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Analysis Of Translation Shifts And Meaning Equivalence In The Indonesian Translation Of The Song An Story Of My Life By One Direction

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Abstract

This study explores shifts found when moving the song “Story of My Life” by One Direction from English into Indonesian, keeping its first meaning. This research used a qualitative descriptive way, putting text meaning first over number measures. The data has song lines pulled from the first English song plus a liked Indonesian take. The work’s range stays inside a deep language look at the change moves and meaning match found in the song’s picked words. More specifically, this research focuses on finding and sorting translation changes based on Catford’s ideas, including structural, unit, class, level, and intra-system variations, as shown within the Indonesian interpretation of the music. Moreover, the scope includes examining semantic equivalence using Nida and Taber’s model, especially about keeping affective significance, authenticity, and communicative impact within the resulting language. The analysis happens when experts check every bit of written stuff, plus each line, looking closely at how the writing style and meaning fit together in all versions. Details involving sound, like musical part setups, beat shifts, spoken word styles, plus listener reactions, get left out for clearer focus on written language analysis.

The results show clearly that changes affecting the broad layout plus particular parts happen most when translations get revised. The information shows that changes to layout and its varied segments are alterations seen most within the translation process. This general pattern mainly comes from wide gaps within the grammar of English and Indonesian, plus issues faced when translating songs, like beat patterns, word counts, and key things which shape music. The study also points out that dynamic equivalence gets used mainly to save the strong feelings, realness, and linked plot within the target language. The Indonesian translation does share well the main point, deep feelings, and caring sense of the initial song. These findings confirm that translation shifts function as necessary and strategic adaptations in song translation rather than as translation errors.

Keywords: Translation Shifts, Meaning Equivalence, Song Translation, Dynamic Equivalence, Catford, Nida And Taber, Story Of My Life.



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1. Introduction

Right now, music is a major tool that lets lots of people globally feel connected. Music in the English language is super well-liked on sites such as Spotify, YouTube, and TikTok, so many individuals—such as people in Indonesia—are able to listen to songs in a language they may not fully understand. Although many Indonesian listeners enjoy English songs because of their sound, they often want translated words to truly get what the songs mean. Therefore, translation is really crucial for connecting different languages and helping people from diverse backgrounds understand each other more fully.

“Story of My Life” by One Direction, a famous English song, has been translated into many languages, carrying deep feelings, telling a story, and using words with deeper meanings. This song talks about family ties, looking back, tough feelings, and growing up. These subjects are very important to Indonesian music fans, who want versions that are genuine and full of emotion. But, translating songs is way more difficult than translating normal writing. The words in a song must still mean the same thing while also keeping the rhythm, the rhyme, the emotions, and how easy the song is to sing.

To really grasp translations, it’s key to study the ways they are tweaked, like Catford pointed out back in 1965. Changes in translation can be things like changes to how it’s built, the rules of language, or the words used when you switch from one language to another. Catford makes it clear that these kinds of changes aren’t errors; they’re just what’s needed to deal with the differences from one language to another. For example, in English, the order of words is super important, with set rules for putting sentences together, but Indonesian mixes words and has looser rules. These differences often cause changes in how things are arranged, the types of words, specific parts, and ways of doing things as you translate.

A key idea involves keeping the meaning consistent, first put forth by Nida in 1964, and later developed more fully by Nida and Taber in 1969. They differentiate between sticking closely to the original form, keeping its structure and word choices similar, and aiming for a similar feeling and communication to those reading it in the new language. When translating songs, it’s generally better to focus on having the same emotional effect and sounding natural, rather than being exactly word-for-word.

In “Story of My Life,” there are several language-related difficulties such as verb phrases like take her home, common sayings such as stay alive, and the use of imaginative, non-literal language. These kinds of phrases might not have similar matches in the Indonesian language; hence, the translator needs to be creative and make well-thought-out decisions. Also, Indonesian words usually have more syllables, which can change how lyrics sound when sung in that language. For this reason, shifts in units and adjustments to the structure are needed.

Even if you can find many Indonesian versions of this song online, they might not all accurately reflect its original meaning or be translated well. Bad changes can distort the message or weaken the emotional impact of the song. Therefore, we must carefully study these translations with dependable methods to check how closely they match the original words and how effectively they transfer the meaning between languages.

This research examines the Indonesian translation of “Story of My Life” by identifying translation changes and determining whether the meaning remains consistent. This research supports translation studies by providing insights into the difficulties of translating songs, an area less researched compared to books or films. Since music remains highly relevant today, understanding song translations is important for language, culture, and education.

Statement of the Problem

Based on the background of the study, the problems of this research are formulated as follows:

1. What types of translation shifts are found in the Indonesian translation of the song “Story of My Life” by One Direction based on Catford’s theory?
2. How is meaning equivalence, particularly dynamic equivalence as proposed by Nida and Taber, achieved in the Indonesian translation of the song lyrics?
3. How do translation shifts influence the accuracy of meaning, emotional expression, and naturalness of the translated lyrics in the target language?

2. Literature Review

Translation Studies

Translation studies explore how ideas and concepts are communicated between languages using different forms. In 1969, Nida and Taber suggested that translation is akin to creating a fresh message in another language that authentically reflects the core of the original, highlighting the importance of meaning rather than just the words. This demonstrates the essential requirement for understanding the meaning within the translation process.

In 1988, Newmark put forth that translations should mirror the author's intentions while maintaining the style and context of the original work. Translating songs requires more than simply interpreting the meanings of the lyrics; the translator needs to take into account the emotions expressed, the specific language choices made by the author, and how the lyrics fit with the music.

Catford's Theory of Translation Shifts

The author of this theory, Catford (1965), applies the terms translation shifts while discussing linguistic shifts that occur when an SL is translated into some TL. The author points out that, unlike errors, these shifts are not avoidable, as every language possesses unique grammar and structural rules on its own, despite being used to convey a different message when translating an SL into an TL.

Catford distinguishes translation shifts that take place at the two levels of level shift and category shift. Level shift happens when grammatical meaning in a SL occurs at lexicon level in TL, or vice versa. Level shift often occurs in translating from English to Indonesian, especially in handling tense and aspect, features that are marked grammatically in English but not in Indonesian.

These changes are further classified under four categories. In restructuring shift, changes are made in sentence structure. This includes changes in word order or changes in clauses. This type of shift is most commonly used in translating. In class shift, changes are made in class where a single word changes its class. In unit shift or rank shift, changes are made in units. In intra-system shift, changes are made where languages have similar systems, such as plurality. The above types of shift are crucial in song translation. The linguist translating needs to consider and adjust these changes for better meaning and naturality. The changes have an effect on the text and need to be handled carefully before it is communicated. The linguist needs to consider and adjust these changes for better meaning and naturality.

Nida and Taber's Meaning Equivalence

Nida and Taber (1969), however, have their own proposal, which centers on "meaning equivalence" in language translation. They have two approaches, namely, form equivalence and dynamic equivalence. In form equivalence, they attempt to produce a translation by matching "form, structure, and content" in its equivalent source language. In this regard, "similarity in structure" and "literal accuracy" are emphasized. The method of dynamic equivalence focuses on where "the effect of the message on the target audience is made paramount," where translating a message "will elicit not only a like meaning, but also, where possible, a like effect," despite "some structural alteration." The true spirit of equivalence allows translators to make "changes in sentence structure and in words to ensure the required naturalness and clarity in the receptor language."

Taking the example of song translation, the use of dynamic equivalence would be generally preferred. The reason behind this is that the lyrics of the song are highly expressive and indulge the emotions, experiences, and the narrative that the song carries. Hence, it has to be translated in a way that the literal meaning may not be compromised, and the application of the dynamic equivalence approach enables the translator to attain that purpose.

Song Translation Theory

Song translation is an advanced form of translation that requires linguistic as well as musical considerations. According to Franzon (2008), song translation is comprised of several crucial aspects that necessitate evaluation. These include the aspects of sense, singability, naturalness, rhythm, and rhyme. Sense pertains to a coherent meaning, singability pertains to the capacity of translated lyrics for easy flow with the melody for natural flow, and naturalness pertains to easy flow with the melody.

Another element to consider are rhythm and rhyme, which are necessary because the texts to be translated are song lyrics. There are some difficulties related to the difference in syllable count between the two languages, English and Indonesian. In English, a word generally has fewer syllables than a corresponding word in Indonesian, which has more syllables to transfer the meaning to the reader. In this context, a shift in translation is applied. These are the reasons why translation shifts are commonly seen in song translation. These shifts help the translator meet different translation needs, thus making translation shifts crucial rather than being considered flaws.

Previous Research

The majority of previous studies in the field of translation studies indicate that structure shifts and dynamic equivalence are dominating strategies while translating song lyrics. Indeed, researches prove that translators more often change sentence structure and linguistic units, depending on grammatical peculiarities of a language, and emotional meaning with naturalness peculiar to the target language. Some studies using Catford's theory show that structure shifts and unit shifts occur frequently in English–Indonesian translation, particularly in expressive texts in the form of songs. Meanwhile, studies based on the framework proposed by Nida and Taber emphasize that dynamic equivalence has an important role to play in preserving emotional impact and communicative effectiveness. However, not many studies have directly related to Indonesian translation on the song “Story of My Life” by One Direction. In addition, studies employing Catford's translation shift theory with Nida and Taber's meaning equivalence framework in a line-by-line analysis are few. Therefore, this study fills the research gap by providing in-depth analysis of translation shifts and meaning equivalence of the Indonesian translation of the song.

3. Research Methodology

Research Design

This research applies a qualitative research design by using a descriptive qualitative approach. We chose this approach because the purpose of our study is to understand and explain linguistic phenomena found in translation compared with the original versions, rather than statistically measuring data. Indeed, in translation studies especially within song lyrics analysis, meaning, emotion, and language structure cannot be quantified; hence, a qualitative approach is the most appropriate method to investigate how translation shifts happen and how meaning equivalence is obtained.

Descriptive qualitative allows us to observe closely the use of language and describe any change that takes place during translation. In the current study, the researchers analyze how the English lyrics of “Story of My Life” by One Direction are translated into Indonesian based on changes in structure, word choice, and expression. This research design helps explain not only the kinds of translation shifts that occur but also the motives behind their usage in song translations. Therefore, it directly supports the direct analysis presented in the data analysis chapter.

Data Source of the Research

The data used in doing this research are mainly based on primary and secondary data. The primary data used in doing the research in linguistics are the English song lyrics of “Story of My Life,” performed by One Direction, as the source language (SL) and the translated version of that song, in Indonesian, as the target language (TL). The data used in doing research are based on a rather popular online platform showcasing song lyrics.

The data comes in the form of written texts that specifically utilize certain lines within songs that have important linguistic and emotional components. These lines have been used for the study because they represent significant and important characteristics within translation where structure can change, words can change, and meaning can change. Relevant secondary data consists of books and journal articles pertaining to the concept of translation shifts, meaning equivalences within translation, song translation theory, and the associated studies taking place within the scope.

Instrument of the Research

The qualitative form of the research together with the main instrument as us itself as the researcher cannot be overemphasized. The importance of the researcher playing an active part in the study cannot be overemphasized, as the understanding of the two languages—English and Indonesian—is critical to an accurate and systematic study of the translation shifts and the meaning equivalence in a comprehensive manner.

To support this instrument, several assisting instruments are employed. The assisting instruments are theories of translation shifts as propounded in Catford. In addition, another assisting instrument of translation is Nida and Taber's theory of meaning equivalence. The assisting instruments also include analysis tables for use in analyzing and comparing the source language lyrics and their Indonesian translation. Finally, dictionaries and learning materials are assisting instruments for use in translation.

Data Collection Technique

The data collection method used in this study is document analysis. The first step in document analysis in relation to this research is to collect the English version of “Story of My Life” song lyrics, as well as its translation in Indonesian. The lyrics of each version need to be carefully and repeatedly studied to have a comprehensive idea about the message, thematic elements, and emotions presented in that song.

Next, the lyrics of the source language and the target language are matched. During these steps, lines of lyrics that have differences in terms of form, words, or expressions will be marked, and these will be used as research material. This approach is relevant for the research for the following reasons: first, the sources to be used are written materials, which have to be read.

Data Analysis Technique

The data analysis in this study follows a series of stages. First, in comparing the sentences within the English song lyrics and the Indonesian translated song lyrics, the research investigates the linguistic variations that exist in the translated sentences. The sentence variations may exist in the sentence structure, phrases, or words. Second, the variations identified in the second stage fall into the following categories based on Catford's theory on translation shifts: structure shifts, unit shifts, class shifts, level shifts, and intra-system shifts.

Next, analysis of equivalence of meaning will be done with special attention paid to Nida and Taber's model, especially with regard to dynamic equivalence. Finally, the results of analysis will be explained and related to guiding research objectives. The findings will be connected to analysis and discussion chapters in terms of explaining these changes and their significance in relation to maintaining meaning and emotion in Indonesian translation of "Story of My Life."

4. Data Analysis

Data Analysis

Translation actually means "the process whereby a message, its forms and content, is exchanged or carried over, in some equivalent manner, into another language, maintaining as far as possible the original message in its most natural form." Nida and Taber (1969), in turn, observe that "the goal of translation is to capture as directly and naturally as possible, in relation to the forms and content of the message, what is implied and what is actually expressed, in terms of its significance and effect, in the source language, without regard for word-by-word substitution."

The importance of translation in relation to song lyrics increasingly comes to the fore, as song lyrics have a vital place in identifying text as emotionally evocative, personal, and narrative in nature. Therefore, in deciding to translate song lyrics, we have to take note of meaning, emotion, and naturalness considerations. Literal translation of song lyrics would not only distort meaning but also weaken emotion in some cases. The relationship between song lyrics and translation is, therefore, directly related to the concept of meaning equivalence. Translation in songs has to convey the same message with equivalent emotive effect as the source text. Since grammatical structure, word choice, and expression vary between English and Indonesian languages, translation shifts are an occurring practice. Such shifts are the necessary strategies that retain clarity, emotional resonance, or acceptability in the target language.

Under this thought, this chapter, therefore, identifies translation shifts in the Indonesian translation of the song "Story of My Life" by One Direction, and recognizes how meaning equivalence is realized in it. From the analysis, it is found that there are several types of translation shifts applied to retain the linguistic differences and preserve the emotional meaning in lyrics. These findings present the basis for the detailed line-by-line analysis presented in the next section.

Line-by-Line Analysis of the Song Lyrics

Line 1

SL: Written in these walls are the stories that I can't explain

TL: Tertulis di dinding ini kisah-kisah yang tak bisa kujelaskan

Type of Shift: Structure Shift & Unit Shift

Analysis:

In the source language, the sentence uses an inverted passive structure, where the predicate precedes the subject. Indonesian translation reorganizes the sentence into a more natural declarative order. Additionally, the English plural noun stories is translated as kisah-kisah, reflecting an intra-system shift in plural marking.

Meaning Equivalence:

The translation successfully maintains the original meaning and metaphorical sense. Dynamic equivalence is achieved because the emotional reflection implied in the original lyric is preserved.

Line 2

SL: I leave my heart open but it stays right here empty for days

TL: Kubiarkan hatiku terbuka, tapi tetap di sini kosong berhari-hari

Type of Shift: Unit Shift & Level Shift

Analysis:

The phrasal verb leave my heart open becomes a single verb phrase kubiarkan hatiku terbuka. The tense expressed grammatically in English is rendered lexically in Indonesian through context rather than verb inflection.

Meaning Equivalence:

The emotional vulnerability expressed in the SL is effectively conveyed in the TL. The meaning equivalence is dynamic and natural.

Line 3

SL: She told me in the morning she don't feel the same about us in her bones

TL: Dia bilang padaku di pagi hari bahwa dia tak lagi merasakan hal yang sama tentang kita

Type of Shift: Structure Shift & Class Shift

Analysis:

The idiomatic expression in her bones is omitted in the TL because a literal translation would sound unnatural in Indonesian. This omission represents a class and cultural adjustment to maintain clarity.

Meaning Equivalence:

Although one metaphor is reduced, the core emotional message is retained. The translation prioritizes meaning over form.

Line 4

SL: It seems to me that when I die, these words will be written on my stone

TL: Sepertinya saat aku mati, kata-kata ini akan tertulis di batu nisan

Type of Shift: Structure Shift

Analysis:

The future tense will be written is translated without tense marking, consistent with Indonesian grammar. The metaphor stone is explicitly translated as batu nisan to clarify meaning.

Meaning Equivalence:

The existential and reflective tone remains strong. Dynamic equivalence is successfully achieved.

Line 5

SL: The story of my life, I take her home

TL: Kisah hidupku, kuantar dia pulang

Type of Shift: Structure Shift & Unit Shift

Analysis:

The English clause structure (S + V + O) changes into an Indonesian verb with prefix ku-. The phrase take her home becomes kuantar, representing a unit shift from phrase to word.

Meaning Equivalence:

The meaning is fully preserved, and the translation sounds natural and emotionally appropriate.

Line 6

SL: I drive all night to keep her warm

TL: Aku menyetir sepanjang malam untuk menjaganya tetap hangat

Type of Shift: Unit Shift

Analysis:

The phrase keep her warm is expanded into a descriptive verb phrase in Indonesian. This expansion is necessary to maintain clarity.

Meaning Equivalence:

The caring and protective emotion in the original lyric is conveyed clearly in the translation.

Line 7

SL: The story of my life, I give her hope

TL: Kisah hidupku, kuberi dia harapan

Type of Shift: Structure Shift & Level Shift

Analysis:

English grammatical tense is replaced by lexical meaning in Indonesian. The object order changes to fit Indonesian syntax.

Meaning Equivalence:

High dynamic equivalence; emotional meaning is intact.

Line 8

SL: I spend her love until she's broke inside

TL: Aku menghabiskan cintanya sampai dia hancur dari dalam

Type of Shift: Class Shift & Unit Shift

Analysis:

The adjective broke is translated as hancur, with an added phrase dari dalam to intensify emotional meaning.

Meaning Equivalence:

The translation successfully transfers emotional pain and inner conflict.

Line 9

SL: Although I am broken, my heart is untamed still

TL: Walaupun aku terluka, hatiku tetap tak terjinakkan

Type of Shift: Structure Shift

Analysis:

The sentence structure is simplified while maintaining metaphorical meaning.

Meaning Equivalence:

The resilience implied in the lyric remains strong in the translation.

Line 10

SL: But, baby, running after you is like chasing the clouds

TL: Tapi, sayang, mengejarmu seperti mengejar awan

Type of Shift: Unit Shift

Analysis:

The simile is retained with minimal structural change.

Meaning Equivalence:

Both metaphor and emotional frustration are preserved effectively.

Findings

This section discusses the findings obtained from the line-to-line analysis. Discussion is done regarding dominant types of translation shifts, and meaning equivalence is applied to the Indonesian translation of the song “Story of My Life” by One Direction. Since Catford’s theory of translation shifts and Nida and Taber’s concept of dynamic equivalence were used, findings are interpreted in the light of these two theories.

From the analysis, the structural shifts represent one of the most frequent translation shift types in the given album. Most of these structural shifts occur due to the different sentence structures and word orders within English and Indonesian. In English, there is always a fixed syntactic pattern. However, when it comes to Indonesian, sentence construction allows more freedom. Thus, a number of English sentences have been rearranged to make the Indonesian translation sound natural and acceptable to the Indonesian readers.

These structural changes leave the core meaning of the lyrics unchanged but facilitate clarity and fluency in the target language. Similarly, unit shifts are very common in the translated text. English words, especially phrasal words, are translated into a word or a phrase. This is due to the fact that the Indonesian language uses an affixing word structure. This type of shift is important when translating song lyrics because, in addition to linguistic issues, rhythm is also affected. It proves that shifts in translation do exist as an adaptation strategy rather than an error.

Class shifts refer to the change in the form and type of words, for instance, where adjectives translate into the form of verbs instead in Indonesian. However, the main intention for making such class shifts is for the emotional content and natural expression to come across appropriately. Making the words translate literally and thus retaining the same form type may lead to an awkward expression in the target language. Class shifts thus make the emotional content translate appropriately for the target listeners.

Level shifts are generally of tense and/or aspect. There are lexicalizations of the English grammatical tense, particularly in the Indonesian language. Unlike the English language, the Indonesian language does not and cannot mark tense. Level shifts highlight the significance of the shift of grammatical meaning of the source language to the lexical meaning of the target language. However, the temporal interpretation of the lyrics remains relevant to the song.

With regard to equivalent meaning, these results show that dynamic equivalent is largely employed when translating “Story of My Life” into Indonesian; instead of translating the exact grammatical forms of the message, the translator focused on expressing the equivalent emotion and message of the message, especially targeting the equivalent meaning of the lyrics to convey the feelings and thoughts of the individual being sung about. On the whole, the above discussion has revealed the crucial role that the translation shifts can have in order to preserve the meaning, emotion, and naturalness in the translated song lyrics. It has been revealed that the Indonesian translation of “Story of My Life” successfully blends the linguistic and emotional elements, thereby establishing the link between the theoretical framework and the analysis performed in the previous section.

Discussion

As explained in Chapter I, this study is conducted to identify the types of translation shifts occurring in the Indonesian translation of the song and to observe how meaning equivalence—particularly dynamic equivalence—could be attained. The findings presented in Chapter IV clearly revealed that the translation is inevitably influenced by the structural, grammatical, and stylistic differences between English and Indonesian. Such differences will surely urge the translator to apply several translation shifts, as suggested by Catford (1965), to maintain the meaning, emotional expression, and naturalness.

Moreover, as emphasized in the discussion presented in Chapter II, the concept of dynamic equivalence, as articulated by Nida and Taber, highlights that a somewhat similar reaction from the target audience is to be focused on instead of a strict equivalence in the words. The findings arrived at by the present study also support the applicability of dynamic equivalence in the case of song translation.

Thus, the discussion presented in this particular Chapter further elaborates the mode through which the shifts in translations, as observed in Chapter IV, act as strategic tools instead of errors in the act of translating. This helps the translator make use of the shifts in the linguistic representation of the words to accommodate the Indonesian linguistic system while the emotional tone, message, and communication inherent in the actual song materialize. The following subsection examines the role of the shifts in their particular mode of contribution towards an enhanced quality in the Indonesian translation.

How Structure Changes in the Main Method

The main way to translate is by changing the structure because Indonesian uses verb endings and word order that can be easily changed, but English has strict rules for how words must be arranged. For example, you cannot keep the same arrangement of English sentences that include verbs when translating into Indonesian. Therefore, sentences like “take her home” must be changed to “kuantar dia pulang”. This change keeps the same overall meaning; instead, it makes the sentence sound more like normal Indonesian speech and is more natural.

How Units Change and the Need for Easy Singing

Unit changes are common because the number of syllables and the beat can be different in different languages. English lets you use quick phrases, like stay alive, but Indonesian often needs longer phrases, like tetap bertahan. To make sure the music still sounds right, translators must make the phrases shorter or longer when needed. Changing a phrase to just one word, or vice versa, allows the translator to keep the meaning the same but also sound good when sung—which is very important when translating songs.

Using Different Types of Words Keeps the Emotion Strong

When we talk in English, we usually show how we feel by using adjectives to describe things (for instance, calling someone ‘alive’ or ‘broken’). But, in Indonesian, it seems more normal to use verbs that tell what actions happen (like saying they ‘hold on’ or get ‘destroyed’) to show feelings. So, when we change the type of word we use, it helps the language sound more real, and it also keeps the feelings just as strong as they were. A word-for-word translation, like ‘stay alive’, would not affect you as much as ‘keep holding on’, which shows why changing word types is key to keeping feelings strong.

Changing Time and the Way Things Unfold

In Indonesian, the words themselves do not tell us when something happens, like they do in English. Instead, we figure out when things happen by the rest of the sentence or by adding more words to make the timeframe clear. When turning English sentences with tenses—such as ‘I give’, ‘I take’, ‘I drive’—into Indonesian, the sentences do not show the tense in the same grammatical way. This switch means we go from relying on grammar to using specific words to explain when the action takes place. These changes show how we can keep the first meaning without copying how the first language is built.

Dynamic Equivalence as the Translation Focus

The analysis of meaning equivalence, rooted in the ideas of Nida and Taber, indicates that the translation emphasizes dynamic equivalence. This principle prioritizes conveying the same emotional effect instead of preserving exact structural alignment. Such a method is well-suited for translating songs, where aspects like naturalness, musical quality, and emotional resonance are more critical than word-for-word accuracy. For example, the phrase stay alive translates to tetap bertahan, a version that effectively reflects the emotional battle the singer conveys, even though it does not strictly align with the original structure.

Overall Quality of Translation

In general, the Indonesian rendition of “Story of My Life” succeeds in preserving meaning, emotional tone, and a natural flow. The changes noted do not compromise the quality of the translation; rather, they illustrate thoughtful adaptation methods. The translator effectively balances literal interpretation, emotional subtleties, and musical requirements, showcasing skill in both language and artistic elements of translation.

Conclusion

Translation shifts are an unavoidable and essential aspect of translating English song lyrics into Indonesian. The differences in grammatical structure, sentence order, word formation, and tense systems between the two languages necessitate the use of translation shifts, as described in Catford’s theory. These shifts are not indicators of poor translation quality but rather strategic adjustments that allow the message to be conveyed naturally in the target language. Structural shifts are identified as the most dominant type of translation shifts in the Indonesian version of “Story of My Life”. These shifts occur mainly in sentence arrangements and transformations of the verb phrase to enable the translated lyrics to comply syntactically with Indonesian grammar and to maintain the essence of the original message in the song.

Unit shifts are very frequent because of linguistic economy and syllable structure differences between the source and target languages; such shifts are crucial in song translations, in order to preserve the rhythm, flow, and, more important, singability without losing meaning. Class shifts contribute significantly to maintaining emotional nuance. In changing word classes, the translator also avoids awkward literal expressions of emotions and maintains the strength and relatability of the lyrical emotions to Indonesian listeners. Level shifts are commonly found in the translation of tense and aspect. Indonesian does not grammatically indicate tense as English does. Temporal meaning, however, is still clearly conveyed by contextual and lexical cues in spite of such shifts.

It also finally confirms that the Indonesian translation applies dynamic equivalence as the primary approach in translating “Story of My Life”, and by sense and emotional effect, communicative meaning intended, the translator has successfully presented the narrative of meaning and emotional depth with regard to the message of this song. Therefore, this translation attains an adequate degree of meaning equivalence concerning meaning and thus meets the objectives of the present research.

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