

INTRODUCTION

Translation refers to the process of transferring one language to another, but in a deeper understanding of the subject, a translation should primarily be about delivering the message. This is strengthened by Nida & Taber (1982) who defined translation as reproducing the source language message in the closest natural equivalent of the receptor language. They pointed out the importance of “reproducing the message” and making it as natural as possible. McGuire stated that translation is to ensure “(1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted” (Pradita, 2012). This concluded that translation aims to achieve a close equivalence as it intended in the SL without heavily reconstructing the structure in the TL.

Translation is conducted in many fields and common in the works of literature. Literature is defined as written artistic works that mainly possess high artistic values (Cambridge Dictionary, 2022). It is a form of art, which expresses the idea through descriptive writing to elicit imagery. There is a vast collection of literary works around the world. Unfortunately, not everyone is able to understand them in their original form because of the language barrier.

Literature comes in different forms such as prose, poetry, and folklore. Among others are songs or ballads (Mark, 2009). Ballad is a type of narrative poem that is traditionally arranged with music (Bergman, 2017). It usually tells tragic and sad stories, but it sometimes also narrates stories of romance and adventure. Ballads often ‘show and no tell’ by describing each moment in the course of events.

Literary translation is bound by social and cultural influence, especially ballads that usually encompass a specific subject. Akbari (2013) explained how culture manifests in translation. First, a reference to some vocabulary items is somehow specific to a given culture. Second, the reference is actually general but expressed in a way that is specific to the culture of the source language. Based on this, the words or expressions are bound by the source language culture and it may be difficult to convey it properly in a way that the target audience understands. Guo (2012) suggested that translators keep in mind the purpose of the translation and it calls for the knowledge of the translator of the respective cultures to be able to reproduce it in the closest equivalence.

Ballad form and structure may be challenging to follow in the target text, so some changes would occur in the translation process because of the systematic difference in the language background. These changes are called translation shifts. Translation shift has become one of the most researched subjects and its definition varies among many scholars.

Translation shift is defined as “departures from formal correspondence in the process of going from the SL to the TL” (Catford, 1978). He divided them into two major types: level shifts and category shifts. Vinay and Darbelnet used the term Transposition for this kind of translation that involves “replacing one-word class with another without changing the meaning of the text” (Venuti, 2000). Based on this, translation shifts occur in the translation process because of the different linguistic features between the source language and the target language. Shift translation should cater to a similar expression by using the equivalence that is most acceptable in the target text.

Every language has its own characteristics, so an exact translation is not always expected. In this case, the translator should look for the closest equivalence in the target language. Popovic viewed equivalence in translation as “correspondence of the means of expression between the original and the translation...” (Špirk, 2009, p. 12). In this sense, equivalence tries to reproduce the original text in a similar way that the target language would express.

Larson (1998) established two major types of equivalence: meaning-based translation and form-based translation. *Meaning-based translation*, as the name suggests, focuses on transferring the meaning, while *form-based translation* concerns the form of the text. Similarly, Nida and Taber (1982) established two forms of equivalence: formal equivalence and dynamic equivalence. *Formal equivalence* is source-oriented that focuses on the message in both form and content. *Dynamic equivalence* is described as “the closest natural equivalent to the source-language message” because it focuses on achieving naturalness in the target language. Through the application of the theories, the translator is expected to be able to closely represent the message in the source text with the right equivalence so there is no misinformation in the target text. This also helps the reader to understand the meaning of the word or expression naturally in a similar context.

Plenty of research about translation shifts had been previously conducted. The first research is *Translation Shifts in Goenawan Mohamad's Poem Collection "On God and Other Unfinished Things" (with Special Reference to Poem 33)* by Tirtayasa & Setiajid (2018). This research looked at the translation shifts by comparing the literary elements in Indonesian and English versions. The analysis departed from category shift in micro-level analysis to the semantic, textual, pragmatic, rhetorical,

and stylistic components. The result showed that the shift consisted of category type, ranging from structure, class, rank, intra-system, and other expression shifts, encompassing style, change/omission of certain parts, point of view modulation, and specification. The researcher concluded that the various types of shifts occurring in the poem pointed out the importance of putting the target-text naturalness—the fluidity of the translation—over the meaning.

The second research is *A Study on Equivalence in the Indonesian-English Translation of Ismail's Selected Poems* by Oktaviani & Putri (2018). This study aimed to find out the translation procedures used by the translator and the equivalence applied in the translation result of the poem by using the translation procedure theory from Vinay and Dalbarnet (1995) and the equivalence theory from Nida and Taber (1974). The result of this study showed that the translator maintained the idea and context of the source language although the word chosen was different. The translator also translated each line with one or more than one translation procedure, with literal translation being the most used procedure in this study. Moreover, dynamic equivalence is used frequently because the translator does not want to remove the feeling or beauty of the text.

The third research is *An Analysis of Translation Shift and Its Equivalence in To Margot Heinemann (1935) By John Cornford into Huesca (1948) By Chairil Anwar* by Muamaroh and Hanggraningtyas (2022). This research aimed at finding out the translation shift types and translation equivalence types used by Chairil Anwar in translating To Margot Heinemann poem by John Cornford into Huesca. In this study, the results showed that unit shift is the most common translation shift type found in translated material and dynamic equivalence is the most common sort of translation

equivalence discovered in translated works. This study did not discuss the findings further. The researcher merely concluded that through this research, the type of translation shift and translation equivalence can be used in translation learning.

From the previous research above, this research has a similar topic to the third research: translation shift and equivalence. The difference in this research is from the source data taken. All three previous research took the data from a poem, while this research took the data from a ballad. Furthermore, this research was limited to identifying the category shifts based on the theory of translation shift by Catford (1978) and then analyzing the equivalence based on the theory of translation equivalence by Nida and Taber (1982). The results of this research hoped to enlighten translators who are unfamiliar with translating literary works such as ballads. This research is also expected to be beneficial in assisting game translators in translating game content that has a poetic element in them.