THE ANALYSIS OF TRANSLATION SHIFT AND EQUIVALENCE OF BALLADS OF THE SQUIRE

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Abstract

This research aims to identify the category shift and analyze the translation equivalence in Ballads of the Squire. The qualitative method is utilized for the twenty data findings. The results show twelve data of structure shift, four data of class shift, six data of unit shift, and nine data of intra-system shift. Structure shift is the most frequent shift that occurs due to the different sequences of elements in both languages. Another finding is that there are 21 data of formal equivalence and 10 data of dynamic equivalence. Formal equivalence is the most frequent equivalence because the translation closely matches the representation in the source language with minimum alteration in the target language. The translation remains close to the original content for the target audience to grasp the essence of the ballad. In conclusion, a ballad can be translated by going for a close translation to show what happened or by paraphrasing to make it sound natural in the target language.

Keywords: *structure shift, class shift, unit shift, intra-system shift, formal and dynamic equivalence, ballad translation.*

Abstrak

Penelitian ini bertujuan untuk mengidentifikasi pergeseran kategori dan menganalisis kesepadanan terjemahan di Ballads of the Squire. Syair atau balad adalah jenis puisi naratif yang diaransemen secara tradisional dengan musik dan biasanya menceritakan kisah tragis dan sedih (Bergman, 2017). Metode kualitatif digunakan untuk dua puluh temuan data. Hasil penelitian menunjukkan dua belas data pergeseran struktur; empat data pergeseran kelas kata; enam data pergeseran unit; dan sembila data pergeseran intra-sistem. Pergeseran struktur merupakan pergeseran yang paling sering terjadi karena urutan unsur yang berbeda pada kedua bahasa tersebut. Temuan lain terdapat 21 data padanan formal dan 10 data padanan dinamis. Padanan formal merupakan kesepadanan yang paling sering terjadi karena terjemahannya menyamai representasi di bahasa sumber dengan sedikit perubahan dalam bahasa sasaran. Terjemahannya tetap dekat dengan konten aslinya agar pembaca target dapat memahami esensi syair tersebut. Kesimpulannya, terjemahan syair dapat dilakukan dengan melakukan terjemahan harfiah untuk merepresentasikan peristiwa secara lebih akurat atau melalui parafrase untuk mencapai terjemahan alami dalam bahasa sasaran.

Kata Kunci: *pergeseran struktur, pergeseran kelas kata, pergeseran unit, pergeseran intra-sistem, padanan formal dan dinamis, terjemahan syair.*

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.

Literature comes in different forms such as prose, poetry, and folklore. Among others are songs or ballads (Mark, 2009). According to Mark (2009), Ballad is a type of narrative poem that is traditionally arranged with music that 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 Dalbernet (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 researches, 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 were intended to be novice translators' references for literary works translations such as ballads. Also, it is expected to be beneficial for game content translators.

METHOD

This research used qualitative method. Qualitative research entails presenting the research from a different point of view and identifying the various factors in the situation before sketching the overall picture that appears (Creswell, 2013). Qualitative method interprets the data to elicit deeper insight into the situation. This study applied qualitative method to elaborate the data findings in the form of sentences and words.

The researcher used the theory of Catford (1978) on category shift due to his detailed categorization of the type of shifts that used to identify the changes in the target text. There were four types of category shift based on Catford: Structure shift, Class shift, Unit shift, and Intra-system shift.

(1) **Structure shift**

This shift happened when the grammatical structure of the SL and TL are different.

(2) **Class shift**

This shift happened when the TL had a different class rank than the SL.

(3) **Unit shift**

A change of SL unit that is different in the TL rank (word, phrase, sentence, clause).

(4) **Intra-system shift**

The shift occurred "internally" within the language system (may change singular to plural or the use of neutral/gender-based words).

The theory of translation equivalence by Nida and Taber (1982) was used in this research because the researcher found it suitable to determine whether the translation focuses to deliver the message accurately or try to portray the story in a more natural scene in the target language. Nida and Taber (1982) divided two types of equivalence: formal equivalence and dynamic equivalence.

(1) **Formal equivalence**

Formal equivalence primarily focused on the message. The message in the target language should closely match the different elements that were in the source language. This type of equivalence called the "gloss translation" because the translator was urged to reproduce the original form and content as literally and meaningfully as possible (Venuti, 2000, p. 129).

(2) **Dynamic equivalence**

Dynamic equivalence aimed at complete naturalness of expression. This showed that the target language and the message should be substantially the same as the one that existed in the source language. Because of this, it was not required to fully understand the cultural elements of the source language to understand the message since it would be conveyed in the same equivalence as existed in the target language.

This research focused on identifying the shifts in the ballad *Ballads of the Squire* and its translated version *Syair Prajurit* before continuing to analyze the translation equivalence. The researcher was interested in analyzing this ballad because ballad translation was quite challenging due to the different characteristics of the source and target language. Ballad translation was also limited research in the area.

Ballads of the Squire is a two-volume obtainable book collection released by HoYoverse in the game *Genshin Impact* in version 1.0, 2020. The original text and Indonesian translation *Syair Prajurit* are accessible in the game archive and can be read by switching the in-game language from English to Indonesian. The original and translated text can also be read online on Genshin Impact Wiki and Genshin Impact Indonesian Wiki.

Ballads of the Squire tells of Ragnvindr's days as a knight's squire during the dark Aristocratic period in Mondstadt. Millennia ago the city was ruled by aristocrats who have the power to control or enslave people who posed a threat to their reign. Ragnvindr was one of the knight's squire that obeyed the Aristocracy. Being born into the upper rank of Mondstadt society, he never had to feel the suffering of the common

people, but he was never blind to the poor treatment given to them. One day, a sword-dancer arrived in Mondstadt with a mission to overthrow the rulers and bring back freedom to the people. She befriended Ragnvindr, voiced her fiery vision, and inspired him to take a stand against the corrupt aristocracy. Her rebellion went unsuccessful and she died honorably on the battlefield.

The researcher carried out the following procedures for collecting the data: first, the researcher found the ballad text to be researched. Then, the researcher read the original text of the ballad and the Indonesian translated text to understand them better before comparing both texts. Next, the researcher gathered 30 data, but because of research time's limitation, they were cut down to 20 data to be analyzed. The researcher then analyze the collected data.

The first step of the analysis is identifying the shifts in the ballad. Second, the researcher classified and categorized the types of shift based on the theory of category shift by Catford. Next, the data were analyzed using the theory of translation equivalence by Nida and Taber while referring to Kamus Lengkap (2007), and Kamus Bahasa Indonesia (2008). After the data had been analyzed, the researcher chose five data to be presented in this journal with an explanation of the findings.

RESULT AND DISCUSSION

From the 30 data collected, 20 were analyzed and only 5 were presented here as examples. The following data were the Category Shifts that occurred in "Ballads of the Squire":

Table 1: Category Shift

Category Shift	Total
Structure Shift	12
Class Shift	4
Unit Shift	6
Intra-system Shift	9
Total data	31

From the table above, there are four category shift occurrences: 12 data of structure shift, four data of class shift, six data of unit shift, and nine data of intra-system shift. From the 20 data collected, there are total of 31 shifts findings.

The researcher continued to analyze the translation equivalence of the shifts:

Table 2: Translation Equivalence

Translation Equivalence	Total
Formal Equivalence	21
Dynamic Equivalence	10
Total data	31

From the table above, the shifts were analyzed using the theory of translation equivalence by Nida and Taber. From the 31 shift findings, there are 21 data of formal equivalence and 10 data of dynamic equivalence.

The category shifts were analyzed based on the theory of translation shift by Catford and the equivalences were analyzed based on the theory of translation equivalence by Nida and Taber. The analysis of the data are as follow:

Datum 1

SL	TL
Carrying within them the grief of the oppressed, **they assault splendid palatial walls.** (Vol 1, line 18)	*Membawa kesedihan dari mereka yang tertindas,* ***menyerang tembok-tembok megah yang indah.*** (Vol 1, line 18)

Context: during the aristocratic period in the city of Mondstadt, the common people were abused and the weak enslaved by corrupt leaders. The citizens lived in fear, having nothing to fight back the tyrannical rulers. They could only weep in silence as the wind carried their mournful sighs throughout the city.

In this datum, the SL **they assault splendid palatial walls** was constructed of *they(S)+assault(V)+splendid palatial walls(O)*. In the translation, ***menyerang tembok-tembok megah yang indah*** was constructed of *menyerang(V)+tembok-tembok megah(O)+yang indah(Adv)*. According to Catford (1978), when the grammatical structures of the SL and TL are different, it is classified as a structure shift. This is classified as a structure shift because there is a change of structure from the source text *(S+V+O)* to *(V+O+Adv)* in the target text.

The translation ***menyerang tembok-tembok megah yang indah*** is classified as a dynamic equivalence. Unlike formal equivalence, dynamic equivalence does not concern the grammatical form of the original language (Hanifah, 2018). Therefore, it does not retain the same consistency of the grammatical structure in the target text. It can be seen from the word **they** in the source language that was omitted in the translation. Nevertheless, the translation conveyed the message as intended by the author into the target language albeit going through a change in the structure.

Datum 2

SL	TL
"We are the starlit knights, lift thy **heads** and **bear witness!**" (Vol 1, line 9)	*"Kami adalah para kesatria bintang, angkat **kepalamu** dan **saksikan!**"* (Vol 1, line 9)

Context: Ragnvindr, one of the knights for the Aristocracy, was taking a stroll around Mondstadt during one of his shifts. He remembered his peers who referred to themselves as the "starlit knights" once proudly declared their strengths that was ironically used to oppress the commoners.

In this datum, there are two types of category shift findings: intra-system shift and unit shift. The intra-system shift occurred in the translation ***kepalamu*** which signifies a singular noun, while in the SL **heads** signifies a plural noun. According to Catford (1978), intra-system shift is a change from within the language system. This is classified as an intra-system shift because there is a change from plural to singular in the translation.

The unit shift occurred in the translation ***saksikan*** which is a word, while in the SL **bear witness** is a phrase According to Catford (1978), unit shift occurs because the SL unit is different in the TL rank. This is classified as a unit shift because there is a change in the unit rank from a phrase to a word in the translation.

The translations ***kepalamu*** and ***saksikan*** are classified as a formal equivalence. Formal equivalence tries to remain close to the original text by reproducing the original text as literally and meaningfully as possible (Venuti, 2000). The word ***kepala*** is a

literal translation of the SL **head** (Kamus Lengkap, 2007). The translation *kepalamu* conveyed the source message closely despite the change from plural to singular that occurred internally within the language system.

In Kamus Lengkap (2007) **bear witness** has the meaning of *menjadi saksi atas; menyaksikan.* For this context, the translation *saksikan* matched the usage in the source language to witness something. The translation remained close to the original context by using a suitable equivalent that existed in the target text.

Datum 3

SL	TL
One day, **at the crack of dawn,** (Vol 2, line 1)	*Suatu hari,* ***saat fajar tiba,*** (Vol 2, line 1)

Context: one day, a Sword Dancer came to Mondstadt. She was a member of the Wanderer's Troupe who was skilled in music and combat and had an attempt to overthrow the Aristocracy. Because the Wanderer's Troupe was formed of people from all over the land, her origins remained a mystery.

In this datum, the SL word **crack** served as a noun, while in the translation the word *tiba* served as a verb. According to Catford (1978), when the TL has a different class rank than the SL, it is classified as a class shift. This is classified as a class shift because there is a change of class rank from a noun to a verb in the translation.

The word **crack** could be defined as *a very narrow gap between two things, or between two parts of a thing* (Collins dictionary, 2022). For this context, **at the crack of dawn** was used as *emphasizing that they do it very early in the morning* (Collins dictionary, 2022). The SL **at the crack of dawn** implied that the event is happening early in the morning, and the translation *saat fajar tiba* suggested that it was happening when the sun rose. According to Nida and Taber (1982) when the target language and the message are substantially the same as the one that existed in the source language, it is classified as a dynamic equivalence.

The translation ***saat fajar tiba*** is classified as a dynamic equivalence because it expressed the same meaning as that in the source text. The translator was able to

render the phrase naturally as existed in the target language instead of doing a word-for-word translation that may distort the original meaning.

Datum 4

SL	TL
In her silence lay a song: (Vol 2, line 4)	*Ada sebuah nyanyian dalam kesunyiannya.* (Vol 2, line 4)

Context: In Mondstadt, the Sword Dancer was enslaved. Even so, she continued to sing her vision. After all the lonesome cries and anguished pains Ragnvindr had heard in the city, for once he was reminded of a great freedom—of a better life outside the walls of Mondstadt that she tried to bring back for the people.

In this datum, the SL **in her silence lay a song** was constructed of *in her silence(Adv)+lay(V)+a song(O)*. In the translation, ***ada sebuah nyanyian dalam kesunyiannya*** was constructed of *ada(V)+sebuah nyanyian(O)+dalam kesunyiannya(Adv)*. According to Catford (1978), when the grammatical structures of the SL and TL are different, it is classified as a structure shift. This is classified as a structure shift because there is a change of structure from the source text *(Adv+V+O)* to *(V+O+Adv)* in the target text

The translation ***ada sebuah nyanyian dalam kesunyiannya*** is classified as a dynamic equivalence. Dynamic equivalence aims at complete naturalness of expression (Nida and Taber, 1982), meaning the sentence is rendered without necessarily using the exact phrasing of the original to produce a natural translation.

If translated literally, **in her silence lay a song** would be translated into *dalam kesunyiannya terletak sebuah lagu*. The translator most likely wanted to achieve a more natural result, so they did not preserve the original wording. The translator avoided a literal translation and rephrased the sentence into ***ada sebuah nyanyian dalam kesunyiannya*** that sounded natural in the target language while retaining faithfulness to the message of the original text.

Datum 5

SL	TL
A nameless knight retrieved **her** sword from the **blood-soaked** battlefield. (Vol 2, line 23)	*Seorang kesatria tanpa nama mengambil pedang**nya** dari medan perang yang **berlumuran darah,*** (Vol 2, line 23)

Context: After the attempted rebellion, Ragnvindr bore witness of the final act as the Sword Dancer and the troupe ultimately met her demise in the arena. As a way to honor her battle, he retrieved her sword from the blood-soaked battlefield to have it buried with her.

In this datum, there are two types of category shift findings: intra-system shift and class shift. The intra-system shift occurred in the translation *–nya* which signifies a neutral gender pronoun, while in the SL **her** signifies a gender-based pronoun toward women. According to Catford (1978), intra-system shift is a change from within the language system. This is classified as an intra-system shift because there is a change from neutral gender word to gender-based word in the translation.

The class shift occurred in the translation ***berlumuran*** which served as a verb, while in the SL **blood-soaked** served as an adjective. According to Catford (1978), class shift occurs when the TL has a different class rank than the SL. This is classified as a class shift because there is a change of class rank from an Adjective to a Verb in the translation.

The translations *-nya* and ***berlumuran*** are classified as a formal equivalence. Formal equivalence focuses that the message in the target language closely matches the different elements that were in the source language (Nida and Taber, 1982). English uses gender pronouns to refer to someone of a specific gender, while Indonesian does not apply the same rule. The translation *–nya* matched the usage of the pronoun applied in Indonesia despite it does not specifically refer to a woman as utilized in the SL.

According to Collins dictionary (2022) the word **–soaked** in combination with a noun forms as an adjective. It is defined as *extremely wet or damp because of the*

thing mentioned. The word **–soaked** was translated into ***berlumuran***. It is defined as *bergelimang (terlumas, terpalit-palit, dsb) oleh (lumpur, darah, minyak, dsb)* (KBBI, 2008).

In this context, **blood-soaked** is used to describe the battlefield being drenched in blood. The translation ***berlumuran darah*** has a similar meaning to describe the place being covered in blood. The translation remained close to what was expressed in the source text, so it can be concluded that the translator used a close equivalent that corresponds to the message of the source text.

From the analysis, the researcher found four category shift occurrences: 12 data of structure shift, four data of class shift, six data of unit shift, and nine data of intra-system shift. The most frequent shift that occurred was structure shift due to the different sequences of elements in both languages. This proved that the translator adhered to the grammatical structures that were applied in Indonesian.

The data also showed 21 data of formal equivalence and 10 data of dynamic equivalence. The most frequent equivalence from the translation was formal equivalence because the translation closely matched the representation in the source language with minimum alteration in the target text. The translation remained close to the original content for the target audience to grasp the essence of the ballad.

CONCLUSIONS

As of the overall findings of this research, using the data taken from 'Ballads of The Squire', the results showed that ballad translation could be done by pursuing close translation to represent the events more accurately or through paraphrasing to achieve a natural translation in the target language.

The contribution of this research in the world of translation is to share some insights about translation shifts and equivalence in Ballads. This research is beneficial to assist translators who are unfamiliar with ballad translation. Further research could be conducted in other areas of literature such as; novels, poems, and poetry by analyzing other translation-related approaches or the poetic elements contained in them.

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