TRANSLATION SHIFTS AND FORMAL EQUIVALENCE OF INDOONESIAN POEMS INTO ENGLISH UNDER THE TITLE OF WALKING WESTWARD IN THE MORNING AND FIR TREES IN ROWS

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

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ABSTRACT


In this research, the writer focuses on translation study that is the formal equivalence translation in the poems of Sapardi Djoko Damono and Chairil Anwar. The objectives of this research are to describe how their equivalence both of source and target language is and to describe what type of equivalence found in the lines of poems.

The writer uses qualitative descriptive method in order to reach the objectives of the research. The writer uses himself as the researcher to collect data; by reading both poems; Indonesian version and English version, marking and classifying the data, furthermore analyzing the selected data based on translation shift and equivalence which are taken from relevant theories.

Findings if this study show that: first, all types of translation shift, are used in translating the poems, belong to level shift, structure shift, class shift, unit shift and intra system shift; second, the most translation shift occurs is in structure shift pattern; third, based on analyzing the data, it can be concluded that in translating translation shift may also analyzes to get acceptable language in target language; finally, the writer also analyzes equivalence in translation based on Nida’s perspective.
APPROVEMENT

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Into English under the Title of Walking Westward in The Morning
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The thesis entitled above has been defended before the Letters and Humanities
Faculty's Examination Committee on December 15th, 2015. It has already been
accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, December 15th, 2015

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DECLARATION

I hereby declare that this submission is my own word and that, to the best of my knowledge and belief. It contains no material previously 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, 15th December 2015
ACKNOWLEDGMENT

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CHAPTER I
INTRODUCTION

A. Background of the study

As one genre of literature, poetry has something special compared to others. In a poetry, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that probably not conform to the ones of the daily language. The point is that, the translation of poetry needs ‘something accurate’ than translating other genres of literature.¹ As one of the literary genres, a few people find poetry translations are the most difficult one.

Translation shift is an unavoidable problem that almost every translator faces every time they translate a text especially when translate literary study such as poetry. Translation shift is the change or ‘shifts’ which occur in translation. By ‘shifts’ it means departures from formal correspondence in the process of going from the SL to the TL. There are two major types of shift, they are level shift and category shift.²

To produce what we called as a good translation whose meaning is equivalent with the original text, there are some necessary factors behind it. One of those factors is the translator. A translator must have a competency as a translator and master both source and target language. A competent translator is a key that lead to a good translation. This has become an important thing since the translator’s

¹ Sugeng Hariyanto, Methods in Translating Poetry (University Press, 2011), p. 68
job is not only to translate a text from one language to another but also to check the whole text carefully in the first place, word per word. Formal equivalence translators work on the assumptions that: (1) “The same” means “the same meaning;” and (2) the realm of translation is the word. Accordingly, formal-equivalence translators try to find English words that mean the same thing as the original Hebrew or Greek ones. The good thing between translation shift and formal equivalence is that the reader would not get confused or twisted as they read the text both in source language or target language because there are no diversity between them and the using of words also preserve as good as possible.

Formal equivalence is often more goal than reality, if only because one language may contain a word for a concept which has no direct equivalent in another language. In such cases a more dynamic translation may be used or a neologism may be created in the target language to represent the concept (sometimes by borrowing a word from the source language). The more the source language differs from the target language, the more difficult it maybe to understand a literal translation. On the other hand, formal equivalence sometimes allow readers familiar with the source language to see how meaning was expressed in the original text, preserving untranslated idioms, rhetorical devices and diction. People always hook about formal equivalence with translation science. But the fact, there are so many things that can be a reference as formal equivalence, just like in movie, poetry, even in the daily activity. But in

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this case, the researcher is more focused on translation of a poetry. Looks for the history of equivalence, formal equivalence has been come since the beginning of the 1960s and has become institutionally established along a wide spectrum – it has its specialized journals, book series, associations and societies, academic positions, lecture courses, research groups and schools. Thus, it has also acquired an identity and history of its own. The number of periodicals in formal equivalence during the last 50 years has been by no means small, but, as common to any branch of research, many of the journals have not lasted for long.\(^5\) (Teori Formal Equivalence dan example).

Based on the explanation above, the writer will try to find out the meaning equivalence of the shift in Indonesian into English poetry translation and also formal equivalence translation of poems \textit{Walking Westward In The Morning} and \textit{Fir Trees in Rows} by John McGlynn and Burton Raffel which has undergone a shift in form and meaning.

\textbf{B. Focus of the study:}

In this research, the researcher is more focused on the translation shift of poems “Berjalan Ke Barat Waktu Pagi Hari” by Sapardi Djoko Damono or “Walking Westward in the Morning” translated by John McGlynn and “Walking to The West in the Morning” by E.U. Kratz. Another poem with title “Derai-Derai Cemara” by Chairil Anwar or “Fir Trees in Rows” translated by Burton Raffel and Derwent May and also Formal Equivalence of form and meaning that

contained in it, so as not to be too widespread and deviated from issues that have been determined. The objects to be studied are words, phrases, and sentences contained in the above poem.

C. Research question:

Based on the scope of the discussion above, it raises a question as follows:

1. How is the meaning equivalence of the shift in Indonesian into English poetry translation?

2. How formal equivalence translation of poems *Walking Westward In The Morning* and *Fir Trees in Rows* by John McGlynn and Burton Raffel which has undergone a shift in form and meaning?

The question above is problem which for the solution is sought through this paper. Thus the purpose of this paper is to answer the problem posed above.

D. Significance of the study:

In terms of theory, this study is expected to add knowledge and insights the authors and students of English departement on the translation shift and formal equivalence in form and meaning. Practically, this research is expected to help the translators to know about the translation shift and formal equivalence in form and meaning can be applied to translator in translating a poems.

The principle aim of this study is to find the meaning equivalence of the translation shift in Indonesian into English poetry translations and also to be a
contribution in the translation subject and to give the information for the translator in the practice of literature translation, especially in the poetry translation.

E. Research methodology

1. The objectives of research:

The objective of the study is to know the translation shift that is occurred in translating the two Indonesian poems and analyze the formal equivalence in term of poem and meaning of two poems.

2. The method of research

The method used in this study is a descriptive qualitative method, which tries to analyze the word, phrase, and sentences in TL and compare with SL, used the theory of translation shift by Catford and Formal Equivalence by Nida to know the accuracy of the form and meaning used by them and then conclude the result.

3. The technique of data analysis

The writer analyze the data by using comparative analysis. By reading the original text and compared to its translation then analyse with the theory of translation shift by Catford and Formal Equivalence by Nida. Then looks up a reliable dictionary to find out whether the form and meaning is correct or not and also finds out if there is addition or reduction done by the translators.
4. **The instrument of the research**

The instrument in this research is the writer himself through reading, comparing, marking and analyzing the data in this research.

5. **The unit of analysis**

The unit of analysis that is used in this research is the two Indonesian poems; they are *Berjalan ke Barat di Waktu Pagi Hari* and *Derai-Derai Cemara* by Chairil Anwar and the English Translation *Walking Westward in The Morning* translated by John Mcglynn, *Walking to the West* and the other English version with the title *Fir trees in rows*. 
A. Previous Research

Before making this research, the researcher has read some journals that have similar theme about poetry translation, translation shift and formal equivalence. In this chapter, the researcher will start with the research about translation shift first. The first prior of poetry translation is from two researchers, Leila Niknasab and Elham Pishbin, entitled “On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler”. In this journal they were saying that every act of translation is mingled with some problems and challenges. Poetry translation may be more challenging than other types of translation due to the importance of both form and content in the type of interpretation and response evoked in the audience. In poetry translation one of the most essential issues to be addressed by the translator is whether to prefer the form over the content or vice versa. In this study presenting an analysis of a Persian piece of poetry, The Traveler, by the contemporary Persian Poet, Sohrab Sepehry, at both linguistic and extra linguistic levels based on Vahid's (2000) proposed model for poetry appreciation and translation process (see appendix) is aimed. It is tried to show that features of the original poem has been dealt with in the translation process. Also include in their journal is that the first problem one encounters in attempting to translate poetry is the importance of both its meaning and form in the response created by it in the audience. Hence, the translator should make decision whether sacrifice the form for
the meaning or vice versa.\textsuperscript{6} According to Nida & Taber (1969, p. 126) "the conflict between the dictates of form and content becomes especially important where the form of the message is highly specialized" as it is in poetry. Poetry is a means of expressing one nation's feelings and attitudes. Translation acts as a bridging tool through which different cultures can get closer to each other. Despite the difficulties which accompanies poetry translation, excellent and acceptable translations of masterpieces of world poetry have been presented by a number of translators for example translation of Sa'di’s \textit{The Gulistan} by Rehatsek(1964), or Hafz by Arberry. These translators have attempted to preserve both form and content as far as possible in order to transfer all aesthetic aspects of the source text to the target text.\textsuperscript{7} They argued that translating poetry is a matter of relativity i.e. all aesthetic aspects of the original poem cannot be transferred into the TL version. We can find excellent translations of masterpieces of the world poetry. This shows that although translating poetry is more demanding than other types of texts, it doesn't mean impossibility of translation of poetry. In the researchers' opinion, translators of literary texts, especially poetry, should at least possess some degree of artistic genius. In literal translation poetry is rendered to either poetry or verse. The main characteristic of literal prose translation is the preference of the meaning over the form. In this case the translator’s main concern is the meaning or content of the poetry, while in verse translation of poetry both form and content are of importance to the translator. If the translator


renders a piece of poetry into verse, its affective function will be lost. It also noteworthy that the degree to which components of the form of the original poem is to be reproduced in the TL version depends on the nature of the TL language. Some languages have different structures which in such a way that all aesthetic aspects.  

The second prior entitled, “Structural Shifts in Translation of Literature” by Monireh Akbari. In the journal, he described about translation shift is used in the literature to refer to changes which occur or may occur in the process of translating. Since translating is a type of language use, the notion of shift belongs to the domain of linguistic performance, as opposed to that of theories of competence. Hence, shifts of translation can be distinguished from the systemic difference which exists between source and target language and cultures. Systemic differences, which pertain to the level of competence, are part of the opening condition for translation. As a descriptive category, shifts are defined and identified retrospectively. They are reconstructed or reestablished during the description of actual, existing translations. The descriptive focus may be on the reconstruction of the translation process, or on the product, particularly with respect to its relation to the source. However, the distinction between process – oriented and product- oriented description is not clear – cut. Process – related elements may play a role within the description of the product is the principal means for describing translation as a process. When the focus is on the process, typologies of shifts generally attempt to account for the nature of translation.

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8 Leila Niknasab and Elham Pishbin, loc. cit.
operations and the considerations underlying certain decisions taken during the course of translation. Because the translation process is essentially a “black box”, any classification of shifts at this level has to be based on translation competence, that is, on the possible relationship and differences between systems or codes. But, since the empirical testing of cognitive processes involved in translation is problematic (THINK–ALOUD PROTOCOLS), process-oriented typologies tend to reduce theoretical, general translation competence to a specific translation ideal. A distinction is often made between obligatory and optional shifts (Robberecht, 1982; Toury, 1980; Van Den Broeck & Lefevere, 1979; Van Leuven – Zwart, 1989). Obligatory Shifts are dictated by differences between linguistic systems, for example a lack of correspondence between related lexical items in the source and target languages. As far as the product-oriented view of shifts is concerned, the definition by Popovic (1970) may serve as a starting point: “all that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift.” In this definition, three elements can be discerned: (a) a relationship between the source and target texts (new with respect to the original); (b) a relationship between the target text and its reception in the target system (where it might have been expected); and (c) a descriptive point of view (may be interpreted). The descriptive focus can be either on (a) or on (b). For example, a zero-shift established at specific textual or linguistic levels in the source / target – text relationship (i.e. an instance of invariance, where nothing new appears) may still be interpreted as a shift in terms of (b): by violating the expectations of the target system, a target text may acquire a function other than
fulfilled by the source system. This double point of view implies that there is always the possibility of a description in which shifts are sometimes called a categorical quality (Van Den Broeck, 1984) of the class of translation. This quality can be casually linked to the double status of the translation as a text function in its own right in the target culture. Any typology of shifts presupposes a descriptive point of view. Although Vinay and Darbelent do not use the word “shift”, in discussing translation shift, that is in effect what they are describing. The term itself seem to originate in Catford’s ”A Linguistic Theory of Translation”, where he follows the Firthian and Hallidayan linguistic model which analyzes language as communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme, etc.) As far as translation is concerned, Catford makes an important distinction between formal correspondence and textual equivalence. A formal correspondent is any TL category ( unit, class, element of structure, etc.) which can be said to occupy, as nearly as possible, the “same” place in the “economy” of the TL as the given SL category occupies in the SL. A textual equivalent is “any TL text or portion of text which is observed on a particular occasion … to be the equivalent of a given SL text or portion of text.”

Catford considers two kinds of shift: (1) Shift of level and (2) shift of category 1. A level shift would be something which is expressed by grammar in one language and lexis in another. It has already been pointed out that translation between either of phonology and graphology – or between either of these levels and the levels of

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9 Akbari Monireh. Structural Shifts in Translation of Literature. Islamic Azad University, Science and Research Campus, Tehran, Iran. ISSN 1948-5425 2012, Vol. 4, No. 2
grammar and lexis is impossible. Translation between these levels is absolutely ruled out by the theory, which posits relationship to the same substance as the necessary condition of translation equivalence. We are left then with shifts from grammar to lexis and vice – versa as the only possible level – shift in translation and such shifts are, of course, quite common. Examples of level shift are sometimes encountered in the translation of the verbal aspects of Russian and English. Both these languages have an aspectual opposition – of very roughly the same type. 2. Most of Catford’s analysis is given over to category shifts. The concept of `category – shift ` is necessary in the discussion of translation but it is clearly meaningless to talk about category– shift unless we assume some degree of formal correspondence between SL and TL, indeed this is the main justification for the recognition of formal correspondence in theory. Category shifts are departures from formal correspondence in translation. Category shifts involve structure shifts, class shifts unit shifts (rank – changes) and intra – system shifts.10

The third prior is about formal equivalence that written by Anthony Pym. He discussed about “Natural and directional equivalence in theories of translation”, he assumed that Most discussions of formal equivalence concern typical misunderstandings. For instance, Friday the 13th is an unlucky day in English-language cultures, but not in most other cultures. In Spanish, the unlucky day is Tuesday the 13th. So when we translate the name of that day, we have to know exactly what kind of information is required. If we are just referring to the calendar, then Friday will do; if we are talking about bad luck, then a better

translation would probably be Tuesday 13th (actually martes y 13). The world is full of such examples. The color of death is mostly black in the West, mostly white in the East. A nodding head means agreement in western European, disagreement in Turkey. That is all boring textbook stuff, but an understanding of these differences is an essential part of translating. The concept of formal equivalence underlies all these cases. Formal equivalence, we have seen, says that the translation will have the same value as (some aspect of) the source text. Sometimes the value is on the level of form (two words translated by two words); sometimes it is reference (Friday is always the day before Saturday); sometimes it is function (the function “bad luck on 13” corresponds to Friday in English, to Tuesday in Spanish). That is why Cicero’s two alternative ways of translating can be considered a basic conceptualization of equivalence. Equivalence does not say exactly which kind of value is supposed to be the same in each case; it just says that equal value can be achieved on one level or another. Equivalence is a very simple idea. Unfortunately it becomes quite complex in its applications. Consider the television game-shows that are popular all over the world. English audiences usually know a show called The price is right. In French this becomes Le juste prix, and in Spanish, El precio justo. Equivalence here is not on the level of form (four words become three, and the rhyme has been lost), but it might be operative on the level of reference or function. In German this show became Der Preis ist heiss, which changes the semantics (it back-translates as “The price is hot”, as when children play the game of rising temperatures when one comes closer to an object). But the German version retains the rhyme, which might be what counts
more than anything else. It could be getting very warm in its approach to equivalence. If you start picking up examples like this and you try to say what stays the same and what has changed, you soon find that one can be equivalent to many different things. For example, in the game-show *Who wants to be a millionaire?* (which seems to retain the structure of that name, more or less, in many language versions), the contestants have a series of *lifelines* in English, *jokers* in French and German, and a *comodín* (wild-card) in Spanish. Those are all very different images or metaphors, but they do have something in common. Describing that commonness can be a difficult operation. More intriguing is the fact that the reference to “millionaire” is retained even though different local currencies make the amount quite different. Given that the show format came from Britain, we should perhaps translate the pounds into euros or dollars. This might give *Who wants to win $1,867,500?* The title has more money but is decidedly less catchy. One suspects that equivalence was never really a question of exact values.\(^\text{11}\) Nida’s definitions of formal and dynamic equivalence in 1964 consider cultural implications for translation. According to him, a “gloss translation” mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to “understand as much as he can of the customs, manner of thought, and means of expression” of the SL context. Contrasting with this idea, dynamic equivalence, tries to relate the receptor to modes of behavior relevant within the context of his own culture without insisting that the “understand the cultural patterns of the source – language

\[^{11}\text{Anthony Pym. Natural and directional equivalence in theories of translation. (University Rovira Virgili, Tarragona, Spain). ISSN 0924–1884 / e-issn 1569–9986}^\]
context”. According to him problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned. Nida cites his examples from Bible translation, where the phrase “Lamb of God” would be rendered into “seal of God” for the Eskimos because the Lamb doesn’t symbolize innocence in their culture. In this case, a literal translation (formal equivalence) doesn’t mean anything in a different culture, so the dynamic equivalence is necessary. Completely unambiguous formal translation of larger works is more goal than reality, if only because one language may contain a word for a neologism may be created in the target language to represent the concept (sometimes by borrowing a word from the source language). The more the source language differs from the target language, the more difficult it may be to understand a literal translation on the other hand, formal equivalence can sometimes allow readers familiar with the source language to see how meaning was expressed in the original text, preserving the translated idioms, rhetorical devices (such as chiastic structure in the Hebrew Bible), and diction.12

B. Concept

Within the field of literary translation, more time has been devoted to investigating the problems of translating poetry than any other literary mode. Many of the studies intended to investigate these problems are either evaluations of different translation of a single work or personal statements by individual translators on how they have set about solving problems. Rarely do studies of

poetry and translation try to discuss methodological problems from a non-empirical position, and yet it is precisely that type of study that is most valuable and most needed.\textsuperscript{13}

All the translations reflect the individual translators’ readings, interpretations and selection of criteria determined by the concept of the function both of the translation and of original text. The success or failure of these attempts must be left to the discretion of the reader, but the variations in method do serve to emphasize the point that there is no single right way of translating a poem just as there is no single right way of writing one either.\textsuperscript{14}

1. Poetry Translation

As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs ‘something more’ than translating other genres of literature.\textsuperscript{15} As one of the literary genres, some people find poetry translation is the most difficult one.

The central question that all studies of the translation of poetry have asked, implicitly or explicitly, is whether poetry can be translated. It may seem obvious that it can, for poetry have always been widely translated. In fact, translated poetry plays such a large part in the literature of most cultures that it is taken very

\textsuperscript{13} Susan Bassnett, \textit{Translation Studies} (New York: Routledge, 2002), p. 86.  
\textsuperscript{14} Ibid.  
\textsuperscript{15} Sugeng Hariyanto, \textit{loc. cit.}
much for granted. English readers of Virgil or Omar Khayyam or Alvarez’s anthology *Modern European Poetry*, for example, might see the poems as foreign without necessarily reading them as translations. This could be taken as evidence that they have been successfully translated, if translation is viewed as a type of writing which avoids drawing attention to itself.  

The opposite view – that poetry translation is difficult or even impossible – arises from the coincidence of two assumptions: (i) translated poetry should be poetry in its own right; (ii) poetry is difficult, cryptic, ambiguous and exhibits a special relationship between form and meaning. These two assumptions together have led many writers – such as Weissbort and Raffel – to suggest that the translation of poetry, more than that of any other genre, demands both special critical abilities and special writing abilities. One way of negotiating this difficulty is to translate poetry into prose, an approach sometimes favored for writers such as Shakespeare. This might be because prose is seen as easier to write, although Scott argues that prose translations of poetry have their own ‘resourcefulness’ and their own freedoms. Prose translations are, however, the exception.  

Another way of dealing with the supposed difficulty of poetic translation is to move away from the original, producing what Lowell called *imitations* or what Paterson calls *versions*. Hamburger sees such deviation from the original as ‘an admission of defeat’; yet many translators of poetry feel it is the only way to produce translated texts which aim ‘to be poems in their own right’.

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17 Ibid.
When the translator efforts divert message from one language into another language, text in Target language must be equivalent (content) with Source Language. In the translation theory, there are two texts which are equivalent. Two texts which are the content must be understood well by the reader, either reader in Source Language or Target Language.

Nida and Teber have defined that translation consists of in reproducing the receptor language to the closest natural equivalent of the source language message, first in terms of meaning and secondly in term of style. From the statement above, it can be concluded that the translation is an effort to reveal the message from one language into another language.

J. C. Catford has defined translation as the replacement of textual material in one language (SL) by equivalent textual material is replacing the textual material whether spoken or written by the similar meaning of textual material in another language.

Therefore, based on the statements above, it can be concluded that (1) translation involves two languages, namely Source Language (SL) and Target Language (TL); (2) The translation is an effort to divert (reproducing, rendering, a process, a process of finding) text (message, the meaning, utterance, style) with the source language text equivalent in the target language; (3) something which is translated as meaning expressed by the author.

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2. Translation Shift

Translation shift is a term by Vinay and Darbelnet called transposition involves replacing one word class with other without changing the meaning of the message. In translation there are two distinct types of transposition.\(^{20}\)

1. Obligatory transposition: Translation shift which occur because of the discrepancies in the lexicogrammatical system between the SL and the TL; the compensatory device for the discrepancy is predictable from the text and its context.

2. Optional Transposition: Translation shift which occur because of the translator’s discretion. In shifts like these, there are formal correspondences, but the translator in light of interpersonal meaning has selected something else.

According to Catford, translation shift mean departures from formal correspondences in the process of going from the SL to the TL. Furthermore, Catford also divided two major types of shift are identified: “level shift” and “category shift”.\(^{21}\)

1. Level shift

It means that a SL item at one linguistic level has a TL translation equivalent at a different level. English has a lexical unit in Indonesia as its translation equivalent. The following examples show these shifts.

a. Cameron has gone shopping.

\textit{Cameron sudah pergi berbelanja}

\(^{20}\)Lawrence Venuti, \textit{The Translation Studies Reader} (London: Routledge, 2000), p.88

\(^{21}\)J. C. Catford, \textit{A Linguistic Theory of Translation} (London: Oxford University Press, 1965), pp. 73-82
b. *Kakak pun makan jeruk itu*

Even sister ate that orange

In sentence (a) we can see that in English “has” combined with the third from of the verb “go” indicates that the act of “going” has started before the time of speaking and the effect of the action still continues at the time of speaking, as opposed. The form “has” + Verb III in English, a unit in the grammar, is translated into Indonesian using the lexis ”sudah”. In the same way, “pun” in sentence (b), a unit (morpheme) in grammar of Indonesia, which is an emphatic particle, is translated into “even”, a lexical word in English.

2. Category shift

It is departures from formal correspondences in translation that involves structure shifts, class shifts, unit shifts, intra system shifts. Moreover, it is a generic term referring to shifts involving any of the four categories of class, structure, system, and unit. In category shifts may involve into four categories. There are:

a. Class Shift

It occurs when the translation equivalent of a SL item is a member of a different class from the original item.

Example:

SL: *Medical Student*

Adj  N

TL: *Mahasiswa Kedokteran*

N  N
b. Structure Shift

It is involving a change in grammatical structure between source language into target language.

SL: Your book has been sent

TL: Kami telah mengirim buku Anda

In this case, SL is passive sentence becomes active sentence in TL. So, it changes the grammatical structure.

c. Unit Shift

It is departure form fromal correspondences 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.

Example:

SL: Nerd

TL: Kutu Buku

These example above, changes a word in SL becomes phrases in TL.

d. Intra System Shift

It is departure from formal correspondences in which (a term operating in) one system in the Source Language has its translation equivalent (aterm operatingin) a different non correspondences system in the Target Language, the shifts occurs internally, within a system.

Example:

SL: A pair of shoes
    N (Plural)

TL: Sebuah sepatu
    N (Singular)
3. Definition of Formal Equivalence in Translation

Eugene A. Nida state that translation theory is lagging behind translation skills and needs to catch up: “The older focus in translating was the form of the message. The new focus, however, has shifted from the form of the message to the response of the receptor.” This means that different translations will be ‘correct’ for different readership. Based on his statement that “translating consists in 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”, Eugene A. Nida then declared that the translator must strive for equivalence rather than identity, the best translation does not sound like a translation, and conscientious translator must have the closest natural equivalence.

Eugene A Nida distinguished two types of equivalence, formal and dynamic, where formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, concept to concept. Nida called this type of translation a gloss translation, which aimed to allow the reader to understand as much of the source language context as possible. Dynamic equivalence is based on the principle of equivalent style, that the relationship between the original receiver and the source language.

Catford described equivalence as a ‘key term’ and stated that the central problem of translation practice is that of finding the target language translation equivalence. A central problem of translation theory is that of defining the nature

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23 Susan Bassnet, op.cit., p. 32.
and conditions of translation equivalence.\textsuperscript{24} Catford made a distinction between formal correspondences and what he called ‘textual equivalence’.\textsuperscript{25} Formal correspondences is a matter of language whereas textual equivalence is a matter of parole. Formal correspondences exist where a target language category occupies the same position in its language system’s the same or some other category in the source language.

\footnotesize
\textsuperscript{25} \textit{Ibid.}
CHAPTER III
DATA ANALYSIS / FINDINGS

A. Data Description

This chapter contains the data of the equivalence words that was taken from the two poetry *Berjalan ke Barat Waktu Pagi Hari* and the English version, *Derai-derai cemara* and the English version. The first poetry was written by Sapardi Djoko Damono and the English translation is translated by John McGlynn and E.U. Kratz. The second poetry was written by Chairil Anwar and the English version is translated by Burton Raffel and Derwent May.

In this chapter, the writer analyzes the shift and equivalence in both poetry in Indonesian and English version. To make this analysis clear, the writer puts the entire of the poems and analyzes the lines that contain of the shift in form and meaning changes.

B. Data Analysis

In this chapter the writer analyzes the shift and equivalence and compares the Indonesian version (SL) and English version (TL) of the Poems to find out the data that contain the problem. To make this analysis clear, the writer analyzes the lines that contain SL and TL culture in using equivalence and caused a shift in form and meaning.
Corpus 1:
*Berjalan Ke Barat Waktu Pagi Hari*

The English version of corpus 1:

**Walking Westward in the Morning**

walking westward in the morning the sun follows from behind  
I walk following my drawn out shadow before me 
the sun and I don’t argue about which one of us creates the shadows 
the shadows and I don’t argue about which of us must lead the way

(Translated by John McGlynn)

**Walking To The West in the Morning**

when I walk to the west in the morning the sun followed me from behind 
I walk following my own shadow that extends before me 
the sun and I don’t argue about which one of us creates the shadows 
the shadows and I don’t argue about which of us must walk in front.

(Translated by E.U. Kratz)

Analysis of corpus 1

**Title**

<table>
<thead>
<tr>
<th>SL</th>
<th>TL 1</th>
<th>TL 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Berjalan Ke Barat Waktu Pagi Hari</em></td>
<td>Walking Westward in the Morning</td>
<td>Walking To The West in the Morning</td>
</tr>
</tbody>
</table>
At this translation there has been a shift categories. According to Catford it belong to the sub-category or unit level shift. This shift led to a decline in linguistic units of phrases adverba *Ke Barat* to be said *Westward*, which is a combination of the word *west* and related morpheme/-ward/, which means “toward a particular direction”.

Both original poem and translation poems uses a form of verbal phrases. However, the translator in TL 1 chose the word *westward*, rather than the using of preposition *to the west* as can be seen in TL 2, more or less both had the same meaning. Selection of the word is likely to give poetic effect, which is to be directly related to the previous word unhindered other words. Seen from the point of semantic, translation of the title of this poem has been done very well. The researcher found that from the first translation form and meaning same with SL so that the translation is faithful. As for the TL 2 the translation even more loyal to the source language.

**Data 1**

<table>
<thead>
<tr>
<th>SL</th>
<th>waktu aku berjalan ke barat di waktu pagi matahari mengikutiku dari belakang</th>
</tr>
</thead>
<tbody>
<tr>
<td>TL 1</td>
<td>walking westward in the morning the suns follows from behind</td>
</tr>
<tr>
<td>TL 2</td>
<td>when i walk to the west in the morning the sun followed me from behind.</td>
</tr>
</tbody>
</table>

In the first row is also a decline in the level of linguistic. This time of clauses into phrases. The first line of this original poem using adverb clause. Whereas the
translation using the form participial phrase, as a result of reduction adverb clause. The first impression that arises bring the power of narrative line is slightly reduced. This can be seen when the opening line "when I walked to the west the morning ..." compared to "walking westward in the morning ..."

The first line is inviting logical truth, because in the morning the sun rises in the east and the position is still low. If in the morning a walk toward the west (the sun was behind him). The shadows of the person will lie ahead. Logical truth is also contained in "... my own shadows stretching ahead" because in the morning shadows that occur from a concrete object to be elongated. This logical truth necessary alluded both to the interpretation of the poem itself and for the analysis of the translation.

Logic is not so often questioned in writing or poetry interpretation. As in other literary works, in poetry the rules of logic can even be devastated by satisfaction as good as the poet to achieve the goal of writing. But what can be said about the laws of logic which in reality contained in Supardi’s poem above?

One possibility is that the moment of creating the poem, the poet consciously capture natural fact and making it theme. He did not distort the simple fact that in accordance with the purpose of describing or a wordplay, which, as mentioned in chapter 2, the natural fact disputed by not complicate.

First sentence of original poem translated to be

TL 2: walking to the west in the morning the sun followed me from behind

The translator’s effort in maintaining the shape is visible in the first line of TL 2. He remained start with the first sentence does not use capital letters, and also do
not use commas (after the word *morning*) as the two boundary markers such clauses are also performed by the poet from original poem. However, it seems the logical relationship that is reflected in the syntax line is no longer the same. In original poem, it looks did sense "*walk in the morning*" is the person, and "*followed me from behind*" is the sun, while the understanding gained from the construction dangling in the first sentence in the translated poem is not. In this version of translation "*sun*" bears two actions at once, "*walk west in the morning*" and "*followed from behind*". In the discourse of non-poetry sentence consisting of two clauses are usually given a comma, to be "*walking to the west in the morning, the sun followed me from behind*"; and the perpetrators subject of the verb phrase at the beginning of the sentence grammatically is (pro) noun that follows the comma - in this case *the sun*.

The Indonesian-language sentence structure of original poem is very good; as well as sentence structure in translated poem. Only, in the first row there has been a deviation meaning of the sentence in this line. The researcher focused on this "aberration" term to change of the meaning that it’s completely does not have closeness of meaning, but rather the opposite of its original meaning.

On the same line also has been a change of meaning with a different nature. The first line of the original poem clearly says that *the sun* followed the poet; the translated poem is only implied meaning only, and the possessive adjective "*ku*" in this TL 2 has equivalent translated as me. From here can be said that there has been transferred meaning. Diversion in this context can be overcome by incorporating a missing synonym; by entering the word “*own*”, as example.
In TL 2, the translator also tried to keep the same sense as in the original poetry when he used preposition to the west instead of westward, in order to make the reader have the same imagination as the reader from the SL (Source Language) one. Analysis by Catford parameters above do not indicate a shift in the phrase "di belakang", which translates into “from behind”, because both are equally shaped adverb phrases. But semantically it can be said that there have been modifications phrase meaning, for the original meaning of the phrase (in the back) has been modified by the translators to be "behind" (If the phrase is translated as "ahead", clearly meaning storage).

**Data 2**

**SL** : akuberjalanmengikutibayang-bayangkusendiri yang memanjang di depan

**TL 1** : I walk following my drawn out shadow before me

**TL 2** : I walk following my own shadow that extends before me

There’s structure shift in this line, as shown in “yang memanjang di depan” which is translated "drawn out... before me". “Yang memanjang di depan” is an adjective clause which explain “bayang-bayangkusendiri”. This clause transformed become adjective phrase drawn out, which explain noun shadow. This transformation signifies a shift or unit level. Phrase di depan which has equivalents in the form of words before, which can also explain the shift in level that are declining.

The construction of “yang memanjang” have equivalent “drawn out” which actually have different meaning. The word “memanjang” means “lengthen”,

whereas “drawn out” have closest meaning with terhampar, tergambar, atau terlukis. The meaning domain of adjective phrase has a close relationship with the meaning depicted, sketched, or illustrated. By selecting a phrase drawn out as equivalent, rather than lengthening or for example, the translator has modified the original meaning. Whereas in TL 2, it can be seen that the translator trying to maintain similar form of the words that expressed by the poet in the original poem, as seen on possessive adjective “ku” translated by as “own”. It will make the reader understand that the poet tried to give the same experience to them and explain that the shadow was his. Also in TL 2 the translator remain faithful to original poem by explain “yang memanjang” being translated as “that extends” so that to those who reads the poem will get the point that meant from the original poem.

The addition meaning of both English version in this line is visible to adverb phrase di depan which translated before me; on the original poem there is no pronoun me, but it has equivalent word. The word di depan can be translated into English in front or before, although this last word is not just means “di depan”. The use of the word before as a synonym of in front of constrained by syntagmatic relations with other words in a sentence construction. We tend not to include the word before in conjunction with other words, such as in “The trees are before the house”. The word gives shades of meaning “in the presence of” or “face to face with”, which is not in in front of.
Both of the translators have the same thoughts about translated the sentence in this line and also there is a translation shift structure in this line. "aku dan matahari" is translated as "the sun and I", because in English it rules determining reversal position first person singular pronoun. The translation of bayang-bayang into the shadows can give an example the type of Catford’s intrasystem shift. The word, though formed by the repetition of the word shadow, seems not to be construed as plural nouns. However, intentionally or not, this word has been used as a plural in the translation.

Verbal phrase that structured in this line translates to the word creates; This suggests a shift in the level or unit is decreased. Semantically this interpretation has been modified the meaning. This type the phrase has / have been + verb is generally paired in English with shapes have / has + past participle. As shown, the chosen equivalence is not the case.

It is crucial for us to talk about the determination of meaning or value, both of the poets and the translators. By choosing the word "bertengkar" Sapardi has personified the sun. By choosing the word "telah" Sapardi seems to describe the quarrel between the sun and the shadows were already in front of their eyes that seemed to be witnessed by Sapardi and the sun as they walked together. On the other hand, McGlynn is more concerned of who (actually) creates the shadows,
regardless of whether the shadow was there or not at the time. Thus the translator can be said to have reduced the nuances of that "creation".

Still on the same line, there is also form equivalence inconsistency. The first inconsistency is in equivalence *bayang-bayang* becomes *shadow* (Line 2) and *shadows* (line 3). As mentioned above, the word *bayang-bayang* is not always plural. Then, the singular form in the Indonesian language is not always translated in the plural. However, if one has been specified equivalent form, the form should be maintained. There is inconsistency here. Therefore, need to be investigated. Perhaps it is due to print error - this does not need to be commented upon.

Perhaps there is also an issue of a different thoughts between the poets and the translator to determination of the value or a different meaning. In this case, the translator was fascinated by the use of personification figure of speech which is dominant in this poem, so that in his vision, he saw two shadows, which belonged to Sapardi and the sun. If this interpretation is strong enough, as look how far that is, have been affected by amorpheme! However, regardless of this interpretation, the writer only intended to show the change in the meaning here.

The second inconsistency is on the translation of subject clause "*siapa di antara kami..."* become "which one of us" (line 3) dan "which of us" (line 4). Those two words in English are same, but in my opinion the using word "one" is more emphatic.
Data 4
SL: akudanbayang –bayang tidakbertengkartentangsiapadiantara kami yang
Harusberjalan di depan

TL 1: the shadows and I don’t argue about which of us must lead the way
TL 2: the shadows and I don’t argue about which of us must walk in front.

In TL 1 line phrase berjalan di depan translated to “lead the way”.
Phrasetranslation that roughly first run or leading the way is very idiomatic here. Selection of the phrase implies that the translator does not get stuck with the structure of Indonesian. As in TL 2 the translator translated the clause “berjalan di depan” to be “walk in front”. Translator in TL 2 seems once again chose to remain loyal to the words that are intended by the original author of the poem, because he did not want to spoil the meaning contained in it and turn it into something that is not supposed to be like in TL, where clause is changed into something that is idiomatic.

Corpus 2
Derai-Derai Cemara

(Chairil Anwar)
The English version:

Fir Trees in Rows

Fir trees straggle into the distance (1)
I feel day becoming night (2)
There are branches poking at the tiny window (3)
Pushed by some unseen wind (4)
I can stand it, now, (5)
It’s been a long time since I was a child (6)
But once, once there was something (7)
That, now, counts for nothing at all (8)
Life only puts off defeat (9)
Extending further and further from simple puppy love (10)
As we learn there’s always something unsaid (11)
Before, finally, we give it all up (12)

(Translated by Burton Raffel)

The English version of corpus 2:

Fir Trees in Rows

Fir trees straggle into the distance (1)
It feels the day becoming night (2)
There are branches poking at the tiny window (3)
Beaten by unseen wind (4)
I am now a man who can resist (5)
It’s been a long time since I was a kid (6)
But once, there was one substance (7)
That now, counts for nothing at all (8)
Life only delaying defeat (9)
Extending further from simple puppy love (10)
And know, there’s always something unsaid (11)
Before we give it all up in the end (12)

(Translated by Derwent May)
Analysis of corpus 2

As mentioned in the previous chapter, the second corpus is the kind of poetry that full of using elements language which are "unusual". On some lines can be found the removal of some of the words, inversion structure, mixing lexicon or informal structures, as well as use of figure of speech. On the one hand, a combination things of literary works; on the other hand, those things I feel making it complicates to analysis the corpus.

Title:

SL : Derai-Derai Cemara
TL : Fir Trees in Rows

The title and first lines in this poem depicts images of nature, that of pine and atmosphere in one day. The title and first lines emphasize the pine patterns, not rows of pine trees. The translating of the title became "Fir Trees in Rows" has replaced "derai-derai cemara" with "Fir rows". In the first line of meaning is reinforced by the use of words "straggle" which means "grow scattered" or "to appread out irregularly". It can be said, the translation of this line has been distorted the meaning.

Also needs to be mentioned here about "cemara" itself. Although referential meaning of this term and "the firtrees" equal, for people who live in the country with autumn, this tree has its own value. In autumn, usually only a few trees that can grow, and one of them is the fir trees. This tree is one of the evergreen trees throughout the year. The quality of the tree that is used as the imagery in this poem may not immediately be captured by us.
Data 1 and 2:

SL : cemaramenderaisampaiau,
SL : terasaharijadiakanmalam,

TL 1 : Fir trees straggle into the distance
TL 2 : Fir trees straggle into the distance

TL 1 : I feel day becoming night
TL 2 : It feels the day becoming night

The first and second line in this poem shows the linkage. This can be seen if we paraphrase both into "cemara menderai sampai jauh", (so it seems) “terasa hari jadi akan malam". In the second row of the original poem, the subject felt the change of the day conveyed as implicitly, whereas in TL 1, this implicitly transformed into explicit, because subject used by the translator and in TL 2 subject I translated as pronoun It, the translator in TL 2 seems that the word terasa refers to a situation or condition that occurred, it can be said that the word terasa contained ambiguous meaning, because the original author of the poem does not give the exact picture of what pronouns being used.

Data 3 and 4:

SL : adabeberapadahan di tingkapmerapuh,
SL : dipukulangin yang terpendam.

TL 1 : There are branches poking at the tiny window
TL 2 : There are branches poking at the tiny window

TL 1 : Pushed by some unseen wind
TL 2 : Beaten by unseen wind

There is a shift from the class of phrase here “beberapadahan” become branches, and from the word tingkap become a phrase the tiny window. The shift is also visible from the displacement position of the word “merapuh”, which translated
intopoking. A structure shift also happen from the phrase “angin yang terpendam”, which translated some unseen wind.

The word tingkap which means “jendela” translated as window. As a synonym, the word tingkap is rare to used in daily life. This word is alliteration with a few words on the lines that precede and follow this line, namely the word “terasa” and “terpendam”. In terms of semantic, a reduction in meaning has occurred, and it seems difficult for the translator to avoid it.

The word merapuh which means menjadi rapuh matched as poking, which according to Hornby, it means pushed and suppressed. It can be said, the meaning conveyed by the poet can not be maintained by the translator. The meaning conveyed by the translator has been modified from its original meaning.

In line four, the word dipukul is “the hardest” word from this poems. This word translated as pushed in TL 1 where in TL translated as beaten. Derived from the word to push, this word has a synonymous relationship with the word poked, which its derivative forms have been used in the previous line. When compared with the meaning conveyed by the poet, it can be seen once again that there is a modification of meaning. Similar changes were also seen in the translation of the word terpendam into unseen which means "invisible".

**Data 5 and 6:**

SL : akusekarangorangnya bisa tahan,
SL : sudah berapawaktu bukanakanlagi,

TL 1: I can stand it, now
TL 2: I am now a man who can resist

TL 1: It’s been a long time since I was a child
TL 2: It’s been a long time since I was a kid
The fifth line of this poem is an informal type of sentence, which may be paraphrased as “akusekarang (adalah) orang yang bias tahan”. One of the equivalent in English is “I am now a man who can resist” as it can be seen on TL 2 that being translated by other translator, it seems that the translator from TL2 translated the original meaning in an event where target language used would give the same impact on target audience such as the impact created by source language target source, he also emphasize the word “tahan” by translated as resist instead of stand that it might be shows idiomatic element to it. The translator of TL1 chose “I can stand it, now”; his choice may be due to his desire to use the phrase that is also informal, as well as the original sentence. This sentence is translated into sentences anyway, but with the structure or with a different type. The shift structure, therefore, has happened here. The conveyed meaning is more or less the same. However, if the internal rhyme (as in the words sekarang, orangnya, tahan) and poetry rhytme reckoned, it is quite obvious that there is a lack in the equivalent.

In the sixth line of the poet interrupted the word kanak-kanak become kanak. The word kanak is seldom to stand alone without repetition. We can make a paraphrase of this line being "sudah sejak lama (saya) bukan anak kecil lagi" or "saya sudah lama bukan anak kecil lagi." It seems that Chairil Anwar avoid the use of word such kanak-kanak. He also does not use the word anak kecil oranak-anak, because it might interfere the poetic value in line or even the poem itself. So what about the translation of this line?
It is difficult to find an English word such as "child" without sacrificing the poetic value. Likewise in Indonesian. In this regard, Ezra Pound in *The River Merchant's Wife: A Letter*, referred to the definition of "child" or "childhood", wrote the following lines:

*While my hair was still out straight across my forehead*
*I played about the front gate, pulling flowers.*
*.... Teo small people, without dislike or suspicion.*

Instead of causing unwanted connotations, the poet prefers to give images of a wonderful childhood experience, free of suspicion or prejudice. Chairil Anwarin a more concise have spawned a new word, or at least releasing the word chosen from attachment repetition.

When this line compared with the equivalent sentence in English, it reflecting the shift in the structure: the structure of negation or broken structure changed to the normal structure. Overall meaning in this sentence can be said the same, but both poetic value can not say so.

The equivalence that occur in this line can be seen from the different uses of the word "kanak" which the interpreter translates as *child* in TL 1 while the translator in TL 2 translate it as *kid*. It is certainly in the underlying of understanding and logically every translator who they think is more appropriate for use in the translation of the poem.

**Data 7 and 8:**

SL : *tapidulumemangadasatubahan,*
SL : *yang bukandasarperhitungankini.*

TL 1 : But once, once there was something
TL 2 : But once, there was one susbstance
That, now, counts for nothing at all
That now, counts for nothing at all

On this data of TL 1, there is a shift in the level of the phrases *satu bahan* to be *something*. The changing of adverb *dulu* became auxiliary verb *was* implying a shift in class. While in TL 2 the translator have a different thought about placing the word *once*, he reckoned that what the poet meant was one once, instead of two that would make the reader feels flutter. And translation differences can also be seen from the word *bahan* translated into *something* in TL 1 whereas in TL 2 it translated as *substance*, if we look at the source language, the use of word *substance* have an appropriate match, it is because the translator did not break through the limit dictated by the poet, and when it translated into *something* the reader is certainly difficult to understand the true poetic elements contained. Both translators seem have something in common in this line of the poet, only maybe on TL 2 the translator didn’t put the comma (,) after the word *That* and the structure shift in line 8 shown in adverb *now* as the equivalent adverb *kini*. There is intrasystem shift in the way of translator use dissenter structure *counts for nothing at all*. That dissenter structure is not found in Indonesian.

**Data 9 and 10:**

SL : *hiduphanyalahmenundakekalahan,*
SL : *tambahtersaingdaricintasekolahrendah,*

TL 1 : Life only puts off defeat
TL 2 : Life only delaying defeat

TL 1 : Extending further and further from simple puppy love
TL 2 : Extending further from simple puppy love
On this data of TL 1, there is a class shift from the word menunda become verb phrase put off. With this equivalent, the personification figure of speech can be maintained. Whether has been a shift in class here, because the word hidup in Indonesian language as this context can be considered as a noun or a verb? Grammatically, in this context, hidup used as nouns, because verb can not syntax related with verb menunda, and therefore it is imply no shift classes. Whereas in TL 2 translation, the word menunda seems being translated what it supposed to be, because for some reader in target language might have not depiction, and by chose the word delaying it defines real situation in the original poem.

Line "hidup hanyalah menunda kekalahaban" is a kind of conclusion that is spoken by the poets about his life and the life itself. Start on this line and so on, the poets seem no longer speaks for himself. He begin involved to recognize a fact of life: the "defeat", and implies a resignation, for the defeat. The line can be paraphrased as "kita hidup hanyalah untuk menunda kekalahaban", as another way to say "at last we will lose in this life". The emotive poetic meaning of the line does not seem to be reflected in its counterpart. The writer would like to propose an alternative word merely as an equivalent of the word hanyalah, to give a little poetic value in the sentence. The shift structure seen in the equivalent of cinta sekolah rendah with simple puppy love. Tambah terasing in the last stanza translated into Extending further and further in TL 1 while in TL 2 the translator seems only put the word further in one description and not putting preposition and to it. Meaning of the word terasingkan here seems taxa: this word has a meaning as “terasingkan” alienated or “merasa asing" feeling strange. Nonetheless, both
these meanings are equally suggests a psychological distance between subject and object. The chosen equivalent by the translator here means "getting away". This equivalent is more hinted at a distance of a real between the subject and the object rather than the psychological distance earlier. The conveyed meaning result by the translator slightly modified.

_Cintasekolahrendah_, as an example of new colocation which means "_cintamonyet_", which translated _simple puppy love_. The conveyed meaning remains intact, but the way of delivering it is not the same; that is, the chosen way by the poets looks more original and it is reflected the election of diction carefully. By choosing such diction, the poet has created the overall meaning of the phrase, which can not be found in a collection of lexicon. Originality and choice of words in this poem actually has a big share in shaping the value of this poem as a literary work.

**Data 11 and 12:**

<table>
<thead>
<tr>
<th>SL</th>
<th>TL 1</th>
<th>TL 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>dantahu, ada yang tetap tak terucapkan</td>
<td>As we learn there’s always something unsaid</td>
<td>And know, there’s always something unspoken</td>
</tr>
<tr>
<td>sebelumpadaakhirnyakitamenerah.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In this line the poet removes the subject of the sentence. This clause can paraphrase become "_dan kita tahu bahwa ada yang tetap tidak terucapkan_". Whereas clause in the English language has been set again the subject of the sentence, namely "we". This has caused a shift in the structure of sentences.
Semantically, the implicit subject has been modified so it becomes explicit. There is the difference between the poet and translator in the way of delivering perception about life. Each person would have a personal view on life, and maybe some people have a view that is similar to the poets view. As in previous corpus, the emphasis in the delivery of this mandate is the "how" and not "what". I think the poet managed to convey perception of his life without being patronizing. He cleverly left the explicit elements that will only give the impression of "shallow" or "low". As in TL2 translation, the translator of the poem follows the original form of the source language with words "and know" that the placement of where the original poem is, where in other case the translator from TL 2 chose a different diction for the word “tak terucapkan”, which he chose unspoken.

In this last line, there is a class shift from the phrase akhirnya became the word finally; The opposite also occurs class shifts from the word to phrase, which the word menyerahi into phrase give it all up. In TL 2 translation, the translator decided not to put comma (,) after before, and instead of choosing the word finally, he chooses to put in the end so it showing that everything the poem felt would become nothing if he never makes it better in the future and regret will show up for that consequence.

C. Research Findings

Based on the data analysis above, the writer finds research findings that will answer the research questions “How is the meaning equivalence of the shift in Indonesian into English poetry translation?” and “How formal equivalence
translation of poems *Westward Walking In The Morning* and *Fir Trees Rows* by John McGlynn and Burton Raffel which has undergone a shift in form and meaning?

Determining the time consumption is a serious problem in the translation efforts, especially when involving the translation with source language, which is recognized the time and target language which is not recognized the time. Here are directly revealed clear differences between the languages concerned, which then also characterize the cultural differences of each those languages in conjunction with the dimensions of space and time (spatio-temporal).

The narrative in the poem of corpusonetells the experience of the person in the morning, which is the experience in the past. It is something normal to declare present tense, past tense used as the first choice. However, as seen above, the translation poetry chose the form of present tense to express the experience of the past. For the reasons below, the writer thinks that the translator managed very well to solve the problem of election time.

One of the expert on linguistic, Geoffrey Leech, alluded about how an English present tense used to refer the past tense. He said that present tense in specific things can be used to refer the past... that actually no relation in it, with the present tense; in the historic present, present tense describes past events as if it were happening at the time told.

The poet, novelist, or a fiction writer in English usually using the past tense to describe the imaginative events they created, whether it refers to the past, present, or refers to the future. When they use present tense, this is deviation from the normal,
which in turn cause other effects. The way is used to elevate fictional dramatization of the events. With the use of present tense, the author tries to make the readers so that it seems witnessed directly, involved in the event or events imaginatively created by the author.

One of the purposes of normal use in present tense is to show the general truths or unrestrictive temporally. Although on the other hand the translator failed to maintain a general truth or logical truth in the lines of original poem. He expressed it through the election of time. It is not possible to achieve in the same way in original poem by Sapardi above.

The consideration of choosing time in corpus 2 is not much different from the election of time in corpus 1. Incidentally these two selected copuses here are narrative, equally tells of a fact (or perhaps "the truth") of life. But on this corpus 2, there are things that are not found in the first corpus earlier.

At this corpus 2, meaning changes found more occur. Several types of changes in the meaning of this corpus is not only caused by the long lines of poetry 2, but also by the kind of poetry itself, full of the poet’s idiosyncratic. Cutting and choice of words are not common, mixing language structure and daily language, as well as the inversion can be found interwoven with the construction elements of the beauty of poetry, such as rhyme, alliteration, imagery, and a figure of speech. Also seen that the changes brought about in part because of differences in the linguistic system, as well as differences in the value set by the translator.

A translation, in other words, involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary system. The
changes that take place in a translation are determined by the differences between the two languages, the two authors, and the two literary situations involved. Based on those two translation, it seems that the translator from TL2 have something in common with the poet from source language for choosing each of the diction that he used in his translating poem, of course, it is because he wanted to show the form and meaning that is consistent with the original poems and he wants to give the same effect to the reader of the target language, and he wanted every reader of the target language will have the same thoughts and can easily understand the meaning contained in the poem.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

From the poetry translation, it can be seen that the translation of poetry must be faithful in terms of form and the meaning should be the same so that the poetic sense is still awake.

The translation shift analysis in this study found that the shift that occurs in every translation process is not a problem that cannot be deal with, but it has the role to give the knowledge of how the translators deal with this matters and faithfully transmitted the message as the essence thought or subjectivity of the original writer, so the condition when the meaning in the translated version is not equally delivered can be avoided.

As for final words, the value of translators themselves is a very critical matter that leads to the qualified translated text with equally delivered message.

B. Suggestion

The researcher would like to suggest for the translator, researcher, and students to those who are interested in analyzing of Translation shift and formal equivalence, there are:

1. For the translator, who wants to translate poetry, should find the equivalence meaning from SL into TL from Translation shift and Formal equivalence theory. It uses for choosing variety of vocabulary when translate poetry.
2. For the researcher, who wants to research about translation shift and formal equivalence. 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 student: the researcher hopes that this study can be beneficial to other students in the university, especially in understanding translation of Translation Shift and Formal Equivalence. The researcher suggests that the student can explore more about Translation shift and Formal equivalence for increasing knowledge and understanding.


Silzer, Peter J. Dr. 1990. Penerjemahan Sebagai Suatu Kegiatan Lintas Budaya.


APPENDICES

Berjalan Ke Barat Waktu Pagi Hari

waktu aku berjalan ke barat di waktu pagi matahari mengikutiku di belakang
aku berjalan mengikuti bayang-bayangku sendiri yang memanjang di depan
aku dan matahari tidak bertengkar tentang siapa diantara kami yang telah menciptakan
bayang-bayang
aku dan matahari tidak bertengkar tentang siapa diantara kami yang harus berjalan di depan

(Sapardi Djoko Damono)

Walking Westward in the Morning

walking westward in the morning the sun follows from behind
I walk following my drawn out shadow before me
the sun and I don’t argue about which one of us creates the shadows
the shadows and I don’t argue about which of us must lead the way

(Translated by John McGlynn)

Walking To The West in the Morning

when i walk to the west in the morning the sun followed me from behind
I walk following my own shadow that extends before me
the sun and I don’t argue about which one of us creates the shadows
the shadows and I don’t argue about which of us must walk in front.

(Translated by E.U. Kratz)

Derai - Derai Cemara

cemara menderai sampai jauh,
terasa hari jadi akan malam,
ada beberapa dahan di tingkap merapuh,
dipukul angin yang terpendam.

aku sekarang orangnya bias tahan,
sudah berapa waktu bukan kanak lagi,
tapi dulu memang ada satu bahan,
yang bukan dasar perhitungan kini.

hidup hanyalah menunda kekalahan,
tambah tersaing dari cinta sekolah rendah,
dan tahu, ada yang tetap tak terucapkan,
sebelum pada akhirnya kita menyerah.

(Chairil Anwar)

Fir Trees in Rows

Fir trees straggle into the distance
I feel day becoming night
There are branches poking at the tiny window
Pushed by some unseen wind

I can stand it, now,
It’s been a long time since I was a child
But once, once there was something
That, now, counts for nothing at all

Life only puts off defeat
Extending further and further from simple puppy love
As we learn there’s always something unsaid
Before, finally, we give it all up

(Translated by Burton Raffel)

Fir Trees in Rows

Fir trees straggle into the distance
It feels the day becoming night
There are branches poking at the tiny window
Beaten by unseen wind

I am now a man who can resist
It’s been a long time since I was a kid
But once, there was one substance
That now, counts for nothing at all

Life only delaying defeat
Extending further from simple puppy love
And know, there’s always something unspoken
Before we give it all up in the end

(Translated by Derwent May)