Various Patterns of Unit Shift: an Indonesian-English Translation Study

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Abstract

This study investigates the concept of unit shift in the translation of a Bahasa Indonesia-English short story. The main objective is to identify and examine the different patterns of unit shifts in translation. In order to accomplish this goal, the researchers applied Catford's model of translation shift. Furthermore, the methodology employed for this research was qualitative to offer a comprehensive portrayal and understanding of the studied phenomenon. The data were originated from short stories composed in both Indonesian and English; Clara atawa Wanita Yang Diperkosa. After carefully comparing the translated materials, the researchers classified the data according to the unit shift patterns. These patterns include 1) bound morphemes to free morphemes, 2) free morphemes to bound morphemes, 3) words to phrases, 4) words to clauses, 5) words to sentences, 6) phrases to single words, and 7) phrases to clauses. It was observed that the most common type of shift identified was from single words to phrases. This occurrence could be due to the absence of a corresponding single word in the target language that fully conveys the meaning of the original source language and the translator took into account the aesthetic aspect of the text.

Keywords: *Indonesian-English translation, translation shift, translation study, unit shift,*

Introduction

Translation is commonly understood as the act of conveying meaning, concepts, or information from a source language to a target language. According to Catford (1965: 20), translation involves substituting text from the source language (SL) with equivalent text in the target language (TL). Due to inherent differences in structure and cultural context, achieving exact equivalence between SL and TL is often unattainable. Moreover, each language possesses its unique linguistic system, further complicating the translation process. Consequently, translators may need to modify the form to ensure the translated text is both accurate and natural in the target language. When the form in SL differs from TL, a shift occurs in translation, signifying a deviation from literal correspondence (Catford, 1965: 73). This shift reflects alterations made during the translation process, driven by variations in linguistic rules across languages.

Translation as a field of study encompasses various objects, including literary works like novels, short stories, and poems. According to Rini (2016), literary works are considered direct objects of translation. The process of translating creative and dramatic prose as well as poetry from one language to another is known as literary translation. Literary translation plays a significant role in reaching a broader audience, spanning from ancient languages to

contemporary fiction. Its significance lies in shaping our perception of the world, offering valuable insights into different cultures and societies (Henchman, 2017). Short stories, a form of prose, are included in this realm. When prose undergoes translation into a different language, it is termed as prose-translation (Haque, 2012:97). An example of this is the translation of an Indonesian short story, "Clara atawa Yang Diperkosa," into English. This narrative depicts the political climate in Indonesia circa 1998, highlighting the mistreatment of the Chinese ethnic community through acts of torture, rape, and violence, with their properties being destroyed. The character Clara serves as a representation of the injustices suffered by the Chinese community during that period (Syafrianto, 2015).

Syafrianto (2015) further elaborates that Clara is widely recognized as a prominent short story, not solely a creation of the writer, Seno Gumira Ajidarma, but also owing to the immense popularity surrounding the tragic events of 1998. This particular narrative has served as a catalyst, inspiring numerous individuals to engage in reading and critically reflect on its content, as exemplified by Michael H. Bodden's translation of Clara Atawa Wanita yang Diperkosa into English as Clara, which was featured in Indonesia Journal No. 68, dated October 1999.

In this study, the researchers delve into an in-depth examination of the various patterns of unit shifts that manifest in translating the Indonesian short story, Clara, into English. It is essential to note that unit shift represents a fundamental aspect of the broader category of shifts. As elucidated by Catford (1965: 79), unit shift denotes alterations in rank that deviate from strict formal correspondence, whereby the translated equivalent of a unit in one rank in the source language (SL) corresponds to a unit in a different rank in the target language (TL). The concept of rank pertains to linguistic components such as morphemes, words, phrases, clauses, or sentences. The primary focus of this research lies in the thorough analysis of translation shifts, particularly emphasizing the significance of unit shifts. It is imperative to acknowledge that unit shifts are common in translation practices, as translators resort to this strategy when faced with the challenge of finding an exact equivalent that preserves the intended meaning.

Method

This research is tailor-made with the aim of uncovering and comprehending the practical implications of translation studies, particularly focusing on the concept of unit shift. It is imperative to note that the methodology employed in this scholarly investigation is qualitative, as the primary objective of the researchers is to amass descriptive data through the provision of intricate details and thorough explanations about the phenomenon under scrutiny, rather than delving into the realm of statistical analysis. In this case, this research employs a descriptive qualitative approach to communicate the results through the utilization of language rather than numerical figures. The analysis entails a collection of data comprising of various linguistic units such as words, phrases, clauses in order to establish the importance and relevance of the findings. (Afrianto 2017; Kuswoyo 2016; Ivana & Suprayogi, 2020). Furthermore, this research falls within the purview of qualitative research, which is distinguished by its emphasis on observation and depiction through the medium of written discourse. The essence of qualitative research lies in its capacity to furnish a comprehensive elucidation of the subject matter at hand, thereby facilitating a nuanced analysis.

The data sources consist of an Indonesian short story titled "Clara atawa Wanita Yang Diperkosa" and its English translation, "Clara" by Michael H. Bodden. The justification for the selection of this specific short story originates from its initial introduction to the public during the "Baca Pembahasan Cerpen Seno Gumira Ajidarma" event, a ceremony held to commemorate Seno Gumira's reception of the SEA Write Award from the Literature Committee of Jakarta Arts Council at Galeri Cipta, TIM, on 10 July 1998. Subsequent to its translation into English, the narrative was presented to audiences at the University of Washington Bothell in Washington, United States, and at the University of Victoria in Victoria Bc, Canada, in 1999 (Gumira in Adeboi et.al., 2016). This series of occurrences emphasizes the importance of the chosen story as a central element for examination and analysis within the framework of this research project.

The short story is sourced from www.duniasukab.com where Ajidarma's works are available. It needs to be transferred onto paper for easy data collection by the researchers. The English version can be found in the online journal Indonesia Vol. 68 at cip.cornell.edu/indonesia, consisting of 7 pages. This journal is published by Cornell University's Southeast Asia Program. Data in the research can take various forms such as morphemes, words, phrases, clauses, or sentences.

The researchers conducted a document analysis which involved content analysis of written materials to draw deductions according to the parameters outlined in the study (Babbie, 2010). Additionally, the researchers followed a two-step approach to data collection. The first step involved a thorough identification of both the Indonesian and English versions in order to pinpoint sentences exhibiting unit shifts in translation. The second step entailed the documentation and categorization of all instances of unit shift translation found in both the source language (SL) and target language (TL). Subsequently, the researchers performed an exploratory and descriptive analysis of the data through a three-step process. Firstly, data was classified into groups with similar characteristics, such as grouping Indonesian words and their translations together based on individual words, or grouping Indonesian phrases based on their composition. Secondly, the translated texts in Bahasa Indonesia (SL) and English (TL) were compared. Lastly, the researchers provided a detailed description of the unit shift translations from the source language to the target language.

Findings and Discussion

This research found seven distinct types of patterns within the unit, each corresponding to different linguistic ranks—morphemes, words, and phrases.

Morpheme Level	Word Level	Phrase Level
Bound Morpheme to Free Morpheme	Words to Phrases	Phrases to Words
Free Morpheme to Bound Morpheme	Words to Clauses	Phrases to Clauses
	Words to Sentences	

1. Morpheme Level

This section will detail the unit shift at the morpheme level found in the translation of the short story. The researchers identified two types of unit shifts at this level: bound morphemes shifting to free morphemes and free morphemes shifting to bound morphemes. According to Sneddon (2010), bound morphemes can be either derivational or inflectional. A derivational bound morpheme, when attached to a base, changes the word to a different class. In contrast, an inflectional bound morpheme does not alter the category or class of the word.

Bound Morpheme to Free Morpheme

Table 4.1 Data sample of shifts from Bound Morpheme to Free Morpheme

No	Source Language	Target Language	Unit Shift Pattern
1	Rambut***nya***…..	***Her*** hair	BM – FM
2	…..bagi***ku***.	… for ***me***.	BM – FM
3	…...kata***nya,***	… ***she*** said.	BM -FM
4	…..pimpinan***ku***.	… ***my*** commander.	BM - FM

1. SL: Di hadapanku duduk wanita itu. *Rambut**nya*** dicat merah.
   (pg. 1 line 3)
   TL: The woman sat before me. ***Her*** hair was dyed red.
   (pg. 1 line 3)

The word *rambutnya* comprises the term *rambut* and a bound morpheme, namely *-nya*. In Indonesian, "rambut" functions as a noun, while the bound morpheme "-nya" serves as a possessive marker. Considered an inflectional morpheme, "-nya" does not alter the word's category to which it is attached; thus, "rambutnya" remains within the noun class. The translation of "rambutnya" is "her hair," where "-nya" functions as a possessive pronoun denoting ownership by women..

In Indonesian context, *–nya* must be attached to a word to get the meaning based on the context of the sentence. Meanwhile, the word *her* in this context shows something belongs to a woman. To show something belongs to a woman, the word *her* must not be attached to a word as in Indonesian, it makes this word a free morpheme.

2. SL: Padahal merah punya arti lain *bagi**ku***.
   (pg. 1 line 4)

   TL: And the fact is, red has different meaning ***for me***.
   (pg. 1 line 4)

The word *bagiku* consists of the preposition *bagi* and pronoun *–ku*. The pronoun *–ku* is a bound morpheme to show something belongs to the first person (Sneddon, 2010:170), and it must be attached to the end of the word. This bound morpheme is inflectional since it does not change the class of the word *bagi* as a preposition. It is translated into *me*, which is a free morpheme. The word *me* is usually used after a verb or preposition. In the data above, the word *me* is used after preposition *for* referring to the person speaking or writing. In this data, the bound morpheme *–ku* is translated into a free morpheme, *me*.

3. SL: "Maafkan anak-anak kami," kata*nya*,
    (pg. 6 line 14)

    TL: "Forgive our boys," **she** said.
    (pg. 6 line 3)

Katanya is formed by the combination of the noun *kata* and the bound morpheme –*nya*. Similar to the situation in data (1), the bound morpheme –*nya* functions as a possessive marker indicating ownership. In this context, *katanya* denotes the statements articulated by an individual, as exemplified by the sentences enclosed in quotation marks. The bound morpheme –*nya* serves as an inflectional morpheme as the term *katanya* remains within the noun class even after the attachment of the bound morpheme –*nya*. The term **katanya** can be interpreted as **she said**, with the bound morpheme –*nya* transforming into the free morpheme 'she', a pronoun denoting females.

4. SL: Aku sudah melaporkan ini kepada *pimpinanku*.
    (pg. 6 line 25)

    TL: I'd already reported it to *my commander*.
    (pg. 6 line 15)

This data has similar case to the datum (2). Here, *pimpinan* is attached by the bound morpheme –*ku* functioning to show belongings in first person. This bound morpheme is also inflectional since it does not change the class of the word *pimpinan* that is a noun. –*ku* is translated into *my*; a free morpheme in English. This free morpheme is equivalent to the bound morpheme –*ku* in Indonesia. Both have functions to show belonging to the first person. Even though the meaning is the same as in SL, *my* is not attached to the main word. The use of *my* should be followed by a noun to show belonging to the first person.

Free Morpheme to Bound Morpheme

Table 4.2 Data sample of shifts from Free Morpheme to Bound Morpheme

No	Source Language	Target Language	Unit Shift Pattern
5	… *tidak* mungkin …	… *im*possible …	FM – BM
6	… *secara* refleks …	Automatical*ly* …	FM – BM

5. SL: Dia bercerita dengan bahasa yang *tidak mungkin* dimengerti.
    (pg. 1 line 9)

    TL: She told her tale in language that was *impossible* to understand.
    (pg. 1 line 10)

Tidak mungkin is formed by word *tidak* and *mungkin*. The word *mungkin* refers to something possible or that something might be true. On the other hand, the word *tidak* functions to change the meaning into a negative. So, the meaning becomes something, which is not possible or might not be true.

In English, *tidak mungkin* is translated into *impossible*, which is formed by the bound morpheme *im-* and the word *possible,* which is an adjective. The word *possible* means something that might happen. It is attached by the bound morpheme *im-*, then it changes the meaning of the word into negative, but it does not change the class of the word. Thus, this bound morpheme is inflectional. In this case, the pattern of unit shift is free morpheme into bound morpeheme (*tidak* is translated into bound morpheme *im-*).

6. SL: Tangan saya <u>*secara refleks*</u> bergerak memegang rok span saya, tapi tangan saya tidak bisa bergerak.
(pg. 4 line 17)

TL: *Automatically* I tried to move my hands to hold down the tight mini-skirt I was holding, but they couldn't move.
(pg. 4 line 29)

The data above shows the translation of free morpheme **secara** in SL to bound morpheme **-ly** in TL. In the SL, the word *secara* has a function to describe something, which is done in a particular way. The word *secara* is followed by the word *refleks* which means an automatic and unplanned response toward some stimulation. So, *secara refleks* is an adverbial phrase to show something is done automatically.

In TL, the word **secara** has its translation **-ly**. In the data, this bound morpheme is attached to a word automatic which is the translation of the word *refleks*. The word automatic is an adjective referring to something done just the way it is. In this case, it has an equivalent meaning as *refleks* in SL. When the bound morpheme **-ly** is attached to the word automatic, it changes the word class as an adverb to describe something done automatically. It thus is a derivational morpheme.

2. Word

Three distinct patterns of unit shift have been identified within the hierarchy of linguistic units; word. These patterns include shifts from word to phrase, word to clause, and word to sentence. The subsequent section will provide a detailed elaboration on these patterns.

Word to Phrase

Table 4.3 Data sample of shifts from Word to Phrase

No	Source Language	Target Language	Unit Shift Pattern
7	Jangan **pulang**.	Don'**t come home.**	W – P
8	**Pokoknya**…..	**The main thing** …	W – P
9	**Pontang - panting**	**Running frantically** here and there ..	W – P
10	……**bengkak.**	… **ballooned out of controlled.**	W – P
11	…..**ngotot**….	… **dug in my heels** …	W – P
12	……..**kasihan**,	… **feeling bad** …	W – P
13	…..**marah-marah**…..	… **got all worked up**.	W – P
14	….**kemarin**.	… **the previous night**.	W – P

15	…*sekejap*.	… *blink of an eye*.	W – P
16	….*dibahasakan.*	… *put into words*.	W – P
17	….*karung*….	… *gunny sack* …	W – P

7. SL:"Jangan *pulang*," kata Mama.
    (pg. 2 line 4)

    TL: "Don't *come home*," Mama said.
    (pg. 2 line 11)

Pulang serves as a basic lexical unit functioning as a verb denoting the act of returning to one's place of origin or residence. In the context of translation, this Indonesian term is rendered as a phrase in English due to the absence of a direct lexical equivalent. Consequently, a shift in linguistic form is imperative to accurately convey the intended meaning from the source language to the target language.

Rendering the word *pulang* into the English phrase *come home* proves to be a suitable equivalence, encapsulating the essence of returning to one's abode. This phrase, functioning as a verb phrase, consists of *come* as the head and *home* as a qualifying descriptor. Despite comprising two distinct lexical components, the phrase conveys a singular semantic notion. In accordance with Sneddon (2010), a phrase represents a syntactic unit that holds equivalence to a single word in grammatical structure.

    SL: Pokoknya ada tiket.
    (pg. 2 line 7)

    TL: *The main thing* is get a ticket out of here.
    (pg. 2 line 15)

Pokoknya is not a simple word. It is constructed by the word *pokok* and suffix *–nya*. Thus, it is categorized as a complex word. Different from datum (1), suffix *–nya* in this data has a function to emphasize the meaning of the word. This can occur where the noun has not before been mentioned but is understood within the context and translated into a definite article *the* (Sneddon, 2010). *Pokok* is a noun that means a main part.

Meanwhile, in the TL, *pokok* is translated into the phrase *the main thing*. It is a noun phrase in which *thing* is the head, modified by the word *main* as an adjective. The meaning is equivalent to *pokoknya* since *the main thing* means the important thing.

8. SL: *Pontang-panting* megurusi perusahaan Papa yang nyaris bangkrut karena utangnya dalam dollar tiba-tiba jadi bengkak.
    (pg. 2 line 10)

    TL: *Runing frantically* here and there taking care of Papa's business which had nearly bankrupt by loans in US dollar that suddenly ballooned out of control.
    (pg. 2 line 18)

Pontang-panting is a term in the Indonesian language that falls under the classification of an imitative reduplication word. According to Sneddon (2010:25), imitative reduplication

involves two components of a word that are not entirely identical, yet exhibit similarities. The distinction between the two components of the term *pontang-panting* lies in the vowels. Typically, reduplication serves to denote diversity or to highlight the significance of the word.

Pontang-panting functions as an adverb, serving to alter how an individual acts. Within this context, it specifically modifies the verb *mengurusi*, denoting the act of carrying out tasks with a sense of fear due to the near bankruptcy of the business. *Pontang-panting* can also be associated with hastily running in a state of fear, leading the translator to render it as *running*. In the English language, there exists a term that captures this particular condition, known as ***frantically***. It serves to modify the verb 'running', imparting the idea of carrying out an action in a manner that borders on being uncontrollable, driven by intense emotions. The inclusion of 'here and there' aims to heighten the dramatic effect of the phrase 'running frantically', even though solely using this phrase does not alter the essence of *pontang-panting*.

The expression ***running frantically*** is classified as a noun phrase, with the noun 'running' functioning as a gerund (verb+ing) and being further enhanced by the adverb 'frantically' to illustrate the method in which the action is executed. This translation becomes necessary as there is no direct equivalent for *pontang-panting* in a single word, prompting the transition from a word to a phrase structure.

9. SL: Pontang-panting mengurusi perusahaan Papa yang nyaris bangkrut karena utangnya dalam dolar tiba-tiba jadi **bengkak**.
   (pg. 2 line 11)

   TL: Running frantically here and there taking care of Papa's business which had nearly bankrupted by loans in US dollars that suddenly **ballooned out of control**.
   (pg. 2 line 20)

In Indonesia, the word ***bengkak*** is an adjective to describe something that becomes larger than usual. This word is usually used to describe the changes in parts of the human body because of some illness or injuries. There is a verb in English that has a similar meaning as *bengkak*, which is swell. The meaning is also to describe something to become larger and it can be used in wider cases than only describing the condition of parts of the human body. Nevertheless, instead of using this word, the translator has chosen a phrase *ballooned out of control* to translate *bengkak*.

The phrase ***ballooned out of control*** constitutes a verb phrase with the verb "balloon" as its core element and is further elucidated by the preposition "out of control". This construction conveys the idea of an entity expanding in size and escalating beyond manageable limits, exemplified in this context by a loan spiraling beyond control. Despite its seemingly straightforward nature as a phrase used for lexical translation, it encapsulates the essence of the underlying word.

10. SL: Saya **ngotot** untuk tidak mem-PHK para buruh.
    (pg. 2 line 11)

    TL: I **dug in my heel** about not firing our workers.
    (pg. 2 line 20)

The word **ngotot** derives from the verb *mengotot* in Indonesia. To simplify the use of this word, the prefix me- is omitted and becomes *ngotot*. The meaning is still the same even without prefix *me-*, to state or demand the statement even though you are in opposition. In English, there is a verb that has a similar meaning as *ngotot*, which is insist. However, the translator has translated it as a phrase **dug in my heel**.

Dug in my heel is a verb phrase wherein dug (past form of dig) functions as the head and in my heel as a modifier. This particular phrase does not possess a direct equivalent in the literal sense to the verb *ngotot* in Indonesia due to its idiomatic nature. Its significance lies in the act of steadfastly refusing to alter a plan or idea despite attempts by others to persuade otherwise. Within the context of datum (12), this phrase proves to be a fitting substitute for the term *ngotot* in TL. Consequently, the comprehensive expression of the meaning component of the word *ngotot* is effectively conveyed through its translation as dug in my heel, notwithstanding the differing grammatical structures of the word *ngotot* and the phrase.

11. SL: *Selain **kasihan**, itu juga akan menimbulkan kerusuhan.*
    (pg. 2 line 12)

    TL: Aside from **feeling bad** about it, it would only cause disturbance anyway.
    (pg. 2 line 21)

Kasihan is an adjective in Indonesia referring to sympathy for someone's unhappiness or difficult situation. English has a similar word that describes the condition as in the word *kasihan,* which is *pity*. However, the translator has translated it as the phrase ***feeling bad***.

Feeling bad is a noun phrase with *feeling* as its head and *bad* as the modifier. It means that you feel unpleasant about something. In the context of this datum, the use of this phrase is acceptable since it is also added by prepositional phrases *about it*. By adding this preposition, the phrase *feeling bad* becomes specific to what the speaker feels. So, the meaning of *kasihan* is already represented by the phrase *feeling bad.*

12. SL: Papa marah-marah.
    (pg. 2 line 13)

    TL: Papa got all worked up.
    (pg. 2 line 22)

The word **marah** is an adjective. When it is reduplicated, it becomes a verb to describe that someone has a strong feeling against someone because they behaved badly. It is usually followed by shouting to show that kind of feeling. This word is similar to the word *angry* in English. The word *angry* has the same meaning as the word *marah-marah*. However, the translator chose to translate it as a phrase **worked up** rather than use the word *angry*. **Worked up** is a phrasal verb to state that someone has developed an emotional or physical state that they feel strongly. In this context, using this phrase is acceptable and carries the meaning of *marah-marah* in SL since it describes that Papa has a strong emotion toward Clara. Thus, this phrase already represents the meaning of the word *marah-marah* even though they are in different units of grammar (word to phrase).

13. SL: Bejatuhlah dompet, bedak, cermin, sikat alis, sikat bulu mata, lipstik, HP, dan bekas tiket bioskop yang saya pakai nonton bersama pacar saya kemarin.
(pg. 4 line 4)

TL: Out fell my wallet, make-up, mirror, eyebrow brush, eyelash comb, lipstick, hand phone and the cinema ticket I'd used to go to the movies with my boyfriend the previous night.
(pg. 4 line 12)

The word **kemarin** found in this dataset is a straightforward term used in Indonesia to refer to the day before the current day, serving as a temporal indicator for past events. In the English language, the word *yesterday* exists to convey the same meaning as *kemarin*, yet the translator opted for a different expression - **the previous night**. This choice of phrase comprises a noun phrase with "night" as the head noun and "previous" as the modifying element, aiming to provide a more specific temporal reference within the sentence compared to the general nature of *kemarin* in Indonesia. By employing the phrase *the previous night*, the intention is to pinpoint the exact timing of the subject's visit to the cinema as depicted in the dataset.

14. SL: Sejuta rupiah uang cash amblas dalam **sekejap**.
(pg. 4 line 6)

TL: A million rupiahs in cash vanished in the **blink of an eye**.
(pg. 4 line 140)

The word *sekejap* is translated into the phrase *blink of an eye*. In Indonesia, the word *sekejap* is a noun describing something that happened very quickly. This word is shifted into a phrase **blink of an eye**, a noun phrase. *Blink* acts as the head and is modified by *an eye* since the word *blink* means closing and opening the eyes quickly. Even though the word *sekejap* is shifted into a phrase, it carries the whole meaning of the word *sekejap* since the phrase *blink of an eye* has meaning as something happened extremely quickly. It has the same meaning as the word *sekejap* in SL.

15. SL: *Kulihat di matanya suatu perasaan yang tidak mungkin **dibahasakan**.*

(pg. 7 line 8)

TL: In her eyes I saw an emotion that could not be **put into** words.

(pg. 6 line 26)

Dibahasakan constitutes a complex word constructed through the utilization of the prefix *di-*, *bahasa*, and the suffix *–kan*. It is noteworthy that the suffix *–kan* serves to convert the noun into a verb. In contrast, the prefix *di-* denotes a passive form of verbs (Sneddon, 2010:29).

In translation, *dibahasakan* is rendered as **put into** in Target Language (TL). This expression assumes a passive voice. The process of translation unfolds due to the absence of an equivalent structure in the TL compared to the Source Language (SL). Despite the divergent grammatical structures, they share the same semantic essence.

16. SL: Saya dilempar sepeti **karung** dan terhempas di jalan tol.
    (pg. 3 line 20)

    TL: I was thrown down on the toll road like **a gunny sack**.
    (pg. 4 line 2)

Karung is a straightforward term denoting a large receptacle crafted from gunny, a fibrous material derived from plants. When rendered into English, it is articulated as a phrase. The translator opted for the simple term "sack" as the equivalent of *karung*, albeit "sack" holds a broader connotation encompassing containers fashioned from sturdy textiles, paper, or synthetic substances. Given that in Indonesia, *karung* specifically designates a sack made from plant fiber, the translator appended the modifier "gunny" to accurately delineate the nature of the meaning.

Word to Clause

Table 4.4 Data sample of shifts from Word to Clause

No	Source Language	Target Language	Unit Shift Pattern
19	Pokoknya *selamat.*	The main thing is *you'll be safe*.	W – C
20	… *berhenti*,	… *I'd come to a stop*,	W – C
21	… *pecah*.	… *I'd come to a stop*,	W – C
22	… *cinta.*	… *I loved him*.	W – C

17. SL: *Pokoknya **selamat**.*
    (pg. 2 line 9)

    TL: The main thing is **you'll be safe.**
    (pg. 2 line 16)

Selamat in the SL is a simple word. It is categorized as an adjective describing a condition of free from dangerous situation. Here, this word is translated into ***you'll be safe***, which is a clause. The clause *you'll be safe* is a noun clause and functions as the subject complement. Even though the translator changed the unit of word in SL to clause unit in TL, they still have the same meaning.

18. SL: *Setelah **berhenti**, saya lihat ada sekitar 25 orang.*
    (pg. 3 line 11)

    TL: Once **I'd come to a stop**, I noticed there were about twenty-five people.
    (pg. 3 line 10)

Berhenti is a word classified within the realm of verbs, denoting the action of ceasing movement. The linguistic translation of this term into English results in a clause indicating the termination of motion, with the subject identified as "I," the verb phrase as "had come," and the subsequent infinitive as "to a stop." In a literal sense, *berhenti* could directly correspond to the English term *stop*, which shares synonymous meaning within the Indonesian language. However, the translator opted to convey this term as a clause denoting

"I'd come to a stop," a choice that can be deemed linguistically appropriate within this particular context.

19. SL: *Bibir saya perih. Barangkali **pecah***.
    (pg. 4 line 11)

    TL: My lip stung. Perhaps **it had split**.
    (pg. 4 line 20)

Pecah is a straightforward term classified as a verb used to elucidate an object that has fractured from its original state. Subsequently, it is construed as having divided, constituting a phrase. The word *split* embodies the concept of *pecah* in the Indonesian language. The decision to translate *pecah* into the phrase ***it had split*** aims to provide specificity regarding the entity that underwent it. This choice of subject pronoun ***it*** is intended to reflect the subject mentioned in the preceding sentence.

20. SL: *Saya tidak pernah peduli dia Jawa atau Cina, saya cuma tahu **cinta***.
    (pg. 4 line 16)

    TL: I never cared whether he was Javanese or Chinese, I only knew that I loved him.
    (pg. 4 line 27)

Cinta is a word functioning as the object in the clause *saya cuma tahu cinta.* The translator translated this clause into two clauses and made the word *cinta* as the noun clause. ***I only knew*** is the main clause and ***I loved him*** as the noun clause. Actually, the translator can use the word *love* as the translation of the word *cinta* since they have the same meaning. However, the using of this noun clause is also not changing the meaning of the word *cinta* because they both describe the thing that the subject knows no matter what.

Word to Sentence

Table 4.5 Data sample of Shift from Word to Sentence

No	Source Language	Target Language	Unit Shift Pattern
23	*… **gemetar.***	*... but **I was shaking.***	W - S

21. SL: "Saya orang Indonesia", kata saya dengan ***gemetar***.

    (pg. 3 line 18)

    TL: "I'm Indonesian," I said, but **I was shaking**.
    (pg. 3 line 19)

In the SL, ***gemetar*** is an adjective describing a condition when someone is shaking in doing something because of cold or frightened. It takes a form as clause when it is translated into English. Actually, there is a word in English to describe the same meaning as the word *gemetar* that is *tremble*. Nevertheless, the translator had chosen to translate it as sentence ***I was shaking***.

Furthermore, *"I'm Indonesian," I said, but I was shaking* is direct sentence which consists of two independent clauses, ***I'm Indonesian, I said*** and ***I was shaking***. They are also called as compound sentence which separated by coordinate conjunction *but*. A compound sentences have two or main clauses, each with independent status (Greenbaum & Nelson, 2002:125).

As well as in TL, *"Saya orang Indonesia," kata saya dengan gemetar* is direct sentence and kata *saya dengan gemetar* is placed after the direct speech. Sneddon (2010) argues that the direct speech is placed first, it is followed by a quote noun + possessor, never by a verb of speaking and then the quote noun phrase may be followed by manner in which the quotation was said. So, *kata saya dengan gemetar* is a quote noun phrase and can be categorized by its class as ***kata*** (noun) + ***saya*** (possessor) + ***dengan gemetar*** (adverb).

From this explanation, the word *gemetar* acts as the manner in which the quotation is said. When translated into English, the clause *I was shaking* still has the same meaning as the word *gemetar* since this clause also explains that the subject is shaking when it says the direct quotation. As stated before, this clause is independent clause and an independent clause can stand as a sentence.

3. Phrase

This part consists of the elaboration of the unit shift occur in the rank of phrase. The researchers found there are two unit shift translation in the rank of phrase, they are phrase to word and phrase to clause.

Phrase to Word

Table 4.6 Data sample of Shift from Phrase to Word

No	Source Language	Target Language	Unit Shift Pattern
24	… *kompleks perumahan* …	… *subdivision* …	P – W
25	… *hampir jatuh* …	… *teetering* …	P – W
26	… sikat *bulu mata*,	… *eyelash* comb,	P – W
27	… *ahli bahasa*	… *linguist*,	P – W
28	… *rasa sakit,*	… *the pain,*	P -W

22. SL : Namun, setidaknya saya yakin pasti bukan mahasiswa yang membakar dan menjarah *kompleks perumahan*, perkotaan, dan mobil-mobil yang lewat.
(pg. 2 line 26)

TL : Nevertheless, I was certain it wasn't the students who burned and looted *the subdivisions*, the shopping centers, and the passing automobiles.
(pg. 2 line 38)

Kompleks perumahan is a phrase and both *kompleks* and *perumahan* are noun, one of the words explain another word. *Kompleks* means a group of a thing meanwhile *perumahan* is an area contains houses built close one to others. In this case the word *perumahan* explain the word *kompleks*. So, *kompleks perumahan* can be meant as a group of houses. In the TL,

this phrase has a special term as a single word as **subdivision**. The word *subdivision* has a meaning as an area containing number of houses or apartments built close together. Thus, the simple word *subdivision* has covered the whole meaning in the phrase *kompleks perumahan*.

23. SL : *Berjatuhlah dompet, bedak, cermin, sikat alis, sikat **bulu mata**, lipstik, HP dan bekas tiket bioskop yang saya pakai nonton bersama pacar saya kemarin.*
(pg. 4 line 3)

TL : Out fell my wallet, make-up, mirror, eyebrow brush, **eyelash** comb, lipstick, hand phone and the cinema ticket I'd used to go to the movies with my boyfriend the previous night.
(pg. 4 line 11)

Bulu mata is formed in the format of noun phrase consisting of noun; *bulu* and *mata*. Here, *mata* modifies *bulu* and gives a meaning as the hairs, which grow along the edges of the eye. Meanwhile, in English there is a special term to call this thing as **eyelash**. The word *eyelash* has the same meaning as the phrase *bulu mata* even though they are in the different unit of grammar.

24. SL: *Saya berdiri, **hampir jatuh** karena sepatu uleg saya yang tinggi.*

(pg. 4 line 1)

TL: I stood up, **teetering** because of my high platform shoes.
(pg. 4 line 8)

Hampir jatuh is a verb phrase consists of the adverb *hampir* and the word *jatuh* as the verb. The using of this phrase gives a meaning as the subject is about to fall. The translation of this phrase in the TL has a form of word as **teetering** since there is a special term to call the condition as in the phrase *hampir jatuh*. This word has meaning as to be about to fall while moving or standing. Thus, the word *teetering* has covered the whole meaning as in the phrase *hampir jatuh*.

25. SL: Saya bukan *ahli bahasa*.

(pg. 6 line 4)

TL: I'm not a *linguist*.
(pg. 5 line 31)

In the SL, **ahli bahasa** is a noun phrase indicated by *ahli* as the head and *bahasa* as the modifier. Both *ahli* and *bahasa* are noun. Here, *ahli bahasa* means a person who has a lot of knowledge in language. In the TL, the phrase *ahli bahasa* has a new form as a word, which is **linguist**. In this word, the whole meaning of the phrase *ahli bahasa* is covered since the word *linguist* itself has same meaning as phrase *ahli bahasa*, even though they are in different unit of grammar.

26. SL : Saya tidak tahu apakah di dalam kamus besar Bahasa Indonesia ada kata yang bisa mengungkapkan rasa sakit, rasa terhina, rasa pahit, dan rasa terlecehkan yang dialami seorang wanita yang diperkosa bergiliran oleh banyak orang …

(pg. 6 line 6)

TL : I don't know if the Comprehensive Indonesian Dictionary contains the words to express *the pain*, the humiliation, the bitterness, and the insult felt by a woman who's been gang raped by many men …
(pg. 5 line 32)

Rasa sakit is a noun phrase with *rasa* as the head and *sakit* as modifier. In the TL, the phrase *rasa sakit* has several equivalent words such as *hurt* and *pain*. The translator prefered to choose the word *pain* rather than *hurt* since the noun *hurt* is commonly used to express the emotional pain than physical pain. Based on the context of the sentence, the word **pain** is more acceptable to use and carries the whole meaning in the phrase *rasa sakit.*

Phrase to Clause

Table 4.7 Data sample of shifts from Phrase to Clause

No	Soure Language	Target Language	Unit Shift Pattern
29	… ***orang – orang merah*** …	… ***people who are red*** …	P – C
30	… sungguh ***pekerjaan yang ringan.***	… ***it's a simple job.***	P – C

28 SL : *Sudah bertahun-tahun aku dicekoki pikiran bahwa **orang-orang merah** adalah orang-orang yang berbahaya.*
(pg. 1 line 5)

TL : For years I've been indoctrinated with the idea that ***people who are red*** are dangerous.
(pg. 1 line 5)

Orang-rang merah can be recognized as a noun phrase with *orang-orang* serving as the head and *merah* as the modifier. Within the story, this particular phrase denotes individuals with red hair. Despite being translated as ***people who are red***, it functions as a relative clause or can be categorized as a dependent clause. Serving as the subject of the subsequent clause *people who are red are dangerous*, this clause also operates as a noun clause. The translator opted to alter the translation from a phrase to a clause.

29 SL : *Maka, kalau cuma menyambung kalimat yang terputus-putus karena penderitaan, bagiku sungguh **pekerjaan yang ringan**.*
(pg. 2 line 2)

TL : And so, if it's just a matter of joining together sentences disconnected by suffering, for me ***it's a simple job***.
(pg. 2 line 9)

Pekerjaan yang ringan constitutes a noun phrase in which *pekerjaan* serves as the head and *ringan* functions as an adjective modifying it. Within Indonesia, adjectives are commonly prefaced by the word *yang*. The inclusion of "yang" serves to separate the adjective "ringan" from the noun "pekerjaan" and places emphasis on the former. On the other hand, the phrase the translation is a clause (***it's a simple job***) describes a simple task.

Conclusion

The researchers have identified 7 distinct patterns of unit shift. These include the shift from bound morpheme to free morpheme, free morpheme to bound morpheme, word to phrase, word to clause, word to sentence, phrase to word, and phrase to clause. Primarily, the occurrence of unit shift was observed in the transition from word to phrase. This phenomenon was driven by either the absence of a single equivalent word in the target language capable of conveying the full meaning of the source language word or by the translator's consideration of the aesthetic quality of the text.

In closing, the researchers argue that the naturalness and acceptability of the target language are important considerations in the translation process. Then, the transformation of shifted structures as found by the researchers (7 patterns of unit shift) makes it clear that form modifications are permissible as long as the meaning remains unchanged. In other words, these modifications demonstrate that, even when the translator used a different structure, it can still be acceptable as long as the translation conveys the meaning/idea entirely.

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