
Meaning Shifts in the Indonesian Translation of Jenny Han's *To All The Boys I've Loved Before*

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Abstract

This study discusses the meaning shifts found in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before* (2014). Shifts, including meaning shifts, often occur in the process of translation of literary works like novel. There are three types of meaning shifts: from general to specific, from specific to general, and shifts caused by socio-cultural factors. This paper examines the meaning shifts in the translation of *To All the Boys I've Loved Before* from English to Indonesian. The research questions are: 1) what are the meaning shifts found in the Indonesian translation of *To All the Boys I've Loved Before*?, and 2) what are the causes of those meaning shifts? By means of purposively sampling and comparing the English and Indonesian versions of the novel, it was found 100 sentences with meaning shifts, 13 sentences of which are of from general to specific type, 11 from specific to general, and 76 caused by sociocultural factors. The meaning shifts from general to specific occur because one word in the SL refers to more than one word in the TL, or because one word describing one particular concept in the SL culture is equivalent to several sub-concepts in the TL culture. The meaning shifts from specific to general occur because some sentences have the words that are the name of things that do not exist or are not originated from Indonesia or English words that have equivalents that are more general in Indonesian. For the last category, the writer identifies five specific factors of the shifts, which are the untranslatable idioms or figurative language, parts of the SL culture that are different from the TL culture, English slang or words that has inappropriate equivalents in Indonesian, the contexts of the sentences, and unspecific reasons.

Key Words: Translation, Literary Translation, Meaning, Shift, Meaning Shifts

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Introduction

Man is a social being. They live in societies and communicate with each other. Language stands as a communication device that enables people to convey their ideas, feelings, and intentions. In their daily lives, people communicate and exchange information, both in writing and speech, using language.

BBC (www.bbc.co.uk) states that there are approximately 7,000 languages

around the world. Obviously, there is not single person, not even a polyglot, who could master all the languages. There is a great chance that people all over the world will not understand each other if they were all gathered in one place. The fact that English is an international language will not make a great difference, as according to BBC, around 75% of the world's population do not speak English at all.

The illustration of people all over the world “gather” in one place is not impossible to draw. The world is getting smaller due to the existence of the Internet. More people get access to the Internet every day, and once they could access the Internet; they are immediately able to access almost the whole world. Printed texts also take parts in this globalization process. A large number of books are published internationally, reinforcing the need for translation to other languages.

Most of the time, the society needs to read texts from other countries. It can be for the purpose of education, business, general knowledge, or even entertainment. Many people in this modern era want to know what is happening in the other parts of the world. Therefore, international news is a necessity. In education, there are many prominent experts from many countries, whose theories are worth learning. Literary works from the authors all over the world is also something that many people want to enjoy.

Translation is required to fulfill the readers’ need for information and the authors’ need for discoverability. Translation is necessary – to use Newmark’s (1988) – to “render” the meaning of those texts from the source language (SL) into the target language (TL). It has to be in the way that the authors intended the texts. Misunderstandings and misinterpretations must be avoided. Here, translators shoulder the great responsibility of conveying someone else’s writing in another language without changing the author’s intention, if possible, at all.

Obviously, every language has its own characteristics and structure. For instance, the common pattern found in English utterances is modifier-modified as in the phrase “a good writer”, where “good” is the modifier that

modifies the noun “writer”. Meanwhile, in Indonesian the pattern is the other way around: modified-modifier. An example to this pattern is the phrase “penulis yang baik” (a good writer). Here, the word “baik” stands as the modifier and is placed after the noun that it modifies. Those as well as many other differences make shifts unavoidably happen in the process of translation, and even become one of the process.

Shift, or also known as transposition, “involves replacing one word class with another without changing the meaning of the message” (Vinay and Darbelnet as cited by Venuti, 2000). It is inevitable, as mentioned above, because the system and the pattern used in a language are most likely different from the system and pattern used in other languages. There are three types of shifts in translation: level shifts, category shifts, and meaning shifts. One type for us to pay closer attention to in this paper is the meaning shift. Although according to Vinay and Darbelnet the meaning is not supposed to change, inevitable meaning shifts often happen in the process of translation.

This case of meaning shifts seems to occur even more often in literary translations. Not only the word-by-word translation, the translators must also pay attention to the aesthetic part of their expected outcome when they are doing literary translations. No wonder, Landers (2001) explicitly states that “only literary translation lets one consistently share in the creative process.” In literary translation, both the author and the translator go through a creative process. The author goes through this process when the literary work is being created, while in the translation, it is the translator’s turn to be creative. This notion gives the greater chance for meaning shifts to occur in the translation.

One way to identify the meaning shifts in the translation and learn from it is by comparing a literary work written in a particular language – for example, English – to its translation in another language. That way we could identify the meaning shifts found in its translation and organize those shifts into the types they belong to. By doing so, many useful examples can be gathered for the study of translation.

One example of a novel that has been translated from English to Indonesian is Jenny Han's *To All the Boys I've Loved Before*. This is a Young Adult fiction novel published in April 2014. A young adult literature is written for teenagers. The Young Adult Library Services defines young adults as people ranging from 12 to 18 years of age (Latham and Gross, 2014). However, this kind of literature can be enjoyed by adult as well. Young adult novels usually feature a teen protagonist. *To All the Boys I've Loved Before* matches the descriptions of young adult literature. This novel features Lara Jean, a biracial teenage girl as the protagonist. The whole novel is written from her point of view.

This novel appeared on The New York Times Best Seller list for Young Adult Fiction, indicating Han's success in engaging many readers to enjoy the novel. The novel was translated into Indonesian under the same title by Airien Kusumawardani and was published in April 2015 by Penerbit Spring.

The novel as well as its Indonesian translation is an interesting subject of analysis. They can be models of literary translation and give a better understanding in literary translation. It can also show us what to do and what not to do when we translate literary works.

This paper, therefore, aims at analyzing two problems: (1) What are

meaning shifts found in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before?*, and (2) What are the possible causes of those meaning shifts. It is expected that the findings of this paper will be able to be replicated for other literary translation.

Literary Translation: Definition and Process

Lenders (2001) states that what makes literary translation different from any other form of translation is that literary translation involves the translator into a creative process. He proposes that literary translators do not simply change the words from the SL to the TL. Sometimes, literary translators have to find an equivalent translation of almost untranslatable texts, such as puns, slang, and proverbs.

Still according to Lenders, another difference of literary translation and other forms of translation is that literary translators must have a profound knowledge of the target language. In fact, they have to be “in love” with both the SL and TL to be successful literary translators.

Lenders explains further that literary translation emphasizes also on the style. He proposes that in literary translation, *how* someone says something can be more important than what one says. In technical translation, the content is the most important thing to pay attention to, but not in literary translation. In literary translation, it is not only the content that is important, but also are the atmosphere and style.

It is undeniable that every author of literary works has unique characteristics and ways of writing that build the author's signature style. For example, we can easily tell if a poem is written by E. E. Cummings if all the words are written in lower case. That is

his style. That is what makes his works different from other poets' works.

However, when a literary work written in its author's style is translated into another language, there is a possibility that the style will change. Although ideally a literary translator should stick as close as possible to the original author's style, Landers defines style in translation as a characteristic mode of expression that a translator displays, consciously or unconsciously. This notion leads to the stylistic analysis in literary translation alone: how the style of a literary translation sticks to or differs from the style of the original text.

Along with the style, the tone of the text is also very significant when it comes to translating literary works. The authors of the original texts choose some particular words and approach the work in a certain way to convey the tones that they want to present in their works. Vinay and Dalbernet (1995) state that it is necessary, if possible, for translators to preserve the tone in the works that they translate. It shows that tone is a significant aspect in a literary text, as it helps to build the atmosphere of the text as a whole.

Landers (2001) proposes the four proper steps before translating a literary work. Before starting, a translator should read the entire text at least once. Researches related to the text must be done too if necessary. Dealing with the possible difficult things in the text should be done in the beginning. Finally yet importantly, a literary translator should negotiate a reasonable deadline with the publisher before they begin translating.

After all those four steps are done, a translator can come to the core: the stages of translation. In this part, Landers suggests that the translator rereads the entire work at least twice. After that, they should determine the

authorial voice, which will affect every choice of the words to be translated. The third step is to do the first draft. In this draft, the translator marks the difficult parts for further attention.

Consultation with the educated native speaker is the fourth step. After the consultation, the translator should revise the manuscript with emphasis on phraseology, fluency, and naturalness, to make the translation look like a text written in the target language. The next step will also need the help of a native. The translator should have a native, preferably with no knowledge of the source language, to read the manuscript and mark the parts that are still sound rigid. Now, with the help of a native of the source language who is also fluent in the target language, the translator should reread and review the manuscript, before they come to the last stage: making the final change.

Meaning Shifts

Shift is a procedure of translation where some structural aspects of the text from the SL is changed in order to be more acceptable in the TL. Vinay and Darbelnet as cited by Venuti (2008) state that shifts or transposition involves replacing one word class with another without changing the meaning or the message. Catford, cited by Vernuti (2008), also defines shifts as "departures from formal correspondence in the process of going from the SL to the TL".

Catford (1965) suggests two types of shifts in translation, i.e. level shifts and category shifts. Level shifts occur when an SL item at one linguistic level has the equivalent translation which is in a different linguistic level in the TL. Category shifts refer to the deviation from formal correspondence in translation. They are divided into four sub-types, i.e. structure shifts, class shifts, unit

shifts, and intra-system shifts. In addition to the two types of shift, Simatupang in *Pengantar Teori Terjemahan* (2000) suggests another type of shifts in the level of semantic: meaning shifts.

As shift is a procedure of translation where some structural aspects of the text from the SL is changed in order to be more acceptable in the TL, it can be concluded that meaning shift is the change of the semantic aspect of the SL text to be more acceptable and understandable in the TL. Meaning shifts occur because of the culture and viewpoint gaps between the SL and TL users. Thus, it is not always possible to transfer a text wholly with the exact same meaning from one language to another and meaning shifts take place in that gap. Meaning shift itself is divided again into two types: the one from general meaning to the specific meaning and *vice versa* as well as the meaning shift that is caused by sociocultural factors.

a. *Meaning shifts from general to specific meaning and vice versa*

Meaning shifts from general meaning to the specific ones occur when one word in the SL has several equivalents in the TL. For example, the word *rice* in English can be translated into *nasi*, *beras*, and *padi* in Indonesian. All those three words are rice in different forms. *Nasi* is the cooked rice, *beras* is the one that is ready to be cooked, and *padi* is the one that is still in the rice field.

Meanwhile, meaning shifts from specific meaning to the general ones happen when one word in the TL has several equivalents in the SL. For instance, Indonesia has only one word to refer to *he* and *she*. That word is *dia*. This word can be used to refer to a male or female third person. According to Simatupang (2000), this kind of shifts can occur in any word class.

b. *Meaning shift that is caused by sociocultural factors*

Meaning shift caused by sociocultural factors occurs because of the distinction in the social and cultural aspects of SL and TL users. Sociocultural factors, according to Scott and Palincsar (2013), include someone's cultural, institutional, and historical contexts. The characteristics and ways of thinking of a group of people is shaped by their sociocultural factors, and their characteristics shape the way they communicate and the words that they use in their communication. Diction is one aspect that reflects the way someone thinks and is affected by sociocultural factors.

An example of this type of shifts is in the sentence '*I've never known Margot to chicken out before*,' which is translated into '*Aku tidak pernah tahu bahwa nyali Margot bisa ciut*.' The idiom *chicken out* cannot be translated literally using the word *ayam* in Indonesian, because the message will be completely lost. In Indonesia, *ayam* has nothing to do with cowardice, while in English the word *chicken* symbolizes it. Thus, in this case, this kind of shifts is necessary in the process of translation to deliver the message intended by the author to the Indonesian readers well.

Now that we have discussed meaning shifts, what is meaning itself? Crystal (1980) defines meaning as "a theoretical distinction introduced in early generative grammar between two types of information: input and derived". Meanwhile, Hornby (1995) states that meaning is "what is referred to or indicated by e.g. sounds, words or signals". We can conclude that it is the idea or the message that we refer to when we utter a word, make a sound, or give a signal.

Fitriany (2009) suggests three generally known types of meaning. The first one is conceptual meaning. It is also known as cognitive or denotative meaning. In other words, it is the literal and logical meaning of the word that can be understood explicitly when someone utters it. For example, the denotative meaning of the word *mule* is the offspring of a donkey and a horse.

The second type is associative meaning. It is the meaning that someone derives based on his or her individual and/or social experience. Associative meaning includes:

a. Connotative Meaning

Connotative is the additional, non-literal meaning that a word has. For example, while the denotative meaning of the word *mule* is the offspring of a donkey and a horse, its connotative meaning is *a stubborn person*.

b. Social Meaning

Social meaning is the meaning of a word that indicates the social context and circumstance in which the word is used. An example to this type of meaning is the words *dollar* and *buck*. Both refer to American currency, but the social meanings are different. *Dollar* indicates that the situation is formal or neutral, while *buck* shows that the social situation is informal.

c. Reflected, Collocative, and Affective Meaning

Reflective meaning arises when a word has multiple conceptual meanings. For example, when someone says “*He takes drugs regularly*”, the ‘unwanted’ reflective meaning might come into the hearer’s mind. The speaker might use the word *drugs* to refer to a medication, while the hearer thinks of the illegal substances.

Collocative meaning refers to the meaning of a word that is produced in a

specific context. An example to collocative meaning is the word *heavy* that has several meanings according to where it is used. *Heavy smoker* refers to someone who smokes a lot, *heavy news* refers to a piece of sad news, and *heavy schedule* means a very tight schedule.

Meanwhile, affective meaning communicates the feeling and attitudes of the speaker or writer towards the referred thing. Here, the way that someone uses to utter a word or sentence shows the affective meaning that he or she has in his or her mind.

Affective meaning are normally expressed in such forms of language use as insults, flattery, hyperbole or sarcasm.

The third type of meaning is the thematic meaning. It is communicated by how a speaker or writer organizes his or her message in terms of ordering, focus and emphasis. For example, the sentence *Caroline painted the class* has a different thematic meaning from the one of the sentence *The class was painted by Caroline*. In the first sentence, the speaker emphasizes on *the class*. What matters is what Caroline did. On the other hand, the second sentence’s emphasis is in *Caroline*, and what matters is who painted the class.

Methodology

The primary material of this study is Jenny Han’s young adult novel titled *To All the Boys I’ve Loved Before* and its Indonesian translation. The original was published in April 2014 by Simon & Schuster, while its Indonesian translation was published one year later in April 2015 by Penerbit Spring. The translator is Airien Kusumawardani, a freelance to several publishers in Indonesia.

The novel tells the story of Lara Jean, an Asian-American teenage girl. She is a typical feminine young girl. The only thing

that makes her different from other teenage girls is her habit to write a letter to her crushes, which she never sends to them. Those letters are more of a diary for her. One day, all her letters are accidentally sent to all her former crushes. That is when the story begins.

This paper applies descriptive qualitative method, as it focuses on the meaning shifts found. The main resources of the research are the qualitative data in the form of sentences taken using purposive sampling technique from the novel. The samples include the sentences in which different meaning shifts occur and leave out the recurrent meaning shifts. The findings are in form of descriptions and the data will be non-numerical.

Results and Discussion

After reading, comparing, and purposively sampling the original and Indonesian version of Jenny Han's *To All the Boys I've Loved Before*, it is found a population of sentences

with meaning shifts. Several meaning shifts that occur repeatedly throughout the whole novel is stated only once in the data, leaving only 100 sentences as the sample. The words *he* and *she*, for instance, keep occurring in the original novel and the translator uses the word *dia* in her translation.

The meaning shifts that was found in the Indonesian translation of this novel fall into three types, in line with the theory that has been elaborated above. Those types are meaning shifts from general to specific, from specific to general, and meaning shifts that is caused by sociocultural factors. Table 1 below contains the meaning shifts found in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before*. In the table, *GS* stands for the meaning shifts from general to specific. *SG* stands for the meaning shifts from specific to general. Meanwhile, *SC* stands for the meaning shifts that are caused by sociocultural factors.

Table 1. Sentences with Meaning Shifts

No.	SL	TL	GS	SG	SC
1	Josh is Margot's <u>boyfriend</u> , but I guess you could say my whole family is a little in love with him.	Josh adalah <u>pacarnya</u> Margot, tapi kurasa seluruh kelurgaku bisa dibilang sedikit jatuh cinta kepadanya.		✓	
2	Yeah! We can stay at hostels and just eat <u>pastries</u> and cheese for all of our meals!	<i>Yeah!</i> Kita bisa tinggal di sebuah hostel dan hanya makan <u>roti</u> dan keju setiap hari!		✓	
3	<u>She</u> thinks I'm being dramatic, but I'm not.	<u>Dia</u> pikir aku bersikap terlalu dramatis, tapi tentu saja aku tidak begitu.		✓	
4	He would never so much as <u>look at</u> another girl.	Dia bahkan tidak pernah mau <u>melirik</u> cewek lain.	✓		
5	Absently, I scoop up a mound of <u>cookie dough</u> and pop it in my mouth.	Tanpa berpikir, aku meraih sejumput <u>adonan kue</u> dan memasukkannya ke mulutku.		✓	

6	When Kitty and I were brushing our teeth just now, I was tempted to go ahead and <u>spill the beans</u> ...	Ketika tadi aku dan Kitty sedang menyikat gigi bersama, aku tergoda untuk lebih dulu <u>memberitahukan apa yang terjadi</u> antara Josh dan Margot.			✓
7	Margot first, me in the middle, and my <u>sister</u> Kitty last.	Margot yang pertama, aku di tengah-tengah, dan <u>adikku</u> Kitty yang terakhir.	✓		
8	We are three Song <u>girls</u> , There used to be four.	Kami adalah tiga <u>gadis</u> Song. Dulu ada empat orang <u>gadis</u> Song.			✓
9	I've never known Margot to <u>chicken out</u> before.	Aku tidak pernah tahu bahwa <u>nyali Margot bisa ciut juga</u> .			✓
10	She needs to <u>pull that stick out of her ass</u> .	Dia harus <u>berhenti bersikap menyebalkan</u> ,			✓
11	She screams <u>at the drop of a hat</u> .	Dia bisa <u>tiba-tiba saja</u> berteriak.			✓
12	<u>French</u> some guys, live a little, you know?	<u>Ciumlah</u> beberapa cowok, tambah pengalaman hidupmu, kau tahu?			✓
13	You can <u>dress that up or down</u> .	Kau bisa <u>memakainya untuk acara formal dan santai</u> .			✓
14	For the past week our father has been <u>in spring-cleaning mode</u> , even though it isn't spring.	Seminggu terakhir ini ayah kami sedang <u>rajin bersih-bersih</u> .			✓
15	For prettiest <u>freshmen</u> , my grade, he said Genevive.	Untuk cewek <u>kelas sembilan</u> tercantik, di angkatanku, Josh menjawab Genevive.			✓
16	I was the flighty one, the <u>flibbertigibbet</u> , as my white grandma would say.	Akulah yang mudah menyukai seseorang. " <u>Bagai seekor kutu loncat</u> ", itulah yang sering dikatakan nenek-kulit-putihku.			✓
17	She came into the kitchen and announced, "I have something to tell <u>you</u> ."	Margot masuk ke dapur dan mengumumkan, "Ada sesuatu yang harus kukatakan pada <u>kalian</u> ."	✓		
18	"Yeah, I <u>think</u> so."	"Ya, <u>kurasa</u> begitu."			✓
19	And then she smiled, and her eyes went all soft and <u>liquid</u> .	Lalu dia tersenyum, dan matanya berubah lebih lembut dan <u>berkaca-kaca</u> .			✓
20	"Want me to call <u>Triple A</u> for you?"	"Kau ingin aku menghubungi <u>pihak asuransi kecelakaan</u> untukmu?"			✓
21	Kitty's <u>over the moon</u> about hanging out with Josh.	Kitty <u>sangat gembira</u> karena akan pergi bersama Josh.			✓

22	I'm doing my pinky toe a <u>fruit-punch</u> color called Hit Me with Your Best Shot.	Aku sedang mengecat kuku jari kelingking kakiku dengan warna <u>minuman buah</u> yang diberi nama <i>Rayu Aku dengan Rayuan Terbaikmu</i> .		✓	
23	I'm doing my pinky toe a fruit-punch color called <u>Hit Me with Your Best Shot</u> .	Aku sedang mengecat kuku jari kelingking kakiku dengan warna minuman buah yang diberi nama <i>Rayu Aku dengan Rayuan Terbaikmu</i> .			✓
24	" <u>Boy or girl?</u> "	" <u>Jantan atau betina?</u> "	✓		
25	A potscript with as many pages as it takes to <u>X away</u> whatever feelings I have left for him.	Surat lanjutan setebal yang dibutuhkan untuk <u>menyingkirkan</u> perasaan apapun di hatiku yang tersisa untuknya.			✓
26	I want to be his <u>lighthouse keeper</u> while we wait for Margot's return.	Aku ingin menjadi <u>cahaya penerang</u> baginya sementara kami menunggu Margot kembali.			✓
27	"You look like a <u>farm girl</u> ,"	"Kau terlihat seperti <u>gadis desa</u> ,"			✓
28	Margot left her brown lace-up combat boots, and they're only a <u>half size too big</u> .	Margot meninggalkan sepatu bot bertali warna coklat miliknya dan ukurannya <u>hanya sedikit lebih besar</u> dari ukuran kakiku.			✓
29	I put my plate in the sink and then put Kitty's <u>bag lunch</u> down next to her plate.	Aku memindahkan piringku ke bak cuci piring, lalu meletakkan <u>kotak makan siang</u> Kitty di samping piringnya.			✓
30	" <u>Have a great first day</u> ," my dad chirps.	" <u>Semoga hari kalian menyenangkan</u> ," seru <i>Daddy</i> .			✓
31	We whizz past the pool, the sign for our neighborhood, then past the <u>Wendy's</u> ,	Kami melaju melewati kolam renang, batas lingkungan tempat tinggal kami, lalu melewati <u>rumah Wendy</u> .			✓
32	Up close, your face wasn't so much handsome as <u>beautiful</u> .	Dari jarak dekat, wajahmu tidak bisa dibilang tampan, tapi <u>cantik</u> .	✓		
33	"Lara Jean, I don't even know that I <u>got rid</u> of it."	"Lara Jean, aku tidak tahu apakah aku telah <u>menyumbangkannya</u> ."			✓
34	"Only <u>everything</u> ."	"Hanya <u>benda yang sangat penting</u> ."			✓

35	Both Chris and Margot have said it's annoying, but to that I say looking on the <u>bright</u> side of life never killed anybody.	Baik Chris maupun Margot bilang bahwa sikapku itu menjengkelkan, tapi aku membalasnya dengan mengatakan bahwa melihat sisi <u>baik</u> dari kehidupan tidak pernah merugikan siapapun.			✓
36	Both Chris and Margot have said it's annoying, but to that I say looking on the bright side of life never <u>killed</u> anybody.	Baik Chris maupun Margot bilang bahwa sikapku itu menjengkelkan, tapi aku membalasnya dengan mengatakan bahwa melihat sisi baik dari kehidupan tidak pernah <u>merugikan</u> siapapun.			✓
37	"Aren't you leaving too <u>early</u> ?"	"Apa kau tidak pergi terlalu <u>pagi</u> ?"	✓		
38	If Josh's car had started up and he hasn't had to <u>get a jump from his dad</u> , he wouldn't have been walking by my locker.	Jika mobil Josh tidak mogok sehingga dia harus <u>diantarkan ayahnya</u> , dia tidak akan berjalan melewati lokerku.			✓
39	" <u>A million years ago</u> ."	" <u>Sudah lama sekali</u> ."			✓
40	...because Peter <u>likes to be amused</u>karena Peter <u>menjadikan semua hal</u> sebagai lelucon.			✓
41	My first thought is: <u>I have muscle memory of his lips</u> .	Hal pertama yang kupikirkan adalah: <u>Bibirku masih mengingat bibirnya</u> .			✓
42	They're an <u>institution at this institution</u> .	Mereka adalah <u>pasangan legendaris di sekolah ini</u> .			✓
43	"I think you're <u>cute</u> . In a <u>quirky way</u> ."	"Menurutku kau <u>imut dan sedikit unik</u> ."			✓
44	Peter Kavinsky is <u>giving me a brush-off</u> !	Peter Kavinsky <u>menolakku</u> !			✓
45	He's still talking, still <u>giving me the kind eyes</u> .	Peter masih berbicara, masih <u>menatapku dengan ramah</u> .			✓
46	"That's... <u>personal</u> ."	"Itu... <u>rahasia</u> ."			✓
47	"So you used me to <u>save face</u> ?"	"Jadi kau memanfaatkanku untuk <u>menyelamatkan harga dirimu</u> ?"			✓
48	But my reasons were really <u>good</u> !	Meski begitu, aku punya alasan yang <u>kuat</u> !			✓
49	Chris exhales. " <u>Damn</u> !"	Chris menghela napas. " <u>Itu gila</u> !"			✓
50	" <u>Shit</u> . I didn't know you had it in you."	" <u>Gila</u> . Aku tidak tahu kau punya nyali sebesar itu."			✓
51	"They may be broken up, but she still thinks <u>she owns his ass</u> ."	"Mereka memang sudah putus, tapi Gen tetap beranggapan kalau <u>Peter adalah miliknya</u> ."			✓

52	"You better <u>watch your back</u> ."	"Lebih baik kau <u>berhati-hati</u> ."			✓
53	"She's the <u>new girl</u> ."	" <u>Murid baru</u> ."	✓		
54	It's a little early to switch out my sandals for my <u>winter shoes</u> ...	Terlalu cepat untuk mengganti sandal-sandalku dengan <u>sepatu-sepatu musim semi</u> ...			✓
55	I'm thinking I want to <u>shake things up</u> .	Aku berpikir untuk <u>mengganti suasana</u> .			✓
56	...and all the while <u>my wheels are turning</u> about how I'm going to get myself out of this Peter K. situation with even a sliver of dignity.	Sementara itu, <u>pikiran</u> berputar mengenai bagaimana caranya keluar dari situasi Peter K. ini dengan harga diri yang masih tersisa, walaupun hanya sedikit.			✓
57	...a little bowl of pepper paste; <u>soy sauce</u> with scallions and ginger.	...semangkuk kecil pasta cabai, dan <u>kecap asin</u> dengan daun bawang dan cabai.	✓		
58	It's a cozy day: it's nearly <u>six o'clock</u> , and I'm still in my pj's.	Hari ini adalah hari yang santai: sekarang hampir <u>pukul enam sore</u> dan aku masih memakai piama.	✓		
59	"I get it. No need to <u>rub it in</u> ."	"Aku mengerti. Tidak perlu <u>membesar-besarkannya</u> ."			✓
60	"I say we don't <u>count Josh out</u> just yet."	"Menurutku kita jangan dulu <u>menjauhi Josh</u> ."			✓
61	We are stuck eating that salty <u>pork shoulder</u> for the rest of the weekend.	Kami terpaksa menghabiskan <u>daging asin</u> itu sepanjang sisa akhir pekan.		✓	
62	For dinnwe I test that theory by mixing it with <u>Kraft macaroni and cheese</u> , ...	Untuk makan malam aku menerapkan teori itu dengan mencampur dagingnya bersama <u>makaroni dan keju</u> .		✓	
63	"I could have just as easily <u>blown up your spot</u> ."	"Aku bisa saja dengan mudah <u>membongkar sandiwaramu</u> ."			✓
64	<u>My heart</u> sinks to the pavement.	<u>Semangatku</u> merosot.			✓
65	It's a <u>lost cause</u>tapi <u>tidak ada gunanya</u> .			✓
66	"None of my friends will believe I suddenly turned into a <u>monk</u> to date you."	Tidak ada temanku yang akan percaya bahwa aku mendadak jadi <u>orang suci</u> hanya untuk pacaran denganmu.		✓	
67	I think I heard that British people dink absinthe at <u>pubs</u> .	Kurasa aku pernah mendengar bahwa orang Inggris minum alkohol bernama <u>absinthe</u> di <u>kedai-kedai minuman</u> .			✓

68	"Let's send Gogo <u>a care package!</u> "	"Ayo kita kirim <u>sebuah paket</u> untuk Gogo!"		✓	
69	"Not <u>one frigging word</u> , Lara Jean!" Automatically I say, "Don't say ' <u>frig</u> '."	"Tidak <u>satu kata pun</u> , Lara Jean!" Secara otomatis aku berkata, "Jangan bilang <u>begitu</u> ."			✓
70	"I mean, everybody thinks you're <u>this big ladies' man</u> , when in reality you've only ever been with Genevive and then Jamila for like a month-"	"Maksudku, semua orang beranggapan kalau kau adalah <u>seorang cowok yang sering mematahkan hati cewek</u> , padahal kenyataannya kau Cuma pernah pacaran dengan Genevive, lalu dengan Jamila selama sebulan-"			✓
71	Our <u>waitress</u> is Kelly, who's a student at the college.	<u>Pramusaji</u> kami, Kelly, adalah seorang mahasiswi.		✓	
72	Our waitress is Kelly, who's <u>a student at the college</u> .	Pramusaji kami, Kelly, adalah <u>seorang mahasiswi</u> .	✓		
73	"I also think you need to learn how to <u>kick back</u> and have fun."	"Menurutku kau juga harus belajar untuk <u>bersikap sedikit santai</u> dan bersenang-senang."			✓
74	"Just because Lucas <u>appreciates</u> fashion, that doesn't make him <u>gay</u> ."	"Hanya karena Lucas <u>mengerti</u> mode, bukan berarti dia <u>gay</u> ."			✓
75	"Just tell me, Lara Jean. <u>How far</u> have you <u>guys gone</u> ?"	"Katakan saja padaku, Lara Jean. <u>Kalian berdua sudah melakukan apa saja?</u> "			✓
76	"Fine. But there's no way they haven't <u>boned</u> ."	"Baiklah. Tapi mustahil mereka belum pernah <u>berciuman</u> ."			✓
77	"But if I had to <u>put money on it</u> , yeah."	"Tapi kalau aku harus <u>menebak</u> , ya, mereka sudah melakukannya."			✓
78	"Why are you even going to her for advice? That girl is a <u>train wreck</u> ."	"Kenapa kau meminta nasihat dari Chris? Cewek itu <u>kacau balau</u> ."			✓
79	"How tall are you?" Darrell asks me. " <u>Five two</u> ," I fib.	"Berapa tinggi badanmu?" tanya Darrell. " <u>Seratus enam puluh sentimeter</u> ." Aku berbohong.			✓
80	He points at the framed picture of me and Margot taking a bath when we were babies. " <u>Cute</u> ."	Dia menunjuk sebuah bingkai berisi foto aku dan Margot sedang mandi waktu kami masih bayi. " <u>Lucu</u> ."			✓
81	" <u>Well, duh</u> ."	" <u>Tentu saja aku ingat</u> ."			✓
82	"Hey, do you have any <u>water</u> ?"	"Hei, apa kau punya <u>air minum</u> ?"	✓		

83	Impressed, I say, "Wow, I had no idea this business was so <u>cutthroat</u> ."	Dengan penuh kekaguman, aku berkata, "Wow, aku sama sekali tidak tahu kalau bisnis ini penuh dengan <u>sikut-menyikut</u> ."			✓
84	" <u>You</u> know it," Peter calls back.	"Seperti yang <u>Anda</u> tahu," jawab Peter.	✓		
85	Before Peter arrives at my house, I go on the computer and look up what <u>fork</u> to use with what, just in case.	Sebelum Peter tiba di rumahku, aku menyalakan komputer dan mencari tahu <u>alat makan</u> apa yang harus digunakan, untuk berjaga-jaga.		✓	
86	It <u>drove her crazy</u> waiting for us to get to the third book so we could discuss.	<u>Dia sangat tersiksa</u> menunggu kami selesai membaca buku ketiga agar kami semua bisa mendiskusikan ceritanya.			✓
87	"Cause I'm warning you, you do not want to <u>step the ring</u> with me."	"Karena aku mengingatkan, kau tidak ingin <u>menantang</u> orang sepertiku."			✓
88	She sits on her hand and <u>looks at him through her lashes</u> and shakes her head.	Dia menduduki tangannya dan <u>memandang Peter sambil sedikit menunduk</u> , lalu menggeleng.			✓
89	"Peter and Genevive <u>were an item</u> ?"	"Peter dan Genevive <u>pernah berpacaran</u> ?"			✓
90	She's <u>shameless</u> that way.	Dia <u>pantang menyerah</u> .			✓
91	I could try to <u>twist Chris's arm</u> into going, but she's probably laugh in my face.	Aku bisa <u>memaksa</u> Chris untuk pergi, tapi dia mungkin hanya akan menertawakanku.			✓
92	"My <u>great-aunt</u> Trish used to make fruitcake, and she'd put ice cream on top and it was awesome."	" <u>Bibi</u> Trish dulu sering membuat kue buah kering dan dia menambahkan es krim di atasnya. Rasanya luar biasa."			✓
93	My favorite is the painted blue star I made in kindergarten out of <u>dough</u> .	Ornamen favoritku adalah bintang yang dicat biru yang kubuat dari <u>adonan garam</u> saat masih duduk di taman kanak-kanak.	✓		
94	"You had on that tan suede fringy shirt you used to wear, with the straps, and it showed your <u>belly button</u> ."	Kau memakai kaus suede berumbai warna cokelat muda yang sering kau pakai waktu itu, kaus bertali, yang memperlihatkan <u>perutmu</u> .			✓
95	"Wow. <u>The body ain't even cold yet</u> ."	"Wow. <u>Tintanya bahkan belum kering</u> ."			✓
96	"You are <u>a little player</u> , Covey."	"Kau <u>buaya kecil</u> , Covey."			✓

97	I <u>keep my eyes peeled</u> for her...	Aku <u>berusaha keras mencarinya</u> ...			✓
98	She calls it <u>having her finger on the pulse</u> , but really she's just a gossip.	Dia menyebutnya <u>berusaha mengikuti perubahan</u> , tapi sebenarnya Ms. Davenport hanya senang bergosip.			✓
99	"...you <u>caught me off guard</u> , so I didn't know what to say."	"...kau <u>mengejutkanku</u> , jadi aku tidak tahu apa yang harus kukatakan."			✓
100	She <u>hangs her head</u> .	Kitty <u>menunduk</u> .			✓
			13	11	76

From Table 1, it can be said that all the three types of meaning shifts can be found in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before*. And, out of the 100 meaning shifts that could be found in the novel, it can be said that 13 sentences are examples of meaning shifts that fall into the

category of from general to specific, 11 are of from specific to general, and 76 sentences are caused by sociocultural factors. The percentage of the meaning shifts found in the novel and its translation is shown in the chart below.

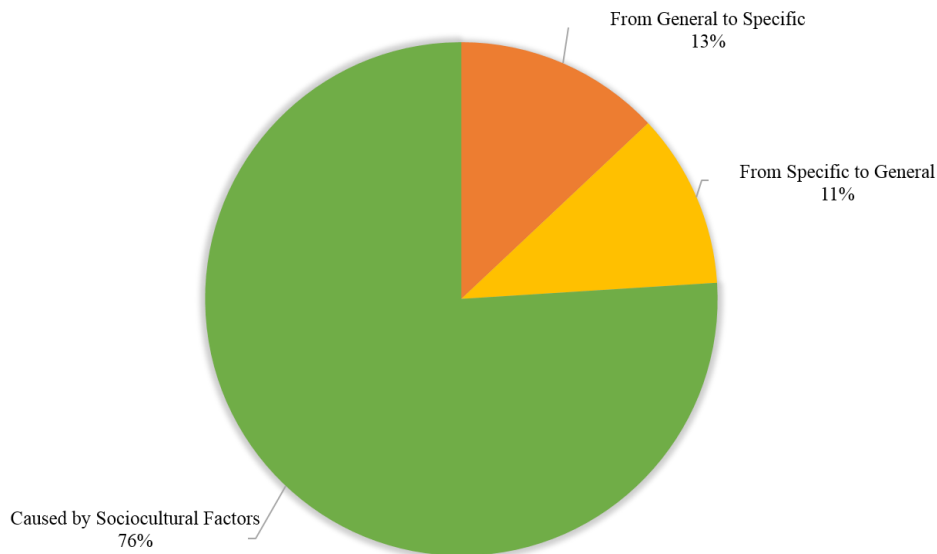


Figure 1. Chart of the Categorization of the Meaning Shifts

Some meaning shifts turn out to be necessary in the process of the translation of this literary work, because if the meaning of some certain sentences is not shifted, the translation would have weaknesses in term of fluency in the TL or message deliverance.

However, it is also found that several meaning shifts are misleading for the TL readers and, therefore, should be improved. Various factors are responsible for the occurrence of those meaning shifts.

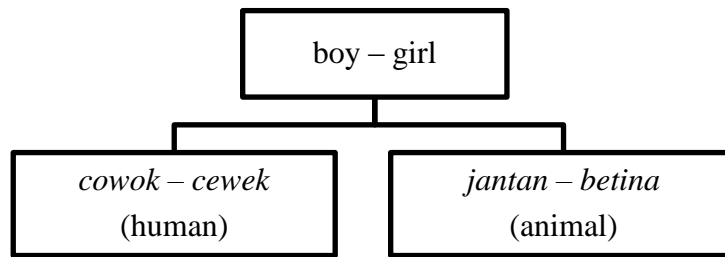
Exploring into those factors lead us into an attempt to answer the second problem of this paper: the possible reasons why those meaning shifts happen.

1. Meaning Shifts from General to Specific

There are 13 data of meaning shifts from general to specific found in this research. Meaning shifts of this type happen because one word in the SL refers to more than one word in the TL. Moreover, socio-culturally speaking, this type of meaning shifts can happen because one word describing one particular concept in the SL

culture is equivalent to several sub-concepts in the TL culture. Facing this problem, a translator must shift the meaning by choosing one of the equivalent sub-concepts according to the context of the sentence.

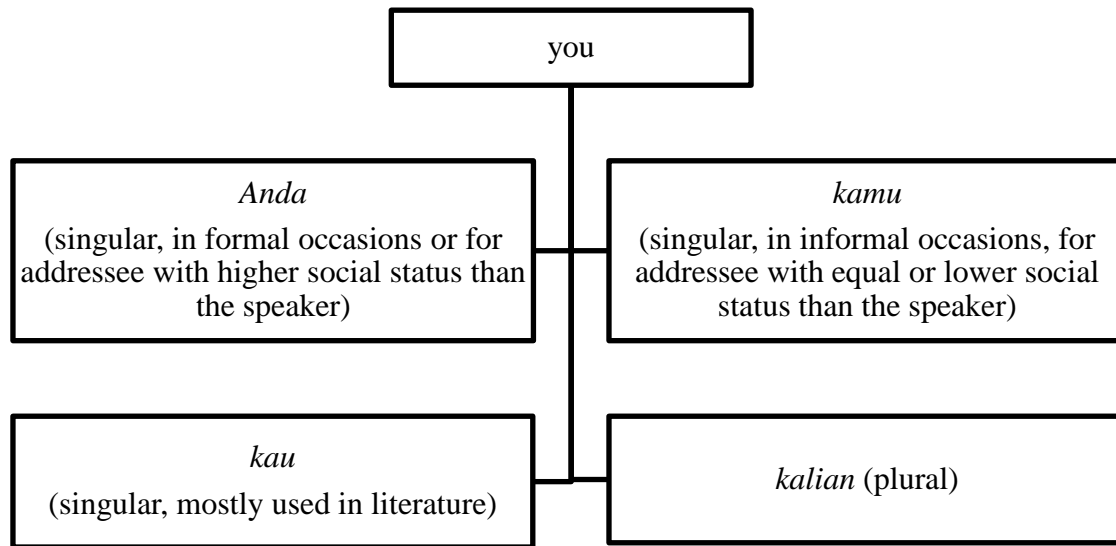
An example to this type of meaning shifts happens in data number 24, where the interrogative sentence “*Boy or girl*” is translated to “*Jantan atau betina?*”. When depicted through a chart, the words *boy* and *girl* that have two equivalents in Indonesian will be as follows.



The word *cowok* refers to young male human, and *cewek* to young female human. Meanwhile, the words *jantan* and *betina* is used only refer to the genders of animals in Indonesia. *Jantan* means *male*, and *betina* means *female*. *Jantan* and *betina* are used for only animals, and it will be very rude and unacceptable to use those terms for human. While in English it is common to use the words *boy* and *girl* for both human and animal, in Indonesian, the words used to refer to the gender of human and animals are different, and the rule regarding this matter is quite strict.

The conversation from which data number 24 is taken took place when Josh asked Kitty whether she wants a male or female puppy. Therefore, it is a right choice for the translator to shift the words *boy* and *girl* to the more specific words, which are *jantan* and *betina*, instead of *cewek* and *cowok*.

The word *youis* another example of English words that have more than one equivalents in Indonesian. In Indonesian, several different words are used to refer to the person whom someone is addressing, according to the occasion of the conversation or the social status of the addressee.



The meaning shift of the word *you* occurs in data number 17 and 84. In data number 17, the sentence *She came into the kitchen and announced, "I have something to tell you."* is translated into *Margot masuk ke dapur dan mengumumkan, "Ada sesuatu yang harus kukatakan pada kalian."* In this part of the novel, Margot came into the kitchen, in which there are three people, Lara Jean, Kitty, and their father. Margot announced that she started dating Josh to all those people in the kitchen. Thus, the word *kalian* is an appropriate choice for the context.

On the other hand, the sentence "*You know it,*" which is translated into "*Seperti yang Anda tahu,*" in data number 84 is taken from the conversation between the young boy Peter Kavinsky and the old man Mr. Epstein. There, Peter was answering Mr. Epstein's sarcastic question, as they were business rivals. It is very uncommon in Indonesia to address the older people with *kamu* or *kau*, regardless of the occasion. Therefore, the shift from *you* to *Anda* instead of its other equivalents mentioned above in this case is an appropriate choice taken by the translator.

2. Meaning Shifts from Specific to General

Not only from general to specific, meaning shifts from specific to general are also found in Jenny Han's *To All the Boys I've Loved Before*. There are 11 data found and classified into this type of meaning shifts. Out of those 11 data, eight shifted words are the name of things that do not exist in Indonesia. To make it easier for the Indonesian readers to relate to the messages of those sentences, the translator shifted those unfamiliar words to those that are more familiar to the readers, but still closely related to the original ones.

An example to this case is in data number 2, where the sentence "*Yeah! We can stay at hostels and just eat pastries and cheese for all of our meals!*" is translated into "*Yeah! Kita bisa tinggal di sebuah hostel dan hanya makan roti dan keju setiap hari!*". In America and many other western countries, bakery and its products has existed for a longer time than it has in Indonesia. Indonesians are generally less familiar with types of bakery products. Therefore, there are only one Indonesian word to refer to bakery

products such as pastry, bread, and bun, which is *roti*. The word *roti* literally means *bread*, but it is commonly used to refer to other bakery products; hence the word *pastry* is translated into *bread*.

Meaning shift from specific to general also occurs in data number 5. There, the sentence *Absently, I scoop up a mound of cookie dough and pop it in my mouth.* is translated into *Tanpa berpikir, aku meraih sejumput adonan kue dan memasukkannya ke mulutku.* Just like the word *roti* that is used to refer to various bakery products, the Indonesian word *kue* is commonly used to refer to the variety of snacks. Thus, the translator uses that word as the equivalent of the word *cookie*. However, this choice can be misleading for the readers, although it is a minor part in the story. When the readers read the phrase *adonan kue*, what comes into their minds might be the liquid, raw, white batter that is still completely not edible, while cookie dough is more solid and it is common and safe to eat raw cookie dough. The translator could have used the phrase *adonan kukis* instead of *adonan kue* to translate *cookie dough*. Although *kukis* is a loan word might be less familiar for Indonesian readers, it certainly will not be misleading.

The rest three out of 11 data classified to this type of meaning shifts are the English words that have equivalents that are more general in Indonesian. One of them is data number 1, where the sentence *Josh is Margot's boyfriend, but I guess you could say my whole family is a little in love with him.* is translated into *Josh adalah pacarnya Margot, tapi kurasa seluruh keluargaku bisa dibilang sedikit jatuh cinta kepadanya.* This meaning shift happens because English has the words *boyfriend* and *girlfriend*, while Indonesians

use the word *pacar* to refer to a lover, regardless of the gender.

3. Meaning Shifts that are caused by Sociocultural Factors

Most meaning shifts that were found in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before* fall into this category. There are 76 out of 100 data from the novel with meaning shifts that are caused by sociocultural factors. They do not shift from general to specific or *vice versa*. Instead, most sentences in the finding list are translated using words or expressions that are literally very different from the original version. The translator does it to preserve the original messages in the novel. Some certain words or sentences might be misleading or confusing for the readers of the TL if they do not undergo meaning shifts, because of the social and cultural differences between the SL and the TL. Furthermore, those 76 sentences are divided into five sub-categories, based on the specific factors that cause their sociocultural meaning shifts. Those specific factors are as follow:

a. Untranslatable Idioms or Figurative Language

It is found 28 sentences in this novel that contain different idioms or figurative words or phrases. They are in data number 6, 9, 10, 11, 13, 16, 21, 23, 25, 26, 38, 39, 44, 47, 52, 55, 56, 59, 65, 78, 83, 87, 88, 95, 97, 98, 99, and 100. Those idioms or figurative words or phrases have no literal equivalent in Indonesian. If the translator insisted on translating those sentences literally, the outcome would be meaningless and confusing for the TL readers and the messages intended by the author would not be conveyed.

An example to this case is in data number 38. The original sentence is *If Josh's car had started up and he hasn't had to get a*

jump from his dad, he wouldn't have been walking by my locker, which is translated into *Jika mobil Josh tidak mogok sehingga dia harus diantarkan ayahnya, dia tidak akan berjalan melewati lokerku*. Here, the verb phrase *get a jump* is translated into *diantarkan*, because translating the phrase literally could get the readers a completely wrong idea of what is happening in the plot.

The sentence is taken from Lara Jean's thought when she met Josh at school, although she had been trying hard to avoid him. Josh did not usually come to school at that time, but his car did not start up and he had to get a jump from his father's car. If it was translated literally, *get a jump* would be *mendapat loncatan* in Indonesian, which has nothing to do with the context.

However, translating it to *diantarkan* is not a good choice either. Using the word *diantarkan* makes the sentence mean Josh was eventually taken to school by his father, while the original sentence says that the battery of Josh's car got an additional power from the battery of his father's car, and eventually, Josh got to school in his own car. Those two messages are very different. In Indonesia, the term *get a jump* is equivalent to the loan word *dijumper*. Thus, a better translation to the clause would be *Jika mobil Josh tidak mogok sehingga aki mobilnya harus dijumper dengan aki mobil ayahnya*, which means that the battery of Josh's car had to get a jump from the battery his father's car.

Another example to this case is data number 47, where the sentence "*So you used me to save face?*" is translated into "*Jadi kau memanfaatkanku untuk menyelamatkan harga dirimu?*". Here, the idiom *save face* is translated into *menyelamatkan harga diri*, which literally means *saving your pride*. It is a good choice, since the message remains the

same when it travels from SL to TL, and the translation sounds fluent in Indonesian. It might still be understandable for the TL readers if this idiom is translated literally using the phrase *menyelamatkan wajahmu*, but it is very uncommon and it sounds strange in Indonesian.

b. Parts of the SL Culture that are Different from the TL Culture

There 10 sentences that contain parts of American culture that are different from Indonesian culture. Those sentences are in data number 8, 14, 15, 20, 27, 28, 29, 31, 67, and 79.

An example can be seen in data number 14, where the sentence *For the past week our father has been in spring-cleaning mode, even though it isn't spring*. is translated into *Seminggu terakhir ini ayah kami sedang rajin bersih-bersih*. The phrase *spring-cleaning* means the act of thoroughly cleaning a house or a room in the springtime.

However, there is no such culture in Indonesia. Indonesia is a tropical country with only two natural seasons: rainy season and summer. Indonesians do a thorough cleaning of their houses anytime it is necessary or simply when they feel like doing it. It does not have to be in a certain season. Therefore, the translator chooses the phrase *rajin bersih-bersih* in this case. The word *rajin* literally means *diligent*, and *bersih-bersih* means *cleaning*. However, the word *sedang* before that phrase indicates that their father did not always want to clean the house thoroughly, which makes *sedang rajin bersih-bersih* there means that he *felt like* cleaning the house thoroughly at that moment.

Another example to this case is in data number 79. There, the line "*How tall are you?*" Darrell asks me. "*Five two*," I fib. is translated into "*Berapa tinggi badanmu?*"

tanya Darrell. "Seratus enam puluh sentimeter." *Aku berbohong*. Americans are used to using *feet* and *inches* as the unit to measure human height, while in Indonesia this concept is not familiar. Indonesians usually use *centimeters* or *meters*.

In the example, Darrell was asking Lara Jean about her height, and she simply answered *five two*, meaning 5 feet and 2 inches. If it is translated literally into Indonesian *lima koma dua*, what first comes into the mind of Indonesian readers might be 5.2 centimeters, which is extremely short for a person, or 5.2 meters, which is extremely tall. Therefore, the translator made a good decision to convert the height from *feet* into *centimeters* to avoid misunderstanding in the translation.

c. English Slang or Words that has Inappropriate Equivalents in Indonesian

Sometimes, the translator chooses to shift the meaning of some words or phrases to ameliorate them – making some words less harsh – because they sound inappropriate for Indonesian readers. Moreover, this is a YA novel, which is intended to be read mainly by teenagers. Making some words less harsh in the translation could be a good choice to keep this literary work appropriate for the readers for whom this novel was written. Meaning shifts caused by this factor can be seen in data number 12, 36, 41, 42, 49, 50, 51, 60, 63, 64, 69, 70, 73, 76 89, 91, 92, and 94.

An example to the amelioration in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before* is in data number 50. There, the sentence "*Shit. I didn't know you had it in you.*" is translated into "*Gila. Aku tidak tahu kau punya nyali sebesar itu.*" The word *shit* is a quite harsh curse word. If it is translated literally to Indonesian, it will be inappropriate and not suitable with the culture

of common Indonesian teenagers. Thus, the translator shifts it into the word *gila*, which literally means *crazy*, to make it more appropriate.

Slang is also something that is untranslatable literally. As a young adult novel, *To All the Boys I've Loved Before* uses mainly the informal kind of language. Therefore, there are many slang words or phrases in this literary work. One of them can be seen in data number 63, where the sentence "*I could have just as easily blown up your spot.*" is translated into "*Aku bisa saja dengan mudah membongkar sandiwaramu.*"

To *blow up a spot*, according to Urban Dictionary (www.urbandictionary.com), means to tell someone something that was supposed to be a secret. It is translated using the phrase *membongkar sandiwara*, which literally means *to expose a charade*. The sentence was said by Peter Kavinsky to Lara Jean. Lara Jean pretended to date Peter to save her face in front of Josh, a person who just found out that she once had a crush on him. However, she never thought that Peter would also join her 'play' and act as if he is her boyfriend, even when they were not together. Therefore, she asked him why he did it. Peter was surprised that Lara Jean asked such question instead of thanking him, and answer her with "*I could have just as easily blown up your spot.*" The Indonesian translation suits the original message and the context well.

d. Contexts

The translator shifts the meaning of some words and phrases in some sentences in the novel to make the contexts clearer. In a conversation, people do not usually say a full, clear sentence, especially when it comes to answering a question or reacting to what other people say. It is found in three sentences in

the novel (data number 33, 34, and 81), all of which are conversations. The translator shifts the meaning of a part in each of those sentences, making it more elaborate. That way, the contexts are shown clearly in each sentences.

An example to this case can be seen in data number 33. In data number 33, the sentence "*Lara Jean, I don't even know that I got rid of it.*" is translated into "*Lara Jean, aku tidak tahu apakah aku telah menyumbangkannya.*" This sentence is taken from the conversation of Lara Jean and her father, Danny. He had just donated many of their family's unused items to a retirement house when Lara Jean found out that she lost her hatbox full of her secret letters. Thus, Lara Jean concluded that her father is the one who is responsible for that lost. Danny tried to calm her down by saying that her hatbox might still be in their house.

To get rid of something literally means *menyingkirkan* in Indonesian. The translator could have used *menyingkirkan*, which is its literal translation, and the translation would not sound strange in Indonesian. However, by translating it into *menyumbangkan*, which is literally equivalent to the word *donate*, the translator makes the sentence get closer to its context.

e. Unspecific Reasons

As stated in the second chapter, literary translation is where a translator can also go through a creative process. A literary translator reserves the right to choose one word instead of another to translate the original word for the sake of fluency or aesthetic pleasure of the TL readers, as long as the word has as close meaning as possible to the original one. In this research, the writer found 17 sentences with words, phrases, or clauses the meaning of which are shifted

without an apparent reason, which can be seen in data number 18, 19, 30, 35, 40, 43, 45, 46, 48, 54, 74, 75, 77, 80, 86, 90, and 96. They could have been translated literally and still make sense and do not sound strange in Indonesian. Yet, the translator chooses to shift them.

An example to this case can be seen in data number 19. There, the sentence *And then she smiled, and her eyes went all soft and liquid.* is translated into *Lalu dia tersenyum, dan matanya berubah lebih lembut dan berkaca-kaca.* The word *liquid* is used in mainly literary works to describe someone's eyes. Liquid eyes, according to Macmillan Dictionary (www.macmillandictionary.com), are clear and shiny eyes. However, the translator chooses to translate it using the word *berkaca-kaca*, which is normally used to describe the state of someone's eyes when he or she is about to cry. Not only the meaning, the atmosphere is also shifted in this case.

Another example can be seen in data number 46, where the sentence "*That's...personal.*" is translated into "*Itu...rahasia.*" The word *personal* should be translated as *pribadi* in Indonesian, which would make the translation "*Itu...urusan pribadi.*", but the translator chooses the word *rahasia*, which literally means *secret*.

Those sentences as well as 15 other sentences contain words or phrases that are shifted without any apparent reason in the writer's point of view. Perhaps, Airien Kusumawardani as the translator had her own specific reason to shift the meaning of those words or phrases that the writer failed to see. It is also possible that the translator was using her privilege to be creative in the process of literary translation.

Conclusion and Suggestion

Meaning shift turns out to be a necessary part in the process of translation, especially when it comes to literary translation. Most of the time, literary works use expressions (e.g. idiom and slang) that cannot be translated literally. Moreover, many words in a language have no exact equivalent in another language. Therefore, to be able to deliver the message that is intended by the author of a literary work to the TL readers, a literary translator must apply meaning shifts. Meaning shift itself can be described as the change of the semantic aspect of the SL text to be more acceptable and understandable in the TL

Jenny Han's *To All the Boys I've Loved Before* as a young adult literary work is a good showcase for that since it has many sentences that has to be shifted semantically in the process of its translation into Indonesian. It is found 100 sentences that have undergone different meaning shifts in its Indonesian translation. If those sentences are translated literally just as it is, they will either sound strange in Indonesian or be misleading for the Indonesian readers.

Another finding is that all of the two types of meaning shifts suggested by Simatupang (1999) are present in the Indonesian translation of Jenny Han's *To All the Boys I've Loved Before*. There are 13 sentences with meaning shifts from general to specific and 11 sentences with meaning shifts from specific to general. The meaning shifts from general to specific occur because one word in English refers to more than one word in Indonesian. Meanwhile, the meaning shifts from specific to general occur in the name of things that do not exist in Indonesia or are not originated from Indonesia. The translator had to shift them into other words that is more general and familiar for Indonesian readers. For instance, the word *pastry* is translated into

roti that is used to refer to the variety of bakery products in Indonesia. This type of meaning shifts also occurs when a word in Indonesian has more than one equivalent in English, as in the word *pacar* in Indonesian that is used to refer to both *boyfriend* and *girlfriend*.

The rest of the gathered data fall into the second type, which is meaning shifts caused by sociocultural factors. Those 76 sentences that have undergone meaning shifts that are caused by sociocultural factors are classified again into five groups according to the specific factors of the shifts. The specific factors are: 1) untranslatable idioms or figurative language, 2) parts of the SL culture that are different from the TL culture, 3) SL slang / inappropriate words, 4) obscurity of the context in the sentences, and 5) the translator's creative preference.

Most meaning shifts that were done by the Indonesian translator of Jenny Han's *To All the Boys I've Loved Before* succeeded to deliver the message that is intended by the author. However, several meaning shifts change the message or atmosphere of the original novel. Literary translators should try to avoid this kind of meaning shifts as well as possible. Although the TL readers might not realize the change and still enjoy the literary work, it is the translator's responsibility to keep the message as close as possible to the original one.

Translation plays a significant role in the society. The fields of education, business, and even entertainment always have the need of good translators. Thus, the study of translation should keep on expanding. Extensive practices and researches on translation are good ways to shape good translators that the world needs. Meaning shift is an important aspect in the field of

translation. The more translators pay attention to this matter, the more they will realize that language has a very close relationship with the culture and viewpoint of its speakers. Thus, they will be aware that cultural research is a very important step in the process of translation. This way, better literary translations with accurate content and high fluency will be achieved. Further studies can

also be conducted following this study under various topics such as the distinction of the language used in young adult literature and how it makes the young adult literature translation specific and different from the general literary translation. Such researches will enrich the academic and professional field of literary translation.

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