TRANSLATION SHIFT ANALYSIS AND ACCURACY IN INDONESIAN-ENGLISH OF THE POEM *SURAT DARI OSLO* BY TOETY HERATY

THESIS

Submitted in Partial Fulfillment of the Requirement for Gaining the Degree of Education Bachelor in English Language Education

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2020

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Assalamu'alaikum Wr. Wb.

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ABSTRACT

Title	:	**Translation Shift Analysis and Accuracy in Indonesian-English of the Poem *Surat dari Oslo* by Toety Heraty**
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Shift in translation has some types as well as the accuracy. This is a study of translation shift and accuracy in the poem *Surat dari Oslo* by Toety Heraty. It is aimed to find out the translation shifts and to explain the accuracy of translation in the poem. It is a descriptive qualitative method. The data are documented from the website *https://www.poetrytranslation.org/*. The data are analyzed based on Catford's theory to find out the translation shift and analyzed based on Nababan's theory to find out the translation accuracy. The result shows that all the shifts are found in the translation. They are level shift and category shift which is divided into four types: structure shift, class shift, unit shift, and intra-system shift. From the 80 data of translation shift, it consists of level shift 21.25%, structure shift 45.5%, class shift 3.75%, unit shift which is divided into two types (upward rank 16.25% and downward rank 3.75%), and intra-system shift 7.5%. Meanwhile,regarding to the translation accuracy, the result shows that all the criteria of accuracy are found in the translation. From the 49 data of accuracy, it consists of the accurate translation 77.55%, less accurate 18.36%, and inaccurate 4.08%. It can be concluded that all the types of the translation shift are found in the poem with the structure shift is the most frequent shift while the class shift and the downward rank are the least. Also, the translation is quite accurate based on the result with the accurate translation got the highest score while the inaccurate one got the least.

Keywords: Poem, Surat dari Oslo, Translation Accuracy, Translation Shift.

MOTTO

لَا يُكَلِّفُ ٱللَّهُ نَفۡسًا إِلَّا وُسۡعَهَا ...

Allah tidak membebani seseorang melainkan sesuai dengan kesanggupannya…[1]

Fall down seven times, get up eight.[2]

Everyone has their own pace. It's alright to take your time but don't forget that you need to stand up again.

-Linatus Syafaatun-

---

[1]QS. Al-Baqarah/2: 286, Mushaf Al-Azhar: Al-Qur'an dan terjemah.

[2]Japanese proverb "Nana korobi ya oki". This speaks to the Japanese concept of resilience, no matter how many times you get knocked down, you get up again. From article "Fall down seven times, get up eight: The power of Javanese resilience", https://www.presentationzen.com/presentationzen/2011/03/fall-down-seven-times-get-up-eight-the-power-of-japanese-resilience.html

DEDICATION

This thesis is wholeheartedly dedicated to:

English Department students, the teachers, the next researcher, and also my dear readers.

I hope this thesis provides information to help your education and research.

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Alhamdulillahirobbil 'alamin, All the praises and thanks be to Almighty Allah SWT Who always gives His blessings and guidance in my life and during the process of writing the research so I was able to finish this thesis. Peace and salutation are upon the Greatest prophet Muhammad SAW the noblest creature ever, his family, companions, and adherents

I would like to give my sincerest gratitude to my dearest parents Mr. Nur Hadi and Mrs. Siti Sih who always support and love me unconditionally. Always pray for me and believe in me to finish my study. Thank you for all the efforts and sacrifices so that my education runs well.

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Finally, the researcher realizes that this thesis is far from being perfect. Therefore, the researcher will happily accept constructive criticism in order to make it better. The researcher always expects that this thesis may be helpful for all. Amiin.

Semarang, 05 December 2020

The Writer,

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CHAPTER I
INTRODUCTION

This chapter explores some subchapters. It begins with the background of the study. The next parts are the questions of the study, the objectives of the study, the significances of the study, the scope of the study, and the last is the research method.

A. Background of the Study

Communication is not easy for people who live in different countries with different languages. This case can cause miscommunication and misunderstanding to one another. The Arabic for example can't communicate to the Indonesian with an expectation that their message can be delivered well since Arabic doesn't speak Bahasa Indonesia and vice versa. However, this difference is one of the natural phenomena and is one of Allah Signs as already written in the Quran verse at surah Ar-Rum/30: 22.

وَمِنْ ءَايَٰتِهِۦ خَلْقُ ٱلسَّمَٰوَٰتِ وَٱلْأَرْضِ وَٱخْتِلَٰفُ أَلْسِنَتِكُمْ وَأَلْوَٰنِكُمْ ۚ إِنَّ فِى ذَٰلِكَ لَءَايَٰتٍ لِّلْعَٰلِمِينَ ﴿٢٢﴾

"and among His Signs is the creation of the heavens and the earth, and the variations In your languages and your colours: Verily In that are Signs for those who know."[1]

[1]E-book: A. Yusuf Ali, Holy Qur-an (1946 Ed.), p. 1056.

From Quran verse above, it can be learnt that variations are indeed normal and as one of the Signs to show that Allah is The Greatest and there is no match. The variations in languages also can be a reason for people to learn other languages to gain more knowledge. As Yuniati et. al. state that through language, people can communicate any expression. Language is needed to do interaction with others.[2] Some ways to know foreign languages are either learning the language itself or looking up for its translation.

Learning foreign language is one of the ways to understand others' language. People can learn it from expert tutors by taking courses formally and informally or by learning through media by themselves. By learning the language, communication will be easy for two parties. Also, the delivery of the message will have no difficulties anymore. Huda et. al. state that since the growth of science and technology, also the demands of increasingly advanced and modern era, it takes a mastery of foreign language skills, especially English as an International language for communication.[3] In addition, Ikhrom et. al. state that English as an

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[2]Asmi Yuniati, Sayyidatul Fadlilah, & M. Nafi Annury, (2018), Directive speech acts in the movie *The message* by Moustapha Akkad, *Vision: Journal for language and foreign language learning*, *7* (2), p. 83, http://dx.doi.org/10.21580/vjv7i22803

[3]Husnul Huda, Nuna Mustikawati Dewi, & Lulut Widyaningrum, (2017), Mengemas kelas bahasa Inggris (EFL) melalui *Joyful learning based social constructivism pedagogy*, *DIMAS 17* (2), p. 239, DOI: 10.21580/dms.2017.172.2428

international language is needed to help people in increasing good insights relating to the knowledge development.[4]

Hidayat mentioned that successful language learning is measured by a person's proficiency in four language skills, they are listening, speaking, reading, and writing. It also depends on the acquisition of other language elements, including grammar, vocabulary, and pronunciation.[5] However, for some people, learning a foreign language can be too difficult to them. It requires motivation, strong intention, much effort, and also commitment to achieve the goal. As Tohir mentioned that motivation is crucial in the learning process. Without motivation, it almost certaintly can not complete the action or to archieve a specific goal.[6] Nuna and Lulut state that the lack of learner motivation is believed to be one of main problems of learning foreign language. It is because of the learner's perspective toward foreign language as a difficult subject to learn.[7]

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[4]Ikhrom, Ruswan, & Sayyidatul Fadlilah, (2018), The improvement of English skills for Islamic junior high school teachers using ESA (Engage Study Active) approach, *KONTRIBUSIA*, *1* (1), p. 1, DOI: 10.30587/kontribusia.v1i1.249

[5]Didin Nuruddin Hidayat, (2018), Designing a language lesson: Pedagogical and linguistic perspectives, *Vision: Journal for language and foreign language learning*, *7* (2), p. 96, http://dx.doi.org/10.21580/vjv7i22864

[6]Lalu Tohir, Motivation in a Foreign Language Teaching and Learning, *Vision: Journal for Language and Foreign Language Learning*, *6* (1), 2017, p. 20.

[7]Nuna Mustikawati Dewi & Lulut Widyaningrum, (2018), Pendampingan penguatan literasi bahasa Inggris anak melalui *Multiple stories-reading*, *DIMAS*, *18* (1), p. 147, DOI: 10.21580/dms.2018.181.2918

Another way to understand a foreign language is by looking up its translations. The translation is a medium to convey a message from a foreign language. It is the easiest choice when people don't understand the language but want to know the message. It doesn't need much effort since there are many ways to get translations. For instance, people can use a dictionary or an application to translate the words into the language they want. Also, they can use a translating machine such as *Google Translation* to get the translations.

As we know there are many knowledge and information that can be found in written literatures but unfortunately are written in various languages which not all the readers can understand. People who want to access them are restricted by the language because of the differences between the readers' languages and the works. Here is why translation takes an important part in communication.

Nowadays there are a lot of written works from source language (SL) that have been translated into the target language (TL). It makes knowledge spreading is easier and people can get the works they need easily without having a problem translating them by themselves. The number of translated works is enormous to the point there is more than one translated version for one work in one language. However, not every translation has a good quality. The readers should be selective in choosing the translated

works so that they can understand what message the writer wants to convey without misleading.

As we know that the process of translating is not as easy as it seems. In the process of translating a language, there are things translators should pay attention to make a translation become the good one. They should understand the grammatical structure of the TL since it is different from the SL and also understand their culture. Also, the process of translation is not just transferring each word from the source text to the target text but more than that, it is transferring the message of the language. The translators should choose the equivalence of words from the TL precisely so the message can be conveyed perfectly.

One of the things that important in translating language is the grammatical structure. The grammar in every language is different from each other, so the translators should understand fully about the TLs and their grammar. A good translation is the one that its grammatical structure follows the rules of the TL and in accordance to their culture. By reading a translated work that has a good translation, the readers are expected to fully understand the message that the writers wanted to convey through their writings or works and get some knowledge from them.

Besides the grammatical structure, the message of the language is also important. Since the goal of translating works is spreading the knowledge and sharing the information, they are translated as naturally as possible to make the readers understand

the message. Larson[8] defines that "Translation consists of transferring the meaning of the source of language into the receptor language." It means that translation is a process of distributing the message of the language to another language. The language may be changed but the meaning of it is still the same.

Therefore, a translation shift happened in order to make the translation feels natural and close to the source language meaning. It will not make a good sentence if the source text is translated into the target text word by word, and of course the readers will not get the writer's message since the sentence is hard to be understood. In order to make the sentence looks natural, choosing the right word is important. This word choice then makes the shifts in translation which the researcher conducted a study about it along with the translation accuracy in this research.

Translation shift is an interesting topic in the language study. In the process of translation there are many aspects that must be considered to get good quality translations, one of which results the shift in translation. The researcher was interested to find out the shifts in the translation since it can be a lesson to know more how they occured. We also can learn the language rules of the target languages and even more we can learn the culture from their countries. Also the researcher analyzed the translation accuracy to make the study more comprehensive.

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[8]E-book: Mildred L. Larson, (1998), *Meaning-based translation: A guide to cross-language equivalence* (2nd Ed.), University Press of America, p. 3.

Based on the explanation above, the researcher conducted a study about the translation shift and translation accuracy. The researcher studied the types of translation shifts from the poem based on Cartford's theory and studied how accurate the translations are based on Nababan's theory. The researcher's study is entitled ***"Translation Shift Analysis and Accuracy in Indonesian-English of the Poem 'Surat dari Oslo' by Toety Heraty."***

B. Questions of the Study

The problems of this study are focused on:

1. What are the translation shifts found in the poem *Surat dari Oslo*?
2. How is the accuracy of the translation in the poem *Surat dari Oslo*?

C. Objectives of the Study

Based on the problems above, the objectives of this study are:

1. To analyze the translation shifts found in the poem *Surat dari Oslo* and its translation.
2. To explain the accuracy of the translation in the poem *Surat dari Oslo* and its translation.

D. Significances of the Study

This study aimed to provide the readers more information about translation shifts and accuracy. The result of this study was

expected to give contributions to those who learn about translation shifts and accuracy. The study gave advantages theoretically and pedagogically. The researcher formulated the significances of the study as below:

1. Theoretical significance

   This study's result is hoped to provide new knowledge of translation shifts and translation accuracy found in the poem. It is also hoped to give inspirations for the other researchers in doing various and deeper researches about the English translation.

2. Pedagogical significance

   This study might be useful for those who are learning translation in the education field. It is hoped that the result of this study helped them to enrich their knowledge about these topics.

   a. For English Department Students

      The result of this study might help the students to enrich their knowledge about the translation shifts and accuracy. It is hoped to be the reference for students especially in English-Indonesian translation and Indonesian-English translation classes.

   b. For Teachers and Lecturers

      The result of this study was expected to be an additional reference for the teachers and lecturers in transferring knowledge to their students. It could be an

alternative medium that used in teaching and learning activities, especially in translation classes.

c. For the Next Researcher

The result of this study is hoped to help the next researchers for their research, especially whose topic is related to this study. It was expected to the next researchers to do research about this topic deeper and further since this research needed more improvement and was far from perfect.

E. Scope of the Study

The researcher limited the study to some topics as follow:

1. The researcher used the translation of the poem to study the shifts of translation. However, this study used Catford's theory. The various types of translation shifts based on others' theories were not studied in this research.
2. The researcher studied the accuracy of the translations using Nababan's theory to identify how accurate the translation shift is. The other categories about rating the quality of translations were not studied by the researcher in this research.
3. The poem *Surat dari Oslo* is written by Toety Heraty in Iowa, 1985.

F. Research Method

1. Research Design

This research is a library research that applied descriptive qualitative as the design of the study. It was

considered that this design is suitable to identify the translation shifts and accuracy in the poem entitled "Surat dari Oslo" by Toeti Heraty. Creswell states that qualitative methods rely on text and image data, have special procedures in analyzing data, and use various designs.[9] It is said that the data of the qualitative research is in a text or image form which in this research was using the text of the poem.

Creswell also states that qualitative design focuses on data collection, analysis, and writing, but they originate out of disciplines and flows throughout the process of study (e.g., types of problems, ethical issues of importance).[10] The data collection in this research was from the text documentation of the poem "Surat dari Oslo" accessed from the website *https://www.poetrytranslation.org/*. The poem was then analyzed based on the theories related to this study to get the results.

2. Source of Data

This research used a poem entitled "Surat dari Oslo" as the source of data. The original poem is written by Toeti Heraty in Indonesian and translated into English by Ulrich Kratz and Carole Satyamurti, they are capable in this field. The Indonesian version is the source text while the English

[9]E-book: John W. Creswell, (2014), *Research design: Qualitative, quantitative, and mixed methods approaches* (4th Ed.), SAGE Publications, Inc, p. 232.

[10]E-book: Creswell, (2014), *Research design:*…, p. 236.

version is the target text. The data of this study were all the lines of the poem. There were 49 lines in the poem. The poem was taken from the website *https://www.poetrytranslation.org/* where it is a place for poetries by the leading poets around the world along with their translation versions by the professional translators so the website is credible enough to make it as the source. Both the original poem and the translated one were analyzed using Catford's theory to find out the shifts and using Nababan's theory to measure the accuracy in translation.

3. Data Collection Technique

This study used documentation as the method of collecting data since the data were collected from the written text. The techniques of data collection started from reading the poem in the Indonesian version, which is the original text, then reading the translated poem in English. The next step was reading the books that were related to this study including the theories about translation shifts and accuracy. The next technique was finding the translation shifts in the poem by comparing the source text and the target text, underlying them, then analyzing them based on Catford's theory. After classifying the shifts based on their categories, the shifts were calculated their percentage to know which shift was dominant and which one was not.

Meanwhile, to know the translation accuracy, the steps of collecting data are: reading the original text then followed by reading the translated text, reading the books that related to this study, analyzing every line in the poem, giving a rate to the accuracy of translation based on Nababan's criteria, then calculating the percentage of the data.

4. Data Analysis Technique

The researcher used some techniques in analyzing data as follow:

1) Identifying the shifts in translation occurred in the poem.
2) Determining the type of shifts.
3) Identifying the accuracy of the translation.
4) Drawing the conclusion.

CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter presents review of previous studies, some related literatures, and conceptual framework.

A. Review of the Previous Sudies

The researcher showed the results of some different studies reviewed. These following studies offered discussion related to the topic discussed in this thesis.

The first study was conducted by Al Fattah for his thesis assignment. It was about analyzing the translation shifts of a noun in the comic. He analyzed them based on Catford's theory. From his descriptive qualitative research, it was found 288 data of category shifts which were divided into four sub-types: structural shift, unit shift, class shift, and intra-system shift. In his research, the most frequent shift was the unit shift followed by structural shift, intra-system shift, and the least was the class shift. Al Fattah also studied translation quality. It was based on Nababan's theory which was categorized into three groups: accuracy, acceptability, and readability. From his research, it showed that the quality was nearly perfect with accuracy 99.3%, acceptability 100%, and readability 99.6%.[1] Al Fattah's research was similar to this study related to the

[1]Habib Al Fattah, (2017), A translation shift analysis of noun in *The bilingual wow comics – The little prince*, *Thesis*, School of Teacher Training and Education, Muhammadiyah University of Surakarta, p. 1-2, http://eprints.ums.ac.id/id/eprint/56891

method and theories. However, there were some differences between them. Al Fattah's research was only focused on one major of translation shift (category shift) meanwhile this study focused on two majors (level shift and category shift). This study also not only analyzed the shifts of the noun but all word classes found in the poem as the data. Regarding to the translation quality, this study only focused on the translation accuracy, while Fattah's research focused on all three aspects of translation quality.

The second study was conducted by Herman. His research was a descriptive qualitative method and focused on the theory of translation shift found in the text of narrative. He analyzed the data from narrative text and concluded that the unit shifts (upward rank and downward rank) occurred in the translation text.[2] Herman's research was similar to this study in some aspects (method and theory). However, he limited the subject of his study and only focused on the unit shift which is a part of the category shift while this study focused on the two types of translation shift (level shift and category shift). He also didn't study the translation quality while this study did it and focused on accuracy.

The next study was conducted by Enda and Nurfitriani. Their research focused on the shift types used in literary translation from English into Bahasa Indonesia and the significant advantage in the process of translation itself. The data was collected through library

[2]Herman, (2017), Shift in translation from English into Indonesia on narrative text, *International journal of European studies, 1* (3), p. 72, DOI: 10.11648/j.ijes.20170103.11

research by documentation method. The results of this study showed that level shift and category shift were found out. The most frequent shift is the intra-system shift which is part of the category shift. The phenomenon of the shift in translation process generally and especially in the book is a positive consequence of translation attempt for translator to create similarity between two languages since every language has its own linguistic characteristics and features. The occurrence of shifts in this translation can be defined as the translator's strategies as an attempt to minimize the inevitable loss of meaning when interpretating the source text into the target text.[3] Enda and Nurfitriani's research was similar to this study regarding to the method, techniques, and theory of translation shift. However, there was a slight difference between them. While Enda and Nurfitriani's research focused on the types of translation shift and the significant advantage in the process of translation itself, this study concerned on the types of translation shift and the accuracy of translation.

The last study was from Sipayung. His research's focus were to find out the most frequent of the translation shift, the dominant translation method, and the meaning of them on the accuracy translation aspect. The findings showed that: 1) Unit shift was the most frequent translation shift followed by structure shift, class shift, and the least intra-system shift; 2) Free translation was the dominant translation method followed by communicative translation,

[3]Enda Dwi Karina P. & Nurfitriani Padang, (2017), Translation shifts in bilingual story book "Barbie kumpulan cerita putri", *International journal of language learning and applied linguistics world*, *16* (1), p. 81, www.ijllalw.org

adaptation translation, and semantic translation method; 3) The influence of unit shift and free translation method affected the lack accuracy of translation level: 2,38. There are 60% of the bilingual history textbook is lack of accuracy. [4] The research above was similar to this study in relation to the method and theory of study. However, there was a slight difference between Sipayung's research and this study. Sipayung's research has three points to figure out which are: 1) The dominant of translation shift, 2) The most frequent of translation method, and 3) The meaning of them on accuracy translation aspect. Meanwhile, this study found out two points which are: 1) Finding the types of translation shift in the object of study (a poem), and 2) How is the accuracy of translation in the poem.

B. Literatures Review

Some literatures are reviewed to build comprehension and to support the study.

a. Definitions of Translation

There are several definitions of translation from experts that have been compiled by the researcher. Experts have their own style and perspective in expressing their idea that makes them different from each other. The researcher mentions a few definitions of translation from experts to give some variation of opinions and to enrich the readers' knowledge.

[4]Kammer Tuahman Sipayung, (2018), The impact of translation shift and method on translation accuracy found at bilingual history textbook, *Jurnal humaniora*, *30* (1), p. 58, DOI: 10.22146/jh.v30i1.27754

Catford[5] states that "Translation is an operation performed on languages: a process of substituting a text in one language for a text in another". The statement means that translation is an effort to change the written works of a foreign language into the target language. It is intended for the knowledge and information from the written works can be well-spread around the world. The readers can get knowledge and information without a language barrier.

Newmark[6] says that "Translation is an art consisting in the effort to replace a written message and/or statement in one language by the same message and/or statement in another language". It means that translation is meant to express the messages or meaning of language by changing the original language into the target language without distorting the message to make the readers understand them easily.

The important goal of translation is to convey the messages and the meanings to the readers perfectly. The translation should be as natural as possible to make the readers understand the messages. The translators should choose the close equivalent of the words to make the sentences look natural in the end. It is supported by Nida and Taber's statement that "Translating consists in reproducing in the receptor language the closest

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[5]E-book: J. C. Catford, (1965), *A linguistic theory of translation*, Oxford University Press, p. 1.

[6]E-book: Peter Newmark, (2001), *Approaches to translation*, Shanghai Foreign Language Education Press, p. 7.

natural equivalent of the source language message, first in terms of meaning and secondly in terms of style".[7]

However, more definition of translation is explained by Larson as mentioned below:

> "Translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes."[8]

Larson explains that transferring the message from the source language (SL) into the target language (TL) is by paying attention to the semantic structure. By way of semantic, means that the translating process prioritizes the meaning of the language being transferred precisely as natural as the source language message. Larson adds a more detailed explanation as below:

> "Translation, then, consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context."[9]

The process of translation is not as simple as studying the meaning and transferring it into the TL, but more importantly it

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[7] E-book: Eugene A. Nida, Charles R. Taber, (1982), *The theory and practice of translation*, E. J. Brill, p. 12.

[8] E-book: Larson, (1998), *Meaning-based translation: ...*, p. 3.

[9] E-book: Larson, (1998), *Meaning-based translation: ...*, p. 3.

needs studying those aspects as Larson mentioned before. By studying the aspects, the product of translation will appear natural.

The process of translation is displayed by Larson[10] as shown in Image 2.1. below:

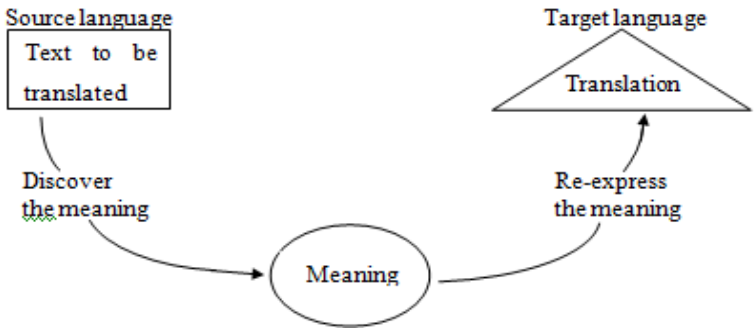

Image 2.1. *Process of Translation*

The diagram above shows that after finding the meaning of the source language, the process of translation continues to the stage of re-expressing the meaning where the translators use the lexicon and grammatical structure which are appropriate in the TL and its cultural context.

According to the several theories by the experts that have been mentioned before, the researcher concluded translation as below:

a) Translation is a process of transmitting the message or the meaning by changing the language into other languages.

[10]E-book: Larson, (1998), *Meaning-based translation: ...*, p. 4.

b) Translation as a product can be in the form of spoken works or written works.
c) The aim of translation is to convey the message or the meaning of the language into other languages in order to spread information and knowledge around the world.
d) The products of translation need to be as natural as the SL. The translator may find the closest equivalent of the source-language message.
e) The points that the translator has to pay attention are the message and style of the language. Both need to be as natural as the source language.
f) The process of translation consists of studying some aspects in order to make good translations.

b. Translation Shift

In the translation process, there must be some adjustments in the translation. It happens to determine the appropriate equivalent of the language. The translators subjectively determine the adjustment based on their competence, translation method, translation style, and translation target. The adjustment can affect the meaning which also can be called semantic shifts. Although there are shifts in the translation, they are not considered as deviation since it is the consequence of the translation process as

the result of different structure and culture between the SL and the TL.[11]

Meanwhile, shift in translation as Cartford stated, means departures from formal correspondence in the process of going from the SL to the TL.[12] He explains a formal correspondence is the TL category (unit, class, structure, element of structure, etc.) which can be occupied as close as possible the same place in the SL category.[13] Although it is possible that translation has the same category as in SL but it is so rare. The shift in translation often happens since there is no formal correspondence in both languages. This change or shift in translation is called translation shift.

Furthermore, Catford divided translation shifts into two major of translation shifts, level shifts and category shifts.[14]

1. Level Shift

   As clear as its name, level shift happens when a source text item at one linguistic level has an equivalent translation in a different level. It includes the shifts from grammar to lexis or from lexis to grammar. Both grammar and lexis can be expressed in two media, phonic (spoken) and graphic (written). Catford explains:

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[11]M. Zaka Al Farisi, (2001), *Pedoman penerjemahan Arab-Indonesia*, PT Remaja Rosdakarya, p. 37-38.

[12]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 73.

[13]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 27.

[14]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 37.

> "Grammar [is] the level of linguistic form at which operate closed system: the characteristics of a closed system being: (1) the number of terms is finite; (2) each term is exclusive of the others: (3) any change in the number of terms would change the 'values' (or 'formal meaning') of the other terms (e.g. system of pronouns, of deictics, of number, of case, of tense … etc.), [while] lexis [is] the level of linguistic form at which operate open sets (e.g. the open sets of item often occurring as examples or 'exponents' of nouns, verbs, etc.)."[15]

For instance, ***She is singing*** in the SL is equivalent to ***Dia sedang menyanyi*** in the TL. However, *is singing* (is+Ving) here is a grammatical form since it is a form of present continuous tense which is used to tell that the action is in progress, while the equivalence of *is singing* is *sedang* in TL which is a lexical form. So there is a shift from grammar level to lexis level.

2. Category Shift

Category shifts are departures from formal correspondence in translation.[16] Although there is formal correspondence in each word between SL and TL but there is commonly a shift or a change in the translations in order to get the textual equivalent between the source text and target text. According to Catford, shifts can be divided into four: structure shift, class shift, unit shift, and intra-system shift.[17]

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[15]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 4.
[16]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 76.
[17]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 76-79.

a) Structure Shift

This is amongst the frequent category shifts at all ranks in translation; it occurs in spoken or phonological and in written or graphological translation. Structure shift occurs when the grammatical structure or the word sequence changes in a sentence. The change is because of the grammar in the TL or it is because of the translator's style in translation. In grammar, structure shift can occur at all ranks. Here are some examples of structure shift from English (source text) into Indonesian (target text):

ST1 : Fine art museum
TT1 : Museum seni rupa
ST2 : Broken glasses
TT2 : Kacamata yang rusak
ST3 : She dances on the stage beautifully
TT3 : Dia dengan indahnya menari di atas panggung

As mentioned above, each translation from those examples has a different word order. Although there is no change in the first example except for the order of the word, the translation in the second and the third example change clearly. The point of structure shift is only focusing on the change of grammatical structure between the source text and target text in the translation.

b) Class Shift

A class shift occurs when the translation equivalent of a source text item is a member of a different class from the original item. Class is defined as 'that grouping of members of a given unit which is defined by operation in the structure of the unit next above'.[18] Class shifts occur when there is a shift in word class in translation. There are eight word classes or part of speech which is divided into two kinds of classes, major or open classes (noun, verb, adjective, and adverb) and minor or closed classes (preposition, pronoun, conjunction, and determiner).[19] Examples of class shift can be seen below:

ST1 : Mechanical engineering (adjective)

TT1 : Teknik mesin (noun)

ST2 : They are hostile one another (adjective)

TT2 : Mereka saling memusuhi satu sama lain (verb)

From two examples above, it shows that there is a class shift in the underlined words, an adjective to a noun and an adjective to a verb.

c) Unit Shift

Unit shift means changes of rank. That is the translation equivalent of a unit at one rank in the SL is a

[18]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 78.

[19]E-book: Geoffrey Leech, Margaret Deuchar, & Robert Hoogenraad, (1982), *English grammar for today; A new introduction*, Macmillan, p. 41-42.

unit at a different rank in the TL.[20] The rank of the language is started from the smallest one, they are: 1) morpheme, 2) word, 3) phrase, 4) clause, and 5) sentence. Furthermore, on a higher level we can recognize 6) paragraph, and 7) text. If the shift occurs from lower unit to higher one (1 to 2, 1 to 3, and so on) is called upward rank shift and conversely, when the shift from higher unit to the lower one is called downward rank shift. Here are some examples of unit shifts:

ST1 : Gravity
TT1 : Gaya tarik bumi
ST2 : I don't know
TT2 : Entahlah

In the first example, a word in the source text (ST1) is translated into a phrase in the target text (TT1). The shift is an upward rank shift since the word "gravity" actually has its counterpart in Indonesian to "gravitasi" but the translator chose to use the phrase "gaya tarik bumi" instead. Meanwhile, in the second example, the translator translated the source text which is a complete sentence (*I don't know*) into a minor sentence (*Entahlah*). In the structure manner, the source text is a clause while the target text is a word so there is a downward rank shift in the translation.

[20]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 79.

d) Intra-system Shift

Catford uses the term intra-system shifts for those cases where the shifts occur internally, within a system; that is, for those cases where SL and TL possess system which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system.[21] Simply, both SL and TL have comparable systems formally with another, but doing translation requires the shift since there are different grammars between two languages involved. The shift happens when a term is singular in SL but plural in TL and vice versa. See the following examples:

ST : A lion is a wild animal.

TT : Singa adalah binatang buas.

Here, the example of the source text above doesn't refer to one particular lion but referring to the common concept that lion is wild animal. In Bahasa Indonesia, it can be translated as *"Seekor singa adalah seekor binatang yang buas"*, but it is unacceptable so there is a translation shift there. Another example is below:

ST : Many flowers in your garden.

TT : Banyak bunga di kebunmu.

[21]E-book: Catford, (1965), *A linguistic theory of translation*, …, p. 80.

From the example above, the word *"flowers"* is plural (indicated by 's') since there is the word *"many"*. It is such an agreement in the language (English). Meanwhile in Bahasa Indonesia, if there is an indicator of the plural in the noun phrase, it's no need to make the noun to the plural form. See the example above, *"banyak"* is the noun phrase that indicates plural so the word "bunga", which is the noun, isn't in the plural form.

c. Accuracy

Since translation is a process of transferring information from the SL into the TL, the accuracy of translation is important. When the information is received well by the reader, the translation can be labeled as good quality. Accuracy is one of those factors to achieve good quality translation.

According to Larson, sometimes mistakes are made in the analysis of the SL or the transfer process, and a different meaning result.[22] He states that a careful check for accuracy is needed since translators make these kinds of mistakes. It is because, in any sentence, there may be a need for improvement.

Larson also says that when checking for meaning, the person will look not only at the meaning of the words but also of the sentences and especially the relations between the sentences and the paragraphs and larger units.[23] It is in order to make sure

[22]E-book: Larson, (1998), *Meaning-based translation: ...*, p. 530.
[23]E-book: Larson, (1998), *Meaning-based translation: ...*, p. 526.

that the translation is accurate as a whole. Checking the accuracy just by looking at the equivalence of word by word is not right since the meaning may be less precise when they become sentences. That is why checking the whole sentences or paragraph is important to make the meaning of translation is precise and accurate.

Accuracy, according to Nababan et. al., is a term used to evaluate the translation texts whether the texts of SL have been equal to the TL or not.[24] Equal here refers to the messages from the text. If the translation text (read: TL) has the same meaning or message as the SL, then the translation is accurate. Otherwise, if the translation text has a different meaning as the SL, then the translation is inaccurate.

Nababan et. al. divide accuracy into three categories[25] as explained below:

1. Accurate. It occurs when the words, technical terms, phrases, clauses, sentences, or the texts of the SL are transferred into the TL accurately, there is no distortion in the meaning.
2. Less accurate. It happens when some words, technical terms, phrases, clauses, sentences, or the texts of the SL have been transferred accurately into the TL but there are still some

[24]Mangatur Nababan, Ardiana Nuraeni, & Sumardiono, (2012), Pengembangan model penilaian kualitas terjemahan, *Kajian linguistik dan sastra*, *24* (1), p. 44.

[25]Mangatur Nababan, Ardiana Nuraeni, & Sumardiono, (2012), Pengembangan model penilaian kualitas terjemahan, …, p. 50.

distortions, addition, or reduction in the meaning that disrupts the integrity of the message.

3. Inaccurate. It happens when the words, technical terms, phrases, clauses, sentences, or the texts of the SL are transferred into the TL inaccurately. There are some deletions and elimination of important information in the source text.

Nababan et. al. use those three categories above as the instrument to assess the translation accuracy. Those instruments have the scale 1 to 3 where scale 3 is for the translation that has the highest score (accurate), scale 2 is for translation that less accurate, and score 1 is for inaccurate translation.

C. Conceptual Framework

Conceptual framework is an organization contained of concepts or ideas in the research. A conceptual framework for this study is displayed in the image 2.2. below:

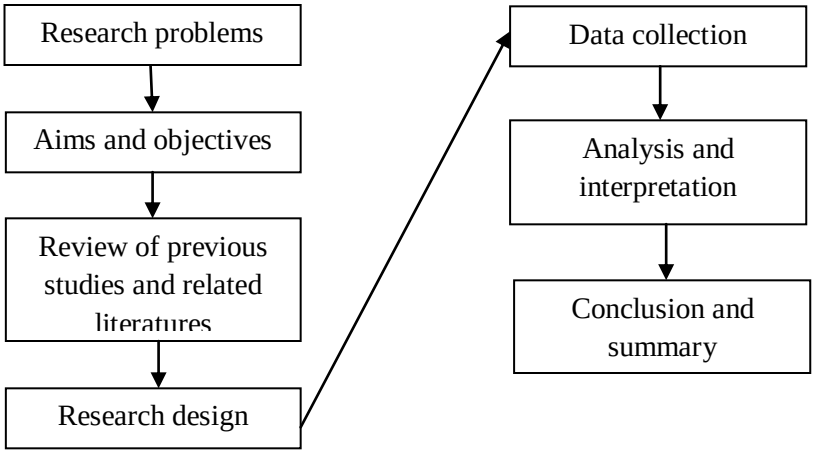

Image 2.2. *Conceptual Framework*

CHAPTER III
GENERAL OVERVIEW OF THE POEM

This chapter presents a brief overview of the poem, the profile of the poet, and the profile of the translators.

A. A Brief Overview of the Poem *Surat dari Oslo*

Surat dari Oslo or *Letter from Oslo* is an Indonesian poem written by Toeti Heraty. The poem is translated into English by Ulrich Kratz with Carole Satyamurti. It tells about a woman's letter sent from Oslo, Norway to someone in Indonesia whose daughter is getting married. It is a longing, a happy yet also a sad poem where she pouring out her heart as a mother figure.

The character in the poem felt nostalgic remembering her past memories. The wedding invitation awakened her memories at that time when the girl who was getting married was a kid. Now that she found out that the girl was getting married, she was happy and congratulated her and her parent also apologized for not being able to come to the wedding ceremony. She then remembered how when her own daughter got married she felt lonely because her daughter was taken away from her house. She also shared how she missed her lives in Indonesia.

The poem can be accessed on the website *https://www.poetrytranslation.org/*. Many poems from the leading poets around the world can be found on the website. The website displays the final version of each poem that their translators translate alongside the original language text, the literal translation, and notes

on the process, making the translations completely transparent. It also creates dual-language recordings of the poems so that everyone can experience the poems in their original language.[1]

B. The Profile of the Poet

Toeti Heraty was born in 1933. She is an outstanding Indonesian poet with a powerful vision, she is also a philosopher, an art historian, and a human rights activist. She writes subtle poems, both intimate and personal, that also highlight repressive social and emotional conventions.[2] She first began to write as a college student and since 1966 has been a frequent contributor to Indonesia's leading cultural and literary journals. She has since then occupied herself actively in the academic world.[3]

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[1]Poetry Translation Centre, *About us*, retrieved November 11th, 2020 from *https://www.poetrytranslation.org/about*

[2]Poetry Translation Centre, *Toety heraty*, retrieved August 24th, 2020 from *https://www.poetrytranslation.org/poets/toeti-heraty*

[3]Wikipedia, *Toety heraty*, retrieved November 11th, 2020 from *https://en.wikipedia.org/wiki/Toeti_Heraty*

Image 3.1. *Toety Heraty*
(https://www.poetrytranslation.org/poets/toeti-heraty)

Toeti Heraty has been singled out as the "only woman amongst the leading contemporary Indonesian poets". Her poetry has been described as difficult to understand, combining a "deliberately cultivated ambiguity" with an "often unexpected, purely associative kind of imagery". But it is possibly her effective use of irony to highlight the unfavorable position of women in a patriarchal society that sets Toeti's poetry apart from that of her peers. She is considered to belong to the first generation of Indonesian feminist thinkers and

has written extensively on issues of importance to women. Heraty's poetry reflects not just her feminist stance, but also her love for arts.[4]

C. The Profile of the Translators

a. Ulrich Kratz

Image 3.2. *Ulrich Kratz*
(https://www.poetrytranslation.org/translators/ulrich-kratz)

Ulrich Kratz has spent many decades exploring the literatures of the Malay-speaking world. He has initiated Malaysian and Indonesian poetry readings in London and is the joint editor and translator of an anthology of Indonesian poetry. He is a SOAS Emeritus Professor in Indonesia and Malay. Poems

[4]Wikipedia, *Toety heraty*, retrieved November 11th, 2020 from *https://en.wikipedia.org/wiki/Toeti_Heraty*

that are translated by him are *Two Women*, *The Post Scriptum*, *Letter from Oslo, The Moon is High, Jogging in Jakarta, Geneva in July, A Woman's Portrait 1938*, all of them are by Toety Heraty and *Lost Child* by Sitor Situmorang.[5]

b. Carole Satyamurti

Carole Satyamurti[6] is a poet and sociologist. As a sociologist, she taught at the University of East London, and at the Tavistock Clinic, where her main academic interest was in the application of psychoanalytic ideas to an understanding of the stories people tell about themselves. Her poetry has been awarded a number of prizes and has been published in a wide range of magazines, and has been extensively anthologised.

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[5]Poetry Translation Centre, *Ulrich kratz*, retrieved November 11th, 2020 from *https://www.poetrytranslation.org/translators/ulrich-kratz*

[6]Poetry Translation Centre, *Carole satyamurti*, retrieved November 11th, 2020 *https://poetryarchive.org/poet/carole-satyamurti/*

Image 3.3. *Carole Satyamurti (https://www.poetrytranslation.org/translators/carole-satyamurti)*

Carole Satyamurti is an experienced performer, competition judge, and workshop tutor. She has been a writer in residence at the University of Sussex, and a visitor in the Creative Writing Program at the College of Charleston, South Carolina. She teaches regularly for the Arvon Foundation and the Poetry Society (UK). With Gregory Warren Wilson, she runs writing courses in Venice and Corfu.

CHAPTER IV

TYPES OF TRANSLATION SHIFT, ACCURACY OF TRANSLATION

This chapter presents the data analysis divided into two parts, they are the types of translation shift in the poem *Surat dari Oslo* and translation accuracy in the poem.

A. Types of Translation Shift in the Poem *Surat dari Oslo*

After conducting research in both the Indonesian and English versions of the poem, several shifts were found in the poem with different types based on Catford's theory. The names of the shift types were abbreviated into shorter forms to make the data writing and the types collecting of shift easier. They are displayed as follows:

Table 4.1. ***Abbreviation of types of translation shift***

No.	Types of translation shift	Abbreviation
1.	Level shift	LS
2.	Category shift	CS
1)	Structure shift	SS
2)	Class shift	ClS
3) a. b.	Unit shift Upward rank Downward rank	US UR DR
4)	Intra-system shift	IsS

The types of translation shift found in the poem script were collected and listed in the table along with their data code. The total of the data were 80 shifts. The table was shown in the Appendix 1. The data codes were categorized into the types as below:

Table 4.2. ***The data codes of translation shift***

Types of Translation Shift	Codes
Level Shift	LS/01, LS/02/, LS/03, LS/04, LS/05, LS/06, LS/07, LS/08, LS/09, LS/10, LS/11, LS/12, LS/13, LS/14, LS/15, LS/16, LS/17
Stucture Shift	SS/01, SS/02, SS/03, SS/04, SS/05, SS/06, SS/07, SS/08, SS/09, SS/10, SS/11, SS/12, SS/13, SS/14, SS/15, SS/16, SS/17, SS/18, SS/19, SS/20, SS/21, SS/22, SS/23, SS/24, SS/25, SS/26, SS/27, SS/28, SS/29, SS/30, SS/31, SS/32, SS/33, SS/34, SS/35, SS/36, SS/37, SS/38
Class Shift	ClS/01, ClS/02, ClS/03
Unit Shift	UR/01, UR/02, UR/03, UR/04, UR/05, UR/06, UR/07, UR/08, UR/09, UR/10, UR/11, UR/12, UR/13, DR/01, DR/02, DR/03
Intra-system Shift	IsS/01, IsS/02, IsS/03, IsS/04, IsS/05, IsS/06

Based on the data above, all the types of translation shifts that Catford mentioned were found in the poem *Surat dari Oslo*. The data were categorized into four types: level shift, structure shift, class shift (upward rank and downward rank), and intra-system shift.

a. Level Shift

Level shift was found in the poem *Surat dari Oslo* the second most after structure shift. As explained in the second

chapter, a level shift happened when the linguistic level in the source language has a different level in the target language. To put it simply, the level shift is when there is a shift from grammar to lexis and vice versa. There were 17 level shifts which all of them were the shift from lexis to grammar.

Here was the LS/01 datum as an example when the level shift occurred in the poem from the source text (ST) to the target text (TT).

ST : **Sudah kuterima** surat undangan

TT : I **have received** your invitation

A level shift happened in the datum above which was from a lexical form into grammatical form. In the Indonesian language, to show the time of occurrence, a sentence doesn't need grammar. However, in English, grammar is needed to indicate the time of event or action. *Sudah* was a lexical form that was added in the sentence to indicate that an action has occurred, while *I have received* (have/has+V3) was a grammatical form which was present perfect tense.

b. Category shift

Shifts that are included in the category shift are changed from the source text into target text because the formal correspondence from both languages is different.

a) Structure Shift

Structure shift was the most frequent shift found in the poem *Surat dari Oslo* compared to the other shifts. There

were 38 structure shifts found which some of the shifts were because of the change of the structure or word sequence and the rest due to the translator's style in translating the text.

Here was the SS/11 as an example of shift due to the change of word sequence:

ST : **Peristiwa khidmat**

TT : **The solemn occasion**

The example above showed that the source text and the target text had a different arrangement of elements or structure. The structure in the source text consisted of *peristiwa* (n) + *khidmat* (adj.) while in the target text, the word order was changed to *solemn* (adj.) + *occasion* (n).

The second example was from the SS/01 datum which showed that there was a shift due to the translator's style in translating:

ST : **Surat undangan**

TT : **Your invitation**

The translator added a pronoun *your* before the noun *invitation* despite there was no pronoun in the source text, just a noun *surat undangan*. It was the translator's style in transferring the source data into the target text.

b) Class Shift

Three data of class shift were found in the "Surat dari Oslo". One of them was the ClS/01 below:

ST : **Dikepang** dua

TT : In two **plaits**

The example above showed that *dikepang* which was a verb or to be exact a passive verb was translated to *plaits* which was a noun in the target text. Here it could be seen that the shift of class had occurred from verb to noun.

c) Unit Shift

A unit shift is divided into two types of rank which are upward rank and downward rank. Both ranks were found in the poem with 13 data of upward rank and three data of downward rank.

Here was the UR/01 datum as an example of the upward rank:

ST : **Ternyata**

TT : **It turns out**

The rank of the example above shifted from a word (*ternyata*) to a clause (*it turns out*) which later was called an upward rank.

The second example came from the DR/01 datum. It was a unit shift that was classified into a downward rank.

ST : **Hidup sehari-hari** berlangsung terus

TT : **Life** goes on

The example above was the downward rank because the rank phrase (*hidup sehari-hari*) shifted into the rank word (*life*).

d) Intra-system Shift

As explained in chapter two, the intra-system shift occurs when the system between the source language and target language has different terms internally. There were six data of intra-system shift found in the poem.

Here was the IsS/01 datum as an example of the intra-system shift:

ST : **Anak-anak** kita

TT : Our **children**

The datum from the source text showed that the word *anak-anak* was plural referred to the repetition of the word *anak* which meant *a kid* in English. Repetition is one of the ways to show that the word is plural in Indonesian while in English, it is not needed. However, to indicate that the word *anak* was plural, English used the word *children*.

Furthermore, to know the percentage of each shift, the data from each shift was divided by the total data then times 100%. From the 80 data of translation shift above, it consisted of level shift 21.25%, structure shift 45.5%, class shift 3.75%, unit shift which was divided into two types (upward rank 16.25% and downward rank 3.75%), and intra-system shift 7.5%. The structure shift was the most frequent shift in the poem while the class shift and the downward rank were the least.

B. Accuracy of Translation in the Poem *Surat dari Oslo*

All the lines from the poem *Surat dari Oslo* were taken as data to know their accuracy. The researcher categorized them based on Nababan's criteria of accuracy. There were 49 lines and were listed in the table. It also consisted of the codes as the label for each line to make the grouping easier. The table of data was shown in the Appendix 2.

The codes were then grouped into three criteria. The three criteria were based on Nababan'as theory which was accurate, less accurate, and inaccurate. The accurate translation was given 3 scores, the less one was 2 scores, and the inaccurate one was given 1 score. The group of each criterion in the translation accuracy was shown as follows:

Table 4.3. *The criteria of translation*

Accuracy	Codes
Accurate (3)	001, 002, 003, 004, 005, 006, 008, 009, 010, 011, 012, 014, 015, 016, 017, 018, 020, 021, 023, 025, 026, 030, 031, 032, 033, 035, 036, 037, 038, 039, 041, 042, 043, 044, 045, 047, 048, 049
Less accurate (2)	013, 019, 022, 024, 027, 029, 034, 040, 046
Inaccurate (1)	007, 028

From the table above, it was found that from 49 data there were 38 data was accurate, nine data was less accurate, and two data was inaccurate.

a. Accurate

The accurate translation was the most frequent criteria found in the poem with 38 data. As explained in chapter two, a translation is considered accurate when there are no changes, subtractions, or additions that can affect the meaning of the text. Here was 001 datum as an example of the accurate translation:

ST : Sudah kuterima surat undangan

TT : I have received your invitation

The translation above was accurate because the meaning of the text in the source text and target text were the same. Even though the translator added the pronoun *your*, but the meaning of the target text was not far different from the source text and it did not change the meaning.

b. Less Accurate

There were nine data of less accurate translation found in the poem. Some of them were translated less precise than the source text so the meaning was less accurate and the rest were because of subtractions so the delivery of messages was not optimal.

The 013 datum was an example of the less accurate translation:

ST : Sayang, aku tidak dapat hadir apalagi membantu meringankan dalam kesibukan yang meriah

TT : I'm sorry I can't be there, and even more sorry that I can't share in the hard work of this joyful get-together

The translator translated *kesibukan* into *hard work* was less accurate. The word *kesibukan* means *an activity that hectic, busy*, or something like that while *hard work* is *an effort that is done so hard to get what is needed*. The more accurate one is that *kesibukan* is translated into *busy activity* or *hectic activity* or anything that close to the one.

The rest of the examples were from datum 019, 022, 024, 027, 029, 034, 040, and 046. There word *manja* from 019 and 022 was translated less accurate. *Manja* is an adjective that means *spoiled*. In the 019 datum, it was translated into *naughty* while in the 022 datum, it was translated into *wilful*. The meanings are quite different.

In the data of 024 and 027, there were substractions where a term was not included in the line of the poem. In the 024 datum, the term *midodareni* was not included in the translation and in the 027 datum, the term *wijidadi* was not included as well. Both terms are an important part of steps in the Javanese wedding ceremony.

There were also substructions in the 029 datum and the 034 datum. The substractions made the translation less accurate. In the 029 datum, the word *sesuai* from "*Sesuai adat upacara*

Jawa" which means *according to* was not translated into the target language. The right translation could be "*According to all the Javanese traditions*" rather than "*All the Javanese traditions*" only. However, in the 034 datum, the phrase "*Di meja makan*" from the sentence "*Di meja makan setiap kali, setahun lamanya piring gelas tetap tersedia*" was not translated. *Di meja makan* means *on the dining table*. It could be added *on the dining table* in the last sentence to make the translation perfect. It could be "*For a whole year a plate and a water glass were set for her on the dining table*" rather than "*For a whole year a plate and a water glass were set for her*".

The next example was from the 040 datum and 046 datum. There was a less accurate translation in the 040 datum wherein the translation text there was a word *strawberry* even though there was no that word in the source text. In the source text, it was mentioned that there were fruit *frambos* and *arbei* which are the same. Both meant *raspberry* in English so the word *strawberry* should not be there. Meanwhile, in the 046 datum, there was a less accurate translation where a word *kami* in the source text was translated into *I* in the target text. However, *kami* means *we* in English, not *I*.

c. Inaccurate

There were two data of inaccurate translation found in the poem. It occurred because there were words that mistranslated

and caused misleading information. Here was 007 datum as an example of the inaccurate translation:

ST : Kalian mendampingi penganten "jejer-jejer ngagem sinjang"

TT : How you will escort the bride to the sound of gongs

The translation of *jejer-jejer ngagem sinjang* was mistranslated into *the sound of gongs* which both of the two texts have different meanings. *Jejer-jejer ngagem sinjang* is the Javanese language which means *lined up wearing batik cloth*, while *the sound of gongs* is a sound of musical instruments. For more reference, *sinjang* is a long cloth with batik pattern and worn during special occasions or ceremonies. It is wrapped around a waist to cover the lower body and worn by men and women.

The other datum of inaccurate translation found in the poem was the 028 datum:

ST : Sindur ibu, pangkon ayah, dulangan, kucar-kucur –

TT : Mother's red and white handkerchief, father carrying the food tray and the sweet cakes –

There were mistranslated terms and subtractions from the example above. The term *pangkon ayah* was mistranslated into *father carrying food tray and the sweet cakes* which is wrong because *pangkon ayah* is one of the steps of the Javanese wedding ceremony where the father (*ayah*) of the bride is

carrying (*pangkon*) the bride and the groom on his lap not carrying food tray and the sweet cakes.

Also, there were subtractions in that line. The term *dulangan* and *kucar-kucur* were not included in it. It made the understanding was not quite optimal since the translation was not perfect.

Furthermore, to know the percentage of the accuracy of translation, the data from each criteria was divided by the total data then times 100%. From 49 data, it was found that the percentage of accurate translation 77.55%, less accurate 18.36%, and inaccurate 4.08%. The accurate translation got the highest score while the inaccurate one got the least.

CHAPTER V
CONCLUSION, PEDAGOGICAL IMPLICATION, AND RECOMMENDATION

In this chapter, the researcher draws conclusions based on the findings and discussion in the chapter four. The researcher also states the pedagogical implication and gives recommendations for the readers, students, teachers, and the next researchers.

A. Conclusion

The researcher draws conclusions to give the problems of research the answers. There are two points in the research problems which are what are the translation shifts found in the poem *Surat dari Oslo* and how is the accuracy of the translation in the poem.

The first point is that all the translation shifts based on Catford's theory were found in the poem *Surat dari Oslo*. They were level shift and category shift which is divided into four types: structure shift, class shift, unit shift, and intra-system shift. From the 80 data of translation shift, it consists of level shift 21.25%, structure shift 45.5%, class shift 3.75%, unit shift which is divided into two types (upward rank 16.25% and downward rank 3.75%), and intra-system shift 7. 5%. The structure shift is the most frequent in the poem while the class shift and the downward rank are the least.

Meanwhile, regarding to the translation accuracy, all the criteria of accuracy based on Nababan's theory were found in the translation of the poem *Surat dari Oslo*. The data were 49 with the

accurate translation 77.55%, less accurate 18.36%, and inaccurate 4.08%. The accurate translation got the highest score while the inaccurate one got the least.

B. Pedagogical Implication

Learning foreign language can be an interesting activity for some people. People can learn how the other language is produced and moreover they can learn the other culture. However, there are so many aspects to be concerned in learning language. Learning translation shift and accuracy are some aspects that can be studied. In the formal education especially in the college, translation is one of the subject taught in the Language Department.

This study can be a contribution in the education field especially in language learning since it provided the analysis of how the shift in translation was occurred and the accuracy of the translation. Moreover, this study used the poem as the object of the study so that the students can be more interested in the literature works as well. The teacher can teach the lesson about the translation shift and accuracy, also the literature work (poem) so that the teaching process can be more effective and comprehensive.

C. Recommendation

After made conclusions, the researcher presents some recommendations as follow:

1. For the readers. By reading this thesis, the readers can enrich their knowledge about translation shift and accuracy. They can

learn them in many ways for instance learning them from the poem.

2. For students. Students can get more knowledge about translation shift and accuracy especially when they learn about translation. This thesis provides some examples of the translation shift and accuracy from the poem so it is a good reference for them.
3. For the lecturer. This thesis can be an alternative medium for the lecturers to teach the students, especially in English-Indonesian and Indonesian-English classes.
4. For the next researcher. It is recommended to the other researchers to do researches related to this study. They can do researches deeper, further, and better with other new techniques. They can also do researches with different theories that more recent.

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APPENDICES

Appendix 1
The Data of Translation Shift Found in the Poem

No.	Source text	Target text	Code
1.	**Sudah kuterima**	**I have received**	LS/01
2.	**Surat undangan**	**Your invitation**	SS/01
3.	Jadi anakmu **akan menikah?**	So your daughter **is getting married?**	LS/02
4.	**Anakmu**	**Your daughter**	SS/02
5.	**Baru ini kali terima berita**	**I get news from you after so long**	SS/03
6.	**Ternyata**	**It turns out**	UR/01
7.	**Anak-anak kita**	**Our children**	SS/04
8.	**Anak-anak** kita	Our **children**	IsS/01
9.	**Telah merasa cukup**	**Feel they are grown-ups already**	SS/05
10.	**Katakan saja**	**Now you can say**	SS/06
11.	Sebagian **tugasmu**	Part of **your duty**	SS/07
12.	Sebagian tugasmu **selesai sudah**	Part of your duty **is finished**	LS/03
13.	Kalian **mendampingi** penganten	You **will escort** the bride	LS/04
14.	**Jejer jejer ngagem sinjang**	**The sound of gongs**	SS/08
15.	**Tak sempat terharu**	**Probably unable to show**	SS/09

	barang kali	**your feelings**	
16.	**Terharu**	**To show your feelings**	UR/02
17.	Pasti **kalian juga merasa sangat dekat**	I'm sure **you'll feel closer than ever**	LS/05
18.	**Saat itu**	At **this moment**	SS/10
19.	**Terikat oleh**	**Bonded by**	LS/06
20.	**Peristiwa khidmat**	**The solemn occasion**	SS/11
21.	**Bagaimana**	**Tell me**	UR/03
22.	**Apakah memang jadi menikah dengan yang dulu itu pacarnya?**	**Is the man she's marrying the boyfriend I remember?**	LS/07
23.	**Sayang**	**I'm sorry**	UR/04
24.	**Kesibukan**	**The hard work**	UR/05
25.	**Keberhasilan**	**Your achievement**	UR/06
26.	**Orang tua**	**Parents**	IsS/02
27.	Nasib **anaknya**	Fate of **their children**	IsS/03
28.	**Anaknya**	**Their children**	SS/12
29.	Meski Khalil Gibran **agak beda pendapatnya**	Even if Khalil Gibran **thinks differently**	SS/13
30.	**Aku ingat sekali waktu kecil**	**I have a vivid memory of her as a child**	SS/14
31.	Berbaju **biru kotak-kotak**	Wearing **a blue checked dress**	SS/15
32.	Dengan **rambut tebal**	Her **thick hair**	SS/16
33.	**Dikepang dua**	**In two plaits**	IsS/04

34.	**Dikepang** dua	In two **plaits**	ClS/01
35.	**Ikut bertamu** dengan ibunya	**She was visiting** with her mother	LS/08
36.	**Ibunya**	**Her mother**	SS/17
37.	Menarik-narik **baju**	Tugging at **your dress**	UR/07
38.	**Apa masih** tetap maja	**Is she still** that wilful?	LS/09
39.	**Apa mereka dengar** nasehat	**Do they ever listen to** advice	LS/10
40.	**Bahkan masih mau mengikutinya**	**Let alone follow it!**	SS/18
41.	**Lalu kini,** siraman air kembang dahulu	**I'm imagining** the sprinkling of the flower water	SS/19
42.	**Air kembang**	**Flower water**	SS/20
43.	Sebelum **esok menghadap penghulu**	Before **they face the priest tomorrow**	SS/21
44.	**Tarub**	**The wedding platform**	UR/08
45.	**Janur**	**The young coconut leaf**	UR/09
46.	**Gamelan**	**Gamelan instruments**	UR/10
47.	**Gending kebo giro**	**Kebo giro tune**	SS/22
48.	**Penganten** bertemu	The meeting of **the bride and the groom**	IsS/05
49.	**Sindur ibu**	**mother's red and white handkerchief**	SS/23
50.	**Pangkon ayah, dulangan**	**Father carrying**	SS/24

		the food tray and the sweet cakes	
51.	**Adat upacara Jawa**	**All the Javanese traditions.**	SS/25
52.	**Terkabul semua keinginan mereka**	**They get everything they wish for**	SS/26
53.	**Aku sendiri**	**I remember it myself**	UR/11
54.	**Merasa sangat kehilangan**	**It was a great bereavement**	LS/11
55.	Waktu **anak gadisku**	When **my daughter**	SS/27
56.	Waktu anak gadisku **menikah**	When my daughter **got married**	LS/12
57.	Kemudian **diboyong pergi**	And **was taken away**	LS/13
58.	**Di rumah lenggang**	**The house felt too large**	UR/12
59.	**Kamarnya kosong tak tega kujenguk**	**I couldn't bring myself to look into her empty room**	SS/28
60.	**Di meja makan setiap kali, setahun lamanya piring gelas tetap tersedia**	**For a whole year a plate and a water glass were set for her**	SS/29
61.	Selain **tenang** menjadi tua	But grow old **calmly**	ClS/02
62.	**Dituntut terus**	**Constantly pursued**	SS/30
63.	**Hidup sehari-hari** berlangsung terus	**Life** goes on	DR/01

64.	Di Norwegia cuaca **mulai dingin**	The weather in Norway **is getting cold**	LS/14
65.	Dan **kesibukan biasa**	And there's **the usual scramble**	SS/31
66.	Untuk membuat **manisan frambos, arbei**	To make **raspberry and strawberry jam**	SS/32
67.	**Memburu waktu mengejar musim dingin**	**Before winter sets in**	SS/33
68.	**Musim dingin**	**Winter**	DR/02
69.	Dengan **cuaca keruh**	With **its turbulent weather**	SS/34
70.	**Kesibukan kita**	**Our lives**	SS/35
71.	Lalu **aku akan** melukis	**I shall** paint	LS/15
72.	**Pancaran terang**	**Bright burst**	SS/36
73.	**Aneka kembang tropika**	**Tropical flowers**	IsS/06
74.	**Kembang tropika**	**Tropical flowers**	SS/37
75.	**Teriring hampa**	**To convey my hopeless**	SS/38
76.	Mendambakan **kehangatan khatulistiwa**	Longing for **the equator**	DR/03
77.	Kami **telah terima**	I **have received**	LS/16
78.	**Undangan**	**Your invitation**	UR/13
79.	**Akan dikirim** segera	**Will be posted** soon	LS/17
80.	Selamat **bahagia**	**Happiness**	ClS/03

Appendix 2
The Data of Accuracy

Code	Source text (Original Poem)	Target text (Translation Version)
001	Sudah kuterima surat undangan	I have received your invitation
002	Terima kasih, jadi anakmu akan menikah?	Thank you, so your daughter is getting married?
003	Baru ini kali terima berita, ah, ternyata	I get news from you after so long – and it turns out
004	Anak-anak kita telah merasa cukup dewasa	Our children feel they’re grown-ups already!
005	Katakan saja sebagian tugasmu selesai sudah	Now you can say part of your duty is finished
006	Dan tentu selamat saya ucapkan, terbayang,	And I certainly congratulate you, imagining
007	Kalian mendampingi penganten "jejer-jejer ngagem sinjang"	How you will escort the bride to the sound of gongs
008	Tak sempat terharu barangkali, terlalu sibuk	Probably unable to show your feelings –far too busy
009	Semua harus berlangsung sesuai rancangan	Everything must go according to plan
010	Pasti kalian juga merasa sangat dekat, -saat itu –	I’m sure you’ll feel closer than ever at this moment

011	Terikat lagi oleh peristiwa khidmat, -lebih dari biasa –	Bonded by the solemn occasion
012	Bagaimana, apakah memang jadi menikah dengan yang dulu itu pacarnya?	Tell me – is the man she's marrying the boyfriend I remember?
013	Sayang, aku tidak dapat hadir apalagi membantu meringankan dalam kesibukan yang meriah	I'm sorry I can't be there, and even more sorry that I can't share in the hard work of this joyful get-together
014	Sekaligus mengukhuhkan suatu keberhasilan	And celebrate your achievement
015	Bukankah orang tua ikut mencetak nasib anaknya	Isn't it true that parents shape the fate of their children
016	Meski Khalil Gibran agak berbeda pendapatnya	Even if Khalil Gibran thinks differently?
017	Aku ingat sekali waktu masih kecil	I have a vivid memory of her as a child
018	Ia berbaju biru kotak-kotak, dengan rambut tebal	Wearing a blue checked dress, her thick hair
019	Dikepang dua, sehat, bulat dan manja	In two plaits, healthy, chubby and naughty
020	Ikut bertamu dengan ibunya, menarik-narik baju	She was visiting with her mother, tugging at your dress
021	Berbisik merengek: 'mama	Whispering and nagging Mama,

	pulang!'	let’s go home!
022	Apa masih tetap manja, apa mereka dengar nasehat	Is she still that wilful? Children – do they ever listen to advice
023	Bahkan masih mau menurutinya	Let alone follow it!
024	Lalu kini, siraman air kembang dahulu, midodareni	I’m imagining the sprinkling of the flower water
025	Sebelum esok menghadap penghulu	Before they face the priest tomorrow
026	Tarub janur, gamelan dan gending kebo giro	The wedding platform – the young coconut leaf, gamelan instruments, the kebo giro tune
027	Penganten bertemu, berlempar sirih, wijidadi	And the meeting of the bride and groom, the sprinkling of betel leaves
028	Sindur ibu, pangkon ayah, dulangan, kucar-kucur –	Mother’s red and white handkerchief, father carrying the food tray and the sweet cakes –
029	Sesuai adat upacara Jawa	All the Javanese traditions.
030	Aku mohon pada yang Maha Kuasa supaya terkabul semua keinginan mereka, dan . .	I pray that they get everything they wish for, and….

031	Aku sendiri, dahulu sesudahnya merasa sangat kehilangan	I remember it myself - how, afterwards, it was a great bereavement
032	Waktu anak gadisku menikah, kemudian diboyong pergi	When my daughter got married and was taken away
033	Di rumah lengang, kamarnya kosong tak tega kujenguk	The house felt too large, I couldn't bring myself to look into her empty room
034	Di meja makan setiap kali, setahun lamanya piring-gelas tetap tersedia	For a whole year a plate and a water glass were set for her
035	Lalu apa kerja kita selain tenang menjadi tua	But then, what can we do but grow old calmly
036	Sedangkan tenang itu soal kepuasan	Though calm depends on contentment
037	Tetapi merasa waswas dituntut terus, entah oleh siapa	And I feel uneasy, constantly pursued - who knows by whom
038	Sementara itu hidup sehari-hari belangsung terus	Meanwhile, life goes on
039	Di Norwegia cuaca mulai dingin	The weather in Norway is getting cold
040	Dan kesibukan biasa untuk membuat manisan frambos,	and there's the usual scramble to make raspberry and strawberry

	arbei, tak berhenti	jam in time
041	Memburu waktu mengejar musim dingin dengan cuaca keruh	Before winter sets in, with its turbulent weather
042	Beda jauh dengan kesibukan kita di Indonesia	So different from our lives in Indonesia
043	Lalu, aku akan melukis pandangan alam salju	I shall paint a view of this world of snow
044	Tapi dengan pancaran terang aneka kembang tropika	But with a bright burst of tropical flowers
045	Teriring hampa mendambakan kehangatan khatulistiwa	To convey my hopeless longing for the Equator
046	Kami telah terima undangan, terima kasih	I have received your invitation - thank you
047	Sedangkan lukisan hadiah untuk penganten akan dikirim segera	The painting is a present for the bride, and it will be posted soon
048	Dengan doa selamat bahagia, serta maaf	With prayers for their happiness - and apologies
049	Tak dapat mengunjungi pernikahannya	For not being at the wedding

Appendix 3
The Image of the Original Poem *Surat dari Oslo* by Toety Heraty from Website *https://www.poetrytranslation.org/*

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Surat Dari Oslo

Sudah kuterima surat undangan
Terima kasih, jadi anakmu akan menikah?
Baru ini kali terima berita, ah, ternyata
anak-anak kita telah merasa cukup dewasa.
Katakan saja sebagian tugasmu selesai sudah
dan tentu selamat saya ucapkan, terbayang, kalian
mendampingi penganten "jejer-jejer ngagem sinjang"
tak sempat terharu barangkali, terlalu sibuk
semua harus berlangsung sesuai rancangan.
Pasti kalian juga merasa sangat dekat, - saat itu -
terikat lagi oleh peristiwa khidmat, - lebih dari biasa -
Bagaimana, apakah memang jadi
menikah dengan yang dulu itu pacarnya?
Sayang, aku tidak dapat hadir apalagi membantu
meringankan dalam kesibukan yang meriah
sekaligus mengukhuhkan suatu keberhasilan.
Bukankah orang tua ikut mencetak nasib anaknya
meski Khalil Gibran agak berbeda pendapatnya.
Aku ingat sekali waktu masih kecil,
ia berbaju biru kotak-kotak, dengan rambut tebal
dikepang dua, sehat, bulat dan manja -
ikut bertamu dengan ibunya, menarik-narik baju
berbisik merengek: 'mama pulang!' -
Apa masih tetap manja, apa mereka dengar nasehat,
bahkan masih mau menurutinya
Lalu kini, siraman air kembang dahulu, midodareni
sebelum esok menghadap penghulu -
Tarub janur, gamelan dang ending kebo giro
penganten bertemu, berlempar siih, wijidadi,
sindur ibu, pangkon ayah, dulangan, kucar-kucur
sesuai adat upacara Jawa.
Aku mohon pada yang Maha Kuasa supaya
Terkabul semua keinginan mereka, dan . . .

Aku sendiri, dahulu sesudahnya merasa sangat
kehilangan
Waktu anak gadisku menikah, kemudian diboyong pergi
Di rumah lengang, kamarnya kosong tak tega kujenguk
di meja makan setiap kali, setahun lamanya
piring-gelas tetap tersedia
Lalu apa kerja kita selain tenang menjadi tua
sedangkan tenang itu soal kepuasan, tetapi
merasa waswas dituntut terus, entah oleh siapa -

Sementara itu hidup sehari-hari belangsung terus
di Norwegia cuaca mulai dingin, dan kesibukan biasa
untuk membuat manisan frambos, arbei, tak berhenti
memburu waktu mengejar musim dingin dengan cuaca
keruh
beda jauh dengan kesibukan kita di Indonesia
Lalu, aku akan melukis pandangan alam salju
tapi dengan pancaran terang aneka kembang tropika
teriring hampa mendambakan kehangatan khatulistiwa . .
.

Kami telah terima undangan, terima kasih, sedangkan
lukisan hadiah untuk penganten akan dikirim segera
dengan doa selamat bahagia, serta maaf, tak dapat
mengunjungi pernikahannya.

Iowa, 1985

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Appendix 4

The Image of the Translation Version of the Poem *Surat dari Oslo* Translated by Ulrich Kratz with Carole Satyamurti from Website *https://www.poetrytranslation.org/*

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Surat Dari Oslo

Sudah kuterima surat undangan
Terima kasih, jadi anakmu akan menikah?
Baru ini kali terima berita, ah, ternyata
anak-anak kita telah merasa cukup dewasa.
Katakan saja sebagian tugasmu selesai sudah
dan tentu selamat saya ucapkan, terbayang, kalian
mendampingi penganten "jejer-jejer ngagem sinjang"
tak sempat terharu barangkali, terlalu sibuk
semua harus berlangsung sesuai rancangan.
Pasti kalian juga merasa sangat dekat, - saat itu -
terikat lagi oleh peristiwa khidmat, - lebih dari biasa -
Bagaimana, apakah memang jadi
menikah dengan yang dulu itu pacarnya?
Sayang, aku tidak dapat hadir apalagi membantu
meringankan dalam kesibukan yang meriah
sekaligus mengukhuhkan suatu keberhasilan.
Bukankah orang tua ikut mencetak nasib anaknya
meski Khalil Gibran agak berbeda pendapatnya.
Aku ingat sekali waktu masih kecil,
ia berbaju biru kotak-kotak, dengan rambut tebal
dikepang dua, sehat, bulat dan manja -
ikut bertamu dengan ibunya, menarik-narik baju
berbisik merengek: 'mama pulang!' -
Apa masih tetap manja, apa mereka dengar nasehat,
bahkan masih mau menurutinya
Lalu kini, siraman air kembang dahulu, midodareni
sebelum esok menghadap penghulu -
Tarub janur, gamelan dang ending kebo giro
penganten bertemu, berlempar siih, wijidadi,
sindur ibu, pangkon ayah, dulangan, kucar-kucur
sesuai adat upacara Jawa.
Aku mohon pada yang Maha Kuasa supaya
Terkabul semua keinginan mereka, dan . . .

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dengan doa selamat bahagia, serta maaf, tak dapat
mengunjungi pernikahannya.

Iowa, 1985

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