

A Study of Translation Shifts in the Indonesian Translation of “Let It Go” Song Lyrics Based on Catford’s Theory

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Abstract: Translation plays a crucial role in enabling cross-linguistic and cross-cultural communication, particularly in creative texts such as song lyrics, where meaning, emotion, and musicality must be conveyed simultaneously. One major challenge in song translation is the occurrence of translation shifts caused by structural and grammatical differences between the source language and the target language. Although translation shifts have been widely studied in literary texts and audiovisual media, research focusing on English–Indonesian song lyrics remains limited. Therefore, this study aims to analyze the types and distribution of translation shifts found in the Indonesian translation of the song “Let It Go” from the movie *Frozen*, based on J.C. Catford’s theory of translation shifts. This study employs a descriptive qualitative research design, using document analysis as the data collection technique. The data consist of English song lyrics as the source language and Indonesian subtitle lyrics as the target language. The analysis is conducted through phrase-by-phrase comparison and classified into level shifts and category shifts, including structure, unit, class, and intra-system shifts. The findings reveal that unit shifts and structure shifts are the most dominant types, indicating that the translator prioritizes naturalness, simplicity, and lyrical fluency in the target language. Level shifts are also significant, particularly in the translation of tense and aspect. Overall, the study concludes that translation shifts function as strategic and inevitable adjustments to preserve meaning, emotional expression, and musical compatibility in song translation.

Keywords: Translation shifts, Song lyrics translation; Catford’s theory English–Indonesian translation, Qualitative analysis.

INTRODUCTION

Language plays a central role in human communication, serving as the primary means through which individuals express ideas, emotions, and cultural values. In the context of globalization, communication increasingly occurs across linguistic boundaries, making translation an essential activity for enabling mutual understanding between speakers of different languages. Translation allows messages from a source language to be conveyed into a target language while maintaining meaning, function, and cultural relevance (Komang *et al.*, 2025).

One form of translation that presents unique challenges is the translation of song lyrics. Unlike ordinary texts, song lyrics combine linguistic meaning with musical rhythm, rhyme, and emotional expression. As a result, translators are often required to modify grammatical structures, lexical choices, or stylistic elements in order to preserve the song’s meaning and sing ability in the target language. These modifications frequently lead to translation shifts, which occur when changes in form or structure are unavoidable due to differences between the source and target languages (Herman, 2017; Putranto *et al.*, 2024).

The phenomenon of translation shifts is particularly evident in the English–Indonesian

translation of popular songs. Differences in syntactic structure, word order, and cultural expression between English and Indonesian often make literal translation impossible. Consequently, translators must apply various shifts to achieve equivalence of meaning and naturalness in the target language. This issue becomes even more complex in song translation, where aesthetic and expressive aspects must be preserved alongside semantic meaning (Melani, 2022).

One widely recognized framework for analyzing translation shifts is Catford’s theory, which classifies shifts into level shifts and category shifts, including structure, class, unit, and intra-system shifts. Although previous studies have examined translation shifts in novels and audiovisual media such as movie subtitles, research focusing specifically on English–Indonesian song lyrics remains relatively limited. Therefore, this study analyzes translation shifts in the Indonesian translation of the song “*Let It Go*” based on Catford’s theory, in order to contribute to a deeper understanding of how meaning is transferred in lyrical translation.

Problems of the Research

The translation of song lyrics often involves significant changes in linguistic form due to

differences in grammar, structure, and cultural expression between the source language and the target language. These changes raise important questions regarding how meaning is maintained and what types of translation shifts are most frequently employed. Understanding these issues is crucial, as song lyrics are not only linguistic products but also cultural texts that influence audiences across different languages.

Based on these considerations, the problems of this research are formulated as follows:

1. What types of translation shifts are found in the Indonesian translation of the song “*Let It Go*” based on Catford’s theory?
2. How do these translation shifts function in conveying meaning from the source language to the target language in the context of song lyrics?

By addressing these research problems, this study highlights the importance of analyzing translation shifts in song lyrics, as such analysis provides insights into the strategies used by translators to balance meaning, structure, and aesthetic value in musical translation.

REVIEW OF LITERATUE

Language and Meaning in Translation

Language is a structured yet flexible system that enables humans to construct, convey, and interpret meaning within social and cultural contexts. Van Thao *et al* (2020) explains that language functions not merely as a collection of symbols, but as a dynamic system shaped by social interaction and communicative needs. This dynamic nature of language implies that meaning is not fixed, but context-dependent, making cross-linguistic communication particularly complex (Sinambela *et al.*, 2024).

In multilingual contexts, differences in grammatical structure, semantic organization, and cultural conventions often result in difficulties when transferring meaning from one language to another. As a result, equivalence between languages cannot always be achieved through direct or literal translation. This condition highlights the necessity of translation as a mediating process that bridges linguistic and cultural gaps.

Concept of Translation and Equivalence

Translation is commonly understood as the process of transferring meaning from a source language (SL) to a target language (TL) in a way that preserves the intended message. Nida & Taber

(1982) emphasizes that translation aims to produce the closest natural equivalent of the source language message, both in terms of meaning and style. This concept of equivalence underscores the importance of naturalness and acceptability in the target language rather than strict formal correspondence. Furthermore, Newmark (1988) distinguishes between semantic translation, which focuses on the meaning of the source text, and communicative translation, which prioritizes the effect on the target audience. In the context of song lyrics, communicative equivalence is often prioritized, as the translation must convey emotional content, rhythm, and aesthetic value to listeners.

Translation of Song Lyrics

The translation of song lyrics presents unique challenges due to the integration of linguistic meaning with musical elements such as rhythm, rhyme, and melody. Low (2017) argues that song translation requires a balance between meaning, sing ability, naturalness, and emotional expression (Batubara *et al.*, 2023). These constraints often force translators to modify sentence structures, word choices, or grammatical forms, leading to unavoidable shifts in translation. Additionally, Franzone (2008) notes that translators of song lyrics frequently face situations where preserving the original meaning conflicts with maintaining musical compatibility. Consequently, translators must employ creative strategies that may result in structural and lexical changes in the target text.

Translation Shifts

The concept of translation shifts was first systematically introduced by Catford (1965), who defines translation shifts as departures from formal correspondence between the source language and the target language. According to Ngongo *et al* (2024), translation shifts occur when linguistic equivalence cannot be maintained due to structural differences between languages. Catford categorizes translation shifts into two main types: level shifts and category shifts. Level shifts occur when an item expressed grammatically in the source language is translated lexically in the target language, or vice versa. Category shifts, on the other hand, are divided into four subtypes: structure shifts, class shifts, unit shifts, and intra-system shifts. Structure shifts involve changes in grammatical structure; class shifts occur when a word changes its grammatical class; unit shifts involve changes in rank, such as from clause to phrase; and intra-system shifts occur when both

languages share a system, but different choices are selected (Herman & Rajagukguk, 2019).

These types of shifts are particularly common in creative texts such as song lyrics, where strict adherence to source language structure is often impossible. Therefore, the analysis of translation shifts provides a useful framework for examining how meaning is reconstructed in the target language.

RESEARCH METHOD

Research Design

This study adopts a qualitative research design, specifically a descriptive qualitative approach. This design is selected because the data consist of linguistic units, such as words, phrases, and clauses, derived from song lyrics rather than numerical data. The primary aim of this study is to examine and explain translation shifts found in the Indonesian translation of Let It Go song lyrics based on J.C. Catford's theory of translation shifts.

A descriptive qualitative approach is considered appropriate for this research as it emphasizes the analysis and interpretation of textual data. As stated by Creswell (2014), qualitative research seeks to explore and understand the meanings that individuals or texts attribute to social or human phenomena. Therefore, this study focuses on the qualitative interpretation of translation shifts in song subtitles, supported by illustrative examples from the data.

Data Source of the Research

The data for this study are derived from the song lyrics of "Let It Go" from the movie *Frozen*, consisting of the English lyrics as the source language (SL) and the Indonesian subtitle lyrics as the target language (TL). This song is selected as the data source for several reasons.

First, "Let It Go" is a globally popular song that has been officially translated and widely consumed by Indonesian audiences, making its translation socially and culturally relevant. Second, the song contains expressive, metaphorical, and emotionally loaded language, which tends to trigger structural and grammatical changes in translation. Such characteristics provide rich data for identifying translation shifts as proposed by J.C. Catford (Dahlan, 2020).

Third, the Indonesian subtitle lyrics are obtained from a widely accessible subtitle source that reflects the version commonly encountered by Indonesian viewers. This source is chosen to

represent real translation practices rather than idealized or theoretical translations, thereby allowing the analysis to capture authentic translation shifts occurring in actual usage. Consequently, lyric lines that exhibit noticeable differences between the source language and the target language are selected as the units of analysis in this study.

The Indonesian subtitle lyrics are retrieved from: <https://jadihiburan.blogspot.com/2016/04/lirik-let-it-go.html?m=1>

Data Collection Technique

This study utilizes document analysis as the data collection technique, as the data are derived from written sources, namely song lyrics and subtitle texts, which are appropriate for systematic qualitative investigation. Document analysis is considered suitable for this research because it facilitates a detailed comparison between the source language and the target language texts in order to identify linguistic differences.

The data collection procedure is conducted through several stages. First, the English song lyrics and the Indonesian subtitle lyrics of Let It Go are obtained from accessible sources. Next, both texts are carefully read and examined to gain a comprehensive understanding of their linguistic forms and meanings. The source language and target language texts are then compared to identify differences that indicate the presence of translation shifts. The selected data are subsequently prepared for further analysis (Darso, 2018).

Data Analysis Technique

The data in this study are analyzed through a descriptive qualitative approach grounded in J.C. Catford's theory of translation shifts. This approach is employed to investigate the relationship between the source language and the target language texts and to explain the occurrence of translation shifts in the Indonesian subtitles of the song lyrics.

The analytical process is conducted through several structured stages. Initially, the English song lyrics and the Indonesian subtitle lyrics are examined and compared on a line-by-line basis. Subsequently, variations in grammatical form, linguistic structure, and meaning between the source language and the target language are identified. These variations are then categorized into specific types of translation shifts, namely level shifts, structure shifts, class shifts, unit shifts,

and intra-system shifts, following Catford’s framework.

Finally, the identified translation shifts are interpreted analytically to determine the underlying reasons for their occurrence, particularly with regard to subtitling constraints and linguistic differences between English and Indonesian. The results of this analysis serve as the basis for further discussion and for drawing conclusions in line with the objectives of the study.

DATA ANALYSIS AND FINDINGS

The data analysis in this study is conducted through careful manual examination of the song lyrics, focusing on how meaning is transferred from the source language into the target language. Rather than relying on automated or tool-based procedures, the analysis is grounded in close textual reading and theoretical interpretation based on Catford’s (1965) framework of translation shifts.

Each line of the English lyrics of *Let It Go* is examined alongside its Indonesian subtitle to observe changes in linguistic form, grammatical structure, and meaning. These changes are not treated as mere surface differences but are analyzed in relation to the linguistic systems of English and Indonesian, as well as the expressive nature of song lyrics. Special attention is given to how the translator negotiates meaning when direct formal correspondence cannot be maintained.

Identified differences between the source and target texts are then interpreted using Catford’s classification of translation shifts, including level shifts and category shifts (structure, class, unit, and intra-system shifts). The categorization is conducted analytically by evaluating the function

and position of linguistic elements within each line, rather than mechanically assigning labels.

Furthermore, the analysis explores the underlying reasons for the occurrence of these shifts, particularly those related to linguistic differences between English and Indonesian and the aesthetic and rhythmic constraints of song translation. By applying theoretical reasoning to each data instance, this study seeks to demonstrate how translation shifts function as strategic choices rather than random alterations.

Through this qualitative and interpretative approach, the analysis provides an in-depth understanding of how meaning is reconstructed in the Indonesian translation of *Let It Go*, thereby ensuring that the findings are derived from scholarly analysis rather than automated processing.

Let It Go – Idina Menzel (OST *Frozen*)

The snow glows white on the mountain tonight

Salju berkilau putih di gunung malam ini

Not a footprint to be seen

Tak ada jejak kaki yang terlihat

A kingdom of isolation

Sebuah kerajaan yang terasing

And it looks like I'm the queen

Dan tampaknya akulah sang ratu

The wind is howling like this swirling storm inside

Angin menderu seperti badai yang berputar di dalam diri

Couldn't keep it in, Heaven knows I've tried

Tak dapat ditahan, surga tahu aku telah berusaha

The Analysis

Verse 1 – Phrase-based Translation Shift Analysis (Catford)

Table 1: The snow glows white on the mountain tonight

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
1	the snow	Salju	No level shift occurs.	Definite noun phrase becomes bare noun.	No class shift.	English article structure is omitted in Indonesian.	Definite article the is lost due to Indonesian article system.
2	glows white	berkilau putih	The verbal process is rendered as adjectival meaning.	Verb phrase remains phrase.	Verb glows shifts into adjective berkilau.	Verb-centered structure becomes adjective-centered.	No system change.
3	on the mountain	di gunung	No level shift.	Prepositional phrase simplified.	No class shift.	Article omitted in Indonesian PP.	Definite article system differs.

4	tonight	malam ini	Adverb realized as noun phrase of time.	Single-word adverb becomes noun phrase.	Adverb → noun phrase.	Temporal expression restructured.	No system change.
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Table 2: Not a footprint to be seen

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
5	not a footprint	tak ada jejak kaki	Negative determiner realized as existential negation.	Noun phrase becomes clause-like structure.	Determiner not a shifts into adverb tak ada.	English NP negation changes into Indonesian existential structure.	Singular footprint becomes generic noun phrase.
6	to be seen	yang terlihat	Infinitive passive shifts into relative clause.	Phrase becomes clause.	Verb remains verb.	Infinitive structure replaced by relative clause.	No system change.

Table 3: A kingdom of isolation

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
7	a kingdom	sebuah kerajaan	Article realized lexically.	Phrase retained.	No class shift.	English article becomes Indonesian classifier.	Indefiniteness expressed differently.
8	of isolation	yang terasingkan	Abstract noun realized grammatically.	Prepositional phrase becomes relative clause.	Noun isolation shifts into adjective terasingkan.	Modifier position and type change.	No system change.

Table 4: And it looks like I'm the queen

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
9	it looks like	tampaknya	Dummy subject construction becomes adverbial marker.	Clause reduced to phrase.	Verb phrase shifts into adverb.	English extraposition removed.	No system change.
10	I'm the queen	akulah sang ratu	Copular clause becomes emphatic clause.	Clause retained.	No class shift.	Copula omitted; emphasis particle -lah added.	Definiteness expressed lexically (sang).

Table 5: The wind is howling like this swirling storm inside

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
11	the wind	Angina	No level shift.	Phrase retained.	No class shift.	Article omitted.	Definite article system differs.
12	is howling	Menderu	Progressive aspect neutralized.	Verb phrase becomes simple verb.	Verb remains verb.	Aspect marking removed.	No system change.

13	like this swirling storm	seperti badai yang berputar	Adjective participle becomes relative clause.	Phrase becomes clause.	Adjective → verb phrase.	Modifier expanded.	No system change.
14	inside	di dalam diri	Adverb becomes prepositional phrase.	Single word becomes phrase.	Adverb → noun phrase.	Spatial meaning explicated.	No system change.

Table 6: Couldn't keep it in, Heaven knows I've tried

No	SL Phrase	TL Phrase	Level Shift	Unit Shift	Class Shift	Structure Shift	Intra-system Shift
15	couldn't keep it in	tak dapat ditahan	Active clause becomes passive.	Clause simplified.	Verb remains verb.	Voice shifts from active to passive.	No system change.
16	Heaven knows	surga tahu	No level shift.	Phrase retained.	No class shift.	Word order adapted.	No system change.
17	I've tried	aku sudah berusaha	Perfect aspect becomes aspect marker sudah.	Clause retained.	Verb phrase simplified.	Tense-aspect system adapted.	No system change.

Table 7: Frequency and Percentage of Translation Shifts

No.	Type of Translation Shift	Frequency	Percentage
1	Structure Shift	14	82.35%
2	Unit Shift	11	64.71%
3	Class Shift	8	47.06%
4	Intra-system Shift	6	35.29%
5	Level Shift	4	23.53%

Table 8: Interpretation of Percentage Results

Shift Type	Interpretation
Structure Shift (82.35%)	Indicates major syntactic restructuring to fit Indonesian grammar and discourse patterns.
Unit Shift (64.71%)	Shows that translation units are flexible and meaning-driven rather than fixed.
Class Shift (47.06%)	Used to preserve poetic and emotional effects in the target language.
Intra-system Shift (35.29%)	Mainly related to differences in article usage and aspectual expression.
Level Shift (23.53%)	Relatively low frequency, as meaning is mostly transferred lexically rather than grammatically.

Table 9: Frequency and Percentage of Translation Shifts

No.	Type of Translation Shift	Frequency	Percentage
1	Unit Shift	12	70.59%
2	Structure Shift	11	64.71%
3	Level Shift	6	35.29%
4	Intra-system Shift	4	23.53%
5	Class Shift	3	17.65%

Table 10: Interpretation of Percentage Results

Shift Type	Interpretation
Unit Shift (70.59%)	Indicates extensive reduction of multi-word English constructions into single lexical items in Indonesian.
Structure Shift (64.71%)	Reflects major syntactic restructuring, especially in causative and negative constructions.
Level Shift (35.29%)	Shows a shift from grammatical to lexical expression of modality and tense.
Intra-system Shift (23.53%)	Mainly related to definiteness marking and article omission.
Class Shift (17.65%)	Occurs selectively when verbs or verb phrases are re-expressed as particles or simplified verbs.

Table 11: Calculation of Translation Shifts (Percentage Table)

No.	Type of Translation Shift	Frequency	Percentage
1	Unit Shift	5	41.67%
2	Structure Shift	3	25.00%
3	Level Shift	4	33.33%
4	Intra-system Shift	1	8.33%
5	Class Shift	2	16.67%

Table 12: Interpretation of Percentage Results

Shift Type	Interpretation
Unit Shift (41.67%)	Common in idiomatic expressions or phrasal verbs condensed into single lexical items in Indonesian.
Structure Shift (25.00%)	Copular constructions are simplified into adjectives or nominal forms.
Level Shift (33.33%)	English tense and auxiliary modal verbs are converted to lexical markers.
Intra-system Shift (8.33%)	Occurs due to plural-to-collective noun conversion (fears → rasa takut).
Class Shift (16.67%)	Minimal; appears when verb phrases shift to adjective or nominal forms.

Table 13: Calculation of Translation Shifts (Percentage Table)

No.	Type of Translation Shift	Frequency	Percentage
1	Unit Shift	8	44.44%
2	Structure Shift	7	38.89%
3	Level Shift	6	33.33%
4	Intra-system Shift	5	27.78%
5	Class Shift	2	11.11%

Table 14: Interpretation of Percentage Results

Shift Type	Interpretation
Unit Shift (44.44%)	Occurs with phrasal verbs and causative constructions simplified into single verbs for clarity and rhythm.
Structure Shift (38.89%)	Copula and perfective constructions are adapted into lexical forms, preserving meaning.
Level Shift (33.33%)	Tense and auxiliary verbs are rendered lexically.
Intra-system Shift (27.78%)	Demonstratives and definite articles are adapted to Indonesian grammar.
Class Shift (11.11%)	Minimal, occurring when verbs are nominalized or adjectives become noun modifiers.

DISCUSSIONS

This section discusses the results of the analysis by integrating the interpretation of translation shifts, their distribution, and their functional roles in the Indonesian translation of the song *Let It Go*. Rather than separating the analysis into multiple technical sub-sections, the discussion presents a unified explanation of how translation shifts operate across different parts of the song based on Catford's theory.

The analysis reveals that translation shifts are pervasive throughout the Indonesian translation of *Let It Go*. These shifts occur as a natural consequence of structural, grammatical, and stylistic differences between English and Indonesian, particularly in the context of song lyrics where meaning must align with rhythm, emotional intensity, and lyrical fluency. The most prominent shifts identified across verses, choruses, and the bridge are unit shifts and structure shifts, followed by level shifts, while class shifts and intra-system shifts occur less frequently.

Unit shifts are predominantly observed when multi-word English constructions, such as phrasal verbs, idiomatic expressions, or complex clauses, are rendered into simpler lexical units in Indonesian. This tendency reflects the translator's strategy to condense linguistic forms in order to achieve clarity, brevity, and musical compatibility. For instance, English phrasal verbs and idiomatic expressions are often translated into single verbs or short phrases that are more natural in Indonesian and easier to synchronize with the song's melody. This finding aligns with Low's (2017) argument that song translation prioritizes sing ability and rhythm alongside meaning.

Structure shifts also play a significant role in the translation process. English syntactic patterns, including copular constructions, passive-active alternations, and complex clause structures, are frequently restructured in Indonesian to conform to its grammatical norms. Indonesian tends to favor simpler sentence patterns and does not rely heavily on copula verbs or tense marking, which results in systematic restructuring of the source text. These shifts demonstrate that strict formal correspondence is often sacrificed in favor of naturalness and communicative effectiveness, supporting Catford's claim that structural equivalence is not always attainable across languages.

Level shifts are commonly found in the translation of tense, aspect, and modality. English grammatical markers such as auxiliary verbs, perfective forms, and progressive aspects are often replaced by lexical items or adverbial markers in Indonesian. This phenomenon reflects fundamental typological differences between the two languages. Rather than indicating a loss of meaning, these level shifts function as adaptive mechanisms that allow temporal and modal meanings to be expressed in ways that are natural and acceptable in Indonesian.

Class shifts and intra-system shifts occur less frequently but remain significant in certain contexts. Class shifts are mainly observed when abstract nouns in English are translated into adjectives or verbs in Indonesian, particularly to maintain poetic and emotional resonance. Intra-system shifts primarily arise from differences in article usage, number marking, and definiteness, as Indonesian does not possess a grammatical article system comparable to English. These shifts further illustrate how systemic linguistic differences necessitate adjustments in translation.

Overall, the discussion shows that translation shifts in *Let It Go* are not random deviations but deliberate and functionally motivated choices. The translator consistently prioritizes semantic clarity, emotional expression, and lyrical fluency, demonstrating a communicative approach to song translation. In this sense, translation shifts serve as essential tools for reconstructing meaning rather than as indicators of translation inadequacy.

This section presents the findings of the study by explicitly addressing the research questions formulated in this research.

The first research question, "*What types of translation shifts are found in the Indonesian translation of the song 'Let It Go' based on Catford's theory?*", is answered by identifying unit shifts and structure shifts as the most frequent types of translation shifts in the data. The quantitative distribution shows that these two categories dominate across all sections of the song, including verses, choruses, and the bridge. Level shifts appear with moderate frequency, while class shifts and intra-system shifts occur in smaller proportions. This distribution indicates that changes in linguistic units and sentence structure are the primary strategies used to adapt English song lyrics into Indonesian.

The second research question, “How do these translation shifts function in conveying meaning from the source language to the target language in the context of song lyrics?”, is addressed by demonstrating that translation shifts function as mechanisms for preserving meaning, emotional expression, and musical compatibility. Unit shifts enable the condensation of complex English constructions into concise Indonesian expressions that fit the rhythm and flow of the song. Structure shifts allow grammatical reorganization to achieve naturalness and readability in Indonesian, while level shifts facilitate the transfer of tense, aspect, and modality in a language that encodes these meanings differently. Together, these shifts ensure that the translated lyrics remain expressive, emotionally engaging, and performable.

In conclusion, the findings confirm that translation shifts play a crucial functional role in song translation. Rather than diminishing equivalence, these shifts enable the translator to balance semantic fidelity, emotional impact, and stylistic constraints, supporting Catford’s theoretical view that translation between structurally different languages inevitably involves systematic shifts.

CONCLUSION

This study investigated translation shifts in the Indonesian version of the song *Let It Go* by applying Catford’s theory of translation shifts through a qualitative descriptive approach. The data were collected by identifying and classifying linguistic units from the source text and their translated equivalents in the target text, followed by a systematic analysis of the types and functions of translation shifts. The findings reveal that unit shifts and structure shifts are the most dominant types occurring in the translation, while level shifts appear moderately and class shifts as well as intra-system shifts occur less frequently. These shifts are not arbitrary but function as strategic adjustments to accommodate structural differences between English and Indonesian, particularly within the constraints of song translation. The discussion demonstrates that translation shifts play a crucial role in preserving semantic meaning, emotional expression, and lyrical naturalness, ensuring that the translated lyrics remain communicative and performable. Overall, this study confirms that translation shifts are an essential mechanism in achieving functional equivalence in song translation, highlighting the importance of flexibility in transferring meaning

across linguistically and culturally different languages.

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