ABSTRACT


In this paper, the researcher uses a qualitative method with a descriptive analysis by comparing and analyzing novel and its translation. The text that would be analyzed by the researcher is the children fantasy fiction; a novel by Molly McGuire Wood and its translation by Debbie Daisy Natalia. Through this method, the researcher tries to find how the genre works in the source text and how the genre shift occurs in the target text. The collected data are analyzed by qualitative using the approach of Vj. K. Bathia and Hatim and Munday’s theories. From the analysis, the writer knows in both genre of source text and target text. The source text Barbie The Pearl Princess novel basically, it has children fantasy fiction literature but not in the translation. Both of texts have similarities in some aspects such as communicative purposes, sender and audience of the ST and TT, but there are some differences in the target audience appeared in the levels of linguistic analysis which is influenced into the communicative purpose of children’s fantasy fiction novel.

Key words: Genre Analysis, Genre Shift in Translation, Children Literature.
APPROVEMENT

GENRE SHIFT IN TRANSLATION OF BARBIE THE PEARL PRINCESS NOVEL

A Thesis
Submitted to Letter and Humanities Faculty in Partial Fulfillment of the Requirements for the Strata One Degree

MELLA HANIFA
1111026000008

Approved by:
Advisor,
Dr. Frans Savogie, S.H., M.H., M.Pd
NIP. 19700310 200003 1 002
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FACULTY OF ADAB AND HUMANITIES
SYARIF HIDAYATULLAH ISLAMIC UNIVERSITY
JAKARTA
2016
LEGALIZATION

Name : Mella Hanifa

NIM : 1111026000008

Title : Genre Shift in Translation of The Barbie the Pearl Princess Novel.

The thesis entitled above has been defended before the Letter and Humanities Faculty’s Examination Committee on March 29th, 2016. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, March 29th, 2016

Examination Committee

Signature    Date

1. Drs. Saefudin, M.Pd
   19640710 199303 1 006 (Chair Person)

2. Elve Oktaviyani, M.Hum.
   19781003 200112 2 002 (Secretary)

3. Dr. Frans Sayogie, S.H., M.H., M.Pd. (Advisor)
   19700310 200003 1 002

4. Moh. Supardi, M.Hum
   19760620 201411 1 003 (Examiner I)

   19780801 201411 1 001 (Examiner II)
DECLARATION

I hereby declare that this submission is my original work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, March 29th, 2016

Mella Hanifa
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In the name of Allah, the most gracious and most merciful

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(Barbie The Pearl Princess Novel and Its Translation)
CHAPTER I

INTRODUCTION

A. Background of Study

The problem that almost often occurred in intralingual translation is genre shift from the source text (ST) to the target text (TT). Because there are many translators still do not aware to the textual genre, whereas the genre is the important thing in the text to be comprehensible. Genre shift is the higher level of the translation shift.\(^1\) Shift or change means departures from formal correspondence in the process of going from the SL to the TL.\(^2\)

In this case the translation cannot be seen as a simple thing, but there are so many factors that should be noticed when translating the text. Some problems may appear when translating the genre text. First, every language has its context of culture. A genre may be absent in the culture of the target audience.\(^3\) Second, every languages has their own rules in using genres with various purposes. The same genre may exist in two cultures, but maybe used for different purposes or maybe constituted in different ways.\(^4\)

In order to produce the good translation, the translator must renders the source text into the target text by considering the equivalence. Based on Newmark, translation is rendering the meaning of a text into another language in

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\(^4\) Ibid. p. 301.
the way that the author intended the text. Morover in the genre area, because the
texts usually have a very standardised format. Furthermore, from the socio-
communicative point of view, they are always texts that satisfy very specific
communicative needs and purposes which are to a large extent set by convention.
This means that genre (as a category that combines the formal, socio-
communicative and cognitive aspects of communication) can be very useful and a
promising candidate for use as a way to acquire competence.

Genre shift in translation is very rare in the translation research. There are
many translators when translating the text concern to the structure and meaning to
reach the equivalence of translation without any attention to the genre of the text.
In this research genre in the translation become an important thing to decide group
of the text itself. There are many children’s books from around the world,
especially in English translated into Indonesia. This research use children’s
literature as the data analysis because the translation of children’s book is very
influential in the children’s reading interest. Therefore this research become
important.

According to the explanation above, this research need to be done, because
the macro structure of ST to TT is very important to be aware. The aim of the
analysis is to see the generic structure in the text by genre analysis theory of Vijay
K. Bathia and relay the genre shift that occured in the translations.

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B. Focus of Study

In order to clarify the problem in this research, the researcher will explain the generic structure of the text and finding genre shift that is occurred in translating which is focused on *Barbie the Pearl Princess* novel.

C. Research Question

According to the background of study above, the writer formulates questions:

1. Is there genre shift in translation of *Barbie the Pearl Princess* novel?

2. How is the processes of genre shift occurred in translation of *Barbie the Pearl Princess* novel?

D. Significant of Study

This research purposes to:

1. Find the genre shift in translation of *Barbie The Pearl Princess* Novel.

2. Explain of how the processes the genre shift through the genre analysis of Bathia.

E. Research Methodology

1. The Objectives of Research

   The objective of this study is to explain the textual genre and the processes of genre shift that is occurred in translations of *Barbie the Pearl Princess* novel. Also to find the communicative translation of *Barbie the Pearl Princess* novel.
2. The Method of Research

The method that is used in this study is qualitative descriptive which analyze text in the ST and the TT. Then, find out the distinction between them and show up the genre shift in it. The genre theory will be applied in the text of translation of *Barbie the Pearl Princess* novel.

3. The Technique of Data Analysis

Data will be analyzed based on Vijay K. Bathia’s theory is genre analysis. The researcher analyze the genre of each text and genre shift occurred in the translation of *Barbie The Pearl Princess* Novel.

4. The Instrument of the Research

This descriptive qualitative research uses Vijay K. Bathia’s theory is genre analysis. The system its theory by identifying, representing, mapping and analyzing the genre shift in translation of *Barbie the Pearl Princess* novel.

5. Unit Analysis

As the qualitative research this research uses a novel by Molly McGuire Wood *Barbie the Pearl Princess* as the unit analysis. This book was published in United State by Random House Children’s Books in 2014. The English version was translated by Debby Daisy Natalia into Indonesia and published in Jakarta by PT Gramedia Pustaka Utama in 2014.

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6. **Time and Place**

This research is conducted in academic year of 2014/2015 at eight semesters in Syarif Hidayatullah State Islamic University Jakarta.
CHAPTER II
THE CONCEPT OF GENRE SHIFT IN TRANSLATION

A. Previous Research

Research about genre has been analyzed by many people. For example, the research is from Pilar Ezpelata Piorno entitled *An Example The Genre Shift in Medicinal Product Information Genre System*.\(^8\) This paper has a two-fold objective: to describe the dynamic continuum of medical communication that operates in the genre system constituted by product information genres in the pharmaceutical sector also considering the restraints, genre conventions and sequence imposed by metagenres; and to illustrate the intralinguistic genre shift translation process that takes place between the summary of product characteristics and the package leaflet. This research described the medicinal product information genre system, focusing on how metagenres interact with the genre system, how they regulate the interrelations and sequence of the constituent genres, and how they contribute to stabilizing the content and form of communicative product information practices, paying special attention to two of the salient and more closely related genres, the SPC and the PL.

Another research is from Andrei V. Achkasov entitled *Generic Integrity and Generic Shift in Translation*.\(^9\) This research distinguished choices made under generic constraints from translation shifts motivated by non-generic cross-linguistic contrasts and identifying what counts as generic shifts. The problems

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that stem from the two approaches include linking normative statements of genre membership of the texts to particular linguistic choices, distinguishing choices made under generic constraints from translation shifts motivated by non-generic cross-linguistic contrasts and identifying what counts as generic shifts. House’s of statement of genre equivalence in the case of remolding “serious academic document” into academic “provocative text” clearly relates both texts to higher-level generic features of “research text.” However, approaching genres in isolation and without any reference to generic structure “typical textual composition” and linguistic features often results in assigning generic status to random linguistic and compositional elements identified in the course of translation analysis. The study of isolated genres results in a paradox: on the one hand, no element of recurrent language use may be undoubtly assigned to have generic nature; on the other hand, any particular cross-linguistic contrast may be interpreted as an element of cross linguistic genre realization or an element of genre remolding.

Another similar research is from Cristoph Unger entitled Genre and Translation. This paper discussed a variety of translation problems which could be seen as being caused by the effects of genre. Unger proposed a relevance-theoretic account of genre which treats genre information which is typically used to complete expectations of relevance arising in discourse. These effects are analyzed and shown to reveal that genre is a diverse notion which can function in various ways in comprehension processes. This research showed some text which occur the genre shift in the translation. This research uses the Relevance theory by

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Sperber and Wilson to show that this account of genre is powerful enough to identify the sources of translation problems attributed to genre effects and guide the translator in a principled way to adequate solutions in given situations. The relevance-theoretic account of genre proposed in this paper is based on an explicit account of the role of expectations of relevance in complex stimuli (such as text). Such expectations can affect other properties of complex stimuli as well. Unger has shown that relevance expectations of this kind can shed interesting light intuitions usually attributed to global coherence, including topicality and information grounding in discourse.

According to the previous research above, the researcher conclude that the research proved that genre is very crucial thing to be aware in translation because every text must has the genre and every genre must has its own purposes. Therefore, in order to reach the communicative translation, the translator should aware in determining the kind of genre in the TT. Through this study the writer will analyze the genre shift in Barbie the Pearl Princess novel and its translation, this analysis use the genre analysis from Bathia and genre shift by Hatim and Munday.

B. Concept

In this chapter, the researcher include the definitions of genre, types of genres, genre analysis and genre shift in translation.
1. Definitions of genre

There are many definitions about genre. According to Hatim and Munday, ‘genre’ is a conventionalized form of speaking and writing which we associate with particular ‘communicative events’ (e.g. the academic abstracts). Participants in these events tend to have set goals, with strict norms regulating what can or cannot be said within the confines of given genre settings.\(^{11}\) Another definition of genre was from David YW Lee, he explained in his journal of language learning that genre is defined as a category assigned on the basis of external criteria such as intended audience, purpose, and activity type, that is, refers to a conventional, culturally recognised grouping of texts based on properties other than lexical or grammatical (co-)occurrence features, which are, instead, the internal (linguistic) criteria forming the basis of text type categories.\(^{12}\)

According to Swales, genre is a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert

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members of the discourse community to achieve private intentions within the framework of socially recognized purposes.\textsuperscript{13}

According to the definitions above the researcher conclude that genre is the conventionalized form of the text which has its own purposes in every genre text. It is defined by the communicative purposes and form of the text. Every text must has its own purposes and its genre. Then, the participants have to obey the genre settings in the text especially for the translation text.

2. Types of genre

Based on Hervey and Higgins,\textsuperscript{14} any text is already an object in its own right, and actually belongs to a particular of genre of the source culture. Because any ST shares some of its properties with other texts of the same genre, and is perceived by a SL audience as being what it is on account of such genre-defining properties, the translator must be familiar with the broad characteristics of the source-culture genres. The most elementary subdivision in textual genres is into oral text types and written ones. Both these major categories naturally break down into a number of more narrowly circumscribed minor categories, and ultimately into specific genres.\textsuperscript{15} There are so many different varieties of written text that any typology of practical use for translation is bound to be even more approximate than the one suggested for oral genres. The approach implies that innovation in textual genres, for at least the past four centuries, has been limited to the invention of new

\textsuperscript{15} Ibid.
subdivisions of five already existing genres, the seeds of which were probably sown in classical antiquity. On this assumption, the fundamental and most categories of written genres are:

a. Literary/fictional genres

The essence of texts in this category is that they are about a ‘fictive’, imaginary world of events and characters created autonomously in and through the text themselves, and not controlled by the physical world outside. However close a text of this type maybe to autobiography, it still approaches its subject matter by-recreating experience in terms of a subjective, internal world, which is fundamentally perceived as fictive, for all its similarities to real life. In texts in this category the author is understood to be ultimately in control of events and characters. As a prose fiction, there are not just the genres of novel and short story, but a wide variety of minor genres such as detective stories, thrillers, historical romances, children’s fiction and science fiction.16

Here, researcher will explain more about children’s fiction which related to the analysis. Children’s literature17 is an amorphous, ambiguous creature; its relationship to its audience is difficult; it’s relationship to the rest of literature, problematic. This become important because children’s cognition, emotion and skill development cannot separate from literature.18 Therefore, books for children will help improve children reading ability. The most important thing is children will get the value of the story which help improve their character.

16 Ibid. p. 139
17 Peter Hunt, Literature for Children: Contemporary Criticism (London, Longman 1992) p. 1
18 Heru Kurniawan, Sastra anak: dalam kajian strukturalisme, Sosiologi, Semiotika, hingga penulisan Kreatif (Yogyakarta, Graha Ilmu 2013) p. 1
Literature as the creation which have content, such as messages and purposes with the language. Therefore, children’s literature include aspects of using language which can be easy to be understood by children. It must be appropriate with children understanding and the level self development. then, the messages which deliver to children will be accepted easily such as the value, morality and education which is appropriated to the level of self development and children’s understanding.\(^{19}\)

Examples:

The Short Story of Malin Kundang (fairy tale)

*Once upon a time*, on the north coast of Sumatra lived a poor woman and his son. The boy was called Malin Kundang. They didn’t earn much as fishing was their only source of income. Malin Kundang grow up as a skillful young boy. He always helps his mother to earn some money. However, as they were only fisherman helper, they still live in poverty. “mother, what if I sail overseas?” asked Malin Kundang one day to his mother. His mother didn’t agree but Malin Kundang had made up his mind.\(^{20}\)

The fictional genre is marked by the context of words in this part of paragraph, which usually the tales is opened by words “once upon a time, one time, one morning, etc.”

Night Finds You (thriller)

Robert took cover behind a wall while Christina crawled towards the door that leads to the hallway. *The person tried to open the front door by force as*

\(^{19}\)Ibid, pp. 4-5

\(^{20}\)Indonesianfolktale.blogspot.co.id/2010/08/malin-kundang.html?m=1 Accessed at (20:08 12/09/2015)
Christina tried to get to her gun. “What are you doing?” Robert asked. “We need to get out of here,” he said nodding towards the backdoor.

“Not without my gun, what if there are two,” she whispered. She reached the door opening while the killer cracked a door window and shot at her. Christina was back in time and followed Robert, who was already crawling to the backdoor. Robert opened the door and used a spoon to catch a glimpse from outside. 'It's still a gamble, but the best bad gamble we can make,' he whispered. He crawled outside with Christina behind him and the two stood up when they were ten metres away from the building and out of the light. He helped Christina get up and the two run away towards the beach in the direction of Carn keys.

“Is that the killer?” Christina asked while the two were running.

“Probably the person that stalked us and killed Larsen,” Robert answered.

“Where are we going, can we hide somewhere close?”

“We're going north. We can get off the beach about four hundred metres away from here,” she said while looking over her shoulder.

“Don't look back,” Robert said.

“Shit...” He’s following us,’ she said as a few shots were fired.21

This example is a kind of genre thriller; it appears with the words that bring the audience into the strained situation, frightened and anxiety. The words are marked by the italic sentences above.

b. Theological/religious genres

The subject matter of theological and religious work implies the existence of a ‘spiritual world.’ Seen from outside (that is, by an atheist or agnostic), there may seem little difference between this and the fictive and imagery subject matter of literary/fictional genres. However, that is not the point. The point is that, seen in terms of the author’s attitude to the treatment of the subject matter, there is nothing fictive about the spiritual world treated in theological/religious texts: it has its own external realities and unshakeable truths. That is, this category has more in common with the ‘empirical/descriptive’ than with the ‘literary/fictional’ category. Of all five categories of genre, this one seems to have changed and diversified least of all.\textsuperscript{22}

Example:

Taken from Fundamental Article of Faith:
The true, faithful muslim believes in the following principal article of faith:

1. \textit{He believes in One God, Supreme and Eternal, Infinite and Mighty, Merciful and Compassionate, Creator and Provider.} This belief, in order to be effective, requires complete trust and hope in God, submission to His Will and reliance on His aid. It secures man’s dignity and serves him from fear and despair, from guilt and confusion. The reader is invited to see the meaning of Islam as explained above.

2. \textit{He believes in all the messangers of God} without any discrimination among them. Every known nation had a warner or messenger from God

\textsuperscript{22} Sandor Hervey. Ian Higgins, \textit{op cit}. p. 139
these messengers ere the great teachers of the good and true champions of
the right. They were choosen by God to teach mankind and deliver His
Devine massage. They were sent at different times of history and every
knoen nation had one messenger or more.\textsuperscript{23}

The theological genre is marked by situational context of this part of
paragraph in the italic words. It is expected the spiritual words in the text.

c. Theoretical/philosophical genres

These genres have their subject matter a ‘world’ of ideas, which are
understood to exist independently of the individual minds that think them. So-
called pure mathematics is the best example of the kind of subject matter and
approach to subject matter that define theoretical/philosophical genres. The
vehicles used by authors is not fictional imagination or spiritual faith, but
reasoning. The author of a theoretical/philosopical text, however original it may
be, is understood not to be free to develop theoretical structures at will, but to be
constrained by standards or rationality. The proliferation of genres in this category
has been less spectacular than that of literary genres, but it is strikingly diverse
nonetheless-compare.\textsuperscript{24}

\textsuperscript{24} Sandor Hervey. Ian Higgins, \textit{op cit.} p. 140
Translation Shift

Having reviewed all types of restricted translation we return, now, to general discussion; in particular, to a brief systematic survey of some of the changes or ‘shifts’ which occur in translation. By ‘shifts’ we mean departures from formal correspondence in the process of going from the SL to the TL. Two major types of ‘shifts’ occur: level shift and category shift. The theoretical genre is marked by situational context of this part of paragraph, which expected the idea.

d. Empirical/Descriptive Genres

Genres in this category purpose to treat of the real objective world as it is experienced by observers. An empirical/descriptive text is one with necessarily ‘factual’ reference (though, again, sceptics may refuse to accept that factuality), and it is understood to take an objective slant on materially concrete phenomena. This category has diversified in direct proportion to the creation and diversification of scientific disciplines. Each scientific topic and each school of thought tends to develop its own technical vocabulary and its own style. In this way, a virtually endless list of minor genres is being constantly generated.26

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26 Ibid.
Example:

This example was taken from Kerry’s book entitled *What We Know About Climate Change* as an example of descriptive genre (scientific discipline):

Two strands of environmental philosophy run through the course of human history. The first holds that *the natural state of the universe is one of infinite stability*, with an unchanging earth anchoring the predictable *revolutions* of the sun, moon and stars. Every scientific revolution that challenged this notion, from Copernicus’ heliocentricity to Hubble’s expanding universe, from Wegener’s continental drift to Heisenberg’s uncertainty and Lorenz’s macroscopic chaos, met with fierce resistance from religious, political, and even scientific hegemonies.\(^{27}\)

The empirical/descriptive genre is marked by institutional context. That is written in this part of paragraph which is expected the factual and concrete phenomena.

e. **Persuasive/perscriptives genres**

The essence of these genres is that they aim at influencing readers to behave in textually prescribed ways. This aim can be pursued through various means: explicit and helpful instruction; statutory orders, rules and regulations; oblique suggestions. Thus, we are classifying in a single category the entire gamut of texts from instruction manuals, through documents stating laws, rules and regulations, to propaganda leaflets, advertisement, and so forth. This category also can be broken down into an indefinite number of sub-categories. Nevertheless, it is held

\(^{27}\) Kerry Emanuel, *What We Know About Climate Change* (London, England, the mitt press Cambridge, mass. 2012) p. 3
together by a common purpose, the purpose of somehow getting readers to take a
certain curse of action, and perhaps explaining how to take it. For example
advertising such as text brochures etc.

Example:

Advertisement

This example is taken from People Magazine June 15, 2015:

Unlike a minion, they’ll fit perfectly into your lunch. Introducing Mott’s juice drink
and applesauce made specially for the monions movie. *Hurry, because they will
only be available for a limited time!*  

The persuasive/perscriptives genre of this example is marked by situational
context in this part of paragraph which expected to persuade people to buy the
product.

Text brochure

These are the various types of genre. There are still many sub-genres in each
kind of them which is not mentioned one by one above. The reason why this
classification is useful for translation methodology is that differences in approach
to subject matter entail fundamental differences in the way a text is formally
constructed. In other words, differences in genre tend to correspond to
characteristic differences in the use of textual variables.

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28 Sandor Hervey. Ian Higgins, *op cit.* p. 140
29 People Magazine, june 15, 2015. p. 25
30 Sandor Hervey. Ian Higgins, *op cit.* p. 141
3. **Genre Analysis**

Genre analysis is the study of situated linguistic behaviour in institutionalised academic or professional settings, whichever way may look at it; whether in terms of typification of rhetorical action, regularities of staged, goal oriented social processes, or consistency of communicative purposes. To make an analysis of any genre, Bathia suggests a list of steps that should be taken into consideration:

a. **Placing the given text in a situational context**

The first step is to place the text in a situational context. This is done on the basis of the analyst's earlier experience and knowledge of the world. Prior experience and background knowledge stem from communicative conventions that the analyst has come across within similar texts or from the community which s/he belongs to. The analyst therefore has an idea of which communicative means can and cannot be used in a given area. In other words, place the text in a situational context mean drawing on internal clues in the text, previous experience with similar texts and with the professional community, and encyclopaedic knowledge.

b. **Surveying existing literature**

This step is probably particularly important for those who do not belong to the relevant speech community. It could thus be non-obligatory to those who are

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members of the discourse community in question (one needs to consider some or all of the following seven steps). The literature that should be surveyed comprises among other things linguistic analyses of the genre in question, tools/methods/theories of genre analysis, practitioner advice, guide books, manuals etc. relevant to the speech community, and literature on the social structure, interactions, history, beliefs, goals etc. of the professional community.  

33. Ibid.

34. Ibid. pp. 22-23

c. Refining the situational/contextual analysis

This step serves the purpose of elaborating on the situation in which the text was placed in the first step. In the analysis of this step, the following points will be taken into consideration: 1) defining the speaker/writer of the text, the audience, their relationship, and their goals. 2) Defining the purpose of the text. 3) Defining the historical, socio-cultural, philosophic, and occupational situation of the community where the text takes place. 4) Identifying the reality which the text represents, wants to change, or uses. 5) Identifying the texts forming the background of the genre being analyzed.

d. Selecting corpus

One should define the genre in question well enough to distinguish it from closely related genres. Bhatia admits that a definition of genre cannot necessarily always exclusively be based on the communicative purpose alone, but also can be based on the situational context(s). Furthermore, the criteria for defining the genre

33. Ibid.
34. Ibid. pp. 22-23
should be clearly stated, and criteria must be decided on for selection of examples: a long single typical text, a few randomly chosen or a large statistical sample. It is gratifying to see that, contrary to an unfortunately still common belief and widespread misunderstanding, corpus’ may consist of one, a few or a large number of text. If a corpus always had to be of a certain extent it would imply that one particular method is intended, and that would be a tacit methodological predetermination. Only one long single typical text for detailed analysis is also a corpus, just a small one. One must only bear in mind that the size of one’s sample has to correspond to the method one is applying: one text for detailed analysis, a few texts for exploratory investigation, and a large statistical sample for an investigation of a few features.

e. Studying the institutional context

Studying the institutional context recommends that the analyst studies the institutional context, including the system, in which the genre is used and the linguistic, social, cultural, academic, professional rules and conventions. This step becomes important, especially if the data are collected from a particular organization, which often has its own organizational constraints for genre construction.  

35 Ibid. p. 24
36 Ibid. p. 25
f. Levels of linguistic analysis

Levels of linguistic analysis is divided into three sub-levels, the explanatory force of which increase with each sub-level. Level 1 “Analysis of lexico-grammatical features” is basically a statistical analysis of frequency of syntactic properties that provides empirical evidence to confirm or disprove intuitive statements that one makes. However, it only describes how genres are written, it does not explain why they are written the way they are. Level 2 “Analysis of text-patternning or textualization” deals with the tactical aspect of genre by focusing on how certain linguistic features are used in different genres in order to achieve different things. Level 3 “Structural interpretation of the textgenre” deals with the cognitive aspect and aims at the identification of the genre-text’s cognitive move-structure: each move serves a typical communicative intention which is always subservient to the overall communicative purpose of the genre.37

g. Specialist information in genre analysis

Specialist information in genre analysis suggest that the analyst consults a specialist informant, typically a practicing member of the discourse community who confirms, rejects, validates or correct the analyst’s findings and provides him with supplementary information. Here it might be added that a specialist informant is even more likely to put constraints on a genre (individual constraints)
than an organization that submits a genre to organizational constraints. It would therefore possibly be advisable to consult more than one specialist informant.\textsuperscript{38}

Although the steps have been mentioned above, it does not mean that every step should necessarily be actually carried out in the analysis. The overlapping might be related to the fact that the seven steps are not categorized. For example, surveying (text external) literature on the speech community in general is a part of step 1 and 2, where additionally (text internal) literature linguistic analysis is to be consulted.

4. Genre Shift in Translation

Genre or the conventional requirements of a set of ‘communicative events’ is an important thing in the text as vehicles for the expression of a range of socio-cultural meaning. Participants in this events tend to have set goals, with strict norms regulating what can or cannot be said within the confines of given genre setting. An effective orator opting aimlessly for coy impersonal constructions (such as the passive) or an over-the-top reporter waxing lyrical gratuitously with emphatic constructions (such as repetition) would both be instances of mishandling genre in the context of an inauguration speech and a press release respectively. Similar transgressions may be noted when a letter of application begins with the words: ‘Your Excellency, I am honoured and flattered to apply for

\textsuperscript{38} Ibid. p. 31
a place on the MA programme at your esteemed University.’ These can all be the result of poor translations or negative interference from the mother tongue.\(^\text{39}\)

For the various interrelationships (register-related and pragmatic) to make sense in the wider context of communication, then, we need to see a given sequence of sentences in terms of a dominant contextual focus which points to the overall rhetorical purpose of the writer or the function of the text. But there are other vantage points from which to approach a text. We should focus on the participants in the event, their goals, and the style and convention governing writing in the particular mode.\(^\text{40}\)

There are things that should be aware when translating a genre text is the translator should be familiar with characteristics of ST and TT genres and have ability to couch a TT in a form appropriate to the chosen TT genre. A TT must stand, independently of any knowledge of the ST, as plausible text in terms of the expectations of a TL audience. Making a TT ‘fit’ a particular genre means not only tailoring it to the standard ‘grammar of the TT genre, but also giving it features that conform to typical stylistic properties of that genre.’ Some of these features may be simply formulaic; certainly formulaic features give the most tangible examples of what we mean.\(^\text{41}\) For instance, in translating traditional fairy tales told by an Indonesia story teller open the TT with the phrase ‘Once upon a time’ is an autonomous, TT-biased decision based on the fact that English fairy tales commonly begin with this standard formula. This formulaic expression is a

\(^{39}\) Hatim. Munday, op cit. p. 88  
\(^{40}\) Ibid. p. 297  
\(^{41}\) Sandor Hervey. Ian Higgins, op cit. pp. 153-154
simple genre-marking characteristic of fairy tales, and is a good example of genre-marking as a significant option for the translator.\textsuperscript{42}

\textsuperscript{42} \textit{Ibid.} p. 154
CHAPTER III

ANALYSIS OF GENRE SHIFT IN TRANSLATION

A. The Data Description

This chapter contains the data of genre mark of children’s fiction genre that is taken from *Barbie the Pearl Princess* Indonesian and English version novel. This novel is an adaptation from Barbie animation movie by MollyMcGuire Woods. This novel was published in United State by Random House Children’s Books in 2014. The English version was translated by Debbie Daisy Natalia into Indonesian and published in Jakarta by PT Gramedia Pustaka Utama in 2014.

In this research, the writer analyzes the genre settings in *Barbie the Pearl Princess* novel in English and Indonesian version. In order to make this analysis clear, the researcher explain the genre setting of children’s fiction in *Barbie the Pearl Princess* novel. The researcher classify and analyze the types of the genre expressions by using genre analysis of Bathia and genre shift that occur in the translation by using Harvey and Higgins theory.

B. Analysis of *Barbie the Pearl Princess* novel and its Translation

In this section, *Barbie the Pearl Princess* novel and its translation will be analyzed in terms of genre. The *Barbie the Pearl Princess* novel and its translation will be compared with characteristic features of children’s fantasy fiction, finding out to what extend *Barbie the Pearl Princess* novel is characteristic of its genre. This analysis also will compare between the ST and TT genre features in order to find the genre shift which occurs in translation.
Furthermore, an analysis of how the text in the children’s fantasy fiction is produced, distributed, and interpreted will be made to find out how the author of the novel delivers the message to children.

I. ST Analysis

1. Placing *Barbie the Pearl Princess* novel in situational context

*Barbie the Pearl Princess* is the novel that use the narration text of the author who is the first person. The novel tells about mermaid princess that disappear from the kingdom. The story is about the journey of brave mermaid princess name Lumina to catch her dream and inadvertently she find her true identity that she is a mermaid princess that disappeared for long ago, she never know about her parents. There are many things that happened to her in her way to reach the castle, the purpose of the author is to keep struggle for everything the audience want.

In the first chapter of the novel, the setting is in the front yard of sea cave, where the mermaid princess live. Time setting, this story begin in the morning when Lumina and her friend are playing their favorite game. This story tells about the mermaid princess name Lumina as the main character who does not know about her true indentity. She is a princess who is kidnapped by Scylla, a person who is ordered by Caligo Lumina’s uncle because he wishes for his own son to inherit the throne. So Caligo hatch a villainous plot to get rid of Lumina.

The participants of this novel are the author and audience. In this novel the author does not trying to appear in the story, yet he let the characters of the novel appears by itself. Lumina the pearl princess as the main character, her friend
Kuda, her parents king and queen, aunt Scylla, Caligo the uncle, Fergus cousin, etc. So the purpose of story will be understood by the audience through the words in the text.

The style of language speaks through the written text. The genre of this novel is children’s fantasy fiction in the narrative style with the move structure: chapter one orientation, chapter two and so on complication, chapter seventeen resolution. In this text, there is no re-orientation because it is optional.

2. Refining the situational context of Barbie the Pearl Princess novel

2.1 Sender/audience relationship and common goals

The sender of this children’s fantasy fiction novel is an adult Molly McGuire Woods who wants to invite the audience to come into the fantasy world that he created to improve their imagination and to deliver the message of the story. First and foremost to the girls ages 8-12, but also to all children and adult. MollyMcGuire Woods, as the sender of the novel, represents the fantasy story of mermaid princess. The message from the story is people should have the good heart and be kind because the good thing will come to who has the kindness and the good heart. The audiences of MollyMcGuire’s children’s fantasy fiction novel are children, especially girls 8-12 years old. MollyMcGuire raises the mermaid princess story in the novel in order to interesting the audience to read and easy to catch the message.

The relation between sender and audience could be described as a normal buyer/seller relationship. In the SL novel between the sender and audience are
English. This fact does not imply any problems because both of them have same language and culture. Molly McGuire as sender and children especially girls ages 8-12 as audiences have common vision, that is entertaining and improving imagination through reading. One more vision of sender is to give the understanding to audience from the message of the story that the wickedness will always be defeated by the goodness. The story of the novel is very interesting then the audience will easy to catch the purpose of the story.

2.2 Communicative purpose

The communicative purpose of the children’s literature is to entertain while implant the value of the story itself, especially for the fantasy as sub-genre of children’s fiction is trying to improve the imagination through created something unreal and lead an unreal existence in the novel. Molly McGuire Woods as the author of Barbie the Pearl Princess novel tell the fantasy world about life under the sea, Barbie as the princess of mermaid who has the pearl magic and the good heart. This story is an entertaining story tells about the journey of the mermaid princess. The author builds the good and bad characters in the story through fantasy to motivate the audience/reader to be good, besides the bad character strengthen the good one. This novel also builds up the hero character in the story to influence children in helping people.
2.3 Defining the community of the *Barbie the Pearl Princess* takes place

A detailed analysis of this is neither convenient nor necessary for this paper. However, it is still important to keep this in mind as a general background for the linguistic analysis. The community in this novel are children, parents, teachers etc. The discourse takes place in a children fantasy world and the trade which is the event happen as the background for the text material took place between two companies. This would qualify as the relevant occupational context as children, parents and teachers at different levels are involved at some point. In historical terms, the discourse took place in the years 2014 which is considered the present. The socio-cultural context could be defined superiorly as the Western fantasy world. The trade –and thus the discourse – took place in USA and around the world and a number of people from countries are influenced by it in some way. Cultural differences between the countries would probably not influence the discourse very much, except for the purely linguistic problems.

2.4 Identifying the texts forming the background of the children’s fantasy fiction *Barbie the Pearl Princess* novel

As for the identification of the linguistic traditions, a consideration of the language use in children’s fiction is needed. Some typical features of this sort of text will be mentioned in the following, namely sentences, nouns, and verbs.

The sentence structure is typically not very complex, so it is easy to comprehend. Many examples of this are found in the texts. See the paragraph below.
A short while later, after they had baked the kelp cake, Lumina got to work styling Kuda’s mane. She added a few pearls. Then she took them out. Then she put them back in, rearranging them to frame Kuda’s face. “Nope. Still not right.”

The first sentence in the paragraph above shows the sentence that describes the time setting in the phrase *a short while later* and *after*. As a comment on the wording which is used in texts of this sort, it is inevitable that nouns are the bearing elements and absolutely necessary in order to make sense of the action text. Nouns are used to point to things, processes and results when the narration of the story was happening, they will often dominate a text of this character.

Another word class which is important to note is the verb class. Verbs are often chosen in accordance with processes, the lexical verbs will often denote action than the existence. A typical example is found in the paragraph above. The first verb, “(had) baked,” denotes the action carried out by They which refers to Lumina and Kuda. The next verb “got,” denotes the function or action carried out by Lumina, then followed by verb, “styling,” denotes some other action. The next verbs are “added, took, put, rearranging,” denote the action carried out by Lumina.

Lumina offered her hand to Kuda. “Shall we dance, Milady?” she said with a giggle. The ball was Lumina’s favorite part of their game. She loved to imagine a real royal ball held in the nearby kingdom of Seagundia’s palace. The gowns, the orchestra, the royal family: what a sight it must be! One day, Lumina thought, I will see it for myself. She only hoped it would be as beautiful as it was in her dreams.
For this part of paragraph above shows that several sign of narrative which is usually use for fiction genre. As in the paragraph before, the first sentence of this paragraph contains the sentence as the noun *Lumina* as a subject, the verb2 (past tense) *offered* as a predicate in the sentence, noun *her hand* as direct object, *to* as conjunction, noun *kuda* as indirect object. For the next sentence shows the dialog which is usually used in the narrative. The words and sentences choices in this text are simple, it is appropriate to the audiences of the novel.

2.5 Identifying the reality which the text changed

Bhatia’s last aspect of refining the analysis is concerned with the subject and/or topic of the text. In the case of the texts which are relevant to this paper, the subject is obviously a fantasy world. Bhatia mentions that the texts may be ‘trying to represent, change or use’ this subject. The narrative of the text material in fantasy fiction means that there is a change involved in this particular case such as the main character of the story is the creature half human and half animal which lived in the sea. This will be interesting thing for children as the audience.

3. Selecting corpus

In the selecting corpus, the writer chooses only one long single typical text for detailed analysis. The corpus is a novel by Molly McGuire Woods entitled *Barbie the Pearl Princess* and its translation by Debbie Daisy Natalia as the narrative text of children’s fantasy fiction. The topic of the text must be of the children’s fantasy world.
4. Levels of linguistic analysis

These steps are way to find the sign of narrative text, these steps will show
the generic structure through the particular linguistics choices in the genre.

4.1 Analysis of Lexico-grammatical Features

First level is an analysis of lexico-grammatical features. There are several
significant lexicogrammatical features in the narrative text which is used in
Children’s fantasy fiction genre, such as use past tense, focus on specific
participants, use material processes/action verb, use of relational processes and
mental processes (feeling, thinking, perceiving verbs). The researcher will
explain the significant lexicogrammatical features in some paragraph in the novel.

*Lumina the mermaid swam around her sea cave’s front yard, collecting shells
and placing them on a pretend throne. Her best friend, a pink sea horse named
Kuda, fashioned a tiara out of clamshell. They were playing their favorite game:
mermaid princesses.*

In this paragraph the word *Lumina* is the name of main role of the story. She
is the mermaid princess. This is called as specific participant in the lexico-
grammatical feature. The words *swam, fashioned, were* are verb 2, these words
show past tense in the sentence. The word *swam, collecting, placing, fashioned*
and *playing* is material processes/action verb.

*Lumina smiled as a group of hermit crabs, oysters, and fish crowded into the
courtyard to witness the make-believe coronation. Every time they played this
game Lumina wished she were a real princess who wore fancy gowns and lived in*
a palace. Not that living with her aunt on the outskirts of town was a bad thing. It just wasn’t very exciting.

This paragraph shows some words smiled, wished and exciting. These words are mental processes because the words have relation to the feeling, thinking and perceiving verbs. Finally, paragraph above explained that Barbie the Pearl Princess novel is children’s fantasy fiction in the narrative text by features of lexico-grammatical in the narrative text.

4.2 Analysis of Text-patterning or Textualization

Second is analysis of text-patterning or textualization. This analysis will explain the structure, grammar and vocabulary in children’s fantasy fiction. The generic structure of the children’s fantasy fiction is the orientation, evaluation, complication, resolution and reorientation;

Orientation the first chapter of the novel tells about Lumina who was a mermaid live in a small place with her aunt Scylla. Evaluation in the next paragraph Lumina was a mermaid princess who has a good heart and brave. Complication in the novel is Lumina was a princess who was kidnapped by aunt Scylla under the command of her uncle Caligo. Because Caligo wanted to take over the kingdom. Lumina does not know it, because when she was kidnapped by aunt Scylla, she is still a baby. Resolution in the last chapter is fortunately, her brave soul brings her to the kingdom of Seagundia’s palace and she knows of the secret the she is a princess. Finally, she saves the king and queen who are her parents from the Caligo’s wickedness. Then she becomes a princess. The move
structure of the narrative text that is used in the children’s fantasy fiction. As other narrative text, this novel has every particular narrative’s move structure such as orientation, evaluation, complication and resolution. There is no reorientation in this text because the narrative text does not oblige the reorientation in every narrative text.

4.3 Structural Interpretation of the Text Genre

Third is structural interpretation of the text genre, the first move in most children’s fantasy fiction is opened by the setting of where the author wanted to begin the story such as in the Barbie the Pearl Princess novel “Lumina the mermaid swan around her sea cave’s front yard, collecting shells and placing them on a pretend throne. Her best friend, a pink sea horse named Kuda, fashioned a tiara out of a clamshell. They were playing their favorite game: Mermaid Princesses.”

Another move of children’s fantasy fiction is found at magic element which must be there in every fiction fantasy. This can be characterizing the children’s fantasy fiction. The magic element in the Barbie the Pearl Princess novel is “once they were totally distracted, Lumina seized her chance. She commanded the string of pearls to tie itself into a knot—right around the fighting bunch of eels!” in this quote there is a magic which Lumina as the mermaid princess use. Lumina could command the string of pearls as her magic.
5. Specialist information in genre analysis

This final step of the analysis is described by Bhatia’s theory is being very significant. However, there is no need to go further into the engagement of specialist for help and advice. In the aspect of specialist information, the important fact of this paper is to be aware that the texts chosen for analysis were made by adult who always write the children’s fiction for all children in the world. Hence, the most efficient way of exploiting expert information would be to ask the same people once again if they would see the texts as belonging to the children’s fiction genre. The answer to this question would definitely be the same because in this kind of the text is easy to distinguish from others.

II. TT Analysis

1. Placing the translation of *Barbie the Pearl Princess* novel in situational context

In placing the situational context in the translation, here the researcher need to show the source text for the comparison between ST and TT. The writer will show some paragraph which contain orientation and an event in ST and TT.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Lumina the mermaid</em> swam around her sea cave’s front yard, collecting shells and placing them on a pretend throne. Her <em>best friend</em>, a pink sea horse named <em>Kuda</em>,</td>
<td><em>Lumina sang putri duyung</em> berenang di sekitar halaman depan gua lautnya, mengumpulkan karang dan meletakkannya di takhta-takhtaan. Sahabat karibnya, kuda laut pink bernama <em>Kuda</em>, membuat tiara</td>
</tr>
</tbody>
</table>
fashioned a tiara out of a clamshell. They were playing their favorite game: Mermaid Princess.

“What do you think, Kuda? Is it regal enough for coronation?” Lumina asked, rolling out a red carpet made from sea flowers.

*Kuda* draped a purple sea fan around her neck like a cape. “Excellent. When I am crowned Princess of the Sea, I shall make you Chief of Royal Awesomeness,” the sea horse announced.

Lumina chuckled, looking at the throne. It glistened with sea pearls, the same kind that dotted her long golden-blond hair. “I don’t know,” she said, cocking her head in thought. “It still needs something.” Then she raised her fingers and wiggled them, as if casting a spell.

Suddenly, the pearls magically
glowed! Next, Lumina reached into the pearl waist pouch she always wore. She retrieved a fistful of pearls and flung them through the water. Like a conductor, she commanded the pearls to drape across the throne like twinkly lights, each one gleaming brightly. It was beautiful.

<table>
<thead>
<tr>
<th>Participants SL</th>
<th>Participants TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Lumina the mermaid, Kuda, they.</td>
<td>(1) Lumina sang putriduyung, Kuda, mereka.</td>
</tr>
<tr>
<td>(2) You, it, Lumina</td>
<td>(2) Kau, ini, Lumina</td>
</tr>
<tr>
<td>(3) Kuda, I</td>
<td>(3) Kuda, aku</td>
</tr>
<tr>
<td>(4) Lumina, it, I, she</td>
<td>(4) Lumina, takhta, aku, Ia</td>
</tr>
<tr>
<td>(5) The pearls, Lumina, she, each one</td>
<td>(5) Mutiara-mutiara, Lumina, Ia, setiap butirnya</td>
</tr>
<tr>
<td>Process SL:</td>
<td>Process TL:</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>(1) Swam, collecting, placing, fashioned, were (material, material, material, material, relational)</td>
<td>(1) Berenang, mengumpulkan, meletakkkan, membuat, - (materials)</td>
</tr>
<tr>
<td>(2) Think, asked, made (material, material, material)</td>
<td>(2) Menurutmu, Tanya, terbuat (materials)</td>
</tr>
<tr>
<td>(3) Draped, am, make, announced (material, relational, material, material)</td>
<td>(3) Mengenakan, -, mengangkat, kata (materials)</td>
</tr>
<tr>
<td>(4) Chuckled, looking, glistened, don’t, said, cocking, needs, raised, wiggled, casting (all of them material)</td>
<td>(4) Terkekeh, melihat, berkilauan, entah, kata, menelengkan, ada yang kurang, mengangkat, menggoayangkan, merapal (materials)</td>
</tr>
<tr>
<td>(5) Glowed, reached, retrieved, flung, commanded, drape, glaeaming, was (materials and relational)</td>
<td>(5) Berkilau, meraih, mengambil, melempar, memerintahkan, menyebar. (materials)</td>
</tr>
</tbody>
</table>
Circumstances SL:  
(1) Around her sea cave’s front yard (place)  
(2) Rolling out a red carpet made from sea flowers (manner)

Circumstances TL:  
(1) Di sekitar halaman depan gua lautnya  
(2) Membentangkan sehelai karpet merah yang terbuat dari bunga-bunga.

<table>
<thead>
<tr>
<th>Table 1</th>
</tr>
</thead>
</table>
| The description above shows the comparison between SL and TL, here the explanation. In the paragraph 1 and 3 there are no problems in the translation. Participants can be directly translated with the literary translation. (1) Lumina the mermaid and (3) I, are translated into ‘Lumina sang putri duyung’ and ‘aku’. In the participant ‘it’ in the fourth paragraph was translated into ‘takhta’ because it was based on the previous phrase. The selecting word of ‘takhta’ to translated the word ‘it’ is appropriate because it refers to phrase before it.  
For the process section is dominating with the process material, as so in the translation. But in the paragraph 1 and 3 the words ‘were’ and ‘am’ are omitted in the TL. To be ‘was, were, am’ can be translated into ‘adalah’, but in this case it is omitted because it is appropriated to the norm of TL.  
In the paragraph 1 and 2 of the first chapter of the novel above are the manner and place circumstances, because the narration text is opened by the place setting and the event at that time. |
2. Refining the situational context in translation of *Barbie the Pearl Princess* novel

2.1 Sender/audience relationship and common goals

Debbie Daisy Natalia as the translator of this novel called the sender in her translation. As the translator, she purposed to deliver the message of the novel. She would bring the modern fantasy fiction for children as well as the SL. Children ages 8-12 as the audiences in the novel. The translator also has a common vision of the author of the novel, therefore she still hold the messages that the author delivered.

2.2 Communicative purpose

As do in the ST, the TT also has common goal of children’s fantasy fiction’s purposes. The translator wanted to deliver the messages of novel in the ST. This translation novel has a vision to improve reader’s imagination through the fantasy world which the author of ST has created in the story. The story shows the fantasy story from mermaid as the characters which there is no creature as a half man and half fish in the real life. In this story contain the magic, whereas the magic is the one of signs as fantasy story. This translation novel also purposes to invite the audiences/readers to help people and be kind, whereas the translator hold the character of hero in this translation.
2.3 Defining the community of the *Barbie the Pearl Princess* takes place

A detailed analysis of this is neither convenient nor necessary for this paper. However, it is still important to keep this in mind as a general background for the linguistic analysis. The community in this novel are children, parents, teachers etc. However the purpose of the novel are children, therefore using words in this novel need to be appropriate to the children or readable for children. The discourse takes place in a children fantasy world and the trade which was the event happening as the background for the text material took place between two companies. This would qualify as the relevant occupational context as children, parents and teachers at different levels is involved at some point. In historical terms, the discourse took place in the years 2014 which is considered the present. Thesocio-cultural context could be defined superiorly as the Western fantasy world. The trade –and thus the discourse – took place in Indonesia and a number of people were influenced by it in some way.

2.4 Identifying the texts forming the background of the children’s fantasy fiction *Barbie the Pearl Princess* novel translation

Some typical features of this sort of translation text will be mentioned in the following, namely sentences, nouns, and verbs in the TL. The sentence structure also is typically not very complex similar in the SL, so it is easy to comprehend. Many examples of this are found in the texts. See the paragraph below.
A short while later, after they had baked the kelp cake, Lumina got to work styling Kuda’s mane. She added a few pearls. Then she took them out. Then she put them back in, rearranging them to frame Kuda’s face. “Nope. Still not right.”

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<tbody>
<tr>
<td>A short while later, after they had baked the kelp cake, Lumina got to work styling Kuda’s mane. She added a few pearls. Then she took them out. Then she put them back in, rearranging them to frame Kuda’s face. “Nope. Still not right.”</td>
<td>Tak lama kemudian, setelah mereka memanggang kue rumput laut, Lumina sibuk menata surai Kuda. Ia menambahkan beberapa mutiara, kemudian ia mencopotnya. Lalu ia memasangnya lagi, menatanya kembali untuk membingkai wajah Kuda. “Aduh, masih belum pas.”</td>
</tr>
</tbody>
</table>

Table 2

The first sentence in the paragraph above shows the sentence that describes the time setting in the phrase *tak lama kemudian* and *setelah*. As a comment on the wording used in texts of this sort, it is inevitable that nouns are bearing elements and absolutely necessary in order to make sense of the action text as the ST analysis explained above. Another word class which is important to note is the verb class. Verbs are often chosen in accordance with processes, the lexical verbs will often denote action than the existence. A typical example is found in the paragraph above. The first verb, “*memanggang*,” denotes the action carried out by They which refers to Lumina and Kuda. The next verb, “*sibuk,*” denotes the function or action carried out by Lumina, then followed by verb, “*menata,*” denotes some other action. The next verbs are “*menambahkan, mencopot memasangnya lagi,*” denote the action carried out by Lumina.
The stonefish looked miserable-as if he wasn’t sure how to act without his weapons. “Great. Just great. What am I supposed to do now?” he asked, deflated.


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<tbody>
<tr>
<td>The stonefish looked miserable-as if he wasn’t sure how to act</td>
<td>Ikan batu itu tampak nelangsa-seolah ia tidak yakin bagaimana</td>
</tr>
<tr>
<td>supposed to do now?” he asked, deflated.</td>
<td>mesti kulakukan sekarang?” tanyanya, lesu.</td>
</tr>
</tbody>
</table>

Table 3

In the first sentence show the verb nelangsa, this verb contain the culture word, because the word nelangsa means bersedih. This word is from Java which is used in this translation. According to the theory of children literature, the word use in children literature must be appropriate to children understanding. Because of Indonesia has many cultural words, not all Indonesian understand the meaning of the word nelangsa especially children. So, this word is not appropriate to this text, because this text purposes to Indonesian children. The word nelangsa can be replaced with word bersedih.

3. Selecting corpus

In the selecting corpus, the researcher chooses only one long single typical text for detailed analysis. The corpus is a novel by Molly McGuire Woods entitled Barbie the Pearl Princess and its translation by Debbie Daisy Natalia.
4. Levels of linguistic analysis

4.1 Analysis of Lexico-grammatical features

For lexico-grammatical features analysis on the TT will be based on the lexico-grammatical features analysis on the ST. The researcher will compare between ST and TT, and then show the lexico-grammatical features between them.

In the translation the verb in narrative text did not have any tenses; the adverb of time is showed in the end of sentence, such as *sekarang, kemarin, besok*. For the focusing on specific participants, using material processes/action verb, using of relational processes and mental processes (feeling, thingking, and perceiving verbs) the narrative text in translation has the same signed, as the paragraph below.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lumina the mermaid swam around her sea cave’s front yard, collecting shells and placing them on a pretend throne. Her best friend, a pink sea horse named Kuda, fashioned a tiara out of a clamshell. They were playing their favorite game: Mermaid Princess.</td>
<td>Lumina sang putri duyung berenang di sekitar halaman depan gua lautnya, mengumpulkan kerang dan meletakkannya di takhta-takhtaan. Sahabat karibnya, kuda laut pink bernama Kuda, membuat tiara dari kulit kerang. Mereka asyik bermain putri-putrian kesukaan mereka.</td>
</tr>
</tbody>
</table>

*Table 4*
From the paragraph above, there are some features of lexico-grammatical in the text. The word *Lumina* is the name of main role of the story. For the name word the translation also uses the same word because the name of person, place, etc. does not have to translate. She is the main character of the story. This is called as specific participant in the lexico-grammatical feature. The words *berenang, mengumpulkan, membuat, bermain* are verbs in the TT. Those words are material processes/action verb.

In this lexico grammatical features of children fantasy fiction has a small changes in the translation. The shift in the translation is the unit shift in the sentence *mereka asyik bermain putri-putrian kesukaan mereka* from source text *They were playing their favorite game: Mermaid Princesses.* For more changes or shift will be explained in the next step of analysis.

4.2 Analysis of text-patterning or Textualization

Second is analysis of text-patterning or textualization. This analysis will explain the structure, grammar and vocabulary in children's fantasy fiction. This step should be aware, because for choosing the words of children’s fantasy fiction should be appropriate for children. Because of this text’s audiences are children.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her real parents were a mystery to her. The only family she had ever known was aunt Scylla, who had adopted her when she was a baby.</td>
<td>Orangtua kandungnya adalah misteri baginya. Satu-satunya keluarga yang ia kenal hanya bibi Scylla, yang telah mengadopsinya ketika ia bayi.</td>
</tr>
</tbody>
</table>
They’d lived in the sea cave, just the two of them, ever since. It was a nice, quiet life, and Lumina tried to be happy.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaggy-haired Fergis knelt in the corner, lovingly tending to a flower box</td>
<td>Fergis yang berambut acak berlutut dipojokan, asyik mengurus tanaman</td>
</tr>
</tbody>
</table>

Table 5

In the paragraph above shows the simple sentence with the past tense shows in the words ketika ia bayi and sejak itu. There are no significant changes in this translation, but there is a word that changes the position of the genre. The translation of the word adopted into mengadopsinya in the TT. The word mengadopsinya is the abstract word which is very rare in children’s literature even the abstract words can not be used in the children’s literature, because of the abstract words bring up the complicated ideas. Therefore the word mengadopsinya has big effect of the purpose of the text. This is very influence in the children’s literature because the word can change the communicative purpose of the text which is purposed for the children as audience, it automatically changes the children’s literature into adult. Because it is the diction of the text does not appropriate with children’s language ability. The word adopted should be translated into mengangkatnya sebagai anak, although this translation has shift from the word into phrase children as the audience will be easy to understand the meaning of the word.
of sea plants. He beamed goofily at his father and pointed to an exquisite bloom. “Look, father, look!” he cried. “A Crinoida Porphyras! The first one of the season! Oh, rapture! Wait until I tell the botany club.”

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Aunt Scylla knitted her brows in concentration. She could hear Lumina and Kuda outside playing hide-and-seek as they looked for sea pearls.”</td>
<td>“Alis bibi Scylla bertaut dalam konsentrasi. Ia dapat mendengar Lumina dan Kuda di luar bermain petak umpet sambil mencari mutiara-mutiara”</td>
</tr>
</tbody>
</table>

Table 6

In the paragraph above shows the simple sentences like the previous one. The verb in the paragraph is the simple past tense. There are no significant changes in this paragraph like the previous paragraph. In this paragraph also has a word that does not appropriate in the translation, the word *club* is translated into *klub* in the TT. The children as audience in the translation novel will not directly understand. They need help to describe it. It is different if the word *club* was translated into *kelompok*, children will be easy to read and understand the meaning, because the word *kelompok* in TT is very often to use.
Carefully, Scylla poured a syrupy red liquid from one bamboo dish into another dish full of blue liquid. She had to get this latest scale-smoothing potion just right for a very high-maintenance client”.

In the paragraph above shows the word *client* that is translated into *klien* this translation is right, but it does not appropriate to the communicative purpose of the text. The translator wants to deliver the messages of novel in the ST, but she does not consider the audience of the translation text. Then, the translation of the word *client* should be translated into *pelanggan* in the TT. It will be easier for the children who read the translation to understand the meaning of the text.

The generic structure of the children’s fantasy fiction is the orientation, evaluation, complication, resolution and reorientation. As do in the ST in the above explanation. There are several changes in this step that influenced in terms of form genre of the text. Several words that showed above bring the text into yung adult literature.

### 4.3 Structural Interpretation of the Textgenre

Third is structural interpretation of the text genre, the first move in most children’s fantasy fiction is opened by the setting of where the author wanted to
begin the story such as in the *Barbie the Pearl Princess* novel “Lumina sang putri duyung berenang di sekitar halaman depan gua lautnya, mengumpulkan karang dan meletakkannya di takhta-takhtaan. Sahabat karibnya, kuda laut pink bernama Kuda, membuat tiara dari kulit kerang. Mereka asyik bermain putri-putrian.”

Another move of children’s fantasy fiction is found at magic element which must be there in every fiction fantasy. The magic element can be characterizing in the *Barbie the Pearl Princess* novel is “Bibi Scylla berbalik cepat. “Lumina!” serunya, melihat semburan mutiara-mutiara itu. Kau menggunakan keajaiban mutiaramu di luar?” In this quote there is a magic which Lumina as the mermaid princess uses. Lumina can command the string of pearls as her magic.

This another move of children’s fantasy fiction is not consistent in the language aspect that translator uses in this text genre. As in the paragraph “hai, Bos!” Desis Garth dengan suara tolonnya. Kami baru saja makan siang,” and “Nah, kau punya referensi? Punya daftar riwayat hidup? Kau punya jepit rambut? Sanggulku hampir lepas!” Gurita itu memberondongkan pertanyaan pada Lumina, membuat kepalanya pusing.” From these sentences there are some words that are not including or characteristic of children’s fantasy fiction. This can be also the genre move or shift in translation of the children’s literature into adult literature because adult literature is more flexible of using words in the text.

C. Research Findings

Based on the data analysis above, the researcher finds research findings that will answer the research question “Is there genre shift in translations of *Barbie the*
Pearl Princess novel?” The writer finds that there are genre shift in the translator of the novel Barbie the Pearl Princess. The genre shift that is occurred in the translation can be seen at the shift in the genre classification in the children’s literature text into general literature text such as, communicative purposes, from children into general; the situational context which is the text forming, from modern literature into traditional literature; and the levels of linguistic in the text such as, from concrete to abstract words. Here, the translator chooses the abstract words than the concrete words in the translation of the children’s literature genre text because the translator does not pay attention to the genre text. Translation in the modern fantasy of children’s fiction must be referenced to all children’s language in the target text.

The second research question “How is the process of genre shift occurred in translations of Barbie the Pearl Princess novel?” Based on the data analysis above, the researcher finds that the translation has several moves in the steps of generic structures. When translating the words of children text the translator does not pay any attention to the function of the words that she use in the translation; this analysis shows that the generic shift occurs in the textualization that change the function of the words, such as the word adopted into mengadopsinya. The diction of the text does not appropriate to children’s language ability; the second is structural interpretation, this move occurs from children’s literature into adult such as in the sentence “Hi, Boss!” Garth hissed in a goofy voice. “We were just having lunch.” Into “hai, Bos!” Desis Garth dengan suara tololnya. “Kami baru saja makan siang.” From the sentence above the word that bold is not including
the characteristic of children’s fantasy fiction, it changes to adult version. Because of the word that use in the translation does not appropriate to children language norm. This is the genre move or shift in translation of the children’s literature into adult literature because adult literature is more flexible of using words in the text. Language usage influences to the genre text in translation of children’s fantasy fiction novel. It shows that using language in the TT and ST play an important role in translating words in the children’s fantasy fiction or other genre text.

The using of language in children’s literature must be the word which is readable, acceptable, appropriate and easy for children’s understanding. There are many words in TT to translate a word from the ST. As has explained above which contain in the genre analysis of the text. The research findings in this analysis is using the wrong words choices which is used in the translation can be the cause of genre shift in translation.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. CONCLUSION

From the translation of the novel, it can be seen that the translation of children’s literature must be appropriate in terms of form of the word without changing the children’s literature genre in the novel. In the children’s literature, words that are used in the translation text must be considered by generic structure which has been formatted.

The translation shift analysis in this study found the genre shift which is influenced the genre form of the translation through the genre analysis by Bathia’s theory and Hervey and Higgins’ theory of kinds of genres in the text. There are several words that used in the translation, using the abstract words and others which is influenced in terms of children genre of the novel. Using words in the translation should be appropriate to the genre that was used in the source text.

The communicative purpose of the source text is the thing that must be noticed also the language aspects in the translation, several words which is used in the translation also be the factor of the genre shift because of the words that using in the translation influence some aspects of genre settings. it is also influence the purpose of the text that is children’s understanding as the audience of the novel. As for final words, the awareness of the translators to the translation that they produced is a very influential thing of the form of the text.
B. SUGGESTIONS

1. For the translator, who wants to translate text in any genre form, should find the equivalence meaning from ST into TT from Generic structure theory. It uses for choosing variety of vocabulary when translate the certain genre text.

2. For the researcher, who wants to research about translation and genre shift. The researcher suggests that to learn several theories and read many references that related to topics. It is important, because they can analyze their research easily.

3. For all the translation studies must translate the source text into the target text, they should observe the genre text that will be translated because it will be produced the good translation that appropriate to the genre of source text.
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