



The Shift in The Translation of Japanese Compound Sentences into Indonesian in The Novel Tokyo Tower by Lily Franky

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Abstrak

Struktur kalimat bahasa Indonesia yang berpola subjek-verba-objek berbeda dengan struktur kalimat bahasa Jepang yang berpola subjek-objek-verba. Adanya perbedaan struktur gramatikal yang signifikan ini kerap menimbulkan kesulitan dalam menerjemahkan bahasa Jepang ke dalam bahasa Indonesia, terutama penerjemahan teks tertulis dengan kalimat panjang atau kalimat majemuk. Artikel ini mencoba menganalisis penerjemahan kalimat majemuk bahasa Jepang ke dalam bahasa Indonesia dari aspek pergeseran terjemahan. Penelitian ini akan menjelaskan bagaimana pergeseran yang terjadi dalam penerjemahan kalimat majemuk bahasa Jepang ke dalam bahasa Indonesia. Penelitian ini merupakan penelitian deskriptif kualitatif. Sumber data penelitian ini diambil dari novel berbahasa Jepang yaitu Tokyo Tower karya Lily Franky dan novel terjemahan bahasa Indonesia dengan judul yang sama. Hasilnya adalah 270 kalimat majemuk sebagai data temuan. Penelitian ini menganalisis data kalimat majemuk dengan menggunakan teori pergeseran terjemahan menurut Catford (1965) yang diklasifikasikan menjadi enam jenis, yaitu pergeseran tingkat dari tingkat leksikal ke tingkat gramatikal, pergeseran tingkat dari tingkat gramatikal ke tingkat leksikal, pergeseran struktur, pergeseran kelas, pergeseran unit, dan pergeseran intrasistem. Pergeseran struktur merupakan hal yang pasti terjadi karena adanya perbedaan struktur kalimat bahasa Jepang dan bahasa Indonesia, khususnya pada penerjemahan kalimat majemuk.

Abstract

Indonesian sentence structure with a subject-verb-object pattern differs from Japanese sentence structure with a subject-object-verb pattern. This significant difference in grammatical structure often creates difficulties in translating Japanese into Indonesian, especially in translating written texts with long or compound sentences. This article tries to analyze the translation of Japanese compound sentences into Indonesian from the aspect of translation shift. This study will explain the shift in translating Japanese compound sentences into Indonesian. This research is a qualitative descriptive study. The data sources of this research were taken from the Japanese novel Tokyo Tower by Lily Franky and the Indonesian translation of the novel with the same title. The result is 270 compound sentences as finding data. This study analyzes compound sentence data using translation shift theory according to Catford (1965), which is classified into six types: a level shift from lexical level to grammatical level, a level shift from grammatical level to lexical level, a structure shift, a class shift, a unit shift, and intrasystem shifts. The shift in structure is a definite thing because of the differences in the sentence structure between Japanese and Indonesian, especially in the translation of compound sentences.

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INTRODUCTION

The translation is not just changing words from one language to another. It needs a particular skill so that the translation result becomes natural and easy to understand (Mobarakeh & Sardareh, 2016). Translation can be summarized as 'an act of realizing linguistic and social equivalence' (Kawahara, 2012).

Djohan & Lestari (2021) explained that changing one language into another means that we change the structure of the language. However, in the translation, we focused on the meaning of the text. Although the structure is different, the most important thing is that the meaning of both the source text and target text is the same. Larson (1998) explained that translation involves studying the source language text's lexicon, grammatical structure, communication situation, and cultural context. Analyzing it to determine its meaning and then reconstructing this same meaning using the lexicon and grammatical structure appropriate to the receptor language and its cultural context.

The main point of translation is transferring meaning from the source language to the target language without experiencing the slightest change, both semantic meaning and dynamic meaning. Hartono (2014) explained that translating novels does not seem as easy as translating plain text. Many novel translators face difficulties when translating them. These difficulties cover various aspects, including linguistic, cultural, and literary aspects.

Likewise, with Japanese as a foreign language (second language) and Indonesian as a mother tongue (first language), differences between Japanese and Indonesian often cause problems in translation activities. Andriani, Artana, & Aryani (2019) examined about the difficulty in understanding the meaning of idioms which becomes an obstacle for Japanese language learners in the translation process.

The most fundamental difference between Japanese and Indonesian is the grammatical structure of sentences in the two languages. The Indonesian sentence structure has an S-V-O (subject-verb-object) pattern, while the Japanese

sentence structure has an S-O-V (subject-object-verb) pattern.

Another difference (Sutedi, 2014, p.229), namely regarding the order of words in compound words, in Indonesian, the rule is *diterangkan*/head - *menerangkan*/modifier (DM), while in Japanese, it is the opposite, namely *menerangkan*/modifier - *diterangkan*/head (MD). Likewise, some Japanese particles are placed after a noun, and some can be matched into prepositions. For example, the prepositions *in*, *to*, *from*, and *until* in the phrase *in Bandung*, *to Bandung*, *from Bandung*, or *until Bandung* are placed behind in Japanese, so the phrases become *Bandung de*, *Bandung e*, *Bandung kara*, and *Bandung made*.

Taqdir (2015) examined the shift in structure and meaning in the translation of the Japanese novel into Indonesian, with the results of the study explaining that the differences in the structure of the source language and the target language caused a shift in the structure.

The meaning of a single sentence and a compound sentence in Japanese, according to Harasawa (2016, p. 154), is as follows: *Tanbun to iu no wa, kihonteki ni jutsugo ga hitotsu shika nai bun no koto to iimasu. Fukusū no bun karanaru bun no koto o fukubun to yonde imasu*. A single sentence (單文 *tanbun*) is a sentence that has only one predicate.

In communicating, we can understand the content of the conversation with just one sentence. However, when we want to convey more complicated content, we need to make high-level sentences that combine several sentences. Sentences consisting of several sentences are called compound sentences (複文 *fukubun*). Sentences embedded in a compound sentence are called clauses (節 *setsu*). The clause that is the main element of a compound sentence is called the main clause (主節 *shusetsu*). A clause that accompanies a component of the main clause and describes the component in more detail is called a subordinate clause (従属節 *juuzokusetsu*).

Harsono (2015) explained that compound sentences and the elements in their long sentences are one of the potential obstacles to a successful

translation. A compound sentence is a sentence in which either one or more clauses are embedded with conjunctive words or groups are used in these sentences (Dorri, 2016). Alwi, Lapoliwa, Moeliono, Sasangka, & Sugiyono (2017) divides compound sentences into three types, namely as follows.

1) Complex Sentences

Complex sentences, which are commonly called multilevel compound sentences, are sentences that consist of two clauses, and one of the clauses is part of the other clause. A clause part of another clause is called a subordinate clause (sub clause), while the other is called the main clause (main clause).

2) Compound Sentences

Compound sentences, which are commonly called equivalent compound sentences, are sentences that consist of two or more clauses and have an equivalent relationship. The relationship between the clauses can be indicated by the presence of conjunctions *and*, *or*, or *but*.

3) Complex Compound Sentences

A complex compound sentence is a compound sentence in which one or more of its constituents is a complex sentence or a complex sentence in which one of the constituents is a compound sentence.

The term 'shift' is used in the literature to refer to changes that occur or may occur in translating (Blum-Kulka in Akbari, 2012). Chesterman (2016) explained that some syntactic strategies are unit shift, phrase structure change, clause structure change, sentence structure change, and level shift. In the shift in translation, it is possible to reduce and add or change the sentence structure of the target language text.

Although much criticized by modern translation scientists, especially concerning contemporary translation studies, the theory introduced by Catford still survives and is used today because translation shift is unavoidable in every translation activity (AlZoubi in Alzuhdy, 2014). The shift in this study is the transposition shift, according to Catford (1965), such as the following.

a. 1) Level Shift

Level shift is a source language item at one linguistic level has a target language translation

equivalent at a different level, namely the shift from the lexical level to the grammatical level and the shift from the grammatical level to the lexical level.

2) Category Shift

Category shift is a structural or form shift. Category shifts are departures from formal correspondence in translation. Category shift consists of structure shift (when the structure of the source language text is different from the structure of the target language text), word-class shift (when the class of an expression in one language is translated into a different class in the target language), unit shift (when an equivalent unit is translated into a different unit in the target language), and intersystem shift (when the system of one language is translated into another language).

Many types of research on the translation of novels have been carried out, but the analysis of the translation of compound sentences has not been widely carried out. Harsono (2015) researched the translation of compound sentences from English to Indonesian.

This research analyzes the translated novel "Wuthering Heights" by Emily Bronte. His study consisted of translation equivalences, translation strategies, translation accuracy, translation acceptability, and translation readability. Kawahara (2012) studied about new approach to translation shift. Even if the concrete discussion changes the discussion, it is essential to analyze the translation shifts in the wording of the concrete translated text to discuss the social aspects of translation called translation norms (Touy in Kawahara, 2012).

Cahyani (2017) researched the translation shift of cultural terms in the novel telegram from Indonesian into Japanese. Tanaka (2010) studied Haruki Murakami's translation and style of language in the example of the translation of 'yō ni' in Norwegian Wood (Alfred Birnbaum's translated version). Ogura (2013) examined the problems in translating Japanese into English, especially the English translation of Japanese novels, sometimes converted from direct to indirect speech.

Mobarakeh & Sardareh (2016) analyzed and compared the effect of translation shifts on

the level of readability of two Persian Translations of the novel "1984" by George Orwell. Andriani, Artana, & Aryani (2019) researched the method and ideology of translating the meaning of kanyōku organs in the short story Kappa by Akutagawa Ryuunosuke.

Widyadari, Yulianeta, Ansas, Azizah, & Widyana (2021) studied transposition in the Translation of Kim Yu Jeong's Novel *Ttaengbyeot to Sengat Matahari*. They analyzed the transposition of translation based on Catford's theory (1965).

Miyajima (2018) researched the omission of subjects in Japanese sentences. This omission of the subject needs to be understood in the translation of Japanese into Indonesian. Dorri (2016) analyzed the application of structural shift in Persian translation. Rahmah (2018) examined the shift in meaning of Japanese short stories into Indonesian.

From the various previous studies above, it can be seen that the research on translating compound sentences that have been carried out is compound sentences in English novels into Indonesian translations. Meanwhile, translation research in Japanese novels was carried out with a focus on the meaning of kanyōku and the use of 'yō ni' and the shift in the translation of Korean novels into Indonesian in general.

Research on translating Japanese compound sentences into Indonesian has not been found. While for the interest of Japanese language learners, the translation of Japanese compound sentences into Indonesian is vital to learn to produce a good translation that is easy to understand and acceptable to readers.

The difference in the structure between Japanese and Indonesian is influential in acquiring Japanese as a second language, especially in translation activities. For advanced learners, this difference in structure is no longer a problem in translating single sentences (単文 *tanbun*). However, problems are often encountered when translating compound sentences (複文 *fukubun*) in both written and oral communication.

These difficulties in translating compound sentences can lead to ambiguous, poorly understood translation results and low

readability. This study aims to analyze the shift in translating Japanese compound sentences into Indonesian. The novel in this study entitled *Tokyo Tower, Okan to Boku to Tokidoki, Oton (Tokyo Tower, Between Me, Mom and sometimes Dad)* is a novel by Lily Franky.

RESEARCH METHOD

This study used the qualitative research method with the novel *Tokyo Tower* by Lily Franky and the novel translation in Indonesian as the data sources. The novel tells the true story of the author, whose real name is Masaya Nakagawa, from Kokura, Fukuoka Prefecture, Japan, and became one of the best-selling novels in Japan (Fitriani & Haristiani, 2021).

This novel was translated into Indonesian by Fatmawati Djafri and Mikihiro Moriyama as translator coordinator. This novel consists of nine chapters and 449 pages. The main characters of this novel are *Boku* (Masaya), *Okan* (mother), and *Oton* (father). This study is limited to Catford's analysis of translation shifts (1965). The steps taken in collecting data were reading the Japanese novel *Tokyo Tower* and its translated novel in Indonesian, scanning the contents of the Japanese novel *Tokyo Tower*, inputting the scanned contents into a Word document as article data, then collecting compound sentences in Japanese and connecting them with the Indonesian translation.

The steps taken in analyzing the data were determining and classifying the compound sentences based on the translation shift according to Catford (1965), namely level shift (from the lexical level to the grammatical level and from the grammatical level to the lexical level) and category shift (structure shift, word-class shift, unit shift, and intersystem shift).

FINDINGS AND DISCUSSION

According to Alwi, Lapoliwa, Moeliono, Sasangka, & Sugiyono (2017), these findings explain Indonesian compound sentences, with the division into three kinds of compound sentences, namely compound sentences, complex sentences, and complex compound sentences.

This study resulted in about 270 compound sentences as finding data (30 compound sentences per chapter, each chapter is 10 compound sentences, 10 complex sentences, and 10 complex compound sentences). There are 9 chapters in total. The structure shift is 100%, the shift of the grammatical level to the lexical level is 49%, the shift of the lexical level to the grammatical level is 11%, the class shift is 28%, the unit shift is 37%, the intersystem shift is 9%. The results of data collection on translating Japanese compound sentences into Indonesian according to the translation shift can be seen in the following table.

Table 1. The results of data collection of compound sentence in the novel Tokyo Tower are based on translation shifts according to Catford (1965).

Translation Shift		Compound sentence	Complex sentence	Complex compound sentence	Total
Level shift	Lexical to grammatical	5	11	15	31 11%
	Grammatical to lexical	21	35	75	131 49%
Category Shift	Structure	90	90	90	270 100%
	Class	21	22	33	76 28%
	Unit	27	33	39	99 37%
	Intra-system	5	9	11	25 9%

The discussion of translation shift in the novel *Tokyo Tower* according to Catford (1965), is as follows. Different underlines are used as the following markers in the Japanese compound sentence data and the Indonesian translation to clarify the discussion results.

- 1) Straight underlines mark grammatical elements such as subject, predicate (verb), object, conjunction, or clause, which are characteristics of compound sentences.
- 2) Small dashed underlines mark translation shifts or addition.

Shift Types of Translation in Level Shift

Based on finding items in the novel Tokyo Tower, shift types of translation in level shift according to Catford (1965) consists of two shifts, namely shifts from lexical level to grammatical level and from grammatical level to lexical level.

(1) Shift from grammatical level to lexical level

外燈に集まる蝸みたく、ボクらはやっけて来た。
見たこともない明かりを求めて、それに吸い寄せられた。(Tokyo Tower, p. 3)

Sotohi ni atsumaru buyu mitaku, bokura wa yatte kita. Mita koto mo nai akari o motomete, sore ni suiyoerareta. Kami tiba di kota ini layaknya laron mendatangi sorot lampu. Terpesona akan cahaya yang tidak pernah kami lihat sebelumnya. (Indonesian Translated Tokyo Tower, p. 5)

(We arrived in this city like moths coming to a spotlight. Fascinated by the light we've never seen before.)

The two compound sentences in the source language text above are complex sentences with main clauses *bokura wa yattekita* and *akari o motomete, sore ni suiyoerareta*. The clause *Sotohi ni atsumaru buyu mitaku* is an extension of the subject element (*bokura*). In contrast, the clause *Mita koto mo nai akari* is an extension of the object element (*akari*) in the second sentence.

The difference in the sentence structure of the two languages can be seen in the translation of the subordinate clauses in the first and second complex sentences. *Mita koto mo nai akari* in the second sentence was translated as 'cahaya yang tidak pernah kami lihat sebelumnya'. *Mita koto mo nai* is a verb of *~ta koto ga aru*, with the negative form being *~ta koto ga nai*. The grammatical form in the source language is translated lexically into 'tidak pernah kami lihat.'

The form *~ta koto ga aru* is an expression to express the presence or absence of an experience or personal history (Iori, Takanashi, Nakanishi, & Yamada, 2000). This is a shift from the grammatical to the lexical level, according to Catford (1965). The word 'kami' is added as a subject element that refers to the subject of the previous sentence, namely *bokura*.

The subject element is necessary in the grammatical structure of the target language. The word 'sebelumnya' is added for naturalness in the target language text because it is an event that has happened in the past. The phrase of 'di kota ini' is added to clarify the situation. While *motomete, sore ni suiyoerareta* only translated to 'terpesona akan'. The word *sore* refers to *akari* (cahaya) so it is not mentioned again in the target language text.

(2) Shift from lexical level to grammatical level

オカンは夜になると、近所の料理屋さん
に仕事に出掛ける。時々、帰って来た時に目を
醒ますことがあった。(Tokyo Tower, p. 40)

*Okan wa yoru ni naru to, kinjo no ryōriya san ni
shigoto ni dekakeru. Toki doki, kaette kita toki ni me o
samasu koto ga atta.*

Di malam hari, Ibu bekerja di restoran di dekat
rumah. Kadang aku terbangun ketika dia datang.
(Indonesian Translated Tokyo Tower, p. 36)

(In the evening, Mother works in a restaurant
near the house. Sometimes I wake up when she
comes.)

The two sentences in the source language
text above are complex sentences with the
subordinate clauses *yoru ni naru to* and *kaette kita
toki*. In the second sentence above, *Toki doki,
kaette kita toki ni me o samasu koto ga atta* translated
to 'Kadang aku terbangun ketika dia datang'. In
sentences of the source language text, the subject
is not mentioned in the main clause or in the
subordinate clause. However, the subjects in the
main and subordinate clauses are mentioned in
the target language text. This is a shift from the
lexical to the grammatical level (Catford, 1965).

Miyajima (2018) explained that the subject
in Japanese could be omitted if the context of the
sentence can be understood even without the
subject. While in the target language, the subject
is an element that is needed in the grammatical
structure of Indonesian sentences. Especially in
the *Toki doki, kaette kita toki ni me o samasu koto ga
atta*, when translated literally to 'Kadang
terbangun ketika datang' (Sometimes wakes up
when comes), it is not clear who wakes up and
who comes.

The subject 'dia' can be known from the
previous sentence, 'mother', while the subject
'aku' can be understood by reading the previous
few sentences. *Me o samasu koto ga atta* is a verb
form *~koto ga aru* as form that expresses 'an
action or event that may occur or be done' (Iori,
Takanashi, Nakanishi, & Yamada, 2000).

The unit shift is found in the first
compound sentence, namely in the unit
clause *yoru ni naru to* shift into the phrase unit 'Di
malam hari' (In the evening). The difference in
the sentence structure of the source language and
target language can be seen in the target language

text. The predicate in the target language is placed
before the object according to the rules of
Indonesian sentence structure, namely SVO
(Sutedi, 2014).

Shift Types of Translation in Category Shift

Based on finding items in the novel Tokyo
Tower, shift types of translation in category shift
according to Catford (1965) consists of four shifts,
namely structure shift, class shift, unit shift and
intersystem shift.

(3) Structure shift from Japanese structure to
Indonesian structure

前野君のお父さんは	炭坑で	働いていて、
<i>Maenokun no Otōsan wa</i>	<i>tankō de</i>	<i>hataraitte ite,</i>
Subject	Adv. of Place	Predicate
夕方になると	いつも	家に
<i>yūgata ni naru to</i>	<i>itsumo</i>	<i>ie ni</i>
Adv. of Time	Adv. of Place	Predicate
		<i>居た。</i>
		<i>ita.</i>

(Tokyo Tower, p. 40)

Ayah Maeno	bekerja	di tambang	sehingga
Subject	Predicate	Adv. Place	
setiap sore	sudah berada	di rumah.	
Adv. of Time	Predicate	Adv. of Place	

(Indonesian Translated Tokyo Tower, p. 37)
(Maeno's father worked in the mines so he was at
home every afternoon.)

The sentence in the source language text
above is a complex compound sentence with one
subordinate clause *yūgata ni naru to*, which
becomes 'setiap sore', and two clauses,
namely *Maeno-kun no otōsan wa tankō de hataraitte
ite*, which becomes 'Ayah Maeno bekerja di
tambang' and *ie ni ita* which becomes 'sudah
berada di rumah.' The elements in this sentence
are one subject with a particle
marker *wa* namely *Maenokun no Otōsan wa*, an
adverb of time with a particle marker *ni*,
namely *yūgata ni*, and two adverbs of place with
particle markers *de* and *ni*, namely *tankō de* and *ie
ni*, three verbs as the
predicate *hataraitte, naru* and *ita*.

The difference in the sentence structure of
the source language and target language can be
seen in the position of each element of the
sentence, namely the predicate of the source
language, which is located at the end of the

sentence with the S-Adv-P structure. There is a shift in position in the target language text to be in the middle of the sentence or after the subject with the S-P-Adv structure. This is a structural shift, according to Catford (1965).

Dorri (2016) explained Catford defined *structural shift* as the most common form of shift and a shift in grammatical structures. Accordingly, in the structural shift, the shift or change can occur in the form of grammar. In fact, only the grammatical structure may change.

However, the complex compound sentence above translation becomes a compound sentence that does not have a clause in the target language text. The clause *yūgata ni naru to*, which consists of a verb and a noun is translated into one noun phrase, namely 'setiap sore.' In the target language text, three verb predicates, *hataraita*, *naru* and *ita*, become two verb predicates, namely 'bekerja' and 'berada'.

There is the addition of the conjunction 'sehingga' as a conjunction between clauses, as well as words that show repetition of time, namely 'setiap,' which is a translation of the adverb *itsumo* in the source language text, which means 'always.' The shift in structure in wording is also found in the phrase *Maeno-kun no otōsan* with the rule *menerangkan-diterangkan* (modifier-head) to 'Ayah Maeno' with the rule being *diterangkan-menerangkan* (head-modifier) (Sutedi, 2014).

(4) Class shift from verb class to noun class

絵を描いているとオトンが優しくったような気がしていた。 (Tokyo Tower, p. 9)

E o kaite iru to Oton ga yasashikatta yō na ki ga shite ita.

Sosok Ayah yang sedang menggambar itu tampak begitu baik hati di mataku. (Indonesian Translated Tokyo Tower, p. 11)

(The figure of Father who was drawing it looked so kind to my eyes.)

In the source sentence above, *Ki ga shite ita* is an idiom verb meaning to feel or believe (Garrison, Kimiya, Wallace, & Goshi, 2002). However, it became the noun 'di mataku' in Indonesian translation. This is a class shift (Catford, 1965). This shift does not change the meaning of the source language. In the target language text, the word 'sosok' is added in the

phrase 'sosok Ayah', which is not in the source language text. This paragraph describes the figure of the Father according to Masaya (*boku*). This sentence is a complex sentence with three clauses *E o kaite iru to*, *Oton ga yasashikatta yō na*, and *ki ga shite ita*".

(5) Unit shift from two units sentences to one unit compound sentence

ボクは福岡の小倉という街で生まれた。紫川の川沿いにある病院で生まれたそう。 (Tokyo Tower, p. 9)

Boku wa Fukuoka no Kokura to iu machi de umareta. Murasaki kawa no Kawazoi ni aru byōin de umareta sō da.

Aku lahir di Kota Kokura di wilayah Fukuoka, di sebuah rumah sakit yang berada di tepian Sungai Murasaki. (Indonesian Translated Tokyo Tower, p. 11)

(I was born in Kokura Town in the Fukuoka region, in a hospital on the banks of the Murasaki River.)

The text in the source language above consists of two compound sentences "*Boku wa Fukuoka no Kokura to iu machi de umareta*" and "*Murasaki kawa no Kawazoi ni aru byōin de umareta sō da*" translated into one compound sentence 'Aku lahir di Kota Kokura di wilayah Fukuoka, di sebuah rumah sakit yang berada di tepian Sungai Murasaki.'

The repetition of the verb 'born' in the two sentences of the source language is only mentioned once in the target language. The shift from two units of complex sentence to one unit of complex sentence is a unit shift (Catford, 1965). This shift shows that several complex sentences or single sentences can be translated by combining the sentences into one complex sentence.

(6) Unit shift from one unit compound sentence to several sentences

なぜ、そんな微妙な関係性の別居になったのか、どういう意図があったのかはわからないがオカンにしてみれば、これほど所在のないこともなかったらう。 (Tokyo Tower, p. 16)

Naze, sonna bimyōna kankeisei no bekyō ni natta no ka, dō iu ito ga atta no ka wakaranai ga Okan ni shite mireba, kore hodo shozai no nai koto mo nakatta darō.

Entah apa penyebab atau tujuan dari kehidupan terpisah tersebut. Hanya saja, mungkin bagi Ibu, tak ada lagi tempat selain di sana. (Indonesian Translated *Tokyo Tower*, p. 17)

(I don't know what the cause or purpose of this separate life is. It's just, maybe for Mother, there is no other place but there.)

The text in the source language above consists of one compound sentences *Naze, sonna bimyōna kankeisei no bekkyo ni natta no ka, dō iu ito ga atta no ka wakaranai ga Okan ni shite mireba, kore hodo shozai no nai koto mo nakatta darō* translated into two single sentence “*Entah apa penyebab atau tujuan dari kehidupan terpisah tersebut*” and “*Hanya saja, mungkin bagi Ibu, tak ada lagi tempat selain di sana*”.

The shift from one unit of compound sentence to two unit of single sentence is a unit shift (Catford, 1965). This shift shows that one complex compound sentence can be translated by dividing the sentence into several compound sentences or single sentences.

(7) Unit shift from one word to one phrase

ボクは、母親離れがまるでできない子供になっ
ていた。(Tokyo Tower, p. 18)

Boku wa, hahayabanare ga maru de dekinai kodomo ni natte ita.

Intinya, aku tidak bisa berpisah dari Ibu. (Indonesian Translated *Tokyo Tower*, p. 18)

(The point is, I can't be separated from Mother.)

One word “*hahayabanare*” is translated into one phrase “*berpisah dari Ibu*”. This shift is a shift of word unit into phrase unit (Catford, 1965). “*hahayabanare*” is a combination of noun and verb into one noun. This word is translated separately in Indonesian.

Several words in Japanese are combined into one noun or one verb but are translated separately in Indonesian. This sentence is a complex sentence with one subordinate clause “*hahayabanare ga maru de dekinai*” and one main clause “*Boku wa kodomo ni natte ita*” (Alwi, 2017). This unit shift becomes a form shift that often occurs because the writing system uses kanji in Japanese, so that a word formed from a combination of these kanji letters can become a phrase when translated into Indonesian (Cahyani, 2017).

(8) Unit shift from one phrase to one word

筑豊のばあちゃんは、父方のばあちゃんと違っ
て物を言わない人だった。(Tokyo Tower, p. 20)
Chikuhō no Bāchan wa, chichikata no Bāchan to chigatte mono o iwanai hito datta.

Nenek di Chikuho lebih pendiam dibandingkan Nenek dari pihak Ayah. (Indonesian Translated *Tokyo Tower*, p. 21)

(The grandmother in Chikuho was more reserved than the grandmother on the father's side.)

In the sentence above, the phrase “*mono o iwanai hito*” is translated into one word “*pendiam*” in Indonesian. This is a unit shift of one phrase into one word (Catford, 1965). This translation has no conflicting meaning. The paragraph that contains this sentence describes the character of the Chikuho grandmother.

This sentence is a complex sentence with one subordinate clause “*mono o iwanai hito*”, one main clause “*Chikuhō no Bāchan wa, chichikata no Bāchan to chigatte*”. But the Indonesian translation becomes a compound sentence because it does not have a subordinate clause (Alwi, 2017).

(9) Intersystem shift from gender word to neutral word (SL45/TL42)

入口には手まり職人の兄貴がアルバム泥棒の友達の首根っこをつかまえて立っていた。(Tokyo Tower, p. 45)

Iriguchi ni temari shokunin no aniki ga arubamu dorobō no tomodachi no kubinekkō o tsukamaete tatte ita.

Ketika itulah pintu belakang yang berada di dekat perapian membuka dan muncullah sang kakak bersama teman yang mengambil albumku. Sang kakak berdiri sambil menarik kerah baju sang adik. (Indonesian Translated *Tokyo Tower*, p. 42)

(That's when the back door near the fireplace opened and the older brother and friend took my album. The older brother stood up while pulling the collar of his younger brother.)

In the sentence above, the word “*aniki*” which means older brother, translates to “*sang kakak*” in Indonesian without specifying gender. This is an intersystem shift (Catford, 1965) where the Japanese word that mentions gender has shifted into a neutral word in Indonesian. The translation of “*kakak laki-laki*” into “*sang kakak*” can be understood by reading the previous few sentences, a narrative discourse between Masaya, his friend, and his brother.

Then, based on the discussion results of this study, there are six types of shifts (the level shift from the lexical level to the grammatical level, the level shift from the grammatical level to the lexical level, structure shifts, class shifts, unit shifts, and intersystem shifts) according to Catford (1965). Most of the shifts are structural due to differences in sentence structure in Japanese and Indonesian, so this shift must occur, especially in the translation of compound sentences.

Dorri (2016) explained Catford defined *structural shift* as the most common form of shift and a shift in grammatical structures. Accordingly, in the structural shift, the shift or change can occur in the form of grammar. The shift in level from grammatical to lexical is also a shift that often occurs because the grammatical form of Japanese is more varied than Indonesian.

Harsono (2015) examined the translation of English compound sentences into Indonesian with the result of the analysis was that one compound sentence can be translated into several sentences. Likewise, translating Japanese compound sentences into Indonesian, one compound sentence can be translated into several single or more straightforward compound sentences.

This unit shift becomes a form shift that often occurs because the writing system uses Japanese kanji, so that a word formed from a combination of these kanji can become a phrase when translated into Indonesian or conversely, a phrase in Indonesian can become a word when translated into Japanese (Cahyani, 2017).

Widyadari, Yulianeta, Ansas, Azizah, & Widyana (2021) explained that the existence of transposition as one of the techniques in translation is to match the results of the translation from the source language to the target language, which will be heavy to understand because of the different grammatical structures in each language so that the translation results become easier to understand and apprehend by the reader.

CONCLUSION

This novel, a literary work by Lily Franky (Masaya Nakagawa), consists of words that cannot be translated literally, especially for the

translation of compound sentences. Based on the result of this study, structural shifts occurred in all translations due to the differences in the structure of the Japanese and Indonesian languages. There are also many shifts from the grammatical to the lexical level to get translation results easily understood by readers in Indonesian.

At the same time, the shift from the lexical level to the grammatical level is not too much because it is adjusted to the grammatical rules of the Indonesian language. Class shifts and unit shifts from Japanese to Indonesian also need to be done to get good translation results. The unit shift becomes a form shift that often occurs because the writing system uses kanji in Japanese so that a word formed from a combination of these kanji letters can become a phrase when translated into Indonesian.

There is also a unit shift in the translation of compound sentences, from compound sentences to complex sentences or from complex sentences to compound sentences. The intersystem shift was also carried out because there are differences between the Japanese and Indonesian language systems. This translation study is beneficial for increasing insight into the translation process to get excellent and understandable results.

This study has not analyzed the readability and acceptability of the translation results. For further research, the translation analysis of Japanese compound sentences into Indonesian can be done by combining the other translation techniques with the quality of readability and acceptability. Another research can be performed to investigate by comparing the translation of Japanese compound sentences from two translators and two novels or two translators with the same novel.

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