An Analysis of *Rank-Shift* of Compound Complex Sentence Translation

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Abstract

The focus of the research is to describe the *rank-shift* of compound complex sentence translation in Harry Potter and the Orde of the Phoenix novel translation by Listiana Srisanti and also to describe the accuracy of those translation. This research belongs to qualitative descriptive research which document and informants are being the main sources data. The research findings are as follow. First, the form of *rank-shift* in the translation of compound complex sentences are: simple sentence, compound sentence, complex sentence and compound complex sentence. Second, the accuracy of translation is classified into three, namely: very accurate translation, accurate translation and inaccurate translation with percentage 31 sentences (62%) belong to very accurate translation, 16 sentences (32%) belong to accurate translation and 3 sentences (6%) belong to inaccurate translation.
Keywords: translation, *rank-shift*, compound complex sentence, accuracy

1. Introduction

There are many translators who translate English books into Indonesian ones although they are aware that it is not easy to translate them. Machali (2000) says that translation deals with meaning renders from source language (SL) into target language (TL). Further she also says that 'meaning' is the main aspect in translation. It means that to render the meaning of SL (source language) into TL (target language), a translator must focus that meaning is a central issue of SL that would be transferred into TL. Whereas Larson (1989) says that translation means (1) learning the lexical, grammatical structure, communication situation and culture situation of TL (target language), (2) analyzing the SL (source language) text to find out its meaning, and (3) restructuring the equivalent meaning into TL (target language) with appropriate its lexical and grammatical structure and also its cultural context. Further Larson (1989) also states that translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant.

Whereas Nida and Taber (1969) also similarly states that translating consists of reproducing the receptor language to the closest natural equivalent of the source language message, first in the term of meaning and secondly in the term of style. Catford (1978) says that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Another translation expert, Newmark (1988) states that translation is rendering the meaning of a text into another language in the way that the author intended the text.

From the above explanation, it can be drawn a conclusion that the main focus in translation work deals with the rendering of meaning from source language (SL) into target language (TL). In rendering the meaning, of course, the translator must consider the form of language, whether SL language or TL to get the meaning equivalent in translating sentences or texts.

Dealing with translation work, translation strategies have important role in translating sentences or texts. Widyamartaya in Rudi Hartono (2009) says that there are some strategies in having translation work. One of them is by breaking down SL sentences into some sentences in target language (TL). Suryawinata and Haryanto (2003) says that this translation strategies is called *transposition* whereas Machali (2000) calls it '*rank shift*'.

Example 1:

Source Language (SL) : Some species are very large indeed and the blue whales, which can exceed 30 m in length, is the largest animal to have lived on earth.

Target Language (TL) : *Beberapa spesies sangatlah besar. Ikan paus biru, yang bisa mencapai panjang lebih dari 30 meter, adalah binatang terbesar yang pernah hidup di bumi.*

(Suryawinata & Haryanto (2003)

In the above example, source language (SL) contains one sentence consists of one compound sentence with conjunction '*and*' and one compound complex sentence with conjunction *which*. Then the translator translates this sentence by breaking down the SL into two sentences, namely: one simple sentence that is '*Beberapa spesies sangatlah besar*' and one complex sentence that is '*Ikan paus biru, yang bisa mencapai panjang lebih dari 30 meter, adalah binatang terbesar yang pernah hidup di bumi*'. It means that the translator uses *rank-shift* strategy to translate SL sentences.

Example 2:

Source Language (SL): Superficially, the whale looks rather like a fish, but there are important differences in its external structure: its tail consists of a pair of broad, flat, horizontal paddles (the tail of a fish is vertical) and it has a single nostril on the top of its large, broad head.

Target Language (TL): *Sepintas ikan paus tampak mirip ikan biasa, namun bila dicermati terdapat perbedaan pokok pada struktur luarnya. Ekornya terdiri sepasang "sirip" lebar, pipih, dan mendatar (sementara ekor ikan biasa tegak). Ikan paus mempunyai satu lubang hidung di atas kepalanya yang besar dan lebar.*

(Suryawinata & Haryanto, 2003)

It is not so different from the first example that *rank-shift* also appears in the above translation. We can see that source language (SL) consists of one compound complex sentence with conjunction '*but*' and conjunction '*and*'. Meanwhile in the target language (TL), the source language is translated by breaking down SL into three sentences which consist of one compound complex sentence that is '*Sepintas ikan paus tampak mirip ikan biasa, namun bila dicermati terdapat perbedaan pokok pada struktur luarnya*' and two simple sentences, the first is '*Ekornya terdiri sepasang "sirip" lebar, pipih, dan mendatar (sementara ekor ikan biasa tegak)*' and the second is '*Ikan paus mempunyai satu lubang hidung di atas kepalanya yang besar dan lebar,*.

From those phenomenon the writer thinks that it is necessary to conduct a research which focus on the analysis of *rank-shift* of compound complex sentence translation in Harry Potter and the Orde of the Phoenix novel by Listiana Srisanti. The main reason why the writer conducts this research due to the fact that this novel is one of the masterpieces of literary works written by J.K. Rowling which translated into Indonesian by Listiana Srisanti with the same title. Besides, there is an interesting one from this novel especially in the translation of compound complex sentences. *Rank-shift* strategy is the most dominant strategy applied by the translator in translating compound complex sentences. *Rank-shift* appears when one sentence is translated into two or more sentences in target language (TL).

Specifically, this research is conducted to describe the form of *rank-shift* in the translation of compound complex sentence in Harry Potter and the Orde of the Phoenix novel by Listiana Srisanti and to describe the accuracy of those translation.

2. Theoretical Framework

2.1. The Definition of Translation

There are some experts proposed the definition of translation. Ordudari (2007) said that translation is used to transfer written or spoken SL texts to equivalent written or spoken TL texts. Further Ordudari said that the purpose of translation is to reproduce various kinds of texts including religious, literary, scientific, and philosophical texts in another language and thus making them available to wider readers. The language that is to be translated is called source language (SL), whereas the text to be translated is called the source text (ST). The language that is to be translated into is called the target language (TL); while the final product is called the target text (TT).

According to Brislin (1976) translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf. Another expert, Wilss in Rudi Hartono (2009), states that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not states what is transferred. Rather, it states the requirement of the process. Nida and Taber (1982) see translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer of meaning, message, and style from one SLT to the TLT. In the order of priority, style is put the last. Here the things to reproduce (transfer) is stated, message.

From those definitions above, it can be inferred that translation is the process of transferring meaning from source language into target language, for example, from English into Indonesian or Indonesian into English. The translator must be careful in transferring the meaning due to the fact that meaning is very important in translation activity. If the translator cannot get the right meaning from source language, the result of the translation will be misled.

According to the purpose, translation is divided into four types, namely: (a) pragmatic, (b) aesthetic-poetic, (c) ethnographic, and (d) linguistic translation (Brislin, 1976). Pragmatic translation is the translation of a message with an interest in accuracy of the information meant to be communicated in the target language form. Belonging to such translation is the translation of technical information, such as repairing instructions. The second type is aesthetic-poetic translation that does not only focus on the information, but also the emotion, feeling, beauty involved in the original writing. The third is ethnographic translation that explicates the cultural context of the source and second language versions. The last type is linguistic translation, the one that is concerned with equivalent meanings of the constituent morphemes of the second language and with grammatical form. Seen from this classification, the translation of literary work should be the aesthetic-poetic one.

There are some kinds of translation, among them are: dynamic translation, semantic translation, communicative translation, and artistic translation. Dynamic translation tries to transfer the messages or ideas into a target language and to evoke in the target language readers the responses that are substantially equivalent to those experienced by the source text readers (Nida and Taber, 1982). Hohulin in Rudi Hartono (2009) states that dynamic translation contains three essential terms: (a) equivalent, which points toward the source language message, (b) natural, which points toward the receptor language, and (3) closest, which binds the two orientations together on the basis of the highest degree of approximation. Dynamic equivalence approach can be used in the level of translating sentences or group of sentences, because the whole message lies here.

Newmark (1991) states that semantic translation emphasizes the "loyalty" to the original text. It is more semantic and syntactic oriented and, therefore, also author-centered. On the other hand, communicative translation emphasizes the loyalty to the "readers" and more reader-centered. The two concepts are not to be contrasted with literal word-for-word translation which is criticized in the concept of formal translation and literal translation. He sees it as a translation procedure. He states that literal word-for-word translation is not only the best in both communicative and semantic translation, but it is the only valid method of translation if equivalent effect is secured. He further maintains that, in fact, there is no pure communicative or pure semantic method of translating a text. There are overlapping bands of methods. A translation can be more or less semantic as well as more or less communicative. Even a part of a sentence can be treated more communicatively or more semantically.

Chukovsky (1984) offers the concept of artistic translation. Like the other types of translation, meaning is a very important point to consider. Yet, style is taken as importantly as the other aspects for style is the portrait of the author; so when a translator distorts his style he also distorts 'his face'. Besides the meaning, impression on the readers should also be kept the same. This translation expert states that it is essential that the readers of the

translation should be carried into the very same sphere as the readers of the original, and the translation must act in the very same nerves.

2.2. Translation Shift

Shift deals some changes occurring in a translation process. Translation shifts occur both at the lower level of language, i.e. the lexicogrammar, and at the higher thematic level of text. Catford (1978) states that by shift we mean the departure *from formal correspondence* in the process of going from the source language to the target language. Further, he states that basically, in shift of translation, or transposition he says, it is only the form that is changed. In addition, he urges the translation shift is done to get the natural equivalent of the source text message into the target text. Translation shifts also occur when there is no formal correspondence to the syntactic item to be translated (Machali, 2000). According to Bell (1991), *to shift* from one language to another is, by definition, to alter the forms.

Catford (1978) divides the shift in translation into two major types, *level/rank shift* and *category shift.* Level/rank shift refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. In other words, it is simply a shift from grammar to lexis.

Category shift refers to departures from formal correspondence in translation. What is meant by 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 language category in the source language system (Machali, 2000). The category shift is divided again into *structure shifts, class shifts, unit shift,* and *intra-system shifts. Structure shift* is the changing of words sequence in a sentence. Class shift occurs when the translation equivalent of a source language item is a member of a different class from the original item. Unit shift is the changes of rank; that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the source language is a unit at a different rank in the target language. Intra-system shift refers to the shifts that occurs internally, within the system; that is for those cases where the source and the target language possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the target language system.

Machali (2000) also proposes the kinds of translation shift. She divides the shift in translation into two kinds: *obligatory shift* and *optional shift.* An obligatory shift refers to the kinds of shift that occurs when no formal correspondence occurs in the translation. It is the shift that its occurrence is dictated by the grammar. The other kind of shift is the optional shift. It refers to a case of shift that is caused by the translator's discretion It is called optional shift since the translator could have chosen the more equivalent clauses with the readers' orientation in the target language text.

In addition, Machali (2000) states that there are two basic sources of translation shifts: *source language text-centered shift* and *target language text-centered shift.* The source language text-centered shifts are of three kinds, namely, *grammatical shift,* which mainly concerns particle markedness, foregrounding, and tenses; *shifts related to cohesion,* which mainly concern ellipsis; and *textual shifts,* which mainly concern genetic ambivalence, and embodiment of interpersonal meaning. The target language text-centered shift causes the main problem concerned with achieving effectiveness, pragmatic appropriateness (including the cultural one), and information (referential) explicitness.

Nida and Taber (1969) say that some of the most common shifts in meaning found in the transfer process are modifications which involve *specific* and *generic meaning.* Such shifts may go in either direction from generic to specific or specific to generic. A shift may result from a difference of the system in both languages. The difference can be in the form of vocabulary or structure, the shift caused by the vocabulary results in a shift in meaning. It can be concluded that there are two kinds of shifts in meaning. The first is the meaning shift from general to specific meaning. The second is the meaning shift from specific to general meaning. These kinds of shifts often cause incorrect translation. The shift of structure, however, usually does not change the meaning or the message of the original text.

2.3. Compound Complex Sentence

A compound-complex sentence combines the compound and the complex sentence. The 'compound' part means that it has two or more complete sentences. The 'complex' part means that it has at least one incomplete sentence. One of the easiest ways to understand compound-complex sentences is to first take a look at the compound sentence and the complex sentence separately.

A compound sentence contains two or more complete sentences joined by one or more of the following words: 'for, and, nor, but, or, yet, so.' For example, in the sentence, 'He left, and I never saw him again,' the two complete sentences 'He left' and 'I never saw him again' are joined by the word 'and,' making it a compound sentence.

A complex sentence contains a complete sentence joined by one or more incomplete sentences. For example, in the sentence, 'Juan and Maria went to the movies after they finished studying,' the complete sentence, 'Juan and Maria went to the movies' is joined by the incomplete sentence, 'after they finished studying,' making it a complex sentence.

A compound-complex sentence combines the compound and the complex sentence. It contains two or more complete sentences joined by one or more of the following words: 'for, and, nor, but, or, yet, so,' and at least one incomplete sentence. For example, in the sentence, 'Marie reads novels and Megan reads poetry, but Heather reads magazines because novels and poetry are too difficult,' we have the complete sentences, 'Marie reads novels,' and 'Megan reads poetry' and 'Heather reads magazines', which are joined by the words 'and ' and 'but', and the incomplete sentence, 'because novels and poetry are too difficult.'

2.4. The Criterions of Good Translation

T. David Andersen in Iyer Larsen (2010) suggested "perceived authenticity" as a fourth criterion of a good translation. The other three criteria are the most well known as: accuracy, naturalness, and clarity. They are concerned with the use of translation principles, linguistics, theology, and communication theory in the exegesis of the source text and the production and testing of the translated text. They can be used to measure the quality of a translation in a reasonably objective way. Whereas the fourth criterion is different in that because it is concerned with how the intended receptor audience evaluates the text without necessarily having been trained in translation principles. It is relevant for measuring the subjective quality of a translation in the sense of how the audience feels about the translation. The most common questions are: Do they accept it as a good, quality translation? What intuitive criteria do they use to accept or reject it? They probably expect an "accurate" translation, but what do they understand by that term?

Many people equate accuracy with literalness. Because of a tradition of literal translations, some people feel that an accurate translation cannot also be natural and clear. Further Iyer Larsen (2010) says that underscored the need to consider carefully the expectations the intended audience has concerning the type of translation they would be ready to accept and use.

3. Research Methodology

This research belongs to descriptive qualitative research. The main reason in choosing this kind of research because descriptive qualitative research is able to show interactive correlation between the researcher and what's being researched. The data of this research are document and informant.

There are two strategies applied in collecting the data, namely: interactive method and non interactive method. Interactive method includes dept interview, participate observation, and focus group discussion (FGD). Whereas non interactive method covers questionnaires, document and non-participate observation. To apply interactive method, the researcher interviews and   gives questionnaire to informants with the purpose to get some data needed. Meanwhile non interactive method is applied with the purpose to be able to write and analyze data related to meaning shift caused by the use of *rank shift* strategy in translating compound complex sentence in Harry Potter and the Orde of the Phoenix novel.

Sampling technique used in the research is selective random sampling which's based on theoretical concept, personal researcher desire, empirical characteristics, etc. In other word it can be said that the researcher applied purposive sampling or purposive with criterion-based selection. There are there steps in doing data analysis technique, namely: data reduction, data presentation, and drawing conclusion or verification.

4. Research Findings and Analysis

4.1. The Form of Rank-Shift in Compound Complex Sentences

There are 50 compound complex sentences translated into Indonesian by using *rank-shift* strategy. Those sentences are the data of the research. It is found that the form of the *shift* varied in simple sentence, compound sentence, complex sentence and compound complex sentence. Below are the examples of each.

Simple Sentence

Source language (SL): Harry was very pleased that he was concealed behind the brush; Mrs. Frigg had recently taken to asking him around for tea whenever she met him in the street.

Target Language (TL): *Harry senang sekali. Dia bersembunyi di balik semak karena, karena belakangan ini Mrs Frigg selalu memintanya mampir minum teh setiap kali Harry bertemu dengannya di jalan.*

When we take a care of those sentences carefully, we'll see that the source language (SL) is translated into two sentences. It means that *rank-shift* strategy is applied in this translation. The sentence "Harry was very pleased that he was concealed behind the brush; Mrs. Frigg had recently taken to asking him around for tea whenever she met him in the street" is translated into two sentences, namely: (1) *Harry senang sekali,* and (2) *Dia bersembunyi di balik semak karena, karena belakangan ini Mrs Frigg selalu memintanya mampir minum teh setiap kali Harry bertemu dengannya di jalan.* The first is in the form of simple sentence with formula subject + predicate, whereas the second one is compound sentence which consists of two independent clauses.

Complex Sentences

Source Language (SL): Harry listened to a jingle about Fruit 'N Bran breakfast cereal while he watched Mrs. Frigg, a batty, cat-loving old lady from nearby Westeria walk, amble slowly past.

Target Language (TL) : *Harry mendengarkan jingle iklan Fruit 'n' Bran, cereal untuk sarapan, sambil mengawasi Mrs Frig berjalan perlahan. Dia wanita tua agak sinting, pecinta kucing yang tinggal agak jauh di Westeria Walks.*

The above sentences belong to compound complex sentences with two clauses. The first clause is "Harry listened to a jingle about Fruit 'N Bran breakfast cereal" and the second clause is "he watched Mrs. Frigg, a batty, cat-loving old lady from nearby Westeria walk, amble slowly past". Those clauses are connected with conjunction *while* means the first clause belongs to independent clause and the second one is dependent clause. Then those clauses are translated into two sentences, they are: (1) "*Harry mendengarkan jingle iklan Fruit 'n' Bran, cereal untuk sarapan, sambil mengawasi Mrs Frig berjalan perlahan,* and (2) "*Dia wanita tua agak sinting, pecinta kucing yang tinggal agak jauh di Westeria Walks*". It means that there is a *rank-shift* in those translation because one sentence in the source language (SL) is translated into two complex sentences which consists of one dependent clause and one independent clause for each. The first sentence in TL, namely "*Harry mendengarkan jingle iklan Fruit 'n' Bran, cereal untuk sarapan, sambil mengawasi Mrs Frig berjalan perlahan* belongs to independent clause and the second clause, namely "*sambil mengawasi Mrs Frig berjalan perlahan*" belongs to independent clause with conjunction *sambil/while.* Moreover, the second sentence in target language (TL), namely "*Dia wanita tua agak sinting, pecinta kucing yang tinggal agak jauh di Westeria Walks*" also consists of two clauses. They are independent clause and dependent clause. Independent clause appears in clause "*Dia wanita tua agak sinting"* and dependent clause appears in clause "*pecinta kucing yang tinggal agak jauh di Westeria Walks".*

Compound Sentence

Source Language (SL): Mrs. Frigg raised the arm from which her string bag dangled and whacked Mundungus around the face and next with it, judging by the clanking noise it made it was full of cat food.

Target Language (TL): *Mrs. Frigg mengangkat tangannya yang digantungi tas serutnya dan memukuli wajah dan leher Mundungus dengan tasnya itu. Dari bunyinya yang berkelontanagn, tas itu rupanya penuh makanan kucing.*

The sentence "Mrs. Frigg raised the arm from which her string bag dangled and whacked Mundungus around the face and next with it, judging by the clanking noise it made it was full of cat food" is translated into "*Mrs Frigg mengangkat tangannya yang digantungi tas serutnya dan memukuli wajah dan leher Mundungus dengan tasnya itu. Dari bunyinya yang berkelontanagn, tas itu rupanya penuh makanan kucing*". As we see that the source language (SL) is compound complex sentence and translated into two compound sentences. The first is *Mrs. Frigg mengangkat tangannya yang digantungi tas serutnya dan memukuli wajah dan leher Mundungus dengan tasnya itu*" whereas the second one is "*Dari bunyinya yang berkelontanagn, tas itu rupanya penuh makanan kucing*". They are called compound sentence because each sentence consists of one independent clause and one dependent clause. The independent clause appears in the clause "*Frigg mengangkat tangannya yang digantungi tas serutnya dan tas itu rupanya penuh makanan kucing*" whereas the dependent clause appears the clause "*Dari bunyinya yang berkelontanagn, tas itu rupanya penuh makanan kucing*". It means that *rank-shift* is applied by translator to translate the source language (SL).

Compound Complex Sentence

Source Language (SL): The moment they reached Gryffindor's, Ginny was hailed by some fellow fourth years and left to sit with them; Harry, Ron, Hermione, and Neville found seat together about halfway down the table between Nearly Headless Nick, the Griffindor House ghost, and Pavarti Patil and lavender Brown, the last two of whom gave Harry airy, overly friendly greeting that made him quite sure they had stopped talking about him a split second before.

Target language (TL): *Begitu mereka tiba di meja Griffindor, Ginny di panggil oleh teman-teman kelas empatnya dan duduk bersama mereka. Harry, Ron, Hermione, dan Neville menemukan tempat duduk bersama-sama di antara Nick si Kepala-Nyaris-Putus, hantu asrama Griffindor dan Parvati Patil dan Lavendor Brown. Dua anak perempuan ini menyapa Harry kelewat ramah, yang membuat Harry yakin mereka baru sedetik berhenti membicarakannya.*

The source language (SL) "The moment they reached Gryffindor's, Ginny was hailed by some fellow fourth years and left to sit with them; Harry, Ron, Hermione, and Neville found seat together about halfway down the table between Nearly Headless Nick, the Griffindor House ghost, and Pavarti Patil and lavender Brown, the last two of whom gave Harry airy, overly friendly greeting that made him quite sure they had stopped talking about him a split second before" is a compound complex sentence which translated into one compound complex sentence and two complex sentences. The compound complex sentence appears in sentence "*Begitu mereka tiba di meja Griffindor, Ginny di panggil oleh teman-teman kelas empatnya dan duduk bersama mereka*". This sentence consists of two dependent clauses namely "*Begitu mereka tiba di meja Griffindor*" and clause "*duduk bersama mereka*". Meanwhile the independent clause appears in "*Ginny di panggil oleh teman-teman kelas empatnya*". Moreover, the second complex sentence appears in the "*Dua anak perempuan ini menyapa Harry kelewat ramah, yang membuat Harry yakin mereka baru sedetik berhenti membicarakannya*" which consists of one independent clause and one dependent clause. The clause "*Dua anak perempuan ini menyapa Harry kelewat ramah*" is called independent clause and clause "*yang membuat Harry yakin mereka baru sedetik berhenti membicarakannya*" is called dependent clause.

From the above explanation, it is clear that there is a *rank-shift* in those translation, each of them is in the form complex sentence and compound complex sentences.

4.2. The Accuracy of Compound Complex Sentences Translation

To know the accuracy of compound complex sentences translation is based on the following indicators:

Table 1. The indicators of translation accuracy

Type of Translation		Indicators
Very accurate translation	a.	Source Language (SL) message is accurately transferred into Target Language (TL).
	b.	There isn't addition or subtraction message in target language (TL).
	c.	The translation is clear and easy to understand with acceptable Indonesian grammatical rules and re-construction isn't needed.
Accurate translation	a.	Source Language (SL) message is accurately transferred into Target Language (TL) text.
	b.	There isn't addition or subtraction message in target language (TL).
	c.	The translation is not so clear and re-construction is needed.
Inaccurate translation	a.	Source Language (SL) message is not transferred into Target Language (TL) text accurately.
	b.	Source Language (SL) text is not translated into Target Language (TL) text.

Meanwhile the result of the analysis is presented in the following table:

Table 2. The percentage of translation accuracy

Type of Translation	Total data	Percentage (%)
Very accurate translation	31 data	62 %
Accurate translation	16 data	32 %
Inaccurate translation	3 data	6 %

Very Accurate Translation

As stated before, to know "very accurate translation" is based on the indicators: Source language (SL) message is accurately transferred into target language (TL) text, there isn't addition or subtraction message in target language (TL), the translation is clear and easy to understand with acceptable Indonesian grammatical rules and re-construction isn't needed. The following is the example of translation belongs to 'very accurate translation'.

Source language (SL): He had short bandy legs, long straggly ginger hair, and bloodshot baggy eyes that give him the doleful look of a basset hound, he was also clutching a silvery bundle that Harry recognized at once as an Invisibly Cloack.

Target language (TL): *Kakinya pendek bengkok, rambut panjangnya yang berwarna kuning-kemerahan acak-acakan, matanya merah, dengan kantong mata menggelayut, membuat penampilannya mirip anjing basset yang sedih. Dia juga mencengkeram gumpalan keperakan yang langsung harry kenali sebagai Jubah Gaib*

The above translation belongs to 'very accurate translation' although there is a *rank-shift* in target language (TL). The sentence "He had short bandy legs, long straggly ginger hair, and bloodshot baggy eyes that give him the doleful look of a basset hound, he was also clutching a silvery bundle that Harry recognized at once as an Invisibly Cloack" is translated into "*Kakinya pendek bengkok, rambut panjangnya yang berwarna kuning-kemerahan acak-acakan, matanya merah, dengan kantong mata menggelayut, membuat penampilannya mirip anjing basset yang sedih. Dia juga mencengkeram gumpalan keperakan yang langsung harry kenali sebagai Jubah Gai*" is totally acceptable in target language (TL) and re-construction in not needed in those translation. From 50 data, there is 31 data or 62% belongs 'very accurate translation'.

Accurate Translation

Accurate translation is based indicators source language (SL) message is accurately transferred into target language (TL) text, There isn't addition or subtraction message in target language (TL), The translation is not so clear and re-construction is needed. The following is the example of 'accurate translation'.

Source Language (SL): Dudley seemed to be on the point of fainting, his small eyes were rolling in their sockets and sweat was beading his face, the moment harry let go of him he swayed dangerously.

Target Language (TL): *Dudley tampaknya mau pingsan. Matanya yang kecil membelalak dalam rongganya dan keringat bertotol-totol diwajahnya. Begitu Harry melepasnya, dia terhuyung hendak jatuh.*

When we take a consideration to the above translation there would be some phrases that must be reconstructed. The first is the phrase "Dudley seemed to be on the point of fainting" is translated into "*Dudley tampaknya mau pingsan*". Based on the context, the translation of the word "seemed" which's translated into "*nampaknya*" is unacceptable in target language (TL).In Indonesian, the word "seemed' means "*nampaknya, rasanya, rupa-rupanya, kelihatannya*". In this case, the translator uses the word "*nampaknya*" to translate the word "seemed' and it makes the message of TL is different from SL, so it would be better if the word "seemed" is translated into "*rasanya*" so the translation of clause "Dudley seemed to be on the point of fainting" would be "*Dudley rasanya mau pingsan*". The second   is the translation of the word "was beading" which's translated into "*bertotol-totol*". The word "beading" in Indonesian means "*manik-manik*" or "butir-butir". In the translation, the translator uses the word "*bertotol-totol*" to describe the running down sweat and in Indonesian the word "*bertotol-totol*" is not acceptable to describe the running down sweat. It would be better if the word "beading" is translated into "*bercucuran*", so the translation of those clause would be " *matanya yang kecil membelalak dalam rongganya dan keringat bercucuran di wajahnya*".

Inaccurate Translation

Inaccurate translation is based on the indicators: source language (SL) message is not   transferred into target language (TL) text accurately and source language (SL) text is not translated into target language (TL) text. The example is as follows.

Source Language (SL): Many chairs had been crammed into the room for the meeting and a long wooden table stood in the middle of the room, littered with rolls of parchment, goblets, empty wine bottles, and a heap of what appeared to be rags

Target Language (TL): *Di atas meja bertebaran gulungan perkamen, piala, botol-botol anggur yang sudah kosong. Dan juga gundukan sesuatu sesuatu yang tampaknya seperti kain pel.*

There are some phenomenon in the above translation. The first is the clause   "Many chairs had been crammed into the room for the meeting and a long wooden table stood in the middle of the room" is not translated into Indonesian. Actually the translation of this clause is that "*Banyak kursi berjejalan di dalam ruang pertemuan itu*

dan di tengah-tengah ruangan terdapat meja panjang yang terbuat dari kayu". The second is the translation of the word "littered". The translator translates "littered' with "*bertebaran"* which unacceptable in Indonesian. The word 'littered' means "*alas/hias"*. The third, translator translates the word "goblets' into *"piala"* whereas the word "goblets" in Indonesian means "*gelas minum yang berbentuk piala"* and they are both is totally different in meaning.

Based on the explanation above, it would be better if the translation of the sentence "Many chairs had been crammed into the room for the meeting and a long wooden table stood in the middle of the room, littered with rolls of parchment, goblets, empty wine bottles, and a heap of what appeared to be rags" is translated into *"Banyak kursi berjejalan di dalam ruang pertemuan itu dan di tengah-tengah ruangan terdapat meja panjang yang terbuat dari kayu yang dihiasi dengan gulungan perkamen,gelas minum berbentuk piala, botol anggur yang sudah kosong dan gundukan kain pel"*

5. Conclusion

From the above discussion it can be drawn some conclusion. The first, the form of *rank-shift* in the translation of compound complex sentence in Harry Potter and the Orde of the Phoenix novel are: simple sentence, compound sentence, complex sentence and compound complex sentence. From 50 sentences, all the sentences are translated into two or three sentences that mean *rank-shift* strategy is applied to translate those sentences. Among them, there 43 sentences are translated into two sentences and 7 sentences is translated into three sentences. Second, the accuracy of the translation of compound complex sentence in Harry Potter and the Orde of the Phoenix novel is categorized into: very accurate translation, accurate translation and inaccurate translation. The percentage of each is as follows: 31 sentences (60%) belong to very accurate translation, 16 sentences (30%) belong to accurate translation, and 3 sentences (6%) belong to inaccurate translation.

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