TRANSLATION OF PASSIVE VOICE FOUND IN THE NOVEL "THE SEA OF MONSTER" BY RICK RIORDAN AND ITS TRANSLATION BY NURAINI MASTURA

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ABSTRACT

This research aimed at analyzing the translation of passive voice from English into Indonesian and found out the problem that occurred in translating them. The qualitative descriptive method was applied in this research. The data were gathered from the novel The Sea of Monster by Rick Riordan and its translation by Nuraini Mastura. The analyzed data were limited, they were simple present tense, past perfect tense, and modal auxiliary. They were analyzed by applying the semantics and grammatical approaches. The findings have shown that the problems can be either semantic and cultural aspect or grammatical system. Despite those obstacles, it is found that the translator is able to produce a good and natural translation. The translator can transfer message contained in SL into TL. Cultural context and translation shift are getting involved in the process of creating natural translation.

Keywords: translation, passive voice, semantic approach, grammatical approach

ABSTRAK

Penelitian menganalisis penerjemahan kalimat pasif dari bahasa Inggris ke bahasa Indonesia dan mencari tahu masalah yang mungkin muncul saat menerjemahkan kalimat pasif tersebut. Penelitian ini menggunakan metode deskriptif kualitatif. Data dikumpulkan dari novel The Sea of Monster karangan Rick Riordan dan terjemahannya oleh Nuraini Mastura. Data yang dinalasis dibatasi, yaitu terdiri dari tiga bentuk; simple present tense, past perfect tense, dan modal auxiliary. Data dianalisis dengan pendekatan semantis dan gramatikal. Hasil penelitian menunjukkan bahwa ada beberapa masalah yang ditemukan saat menerjemah kalimat pasif, yaitu masalah perbedaan semantik, aspek budaya, dan sistem gramatikal. Dari hal tersebut ditemukan bahwa penerjemah mampu mengatasi permasalahan tersebut, sehingga dapat dihasilkan terjemahan yang natural. Penerjemah mampu mentransfer makna yang terkandung dalam teks sumber ke dalam teks sasaran. Konteks budaya dan translation shift memegang peranan penting untuk menghasilkan terjemahan yang natural.

Kata kunci: penerjemahan, kalimat pasif, pendekatan semantis, pendekatan gramatikal

INTRODUCTION

There are many ways that people usually use to communicate to one another, such as by conversing them into literary works, besides verbal language used in daily conversation. A novel, for instance, is one of the literary works which is very popular. It is used to express feeling or stories written in a book. Sometimes, the difference of language becomes a big problem for the readers to understand the content of a novel. Here is the role of translator needed.

Several experts have proposed the definitions of translation which are related to each other. Catford (1965) defines translation as, "The replacement of textual material in one language, Source Language (SL), by equivalent textual material in another language, Target Language (TL)". In accordance to this definition, Newmark (1988) defines translation as, "Rendering the meaning of a text into another language in the way that the author intended the text." It means that the translation should be able to convey message intended by the writer/speaker into target language. Furthermore, Newmark (1981) sees translation as a skill and a craft. He says that, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." The most important thing in translation is transferring form and meaning naturally as what they say that translating consists in reproducing in the receptor language the closet natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida & Taber,2003).

Translation, sometimes, is not an easy task to do because there are many aspects that should be determined in order to maintain the message conveyed. The different grammatical features and culture are two of them. Perez, quoted by Rangkuti (2010) states that, "The translator should possess a perfect knowledge of the target text. It implies competence in the basic structures which do not occur in the source language."

A good translation is the one that sounds natural. A natural translation involves two principal areas of adaptation, namely, grammar and lexicon. Every language has its own grammatical features. Translating ST into TL may be difficult because of the different grammatical features. To overcome the problem caused by different grammatical features, a translator commonly applies translation shift in translation activity.

Shift represents some changes occurring in a translation process. Translation shifts occur both at lower level of language (i.e. lexicogrammar) and at the higher thematic level of text. Catford (1965) states that, "By shifts we mean departures from formal correspondence in the process of going from SL to the TL." Furthermore, he states that basically, in shift of translation, it is only the form that is changed. In addition, he argues the translation shift is done to get the natural equivalent of the SL message into the TL. Translation shift also occur when there is no formal correspondence to the syntactic item to be translated.

There are two major types of shift: (1) Level shifts which refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. It is simply a shift from grammar to lexis, (2) Category shifts which refers to departures from formal correspondence in translation. Formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of the target language as the given source langue category in the source language system.

Category shift is devided into some groups, they are: (1) Structure shift is the changing of words sequence in a sentence, (2) Class shift occurs when the translation equivalent of a SL item is the member of a different class from the original item, (3) Unit shift is the changes of rank; that is, departure from formal correspondence in which the translation equivalent of a unit of one rank in the SL is a unit at different rank in the TL, (4) Intra-system shift refers to the shift that occur internally, within the system; that is for those cases where the SL and TL possess system which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system.

Beside the difference of grammatical features, different culture sometimes influences the translation. The translation of words that is closely related to cultural language context is sometimes not easy to transfer into a different language.

Parrot (2000) explains that clauses are either active or passive. In active voice, the subject of an object verb is usually the agent, the 'doer'. The subject of a clause usually establishes 'what the clause is about'; it often refers to something that is already known to the listener or reader. In passive voice, the subject still establishes 'what the clause is about', but it is the recipient of the action, not the agent. Passive voice is chosen when the new or important information is:

- what happened to the subject: *I've been **sacked***
- who or what did it: 'Turandot' was composed by Puccini
- how it was done: The conference was *badly **organized***

The Passive voice is also used when the agent is unknown or unspecified. For example: *No one was injured.*

As what has been discussed in English, passive voice is frequently used in Indonesian as well. Alwi et al. (2003) explain that there are two ways of transferring active into passive voice in Indonesian, that is: (1) By using prefix *di-* into the verb, and (2) by using verb without adding prefix *di-*. The first one is commonly used if the subject of the active voice is noun or noun phrase. On the other hands, the second one is used if the subject of the active voice is personal pronoun.

The meaning of passive voice can also be combined with another factor such as unintended factor (*faktor ketaksengajaan*). When an active is changed into passive that meaning contained by the verb, and the action is unintended, so the prefix used is *ter-* instead of *di-*. Furthermore, there is also passive voice which containts adversative meaning. This kind of passive voice commonly describes negative meaning which called as "*makna yang tidak menyenangkan"* by Alwi, et. al.(2003). It is signed by confix *ke-an*, for examples:

a. - *Soal itu diketahui oleh gurunya*
   - *Soal itu **ke**tahu**an** oleh gurunya*
b. - *Partai kita dimasuki oleh unsur kiri*
   - *Partai kita **ke**masu**kan** unsur kiri*

Problems in translation may also be found in translating passive voice from English into Indonesia. Besides the difference of culture, the difference of grammatical features between English and Indonesia can evoke problems in translating passive voice (Sadiyani, 2011). Different grammatical features between languages can cause the application of translation shift in translating passive voice is very helpful. Translation shift enables translators to create a natural translation of ST (Source Text) into TT (Target Text) (Munif, 2008). Besides, the studies that has been conducted in this field by Suprato (2013) shows that not all of the passive sentences of the source language can be translated in the form of passive sentences in target language. Instead, the passive sentences can be translated in the form of active sentences because of the meaning contained. It means that in creating natural translation, the translator does not have to maintain the form as long as the meaning contained can be delivered.

Looking into the above statement from different theorists, the study is aimed at analysing the translation of passive voice from English into Indonesian, seeing from semantic and grammatical approaches. It means that the analysis is focused on the meaning transferred, whether it is transferred appropriately or less appropiately. Furthermore, seeing from grammatical approach, the passive voices are analyzed from grammatical point of view, whether or not any shift occur while translating passive from English into Indonesia.

METHOD

A qualitative descriptive approach to data collection and analysis is used in this research. The data are taken from novel The Sea of Monsters by Rick Riordan and its translation by Nuraini Mastura. The novel is read thoroughly both the English and Indonesian version to get the understanding of the content as a whole. The next step are indentifying the data, collecting the data, replace them on the paper, selecting the data that are going to be analyzed, marking the sentences containing passive voice, and analyzing the problems that occurred in the process of translating passive voice from English into Indonesia. In this present research, the writers limit the analysis by only analyzing passive voice in the form of present tense, modal auxiliaries, and past perfect tenses.

Semantics and grammatical approaches are applied in analyzing data. K.M Jaszczolt (2002) stated that semantics pertains to the meaning of words and sentences. It concerns the meaning of linguistics expression and it must use of contextual clues and enriches the information provided by words and grammatical construction. Grammatical analysis is meant to make the reader certain that the changes in the sentence form in the translation of the SL into the TL are done properly and without distorting the semantic meaning of the SL. So, the semantic approach attempts to analyze a sentence by its meaning related to the context, while grammar approach deals with the structure of a sentence.

RESULTS AND DISCUSSION

The data are limited by only taking passive voices in the form of simple present tense, past perfect tense, and modal auxiliary. The obtained data, firstly, are analyzed in terms of the strategy of how English passive voice (SL) are most appropriately translated into Indonesian (TL), so that the conveyed meaning or message can be fully retained or preserved. This step of data analysis is expected to reveal whether the SL passive voices are equivalently translated into passive in the TL. To serve this purpose, the data are analysed grammatically and semantically. Semantically, the data are analysed based on the meaning of the words forming the passive voice in English. The meaning is confirmed to English – Indonesian dictionary. The role of context is also considered in order to catch the most equivalence in the TL. Grammatically, the writers applied the role of translation shift and supporting grammatical features that enable the translator to translate English passive voice into Indonesian. Finally, to enrich the analysis, the data are also analyzed in terms of the extent to which the naturalness could be established or preserved when translating English passive voice into Indonesian.

The results show that all of passive voices in SL follow the standard formula of English passive voice, that is S + to be + V3. Those sentences are translated into TL by using verbs added by prefix *di-* or *ter-*. The examples of passive voice with prefix *di-* in TL and its analysis is as follow:

Example 1
SL : Like she had just been chased thousand miles by ghosts.
TL : Seolah dia baru saja dikejar segerombolan hantu sejauh ribuan mil.

The underlined phrase *had just been chased* is translated into '*baru dikejar*'. The most equivalent word to translate *had been chased* is '*dikejar*' not '*terkejar*'. Prefix *di-* is more appropriate because semantically, the doer in this sentence intends to perform the action. According to English-Indonesia Dictionary (2014:136), chased is derived from the verb *chase* which means '*mengejar*', '*mengusir*', '*menguber*', '*menolak*'. The translator chooses *"baru saja dikejar"* as the closest equivalence of *had just been chased*. The word *just* is used with the past perfect to refer to an event that was only a short time earlier than before now. In the TL the phrase '*baru saja*' is preferred as the translation of *just* and it indicates that the event happened at only a short time earlier before now.

Grammatically, there is no shift in this translation since the phrase *had just been chased* in SL is translated into the phrase *baru saja dikejar* in TL, whether it is level or category shift. It means that shift is not needed here because the translator has already found the equivalence without shifting level or category of translated words.

When comparing Indonesian passive voice with prefix *di-* and prefix *ter-*, it can be seen that there is such an unintended factors implied in the usage of prefix *ter-*. Simply saying that the action is done unintentionally. An example can be seen below:

Example 2

SL : The nearest door had been blown open by the storm.

TL : Pintu terdekat terbanting membuka oleh terpaan badai.

The meaning of passive voice can also be combined with another factor such as unintended factor (*faktor ketaksengajaan*) as in example (2). When an active is changed into passive that meaning contained by the verb states that the action is unintended, the prefix used is *ter-* instead of *di-*.

Semantically, the phrase *had been blown* is translated into *terbanting* in TL. Based on English-Indonesian Dictionary (2014:88), blown is derived from the verb "blow" which means *meniup, membunyikan, mengeluarkan, bertiup, berbunyi, putus, meleleh, bernapas, mengembuskan, merobohkan, menyumbangkan, bertiup, menerbangkan, merubah haluan, memadamkan, meletus*. The translator chooses the word *terbanting* as the equivalence of *had been blown*, although *terbanting* is not one of the meaning of the word *blown* according to EID. By looking at the context of the sentence, it can be said that *pintu terbanting* is because of the storm. According to EID storm means (n) *topan, angin ribut, ribut*. The storm is such kind of strong wind that can hurtle or blow something loudly. That is why the translator chooses the word *terbanting* to translate *had been blown* in this sentence.

Furthermore, the translation has applied naturalness theory of translation, which means that the language used in TL sounds natural in the ears of the readers. *Pintu terbanting* is commonly used in Indonesian language. *Terbanting* is caused by a strong winds or slammed by a powerful force. In addition, by using prefix *–ter*, the translator indicates that the action is not intended by the doer. It happened by chance. In this case the doer is the strong wind.

Grammatically, the writers can see that there is a unit-shift applied in this translation. Unit-shift enables to change of rank, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is, a unit at different rank in the TL. In this case, the phrase *had been blown* in SL shifts to the word *terbanting* in TL.

Another phenomenon can be found in this example that is the SL is in the form of past perfect tense, but in the TL it cannot be said that it is also in the past perfect tense since there is no tenses in Indonesian. We may notice the different of time by looking at the time signal or the context where the sentence appears.

Besides implying such an unintended factor, passive voice can also imply adversative meaning. This kind of passive voice commonly describes negative meaning which called as *makna yang tidak menyenangkan*. It is signed by confix *ke-an*.

The following translation is one of the examples of negative meaning contained by passive voice:

Example 3

SL : Like any girl at Meriwether wouldn't ever be caught dead calling my name.

TL : Sepertinya tidak ada satu anak perempuan pun di Meriwether yang ingin ketahuan memanggil-manggil namaku.

Modal auxiliary *would* is used in this sentence. It forms passive voice by adding *be* plus past participle *caught*. The verb *caught* is derived from the verb *catch*. According to EID (2014:127), the verb catch means *menangkap, mencekau, mengerti, menangkapi, mencedok, menyergap*. The translator translated *wouldn't ever be caught* into *tidak ... ingin ketahuan* in Indonesian. According to Kamus Idiom Inggris-Indonesia by Astuti (2013: 262), 'would not be caught dead' is an idiomatic expression which means 'something that you would not like to do, or would rather die than do it'. In translating idiomatic expression, a translator must concern with culture of both text, SL and TL, in order to create a natural translation. *Tidak ... ingin ketahuan* is preferred as the closest idiomatic expression in TL which is equivalent to *would not ever be caught dead*. The word *ever* is added to emphasize the meaning.

In addition, the word *ketahuan* is formed by adding prefix *ke-* and suffix *–an* into the root *tahu*. The meaning of a sentence whose predicate uses *ke-an* is a passive construction with additional adversative meaning. It is commonly called as additional meaning which is *makna yang tidak menyenangkan*.

Grammatically both sentences, in SL and TL, are negative sentences although they are different in form. In SL, *not* that indicates negative meaning is placed after modal *would,* while in TL *tidak* which also indicates negative meaning is placed before the subject.

Besides those facts which have been explained above, the findings also show that English stative passive are usually translated into active voice in Indonesian, the predicate can be placed by either verb or predicative adjective.

Below is an example of English stative passive translated into Indonesian active voice with verb as the predicate:

Example 4

SL : You think this place is enchanted?

TL : Menurutmu tempat ini memiliki sihir?

Enchanted is derived from the verb *enchant*. In this sentence past participle *enchanted* functions as an adjective not a verb. It describes an existing situation or state rather than an action. This construction is known as stative passive.

The phrase *is enchanted* is translated into 'memiliki sihir'. According to EID (2014:266), *enchant* means *memesona, memikat, menawan hati*. The translator does not choose one of the above meanings. She prefers *memiliki sihir*. Semantically *memiliki sihir* does not have bad sense in this context. In Indonesian culture, it is common to say that a very interesting/impressive/adorable thing/one enchants (menyihir/menawan) others. So, in this context *menyihir* means *memesona*, *memikat*, or *menawan*. The translator tries to create a natural translation of the SL.

Furthermore, there is structure shift that has been applied in translating this sentence. As we can see in SL a

passive voice is used while in TL the active one is chosen. *Is enchanted* (be + past participle) becomes *memiliki sihir*. Prefix *me-* indicates an active construction in Indonesian. Passive voice in SL is translated into Active voice in TL.

The following example is English stative passive translated into Indonesian active voice with predicative adjective:

Example 5
SL   : You should be excited!
TL   : Seharusnya kau gembira!

The verb *excited* is derived from the verb *excite*. The past participle *excited* functions as an adjective in the sentence. It is a stative passive. The phrase *should be excited* is translated into '*seharusnya gembira'*. According to EID, (2014:279), *excite* means *membangkitkkan gairah, menggairahkan, gembira, bergairah, yang naik darah, heboh, gempar, gelisah, yang mengasikkan, yang menggairahkan*. The translator translated the verb *excited* into *gembira*. *Gembira* is the predicative adjective of this sentence. It describes an existing situation or state rather than an action.

It can also be identified that there are passive voice in the SL which are not translated into passive voice in the TL. It was quite possible for translator to change the form af passive in SL into active in the TL as this translation process was conceived to be the most appropriate way of preserving or retaining the meanings of the original texts. It can be seen it the following example:

Example 6
SL   : Join us and you'll be rewarded.
TL   : Bergabunglah dengan kami dan kau akan mendapat penghargaan.

Rewarded is derived from the verb *reward* which means *ganjaran, hadiah, upah, pahala, hukuman, mengganjar, memberikan penghargaan, menghadiahkan*. Instead of translating *you will be rewarded* into *kamu akan dihargai,* the translator chooses '*kau akan mendapat penghargaan'*. One of the factors influenced the choice is the role of context. The role of context can not be ignored in translation because context can help both the translator and the reader to comprehend the message contained by a text.

The following example give us a further describtion of the role of context including in translating passive voice:

Example 7
SL   : Perhaps my name will be cleared and I shall return.
TL   : Barangkali namaku kelak akan dipulihkan dan aku akan kembali.

Cleared is derived from the verb *clear*. Semantically, the underlined phrase *will be cleared* is translated into *akan dipulihka*. According to EID (2014:146), *clear* means: *tak bersalah, bebas, di tempat yang bebas, terang, cerah, gamblang, jelas,encer, bersih, kosong, bebas, membebaskan, menjauhi, membersihkan, melunasi, mengosongkan, menyiapkan, membuka, meninggalkan, menghabiskan, menghilangkan,*

menjernihkan,memecahkan, menguraikan, membersihkan, menghilangkan. In Kamus Besar Bahasa Indonesia (KBBI), *pulih* means *kembali (baik, sehat) sbg semula, sembuh atau baik kembali (tt luka, sakit, kesehatan), menjadi baik (baru) lagi*. The most related meaning of *pulih* to the word *clear* in this context is '*menjadi baik (baru) lagi'*. *Memulihkan nama baik* sounds natural in Indonesian language. It means *membuat nama (seseorang) baik kembali*. In the passive form it becomes *dipulihkan* with prefix *di-* to indicate that the action in done by intention.

CONCLUSION

There some aspects that should be considered in translating passive voice from English into Indonesian. Those aspects may become problem in translating passive from English into Indonesian, if the translator does not have sufficient skill in translating. The problems may deal with semantic and grammatical features of the TL. Both prablems have to be overcome, in order to create a nutural translation.

Semantically, the translation should be considered based on lexical and contextual meaning. It concerns the meaning of linguistics expression and it has to make the use of contextual clues and enriches the information provided by words and grammatical construction. While grammatically, the translation might possess shift but the translator has to ensure that the changes in the sentence form in the translation of the SL into the TL are done properly and without distorting the semantic meaning of the ST.

In this present research, the writers find that the translator is able to overcome some problems in translation dealing with semantic and grammatical features. Semantically, the translations sound natural and convet the messages sent by the writer in the SL. It is achived by applying cultural context of TL. Grammatically, the naturalness is achived by whether doing translation shift or not. It depends grammatical features of SL and TL. In conclusion, cultural context and translation shift are getting involved in the process of creating natural translation.

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