

Preserving Meaning or Form: The Dilemma of Translating Blank Verse in *Hamlet* Into Indonesian

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Abstract—The research aims to analyze the structure of the lines of verse in "*Hamlet*", examines the translation techniques employed, and understands their impact. This study adopts a descriptive qualitative approach with case studies on translation products. It used purposive sampling to select documents, specifically the original verses from "*Hamlet*" and their Indonesian translations. It gathered insights from informants, including a literary expert, a translation expert, and raters. The research involved two types of data: linguistic data, which consists of the lines of verse in "*Hamlet*," and translation data, which included the translation techniques and the shifts observed in the translated text. Data collection methods included document analysis and focus group discussions, analyzed through an ethnographic model using domain, taxonomy, and component analysis to identify cultural themes. The findings show that "*Hamlet*'s" verse contains both regular lines with five metrical foot and irregular lines that deviate from this pattern. Seventeen translation techniques are identified: paraphrase, established equivalent, transposition, modulation, reduction, variation, explicitation, compensation, implication, pure borrowing, particularization, addition, generalization, discursive creation, adaptation, literal translation, and linguistic amplification. These techniques result in translation shifts at both micro and macro levels. The study underscores the complexities of translating literary works, especially in preserving the original poetic form and meaning. Future research could compare the translation of the same literary work into various target languages, offering insights into how different translators handle similar challenges across diverse linguistic and cultural contexts and the techniques they use to achieve equivalence.

Index Terms—translation, blank verse, irregular, shifting, *Hamlet*

I. INTRODUCTION

Literary works are inseparable from human life because they reflect social, cultural, political, emotional, and thought realities. Humans can express all thoughts and feelings about reality or life experiences through literary works. The outcomes of these thoughts and feelings can be poured into various works using beautiful language, such as short stories, novels, drama scripts, verses, prose, and poetry. As a result, reading literary works can be enjoyable.

One of the timeless literary works is William Shakespeare's classics. The main genres represented in the maestro's works are history, comedy, and tragedy. *Hamlet* is one of the tragic dramas, and it is a phenomenal work by William Shakespeare. This drama was written around 1599-1601. It tells the story of a Danish king who died mysteriously.

Shakespeare's drama scripts, especially *Hamlet*, are unique. Shakespeare delves deep into the emotional lives of his characters, exploring manipulation, doubt, sadness, feelings of revenge, and inner conflict. This emotional depth is expressed through the selection of beautiful language rich in symbols and displayed through monologues. The monologues vividly describe the turbulent human emotion, inviting the audience to empathize with the characters.

In addition, the most prominent uniqueness is the style of conversation between different characters. Dialogue between characters uses verse and prose. The verse is part of poetry. It is composed of meter and rhythmic language. Meanwhile, prose is ordinary speech that does not have rhythm or rhyme (Noor, 2009). In terms of writing conventions, verse and prose have different writing forms. The verse is written in lines (Fabb, 2009), and then the lines are grouped into stanzas. *Hamlet* has an iambic pentameter pattern (Barber, 2017). The number of lines in each stanza can vary. The

line does not follow a left-to-right writing direction on the page. Meanwhile, prose does not consist of stanzas and is written from the left edge of the paper to the right edge of the paper (Nurgiyantoro, 2012).

Verse and prose are used to describe the character's personality and their position in society. Characters with lower social status, such as servants, gravediggers, comedians, and guards, use prose when speaking. They use prose in everyday conversation. In addition, the use of prose also shows changes in emotion. On the other hand, Shakespeare uses verse to describe characters with high social status and essential positions, such as educated people and noble families. Besides showing high social status, the verse also shows a person's intelligence.

Numerous translations exist for Shakespeare's renowned drama *Hamlet*, including an Indonesian translation. Through translation, everyone can enjoy Shakespeare's works. However, translating *Hamlet* is challenging. Translators need to consider many aspects, such as literary and linguistic aspects and the culture of the target language, to properly achieve the literary and linguistic features.

Regarding translating literary works, *Hamlet* is fascinating to study. Shakespeare's works have a particular language style, which is the main attraction of translation. Translating texts for performances must pay attention to the fact that the text must have the same emotional content as the source language to be dialogued well. Therefore, the translator must pay attention to nonverbal, cultural, and technical issues during the performance. Examples are sung dialogues, intonation, pitch, and the loudness of the actors' voices. All of these are not immediately visible when reading the source text. Translators must be sensitive to the rhythm of speech patterns. Another thing that must be considered in translating drama is many hissing sounds, such as /s/, /sh/, or consonant sounds that are lined up so that sentences will be complex to pronounce (Bassnett, 1991; Zuber-Skerritt, 1988; Wellwarth, 1981).

Research has been conducted on translations of Shakespeare's plays that focus on the script, such as research on the translation of *Hamlet* in China, Hungary, and Saudi Arabia (Che, 2005; Khakipour & Amjad, 2019; Wong, 2016; Zuber-Skerritt, 2002). Those research studies focus on the differences in language and cultural characteristics of the target language (T.L.). When translating *Hamlet* into Mandarin, Arabic, and Hungarian, the translator considers cultural differences between the source and target languages. *Hamlet* in Mandarin is translated into 'huaju' or a form of modern Chinese drama almost the same as a theatre in general, containing a dialogue between characters. Conversely, China has a traditional drama, 'xiqu', dominated by singing, poetry, acting, and martial arts. The verses in the source language script are translated by borrowing classical Chinese poetry. The translation of the *Hamlet* text into Arabic is added with singing. It adapts to the culture of theatre performances in Arab society, inseparable from singing (Hanna, 2005).

In contrast to the above research, the researcher found a research gap. This research focuses on translating verses in the drama *Hamlet* by Shakespeare and its translation into Indonesian. In the text of *Hamlet*, many types of Verses are used by the characters. Shakespeare uses much blank verse in his works (Cheney, 2007; Stagg, 2021; Stagg, 2022). Therefore, the researcher only digs deeper into the line of blank verse. Why? There are several reasons why researchers investigate blank verse. First, researchers rarely study literary works in the form of verses. Second, verses have unique meter-related characteristics, making them difficult to translate. Third, verses show social identity. Finally, not all countries' cultures use verses because they are more familiar with poetry. In Indonesian culture, there is no equivalent form of blank verse. Indonesia only recognizes the form of poetry in general. Poetry and blank verse have different structures.

Each line of blank verse has a rhythm formed from the stress on each syllable. These lines have a pattern of syllable changes called 'meter,' and the unit of measurement is called 'foot.' In *Hamlet*, Blank verse has two types of lines. Barber and Rylance (2015) and Bayfield (2009) divide the variations in the types of lines in Shakespeare's blank verse into a) regular and b) irregular. The classification is based on the number of 'metrical foot'. *Regular lines* are lines that refer to iambic pentameter. Iambic pentameter means that each line has five 'foot', and each foot contains an unstressed syllable followed by a stressed syllable. At the same time, irregular lines have less than or more than five 'metrical foot'. Therefore, irregular lines deviate from the rules of writing blank verse. In Indonesian culture, there is no such concept.

Blank Verse translation presents challenges, primarily due to cultural differences and poetic structures. Although translation is a bridge to transfer messages, shifts in meaning and style in translating verses may occur. Shifts or inconsistencies in meaning and style are standard in verse translation due to shifts in the translated verse's form and content. Translating blank verses from Indonesian presents challenges for translators. Translators must have difficulty because of the unusual use of the metrical foot in Indonesian culture as an essential element of blank verses.

On the other hand, translators must also maintain the rhythm and poetic nuances of the source text. Translators must be creative in maintaining a complete message while maintaining the language's beauty without sacrificing the original work's artistic essence. In line with Bassnett (1991), it is necessary to consider aspects of meaning and sentence structure from the source language text to be translated into the target language text. Based on the definition above, translation is no longer seen as replacing the source text with an equivalent text in the target text. However, it is also necessary to consider the source text's meaning and sentence structure as much as possible.

Translators need help with maintaining the form and meaning of blank verse. How do translators translate blank verse? Should they adhere to the form, potentially sacrificing the meaning, or alter it while conveying it? Can they successfully balance both? What theory should guide them? Literary theory or translation theory? According to literary theory, a change in form is acceptable if it preserves the meaning and emotion in the lines.

Meanwhile, the translator's task in translation theory is to transfer the content and form from S.T. to T.T. intact. Structural adjustments will result in a shift in language form, while semantic adjustments will cause a shift in meaning. Al-Hasnawi and Al-Zoubi (2001) added that a stylistic shift may occur because the rules of rhetorical devices and language rules are different between the two languages. Therefore, this study is of utmost importance as it can provide more precise guidance for translators in making decisions on maintaining a balance between the accuracy of form and the delivery of meaning in translated literary works, especially lines in blank verse. It delves into the cultural and literary gaps between English and Indonesian, offering a detailed analysis of how these differences impact the translation result. This includes studying how blank verse's rhythm and meter can be creatively managed in Indonesian, a language with different poetic structures.

II. METHODOLOGY

A. Research Design

With the objectives to be achieved paradigmatically, this study used a qualitative research design. Qualitative research aims to understand and explain cultural phenomena that are unknown to people. Blaxter et al. (2006), Moelong (1989), and Strauss and Corbin (2003) said that qualitative research uses humans as research instruments to collect data. Using humans as instruments is based on the idea that humans can adapt to the environment and think abstractly to explore plural, holistic realities and form together with their environment (Santosa, 2021). The interconnectedness of all parts studied is crucial, as each part influences and is influenced by other parts. This complexity underscores the need to view the context as a whole. To understand this reality, researchers must see it holistically. Therefore, tables are applied in interpreting data to systematically and holistically represent the phenomenon (Santosa, 2021).

This research is descriptive because it describes the nature of the object being studied. The researcher described and interpreted the data to find the big concept of the phenomena found in this study. The descriptive qualitative research used in this study was intended to obtain and understand information about the types of lines in the verses in *Hamlet*, translation techniques, and their impact on the translation. This research focused on translation products, so the case study of the translated text became the main focus. This research was limited to studying the translation of verse in the drama text *Hamlet* by William Shakespeare. The research method proposed by Creswell (2007) used a case study method. Case studies allowed research to focus on some instances and provided individual linguistic generalizations and transferability to other research fields. In this study, the results of the case study in the research on the translation of lines in the verses of the drama text *Hamlet* could be used to illustrate how the use of techniques affects the translation of classical drama literature.

Therefore, the researcher chose William Shakespeare's classic drama *Hamlet* and its translation into Indonesian as the location for this research. The selection of this location was reviewed based on the frequency of the many versions of William Shakespeare's works, especially in the drama *Hamlet*. The different translation results interested the researcher in studying the classic text more deeply. In addition, the selection of this location was also due to the many debates that have not ended regarding the translation of literary works.

B. Data and Data Sources

The data of this study include all lines in the verses in the text of *Hamlet* by William Shakespeare and its translation. This study has two types of data: linguistic data and translation data. Linguistic data is in the form of types of lines in the verse of the *Hamlet*. Meanwhile, translation data is in the form of translation techniques and translation shifts. This study has two data sources: documents and informants, which were selected based on specific criteria and the results of other related studies. The documents selected in this study were lines in the verse of the *Hamlet* drama text by William Shakespeare and its translation into Indonesian by Ifa and Nabila.

Other data sources were informants with expertise in translation and critics of translated literary works. Informants in this study were called experts and raters. Raters are experts who understand the theme being discussed. In addition, they are the right people to be involved in discussions in a forum group discussion (F.G.D.). The involvement of informants makes the data more valid and reliable. Translation informants have adequate competencies such as 1) mastering English and Indonesian well, 2) understanding the theory of translation and having expertise in the field of translation, 3) understanding English and Indonesian grammar well, 4) having a background in translation education, 5) having broad insight into language, literature, and culture, and 6) being willing to be involved in this study. Meanwhile, literary informants have adequate competencies in English and literature. In this case, informants discuss the types of line of verses in both the source and target languages. As the main instrument, the researcher also knows translation and literature. The data used as samples in this study were lines in the verses in *Hamlet*. To achieve research objectives, researchers must create specific criteria for determining samples to meet research objectives. This technique is also known as purposive sampling.

C. Obtaining Data

This study used only two data collection methods to obtain data: content analysis or document analysis and focus group discussion. The document analysis steps in this study were as follows: a). Reading the *Hamlet* drama text. b). Finding and recording verses found in the *Hamlet* drama text. The second data collection method was focus group

discussion. F.G.D. was carried out in two stages. The first stage was F.G.D. with literary raters to determine data and types of line of verses. The second stage was F.G.D. with raters and translation experts. The second stage was carried out to explore translation data, such as translation techniques and their impact on shifting. F.G.D. aimed to align perceptions between informants. Perception was aligned by discussing the theories used to classify data. The next step was to dissect the research data by providing a rubric containing research data.

C. Validity

Before further analysis, the research data was validated to ensure its validity. Three data went through the validation process: (1) verse data, (2) technique, translation applied by the translator in translating the verse, and (3) shifting. Research data is validated through data source triangulation techniques and method validation. Then, the technical analysis of data in this study followed the qualitative analysis model proposed by Spradley (in Santosa, 2017). The analysis was carried out through 4 stages, namely: 1) domain analysis (separating data and non-data), 2) taxonomic analysis (classifying data based on character), 3) componential analysis (connecting the relationship of findings 1 with others), and 4) cultural theme analysis (Conclusion of analysis results).

III. RESULTS

A. Types of Lines

In this study, the types of lines in verses proposed by Barber (2015), Bayfield (2009), and Fabb (2009) were used to find the answer to the form of lines in the verse of the *Hamlet text*. Based on the results of the analysis, two types of lines were found to be used by Shakespeare when creating verses. The lines found were regular lines and irregular lines. The mention of regular and irregular is based on the number of metrical foot in each line. There are 206 verses in this study. The following table represents the findings of the types of lines in verses found in the *Hamlet text*.

TABLE 1
TYPES OF LINES OF BLANK VERSE IN *HAMLET*

No	Types of Lines	Metrical foot	Total	Frequency (%)
1.	Regular (781)	Regular	781	52,59
2.	Irregular (704)	Hypermetrical	437	28,68
		Lessmetrical	267	18,72
Total			1485	100

Table 1 shows that regular lines are more dominant than other lines. Of the 206, there are 1,485 lines consisting of 781 regular lines and 704 irregular lines. Two types of metrical foot are found in irregular lines: lines with metrical foot of less than five or ten syllables and lines with more than 5 or 10 syllables. Regular is a line that has five metrical foot. Regular lines indicate that the writer adheres to the rules of writing verses. The following is an example of a regular line in the verse in *Hamlet*. The verse in the example data below is taken from *Hamlet's* famous monologue, 'To be or not to be that is the question.' This monologue reflects what *Hamlet* was thinking at that time.

No	Lines	Metrical Foot	Syllable	Category
1	The slings and arrows of outrageous fortune, ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ The slings and arrows of out ra geous for tune	Iamb anapest Iamb Iamb Iamb	11	regular
2	And by opposing end them. To die, to sleep ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓	Iamb anapest Iamb Iamb Iamb	11	regular
3	And by op pos ing end them. To die , to sleep No more— and by a sleep to say we end ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓	Iamb Iamb Iamb Iamb Iamb	10	regular
4	No more— and by a sleep to say we end The heartache, and the thousand natural shocks ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓	Iamb Iamb Iamb Iamb anapest	10	regular
5	The heart ache, and the thou sand na tural shocks Devoutly to be wished. To die, to sleep— ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓	Iamb Iamb Iamb Iamb Iamb	10	regular
6	De vout ly to be wished. To die, to sleep— To sleep—perchance to dream: ay, there's the rub, ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓	Iamb Iamb Iamb spondee Iamb	10	regular
	To sleep— per chance to dream: ay, there's the rub			

This verse is categorized as blank and has an iambic pentameter rhythm. It is called a blank verse because the number of lines is free and does not rhyme. While the rhythm pattern is iambic, meaning the foot consists of unstressed and stressed syllables (˘ ˊ). Not all foot must have an iambic rhythm, there is a possibility of other types of rhythm such as trochee or anapest. A line is said to have an iambic rhythm if most (3 out of 5 ‘foot’) have an iambic rhythm. Pentameter means that there are five ‘foot’ with the most iambic patterns. Based on data analysis, six lines are categorized as regular lines because each line has five ‘foot’. There are variations in rhythm, such as anapest and spondee. According to Barber (2017), anapest is a rhythm often used as a variation in iambic pentameter verses because its stress is almost similar to the iambic rhythm. The interesting thing is the number of syllables in a regular line; there are regular lines with ten syllables, and there are 11. Lines with ten syllables occur because all of their foot are iambic (examples no. 3,4,5,6) Meanwhile, for the explanation of examples 1 and 2, even though they have 5 foot, the number of syllables is 11, this is because there is an anapest rhythm in the line. The anapest rhythm consists of 3 beats or three syllables (˘ ˘ ˊ), affecting the number of syllables in the line. In example 6, even though there is one spondee rhythm (ˊ ˊ), the line is still considered an iambic line because the iamb foot is more dominant than others.

On the other hand, an irregular line is a line that has several metrical foot of less than or more than 5. The number of syllables in an irregular line can be less than ten and more than 10. In this study, to make it easier to pronounce, if the number of foot is more than 5, it is called hypermetrical, while if the number of foot is less than 5, it is called lessmetrical. The following is an example of an irregular line in the verse in *Hamlet*.

B. Translation Techniques

In translating verses in the *Hamlet* script, 17 translation techniques were found to be used by the translator. These techniques include established equivalent, paraphrase, variation, modulation, explicitation, implicitation, transposition, pure borrowing, compensation, discursive creation, reduction, generalization, addition, adaptation, and literal linguistic amplification. The author classified translation techniques using taxonomic analysis. There is often more than one translation technique in one line of verse. This happens because the research object, the *Hamlet* drama text, is of significant importance and relevance, as most of its texts are lines consisting of several words or phrases.

To translate irregular lines, translators are indicated to use 14 translation techniques: paraphrase, established equivalent, transposition, reduction, pure borrowing, explicitation, variation, modulation, compensation, discursive creation, implicitation, generalization, particularization, and addition. Based on the findings, translators often use paraphrasing and established equivalent techniques when translating regular and hypermetrical lines. Meanwhile, in regular lines, translators apply 17 translation techniques, including paraphrase, established equivalent, transposition, modulation, reduction, variation, explicitation, compensation, implicitation, pure borrowing, particularization, addition, generalization, discursive creation, adaptation, literal, linguistic amplification.

C. The Impact of Translation Techniques

This section explains the impact of translation techniques in line of verses in the *Hamlet* drama text on translation shifts in the target language. The techniques that affect shifting are paraphrase, modulation, compensation, reduction, and transposition. In this study, two types of shifting were found, namely micro shifts and macro shifts. The results of data analysis show that all data experienced micro and macro shifts. Based on the findings, 206 data experienced a pattern of shifting verse forms. The form of verse that shifted was blank verse into prose. Micro, the lines in the verse in the source language also experienced shifts. The shift is in the form of a shift in lingual units. In the source language, the lines in the verse change into sentences in the target language.

Micro-shifting is a shift that occurs in small units. In this case, micro-shifting occurs when the lingual units of data in the source language and target language are different. In the source language, the lingual units are in the form of lines. However, some translation techniques cause these lines to change into sentences. These changes are divided into three types: up, down, and none. Micro=shifting-up occurs if the number of translated lines changes into sentences that exceed the number of lines.

Meanwhile, micro-shifting is categorized as down if the number of translated lines changes into sentences that are less than the number of lines. The translation results are classified as micro-shifting with the category none if the number of translated lines is the same as the number of translated sentences. Each type of line experiences a shift. This shift is caused by paraphrase, transposition, and compensation techniques.

Source Text	Types of Lines	Target Text	Shifting
Thanks, dear my lord.	L	<i>Terimakasih, saudaraku.</i>	None
O, my offense is rank, it smells to heaven;	H	<i>Oh, dosaku begitu telah membusuk. Dan tercium sampai ke surga.</i>	Up
A brother's murder. Pray can I not,	L	<i>Aku tak bisa berdoa, meskipun aku sangat ingin.</i>	Down

The example data above is a blank verse composed of several lines. The second line is a hypermetrical line that experiences micro-shifting. In the source language, the second line consists of only one line. The translator translated it using the paraphrase technique, causing the one line to change into two sentences. The number of sentences in the target language is greater than the number of lines, so the data is classified as upshifted.

The macro shift is a shift that occurs in macro units. In this study, the macro shift found was in the form of a text type in the source language that is different from the target language. In translation, the type of text is at the macro level. All data in the source language is verse. However, the translation results show a different type of text. The type of text is prose. If the verse consists of lines, contains rhythm, and is not written from left to right, then in the target language, the text is translated into prose, which consists of sentences and is written from left to right. Therefore, this shift is categorized as a macro shift. Of the 206 verse data, all experienced a macro shift. Two hundred six verses changed to prose. Here is an example.

Source Text

*Player Queen. O, confound the rest!
Such love must needs be treason in my breast.
In second husband let me be accurst!
None wed the second but who killed the first.*

Target Text

PEMERAN RATU

Oh, aku tidak mungkin bersama orang lain! Menikah lagi adalah suatu bentuk pengkhianatan hatiku. Kutuklah aku jika sampai aku menikah lagi! Tak ada orang yang bisa melakukan pernikahan kedua kecuali telah membunuh cinta pertamanya.

The example shows a significant difference between the source language and the target language in terms of form. In the source language, the text is composed of lines. Each line has a different type of line because the number of syllables in each line is also different. The first line is hypermetrical, but the second, third, and fourth lines are regular. Regular lines and irregular lines are translated using the paraphrase technique to transform the lines into sentences. The overall change causes the lines in the source language to be lost. The writing style in the source language is also different from the target language. This decision causes a shift in the form of verse in the source language to prose in the target language.

IV. DISCUSSION

Variations in the types of line of verses appear when characters experience emotional changes. Emotions, whether happy, sad, or angry, cause differences in the number of lines and syllables. This irregularity reflects the writer's extraordinary creativity in expressing different feelings. It aims to arouse curiosity, puzzlement, and criticism. In this case, William Shakespeare is suspected of taking advantage of the writer's freedom by deviating from the rules. This deviation is used to produce a more meaningful verse. In addition, he also wants to convey his poetic experience by utilizing the power of emotion. This is used to awaken the subconscious world of his readers. The frequency of different metrical foot in each line indicates that are no longer identical to the rigidity of rhyme and meter but rather prioritize expression or outpouring of feelings.

The study's findings can be linked to the concept of translation techniques. Translation techniques are one category that allows for studying how translation works, affecting micro units (Molina & Albir, 2002). The translation techniques determine the equivalence between the source language and the translation of line of verses. Regular and irregular lines are translated using several diverse or even the same techniques. The techniques contribute both positively and negatively to translation.

The paraphrase technique can change the form of the original text. Therefore, the text in the source language does not look the same as the target language, but the meaning is maintained. Based on the analysis of this study, there are many functions of paraphrase techniques to translate this line of verse. First, it helps readers understand what they read, especially when a writer's Syntax and diction seem complicated. Second, it can direct the reader's attention to the text's tone and significant details, thereby clarifying the meaning of the text.

The highly established equivalent technique indicates that the translator can choose the proper equivalent in the target language. In this case, the translator can transfer certain expressions or feelings into the target language. Sometimes, the emotions between the source text (S.T.) and target text (T.T.) cannot be expressed simultaneously. The use of established equivalents indicates that the translator wants the message in Verse to be conveyed in the target language as closely as possible without changing the message of the source language, even though it sacrifices the form of the Verse. In line with the research of Hafisha (2018), Waluyo (2019), Sakulpimolrat (2019), and Rifanda (2019), this technique is the most frequently used and has a good impact on the translation results. The high use of established equivalents is possible if the term in the source text has equivalents in the target language.

Translation techniques affect the shift. The shift of blank line of verses in the target language can be seen through translation techniques. This study revealed that micro-shifting in the translation of line of verses can cause changes in

the type of text in the target language. This study's results align with the shift in the Rubiyat poem's dimensions, as Meisinur (2009) determined. Maisinur said that in the translation of poetry, there was a shift in the metrical foot from iambic pentameter in the B_{Su} to without a metrical foot in the B_{Sa}. He called it transformation.

The shifting is caused by the differences in cultural systems in the source and target languages. In the target language, verses are never used in everyday life. Indonesian poetry does not have a metrical foot. The language system in Indonesian also does not recognize stress on certain syllables, so applying iambic metrical foot in Indonesian will be challenging. This opinion is strengthened by Siswanto (2008), who states that literary works in Indonesia run almost without recognizing prosody, such as the metrical foot. In addition, according to Pradopo (1990) and Damono (2008), the metrical foot is found in old literary poetry, an oral tradition such as *pantun and mantra*. Blank Verse is different from *pantun and mantra* in this case.

The shift on a micro-scale could cause a shift on a larger scale. The findings of this study prove this indication. The Verse changes into prose. As a result, the characteristics of the Verse in the source language shift into prose characteristics not found in the original text. This translator's decision supports the statements of Catford, 1965 Brislin, 1976 Bell, 1991 and Baker, 1992, who said that translation is a transfer of messages where the focus is the message from the source language and target language. Nida and Taber (1969) also stated that the form of poetry was sacrificed in translation. The translation of line of verses changes into sentences. This shift causes the loss of aesthetic values in the Verse, such as the number of lines, the number of metrical foot, and the form of the text. In addition, Verse becomes a poetic device that marks social class at that time. This causes the social class of the character to disappear. According to James (2002), a translator must consider presenting the social, economic, political, and cultural contexts and the connotative aspects in translating literary texts. A poetry translator, according to Hatim (2001, pp. 57-59), must carefully capture the linguistic elements (in the text) and the external linguistic elements (metatext) because, as Lila Ray added (Brislin, 1976), in essence, a translator of literary works must pay attention to language problems and all kinds of human experiences.

Hermans also considers literary translation to be a different type of translation. He believes "literary translation represents a distinctive type of translation because it deals with a distinctive type of text" (Hermans; cited in Kuhiwczak & Littau, 2007). France (2006) states that literary translation is "designed to be read as literature." Andre Lefevere downplays the importance of the linguistic aspect of translation and instead highlights the role of poetry's ideological factors and institutional control (Bassnet & Lefevere, 1998). William Frost (1969) stated that the main characteristic distinguishing poetic discourse from general discourse is that the form and content of poetry cannot be separated. The form and content of poetry are interrelated; therefore, the translator must be able to maintain both. The same thing was also expressed by Venuti (2004), who stated that poetry translators often cannot reproduce both form and content in their translations because, in general, form is usually sacrificed for content. However, the results of this study contradict Vahid's (2004) statement, which is that poetry can be translated by maintaining its elements because poetry translators can rebuild these elements. Meanwhile, this study is different from the opinion of Boase Beier and de Beaugrand in Connolly (1991), who believe that poetry translation can be successful if both style and content are maintained.

The findings can be referenced when translating lines in blank Verse. Translating verses makes the translator face three choices: imitating the original style, adhering to the stylistic norms of the T.T., or compromising both the S.T. and T.T. norms by practising the translator's stylistic tendencies. In this case, the last two choices allow stylistic shifts. The relationship between form and content aligns with the view that form has its function. The translator must find the form and transfer it into the T.T. Therefore, in translating blank line of verses, the translator is faced with two dilemmatic demands, namely having to maintain the original work's message while maintaining the original form's beauty. Wiratno (2019) said that in the context of translation, the meaning of the source text and the target text can be transferred equally if both have the same text structure and grammatical features.

Furthermore, it is also stated that in translating a text, the type of target language text must be the same as the source text. Hatim (2001) stated that even though there is a shift in literary translation, the final result of the translation must meet two criteria, namely: 1) the source language text must be by the target language text to the appropriate degree to be called a "translation," and 2) the target language text must have a final result that is also worthy of being called a "poem" (poetic criterion). In this study, the translator could not achieve both criteria.

V. CONCLUSION

This study successfully showed that prose is the form of translation from English to Indonesian for verse. The unit 'line' in verse is translated into the unit 'sentence' in prose in Indonesian. From the discussion results, it can be concluded that the translator needs to care about the form of the verse in the source language. The determination of the metrical foot pattern cannot be applied in the target language. In a verse in the source language, there are many lexical gaps, making it easier to transfer the meaning without changing the structure of the S.T. Therefore, the translator paraphrases. The translator chooses to rewrite the contents of the verse message in prose.

The shift from verse to prose has several weaknesses, such as loss of meaning, the destruction of communicative value se creation techniques causes micro shifts and changes in the form of lingual units from lines to sentences. The use of inappropriate translation techniques causes macro shifts. Therefore, the translator should comprehensively understand the text genre and its features when translating lines of verse. Translators must consider the goal when

determining the most appropriate translation technique. For example, if the primary goal is maintaining the original structure and fidelity to the source text, techniques such as literal translation and pure borrowing may be appropriate. However, if the goal is to produce a translation that is more accessible and understandable to readers in the target language, techniques such as paraphrase, modulation, and explicitation will be more effective.

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