

# An Analysis of Translation Shift and Its Equivalence in *To Margot Heinemann (1935)* By John Cornford into *Huesca (1948)* By Chairil Anwar

Muamaroh \* and Diva Esha Hanggraningtyas

University of Muhammadiyah Surakarta, Indonesia

\*Corresponding author. Email: [mua237@ums.ac.id](mailto:mua237@ums.ac.id)

## ABSTRACT

Translating literature work such as poem is a challenge since the message of the source language has to be conveyed as close as possible to the target language. Therefore, translation shift and translation equivalence are the knowledge that has to be mastered by translators. This research aims 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. This research is a descriptive qualitative research. The instrument to get the data using documentations taken from To Margot Heinemann poem by John Cornford and its Indonesian translation, Huesca translated by Chairil Anwar. All total data were 60 data, which analyzed qualitatively. The research found that there are four types of translation shift. They are level shift (5 data or 16.66%), structure shift (9 data or 30%), class shift (3 data or 10%), and unit shift (13 data or 43.33%). This study also found two kinds of translation equivalence. They are formal equivalence (4 data or 25%) and dynamic equivalence (12 data or 75%). The most dominant shift found is unit shift and the most dominant equivalence found in the translation poem is dynamic equivalence

**Keywords:** translation shift, translation equivalence, poem

## 1. INTRODUCTION

Translation used to communicate a text from its original text into translated text in order to transfer the text's content. Translation is the process of recontextualizing text in a different language [1]. Translation, according to Catford, is the process of converting a text from a Source Language (SL) to an equivalent Target Language (TL) [2]. Meanwhile, translating, according to Nida and Taber, is the process of duplicating messages from Source Language (SL) as closely as feasible to Target Language (TL) [3]. To summarize, translation is the process of transforming a language from its source language to its counterpart in the destination language.

The field of translation encompasses a wide range of situations, including not only formal papers but also literary works [3]. Newmark claims that translating literature is the most challenging since it necessitates the preservation of aesthetics, taste, and meaning [4]. Translators must be familiar with both translation and pragmatics, as well as the context of the text [5].

Translators must take into account the form of language in both the Source Language (SL) and the Target Language (TL), as well as the text's equivalency [6]. As a result, the translator must understand and overcome translation shift and translation equivalence.

Catford defined translation shift as a shift of translation from formal correspondence in process of changing text from Source Language into Target Language [7]. Machali proposed translation shifts into two major types, obligatory shift and optional shift [8]. Optional shift is a shift caused by the wisdom of the translator. In optional shift, the translator could choose more equivalent clauses. Meanwhile, obligatory shift is a shift that focus in grammar.

Moreover, Nida and Taber stated that common shift is modification that included specific and generic meaning [6]. It can be differed into two types: meaning shift from general to specific meaning and meaning shift from specific to general meaning.

Catford also proposed translation shift into two major kinds, level or rank shift and category shift. Level or rank shift refers to language item that equivalent in a different level from source language into target language. Category shift refers to departure from formal correspondence in translation [3].

According to Baker, equivalence is the relationship between Target Language and Source Language [9]. Jakobson divided equivalence into three types: intra-lingual, inter-lingual, and inter-semiotic [10]. Meanwhile, according to Baker, translation equivalence divided into four types: lexical equivalence, grammatical equivalence, textual equivalence, and pragmatic equivalence [9]. Nida stated that equivalence are divided into two types: formal equivalence and dynamic equivalence [11].

The goal of this research is to look at the translation shift and translation equivalence in Chairil Anwar's poem *Huesca* compared to *To Margot Heinemann*, a poem by John Conford. These poems become the objects of this study because *Huesca* is a well-known poem in Indonesia; yet, many Indonesians are unaware that *Huesca* is a translation of John Conford's poem, *To Margot Heinemann*. Another reason for picking this poem is that the researcher is interested in examining and comparing the two poems because they are from different era and have distinct linguistic styles than modern poems.

The researcher discovered several studies that related to the current subject. Rini conducted the first study entitled "Analysis of the Category Shift of Noun Phrases in Translation of the Queen Swallow's Gift" [12]. The object of the study are the kinds of category shift in the *Queen Swallow's Gift* folktales. The data analysis of translation shift used Catford's type of translation shift. This research found six categorizations of category shifts in that folktales. They are class shift, intra-system shift, structure shift, structure + intra-system shift, unit shift, and unit + intra-system shift. Furthermore, Herawati, Suyudi, and Setiarini investigated shifts in the translation of English participial adjectives in the *Twilight Saga: New Moon* novel [13]. Using theory from Catford to analyze the data. They found that participial adjectives found in the novel are two kinds: present and past participial adjectives. They also found three kinds of shifts found in the novel: structure shift, class shift, and unit shift. The most dominant shift is class shift for the present participial adjective. For the past participial adjectives, the most dominant shift is unit shift.

Eskandari, Behnam, Ramazani, and Monsefi explored "A Linguistic Study on the Translation of Parvin E'tesami's Poems into English Using Catford's Category Shifts" [14]. The object of the study is the translation shift of English-Persian poem, which analyzed using Catford's theory. They found four kinds

of shift in the poem, namely: unit shift, class shift, intra-system shift, and structure shift. This study also found that the most dominant shift used in the poem is unit shift. Furthermore, Widiastuti and Savitri also conducted a research of translation shift entitled "Shifts in Indonesian-French Poem Translation" [15]. The object of the study is translation shift of Indonesian-French poem, which analyzed using Catford's theory. They found 5 data for level shift, 3 data for structure shift, 1 data for class shift, 1 data of unit shift and 23 data of intra-system shift. The most dominant shift used in the poem is intra-system shift. On the other hand, Shabani, Emadi, and Daftari did another research of translation shift entitled "Investigating Four English Translations of Selected Poems from the Bustan of Saadi Using Catford's theory of Shifts" [16]. The object of the study is translation shift of four Persian poems. The theory used in analyzing translation shift is theory by Catford. They found structure shift is the most dominant shift in four poems.

Zi Yu did another translation equivalence study entitled "On the Chinese-English Translation of Advertising Slogan from the Perspective of Functional Equivalence Theory" [17]. Using Nida's functional equivalence theory, this study looked into advertisement slogans in Chinese and English. The result of the study shows that Nida's functional equivalence theory can be applied in translating advertising slogan. On the other hand, Yan Li did a study on translation in several languages entitled "A Study of Translation in Takeda Pharmaceutical's Japanese-Chinese Translation from the Perspective of Functional Equivalence Theory" [18]. The content of *Takeda Pharmaceutical's* website is the subject of the study. The content of those webpages was assessed using Nida's functional equivalence translation theory. The result shows that functional equivalence theory can be applied in medical texts.

Luong investigated "Equivalence in the Vietnamese Translation of Shakespeare's Romeo and Juliet" [19]. The object of the study is translation equivalence of English Vietnamese *Romeo and Juliet* drama script. The content of the drama script was assessed using Nida's theory. The result shows that there are mixture of formal equivalence and dynamic equivalence in those texts. Moreover, Nemati and Afzalifard explored about: "An Investigation into Farsi Translation of Children's Poetry of Shel Silverstein According to Nida's Theory" [20]. The object of the study is translation equivalence of children poetry translated by two translators. The theory used is translation equivalence theory by Nida. The result shows that each of the translation has different kind of equivalence, one is dominated by formal equivalence and the other is dominated by dynamic equivalence.

The shift in translation becomes an important issue to investigate because it impacts on the translation work.

Many studies have looked at how translations of various materials, like as novels, advertisements, and medical texts, have changed through time. Meanwhile, the current research examines poem translation shift and equivalence. Because of the varied research source, this study differs significantly from previous studies' findings.

## 2. RESEARCH METHOD

This study used descriptive qualitative research. The researcher used the documentation for the techniques of collecting data. Thirty data were taken from John Cornford's poem entitled *To Margot Heinemann* [21] and thirty data were from Chairil Anwar's poem entitled *Huesca* [22]. The data consists of words, phrases, clauses, and sentences, which analyzed based on its translation shift and translation equivalence. The researcher analyzed the data using Catford's theory of translation shift and Nida's theory of translation equivalence. The researcher compared the translation of *To Margot Heinemann* poem and *Huesca* poem. There were three raters who assessed the data to ensure the data validity. They are H.E.K., Y.R.E.S, and H.N because they are not only fluent in both languages, English and Indonesia but also understand poem well. They also have good academic record. Even H.E.K. himself is a poet that already has published three books of poem. His poem written most in Indonesian and some of them in English.

## 3. FINDINGS AND DISCUSSION

### 3.1. Translation Shift

There are 30 data of translation shift in *To Margot Heinemann* and *Huesca* poem, which have been analyzed qualitatively shown in the following table.

**Table 1.** Type of Translation Shift

Type of Translation Shift	$\Sigma$	Percentage
Unit Shift	13	43.33%
Structure Shift	9	30%
Level Shift	5	16.66%
Class Shift	3	10%
<b>Total</b>	<b>30</b>	

Based on the table, this study found four types of translation shift that used in *To Margot Heinemann* poem and its Indonesian translation (*Huesca*). They are unit shift, structure shift, level shift, and class shift.

#### 3.1.1. Unit Shift

Catford defined unit shift means changes of the rank that departures from formal correspondence in which the translation equivalent of a unit at one rank in the Source Language is a unit at a different rank in the Target Language [13]. Unit shift happens when the translation shift of a unit at one rank is different between Source Language and Target Language. It was found 13 data that analyzed as unit shift. For examples:

#### Data 0018/POEM/SL01/TL01

**Source Language:** Heart of the heartless world.

**Target Language:** Jiwa di dunia yang hilang jiwa.

Based on its context, all raters agreed that the data above is unit shift. The shift happens from a phrase to a clause. In the Source Language, "heartless world" is a noun phrase. Meanwhile "dunia yang hilang jiwa" in the Target Language is a clause. Even though there is a shift in the words, the meaning is transferred well. Another example is the following:

#### Data 0021/POEM/SL03/TL03

**Source Language:** Is the pain at my side.

**Target Language:** Adalah derita di sisiku.

All the raters assessed that the data above is unit shift. The shift happens from a phrase to a word. In the Source Language, "my side" is a noun phrase with "my" as determiner and "side" as noun. Meanwhile "sisiku" in the Target Language is a word. Even though there is a shift in the words, the meaning is transferred well.

#### 3.1.2. Structure Shift

According to Catford structure shift can occur when there are two languages, Source Language and Target Language, which have different element of structure and they have formal correspondence [13]. Structure shift is a shift of the word order that happens because the language system of Source Language and Target Language is different. There are 9 data that analyzed as structure shift. For example:

#### Data 0008/POEM/SL09/TL09

**Source Language:** On the last mile to Huesca.

**Target Language:** Di batu penghabisan ke Huesca.

Based on its context, all raters agreed that the data above is structure shift. It is indicated by the difference of the word order in both languages. In the source language, the formula of the word order is Modifier Head (MH), which shows "last" as modifier and "mile" as head. Meanwhile in the target language, the formula of the word order is Head Modifier (HM), which shows "batu" as head and "penghabisan" as modifier. This shift is happened due to the difference of the language system of Source Language and Target Language. Another example is the following:

**Data 0013/POEM/SL14/TL14**

**Source Language:** Into the shallow grave.

**Target Language:** Aku dalam kuburan dangkal.

Based on its context, all raters agreed that the data above is structure shift. It is indicated by the difference of the word order in both languages. In the Source Language, the formula of the word order is Modifier Head (MH) which shows “shallow” as modifier and “grave” as head. Meanwhile in the Target Language, the formula of the word order is Head Modifier (HM), which shows “kuburan” as head and “dangkal” as modifier. This shift is happened due to the difference of the language system of Source Language and Target Language.

**3.1.3. Level Shift**

Catford stated that level shift is that a source text item at one linguistic level has a target text translation equivalence at a different level [12]. Level shift usually is the level shift from grammar to lexis. There are 5 data that analyzed as level or rank shift. For examples:

**Data 0001/POEM/SL03/TL03**

**Source Language:** Is the pain at my side.

**Target Language:** Adalah derita di sisiku.

Based on its context, all raters agreed that the data above is level shift. The Source Language has “is” as the grammar that express simple present tense that is translated in Target Language as “adalah”. In the data above, it is indicated as fact. The word “is” is used as an auxiliary verb since “the pain” is not a verb. Meanwhile, auxiliary verb is not needed in Indonesian language. The word “adalah” in Indonesia is used to define something; in this case it refers to “the thought of you” in the line before. Another example is the following:

**Data 0004/POEM/SL07/TL07**

**Source Language:** I am afraid to lose you.

**Target Language:** Aku cemas kehilangan kau.

All the raters assessed that the data above is level shift. The Source Language has “am” follows after “i” as the grammar that express simple present tense that is translated in Target Language as “aku”. In the data above, it is indicated as fact. The word “am” is used as an auxiliary verb since “afraid” is not a verb. Meanwhile, auxiliary verb is not needed in Indonesian language.

**3.1.4. Class Shift**

According to Catford class shift is a shift that occurs when the translation equivalent of Source Language item is a member of a different class from the original item [13]. Class shift is when there is a shift in the word

class and the Source Language is in different level in the Target Language. There are 3 data that analyzed as class shift. For example:

**Data 0015/POEM/SL04/TL04**

**Source Language:** The shadow that chills my view.

**Target Language:** Bayangan yang bikin tinjauan beku.

All the raters assessed that the data above is class shift. The word “chills” has equivalent term as the word “beku”. In the Source Language, the word “chills” is a verb. Meanwhile in the Target Language, the word “beku” is an adjective. In this case, this shift is happened because the choice of the translator. Although there is a difference in the word class, the meaning of the text is still the same. Another example is the following:

**Data 0017/POEM/SL15/TL15**

**Source Language:** Remember all the good you can.

**Target Language:** Ingatlah sebisamu segala yang indah.

All the raters agreed that the datum above is class shift. The phrase “the good” has equivalent term as the word “yang indah”. In the Source Language, the word “the good” is a noun. Meanwhile in the Target Language, the word “yang indah” is an adjective. In this case, this shift is happened because the choice of the translator. Although there is a difference in the word class, the meaning of the text is still the same.

**3.2. Translation Equivalence**

There are 16 data of translation equivalence in To Margot Heinemann and Huesca poem were analyzed. It was found that there are two types of translation equivalences: formal equivalence and dynamic equivalence.

**Table 2.** Type of Translation Equivalence

Type of Translation Equivalence	$\Sigma$	Percentage
Dynamic Equivalence	12	75%
Formal Equivalence	4	25%
<b>Total</b>	<b>16</b>	

**3.2.1. Dynamic Equivalence**

According to Nida dynamic equivalence is an approach to translation in which the original language is translated “thought for thought” rather than “word for word” as in formal equivalence [23]. Dynamic equivalence can be defined as transfer of meaning without using the exactly same phrases. There are 12 data found as dynamic equivalence. For examples:

**Data 0035/POEM/SL04/TL04**

**Source Language:** The shadow that chills my view.

**Target Language:** Bayangan yang bikin tinjauan beku.

All the raters agreed that the data above is dynamic equivalence. This happens because the translator put his own thought in translating. In the Source Language, “chills my view” is a verb since the word “chills” means “membekukan”. However, in the Target Language, the word “chills” is not translated as verb but the translator changes it into adjective. In the Target Language, the translator chose to translate it into “yang bikin tinjauan beku” because based on its context that translation makes the meaning of the phrase more impressive. Another example is the following:

**Data 0037/POEM/SL06/TL06**

**Source Language:** Reminds that autumn is near.

**Target Language:** Mengingatkanku musim gugur akan tiba.

All the raters assessed that the data above is dynamic equivalence. This happens because the translator put his own thought in translating. In the Source Language, “near” is an adjective, but in the Target Language, it is translated into “akan tiba” which indicates verb. The translator chose “akan tiba” as the translation of “is near” which can make the phrase more impressive based on its context. In the Target Language translator also add “ku” as suffix in “mengingatkan” while in the Source Language it is only “reminds” without object. Because it makes the meaning more powerful based on its context.

### 3.2.2. Formal Equivalence

According to Nida, formal equivalence tries to remain as close to the original text as possible, it is much more of a word-for-word view of translation [23]. Formal equivalence focuses on word to word translation and transferring meaning without adding the translator’s idea. There are 4 data that analyzed as formal equivalence. For examples:

**Data 0032/POEM/SL02/TL02**

**Source Language:** Dear heart, the thought of you

**Target Language:** Jiwa sayang, kenangan padamu.

All the raters assessed that the data above is formal equivalence. In Indonesian language, “heart” is usually translated as “hati”, but the word “heart” in the Source Language has translated into “jiwa”. According to Merriam-Webster, “heart” can be defined as “one’s innermost character, feelings, or inclinations” [24]. It has the same definition as “jiwa” in the Target Language that has meaning as “seluruh kehidupan batin manusia yang terjadi dari perasaan, pikiran, dan angan” as it is said in Kamus Besar Bahasa Indonesia [25]. The

translation of the word “heart” to “jiwa” is still acceptable and accurate based on its context. On the other hand, the phrase “the thought” in the Source Language is translated into “kenangan” in the Target Language. According to Merriam-Webster, “thought” can be defined as “an idea, plan, opinion, picture, etc. that is formed in your mind: something that you think of” [26]. It has the same definition as “kenangan” in the Target Language that has meaning as “kesan dalam ingatan (pikiran)” as it is said in Kamus Besar Bahasa Indonesia [27]. The translation of the phrase “the thought” to “kenangan” is still acceptable and accurate based on its context. In this translated work, the translator did not add his thought to translate and to change the equivalence of the translation. Another example is following:

**Data 0033/POEM/SL03/TL03**

**Source Language:** Is the pain at my side.

**Target Language:** Adalah derita di sisiku.

All the raters agreed that the data above is formal equivalence. In the Source Language, the phrase “the pain” is translated into “derita” in the Target Language. According to Merriam-Webster, “pain” can be defined as “mental or emotional suffering: sadness caused by some emotional or mental problem” [28]. It has the same definition as “derita” in the Target Language that has meaning as “sesuatu yang menyusahkan yang ditanggung dalam hati” as it is said in Kamus Besar Bahasa Indonesia [29]. The translation of the phrase “the pain” to “derita” is still acceptable and accurate based on its context. Meanwhile, “my side” has the same definition as “sisiku”. According to Merriam-Webster, “side” can be defined as “the space beside one” [30] and “my” is the determiner that shows possession. It has the same definition as “sisi” in the Target Language that has meaning as “sebelah” as it is said in Kamus Besar Bahasa Indonesia [31]. The word is also added “ku” that indicates possession. Beside the definition, the order of the sentence is the same. It indicates word-for-word translation. In this translated work, the translator did not add his thought to translate and to change the equivalence of the translation.

The finding of this study is in line with the study done by Herawati, Suyudi, and Setiarini who found that there are five types of translation shift proposed by Catford, namely: level shift, structure shift, class shift, unit shift, and intra-system shift [13]. It is shown that from those shift, three kinds of shift were found. The structure shift is found 17 data, the class shift is found 67 data, and unit shift is found 60 data. Unlike the current study, the class shift is the most dominant kind of shift. It is also concluded that translation shift is also happened in novel as well as poem. Furthermore, the finding of the type of translation shift also supports the research conducted by Rini that analyzed folktales. It

can be concluded that there are six categorizations of category shifts found in that folktales [12]. They are class shift, intra-system shift, structure shift, structure + intra-system shift, unit shift, and unit + intra-system shift. The structure shift is found 176 data, the class shift is found 6 data, unit shift is found 10 data, intra-system shift is found 63, structure + intra-system shift is found 29 data, and unit + intra-system shift is found 2 data. Although the current study do not have all of those shifts, most of the shift can be found in the current study. Unlike the current study that has class shift as its dominant shift, the dominant shift of this study is structure shift. Beside folktales, those shifts also can be applied in poem.

The finding of this study agrees with the study conducted by Eskandari, Behnam, Ramazani, and Monsefi that found there are four kinds of shift found in the poem, namely: unit shift, class shift, intra-system shift, and structure shift [14]. In this poem, unit shift is the most dominant shift found in the poem unlike the current study. The difference of the current study is also the current study includes level shift as the part of shift to be analyzed. It also can be concluded that translation shift is also applied in another language, such as Persian. Further, the finding of this study is in agreement with the study conducted by Widiastuti and Savitri. It shows that there are 5 data of level shift, 3 data of structure shift, 1 data of class shift, 1 data of unit shift and 23 data of intra-system shift [15]. All of the types of shift can be found in this study, unlike the current study that has no intra-system shift. Intra-system shift is also the most dominant shift in this study, unlike the current study. Unlike the current study that analyzed Indonesian-English poem, the study Indonesian-French poem. Translation shift can be applied in those languages as well. Furthermore, study by Shabani, Emadi, and Daftari also relative to the current study. It shows that all of the types of translation shift can be found with structure shift is the most dominant type [16]. It is also can be found that Persian-English languages can apply translation shift as well as Indonesian-English languages in the current study.

Meanwhile, the finding of the type of translation equivalence is along the line with the study done by Zi Yu who found that there are two types of translation equivalence proposed by Nida, namely: functional or formal equivalence and dynamic equivalence [17]. It is shown that those types of equivalence can be used to translate advertising slogan with functional equivalence that is mainly used and suitable since it can transfer the Source Language into Target Language as how it is. Beside advertising slogan, it can be used in poem also with dynamic equivalence as the most dominant type of equivalence. Moreover, the finding of the type of translation equivalence is along with the study done by Yan Li who found there are two types of translation equivalence proposed by Nida, namely: functional or

formal equivalence and dynamic equivalence [18]. It is shown that those types of equivalence can be used to translate medical webpage content with functional equivalence that is mainly used and suitable since it can transfer the Source Language into Target Language as how it is. Beside medical webpage, it can be used in poem also with dynamic equivalence as the most dominant type of equivalence.

In addition, the finding of the type of translation equivalence is corresponding to the study done by Luong that analyzed Vietnamese translation [19]. It is shown that both type of the equivalence, formal equivalence and dynamic equivalence, can be found in the translation of drama script. The result, in line with the current study, shows that there are mixture of formal equivalence and dynamic equivalence in those texts. It is also can be understood that translation equivalence is also can be applied in Vietnamese-English translation. Moreover, the finding of the type of translation equivalence is commensurate with the study by Nemati and Afzalifard that analyzed translation equivalence of children poetry translated by two translators [20]. It shows that each of the translation has different kind of equivalence, one is dominated by formal equivalence and the other is dominated by dynamic equivalence. It is also supported that both of the translation equivalence type can be found in both this study and current study. It is also can be understood that translation equivalence is also can be applied in Persian-English as well.

#### 4. CONCLUSION

In this study, 30 data points revealed four different forms of translation shift. First, the translated work contains 5 level shift data (16.66 %). Second, 9 data (30%) of structure shift was discovered, which consists of a change in structure translated work. Then, 3 data (10%) of class shift is discovered, which consists of a shift in word class. Finally, 13 data (43.33 %) of unit shift were discovered. Unit shift is the most common translation shift type found in translated material, based on that definition. Meanwhile, class shift is the least common sort of translation shift identified in translation work. Both of the equivalence types are found in 16 data. There are 4 data (25%) that can be categorized as formal equivalence. The rest of the data, which are 12 data (75%), can be categorized as dynamic equivalence. According to that description, dynamic equivalence is the most common sort of translation equivalence discovered in translated works. Meanwhile, formal equivalence is the least common sort of translation equivalence discovered in translation work. Through this research, the type of translation shift and translation equivalence can be used in translation learning. Examples of translation shift type and translation equivalence type can be given through poem since it can

be used to help teacher find material and help student to improve their skills.

## AUTHORS' CONTRIBUTION

Both author have the same contribution in arranging this paper. The first author review the research and guide in the writing, meanwhile the second author is conducting the research.

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