there are two types of shift which is unavoidable in translation found. Shift in grammatical categories or transposition: It classified into structural shift, unit shift, and category shift. Cohesively, the pronoun variation shift indicated in formal correspondence.

Shift of point of view or modulation: lexical dense aims at translation effect for the reader, and lexical loose which is due to the naturalness of the target language. Coherently, the shift is indicated by dynamic equivalence.

Second, there are six out of eight-teen kinds of translation techniques used in this study. One of them is oriented to the source language that is borrowing. The rest are oriented to the target language, those are adaptation, amplification, modulation, reduction, and transposition.

The factors leading to the application of particular technique of translation in this study are linguistic factors, cultural factors, and the translator's preference. Finally, the translation shift of pronoun appears 80 times, 6 translation techniques were used to translate them with the orientation towards the TL is 86 %. Those can be seen in the following table.

Orientation	Translation Techniques	Number (N=80)	Percentage
Source Language (SL)	Borrowing	11	14 %
Target Language (TL)	Adaptation	19	86 %
	Amplification	8	
	Modulation	7	
	Reduction	14	
	Transposition	21	

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