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Transposition Technique of Translating Personification in Kahlil Gibran's Novel, *The Broken Wings*

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ARTICLE INFO

ABSTRACT

This research is intended to describe and analyze the transposition technique in translating personification in Kahlil Gibran's novel *The Broken Wings*, and the factors that cause non-equivalence between the source language (SL) and the Indonesian translation, *Sayap-Sayap Patah* (TL). This research focuses on identifying grammatical transposition techniques. The researcher uses a qualitative method with content analysis. The study identified 89 examples of personification translation, indicating that transposition techniques play an essential role in achieving equivalence. Examples of this case in class shifts, such as the verb "greet" translated into Indonesian as the noun *salam*, as well as intersystem shifts such as "the earth" to *bum*i without a definiteness marker, indicate the necessary structural adaptation between English and Indonesian. These shifts reflect the structural asymmetry that affects translation, although this technique is effective in many cases, non-equivalence remains. In conclusion, this research underscores the importance of a thorough understanding of transposition techniques in literary translation and offers practical insights to help academics and translators improve translation quality.

1. Introduction

Translation is the communication process that involves the exchange between two languages, both the "source language (SL) and the target language (TL)"(Hoed, 2006). Translation is a dynamic process that involves the transfer of meaning and products in the act of translating. Translation can be understood broadly as the activity of reproducing and interpreting meaning in other language and cultural systems through equal expression. So, terminologically, translation is the replacement of words from the source language (SL) to the target language (TL), and translation includes the process, activities, and results achieved. (Sakulpimolrat, 2019)

According to Baker (2004), Rohbiah et al.(2022) & Adlina (2023) the translation process into three interrelated stages: (1) Analysis, the translator must understand deeply in the text in source language SL; (2) Transfer, translation is transferring meaning from SL to TL by considering various aspects to ensure accuracy; and (3) Restructuring, aiming to refine the translation to sound natural and in accordance with TL norms. This process is seen as ideally involving a third party to provide an objective assessment, given the difficulty of the translator assessing his or her own work. This is seen in literary translation; translation is now carried out not only by linguists but also by professionals from other fields. Commonly, English-language literary works translated into Indonesian include novels and poems. The ability to reflect cultural life and identity, translation serves as a bridge between cultures, providing benefits to the target language community. So, translation is not only linguistic messages but also cultural values.

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However, literary translation faces significant challenges, especially in translating figurative language such as personification, which is often difficult to convey across languages due to cultural and structural differences. Therefore, this research focuses on the translation of personification in Kahlil Gibran's novel The Broken Wings, given its impact on interpretation and the reader's experience. Personification is a form of figurative language that attributes human qualities to abstract objects or ideas. This metaphorical language does not have similarities in languages, and it's also not universal. In this case, the problem in this study reveals how the translation of personification in the novel The Broken Wings and whether there is an equivalence in the personification translation. This research aims to explore transposition techniques in personification translation and the factors that lead to non-equivalence, with the hope of providing deeper insights into the process and challenges of translation in literary contexts (Purnomo, 2015).

Previous studies on translation techniques in literary works have highlighted several approaches. *First*, Transposition and Modulation Techniques: Equivalence and Shift in Translating the Short Story My Beloved Edith by Wiwik Mardiana, this research examined transposition and modulation in translating My Beloved Edith, identifying shifts such as structural, unit, and category changes to maintain semantic equivalence (Mardiana, 2014); *Second,*; This study examines personification, which is the attribution of human characteristics, as well as the personality traits of translations that treat texts as objects or as individuals. This study also discusses some crucial patterns in personification related to the translator's personality. However, to fully understand this phenomenon, it is necessary to conduct further studies that investigate the external and contextual factors that also influence the translation process. The method uses qualitative and quantitative analysis, providing an in-depth perspective and numerical data to analyze the translation of text. The findings in this study are more likely to be open to experience, to inform the biographer, and to affect the author's image, which does not have a significant effect on the personification translation (Pirouznik, 2019); *Third*, Catford's Translation Shift Theory as Guidance in E-C Translation by Xie, this research applied Catford's translation shift theory to English–Chinese translation, focusing on level and category shifts (structure, class, unit, and intra-system) (Xie, 2023) and *Fourth*, Analysis of Transposition Translation Procedures in the Novel *Kemolekan Landak* by Salma, this research analyzed transposition procedures in translating *Kemolekan Landak* and found four types of shifts that produced highly acceptable results (Yanti et al., 2024). These studies contribute to understanding translation techniques but do not specifically address figurative language. From these previous studies, similarities emerge in the discussion of translation techniques in literary works. This research fills that gap by focusing on personification in Kahlil Gibran's The Broken Wings, translated into Indonesian as Sayap-Sayap Patah by Dina Mardiya. Personification attributes human qualities to objects or abstract ideas, which often creates challenges in translation due to linguistic and cultural differences. For example, the English sentence "I heard the waves singing the song of Eternity" was translated literally as "aku dengar ombak menyanyikan lagu keabadian." Although the translation is literal, it still conveys the intended meaning, since "singing" represents a human trait given to waves. This research, therefore, examines how personification is translated, the techniques employed, and the maintenance of equivalence between the source and target languages.

The theory used in this research regarding translation techniques draws on Burke (2007) & Qurrota (2023) who treat transposition and modulation as shifts. Transposition is a formal shift that results in a change of form, which consists of level shifts and category shifts. A level shift occurs when transposition produces an element in the target language that differs in level from the source language, such as phonology, graphology, grammar, or lexis, and this usually happens when a grammatical element in the SL text is transferred into a lexical component of the TL text. Meanwhile, according to Munday (2001) a category shift occurs when the transposition produces a TL element that differs in terms of structure, word class, unit, or intra-system. Structure shift refers to a change in the arrangement of elements in a sentence, clause, or phrase, such as an SL structure of Modifier + Determiner (M + D) becoming Determiner + Modifier (D + M) in the TL. Class shift refers to a change in word class when the TL equivalent belongs to a different class than the SL, for instance, the SL phrase a big house (Adj + Noun) translated into *sebuah rumah yang besar* (Noun + Adj) in the TL. A unit shift occurs when there is a change across grammatical units, such as sentences, clauses, groups, or words; for example, the SL word adept is translated into the TL phrase *sangat terampil.* Lastly, intra-system shift refers to a change within a system where the TL choice does not correspond directly with the SL; for example, in the grammatical number system, the SL phrase a pair of trousers (plural) is translated into *sebuah celana* (singular).

The translation techniques most frequently employed by translators are transposition, which involves structural or grammatical shifts, and modulation, which involves shifts in meaning or semantics. Since every language has its own system and structure, the translator must adapt to the specific characteristics of each language involved in the translation process. Despite these differences, the primary concern is that the message contained in the source language (SL) must be accurately conveyed in the target language (TL) (Kyrychuk, 2018) & (Ikrimah & Fauzan, 2025).

In translation, the most essential goal is equivalence in the target language. Equivalence is the primary goal of translation, and in this context, various types of equivalence may arise during the process (Nida, 2001). A text is considered equivalent when the TL contains a message similar to that of the source language or when there is a correspondence between the message of the SL text and that of the TL text. Catford (1965) & Arrosyid et al. (2024) have stated that translation is the process of replacing an SL text with an equivalent TL text. Therefore, Wendland, Ernst R. (2012) supports the view that in translation, equivalence refers to the correspondence of meaning or message between the SL and the TL. In other words, what is considered crucial in translation is not the similarity of structure or sentence form between the two languages, but rather the delivery of an equivalent message. Therefore, in the translation process, the primary focus is on meaning rather than linguistic form. As long as the meaning in the TL corresponds to the intended meaning in the SL, the form or sentence structure may be adjusted and does not necessarily have to be identical. To achieve equivalence, one may consider formal equivalence or structural equivalence, such as through transposition; however, even though it produces equivalence, it often deviates from grammatical patterns, stylistic features, and may result in a message that is less acceptable or less clear to the reader.

2. Method

The methodology used a qualitative approach to describe and analyze English as the source language (SL) and Indonesian as the Target language (TL) in the translation of personification. Focusing on the form, technique, and message conveyed (Holtzhausen, D., Fullerton, J., Lewis, B. K., & Shipka, 2021). According to Sudaryanto (2015) this method was chosen because it provides in-depth descriptive data to produce qualitative research in the form of words from behavioral and phenomenon observations. The data analyzed came from the novel The Broken Wings (SL) and its translation *Sayap-Sayap Patah* (TL), which were chosen for their rich language style, especially the personification. The data selection criteria included the presence of significant personification and relevance to the novel's central theme. The coding process involves the following steps: personification identification through deep Reading, classification of data based on the transposition techniques used, and reliability testing by comparing coding results between two independent researchers. To support the credibility of the results, triangulation was conducted by comparing data from multiple sources, including text observations, interviews with translators, and translation theory documents. The researcher also acknowledged the potential for personal reflection to minimize its impact and used analysis tables to organize data on transposition forms and techniques, as well as on translation suitability. Although the qualitative methodology has been described, the researcher is committed to clarifying the analytical procedures to demonstrate the patterns identified with respect to translation techniques. With this systematic approach, the researcher can make a significant contribution to understanding personification translation.

3. Result

The research data are drawn from The Broken Wings, a novel consisting of 122 pages and divided into 10 chapters. Meanwhile, its Indonesian translation, Sayap-Sayap Patah, comprises 148 pages. The novel by Kahlil Gibran begins with a foreword, which, although categorized as an introductory section, plays an essential role in shaping the entire narrative. This foreword serves as the gateway to the novel's content and can even be considered an important chapter. Therefore, it cannot be separated from the rest of the story. The findings of this research reveal that, in translating personification from The Broken Wings (SL) into Sayap-Sayap Patah (TL), 89 instances were identified, comprising sentences and noun phrases. These data were classified by the novel's chapter order and further categorized into sentences and phrases. Based on this classification, 63 sentences were found to contain elements of personification, while 26 were identified as phrases. A summary of these findings on the translation of personification, categorized into sentences and noun phrases, is presented below:

Table 1. Data Findings on the Personification Translation Based on the Classification of Sentences and Noun Phrases

No.	Chapter Title	Sentence	Noun Phrases	Total
1.	Preface	3	1	4
2.	Silent Sorrow	6	3	10
3.	The Hand of Destiny	3	3	6
4.	Entrance to the Shrine	3	0	3
5.	The White Torch	3	0	3
6.	The Tempest	9	2	11

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7.	The Lake of Fire	24	4	28
8.	Before the Throne of Death	6	6	12
9.	Between Christ and Ishtar	1	0	1
10.	The Sacrifie	3	4	7
11.	The Rescuer	1	3	4
	T O T A L	63	26	89

In this research, the novel analyzed contains numerous instances of personification, as Gibran frequently employs figurative comparisons in his works. The Broken Wings illustrates many instances of personification within both the original text and its translation. However, it is essential to note that not every instance of personification in the source language is translated as such in the target language; some are interpreted as other figures of speech, like metaphor and simile, despite originating as personifications. A total of 89 instances of personification were identified in the novel. The researcher then classified each data point according to its translation form. Based on this classification, personification can essentially be translated into figurative or non-figurative forms. In this novel, however, the data reveal that personification was consistently translated into figurative forms: (1) 81 instances where personification in the source language is directly translated into personification in the target language; (2) 5 instances where personification in the source text becomes metaphor in the target text; and (3) 3 instances where it shifts to simile in the target language.

Additionally, the translation technique noted for personification is termed the transposition technique, which will be elaborated on in the research findings. Furthermore, the technique identified in the translation of personification is the transposition technique, which will be discussed in the research findings. Transposition, also referred to as shift, is found in the forms of "level shifts and category shifts," which consist of "structural, unit, class, and intra-system shifts."

The translation techniques, along with the presence or absence of equivalence in form and meaning, are described in detail for each translation group in the tables below.

Table 2. Transposition and Equivalence Technique in Directly Translating Personification

No	DATA		FORM	Transposition						Equivalence	
				Level		Category				Gramatical	
	SL	TL		Gram-Word	Word –Gram	Structure	Unit	Word Class	Intra-system	Equivalent	Non-Equivalent
1.	"and the fiery sword which chased Adam out of Paradise "	Dan pedang tajam yang mengusir Adam dari surga	Sentence						√		√
2.	greet the earth	berilah salam pada bumi	Sentence						√		√
3.	the agonized sighs of my heart announce	desah nafas hatiku yang tersiksa meneriakkan	Sentence								√
4.	a prisoner of love	tawanan cinta	Noun Phrase								√
5.	Silent sorrow which dropped as a seed into my heart and grew with it and could find no outlet to the	kesunyian yang menyedihkan yang jatuh seperti benih yang masuk dan tumbuh di hatiku dan tidak dapat menemukan jalan	Noun Phrase								√

No.	English	Indonesian	Category							√		√
	world of knowledge and wisdom	keluar menuju dunia pengetahuan dan kebijaksanaan.										
6.	love came and opened the heart's doors and lighted	cinta hadir dan membuka pintu hatiku dan menyinari	Sentence							√		√
7.	Love provided me with a tongue and tears.	Cinta memberiku sebuah lidah dan air mata.	Sentence							√		√
8.	Those mountains covered with glory and greatness trying to reach the sky.	Gunung-gunung yang tertutup oleh kemulian dan kebesaran itu berusaha untuk meraih langit.	Sentence							√		√
9.	the singing of the bird	nyanyian burung	Noun Phrase							√		√
10.	babbling of the spring	celoteh musim semi	Noun Phrase							√		√
11	Silent … It killed in me the inclination	Kesunyian… Ia membunuh kesenanganku	Sentence									√
12.	It removed from my shoulders the wings of youth and…	Ia memindahkan sayap masa mudaku dari bahuku.	Sentence							√		√
13.	solitude has soft	kesunyian itu memiliki kelembutan	Sentence							√		√
14.	That year …., for it awakened knowledge in me	Tahun tersebut…. Karena ia membangunkan pengetahuan tentang diriku	Sentence									√
15.	all like a secret of earth revealed to Heaven.	Semua seperti sebuah rahasia bumi yang diwahyukan pada langit.	Sentence									√
16.	brides sent by nature to inspire	mempelai-mempelai wanita yang dikirim oleh alam untuk memberi inspirasi	Sentence									√
17.	the oblivion of the grave.	kepikunan dari kubur.	Noun Phrase							√		

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No.	English	Indonesian	Type								
18.	a bird whose instinct leads him to his nest before coming of the tempest.	seekor burung yang memiliki naluri yang membimbingnya menuju sarang sebelum badai datang	Sentence								√
19.	a look of love	tatapan cinta	Noun Phrase								√
20.	sunshine throws its shadow	sinar matahari yang melemparkan bayangannya	Sentence								√
21.	A new affection resting	Sebuah kasih sayang yang baru yang beristirahat	Sentence								√
22.	affection was born my happiness and my sorrow	kasih sayang terlahir kebahagian dan kesedihanku	Sentence								√
23.	as a ray of moonlight coming through the window	seperti cahaya bulan yang datang melalui jendela	Sentence							√		√
24.	Words fell from her lips	Word-Word meluncur dari sepasang bibirnya	Sentence								√
25.	Love that is cleansed by tears	Cinta yang dibersihkan oleh air mata	Sentence							√		√
26.	"If darkness hides the trees and flowers from our eyes	"Sekalipun kegelapan menyembunyikan pohon-pohon dan bebungaan dari mata kita,	Sentence							√		√
27.	a friendly voice	suara yang bersahabat	Noun Phrase								√
28.	her eyes revealed the secret of her heart.	sepasang mata mengungkapkan rahasia hatiku.	Sentence							√		√
29.	The secret words which had already become graven	Word-Word manis yang telah terkubur	Sentence							√		√
30.	Every beauty and greatness in this world is created by a single thought	Tiap kecantikan dan keagungan di dunia ini diciptakan oleh satu ide	Sentence								√

No.	English	Indonesian	Type							
31.	That word which Selma uttered that nigh arrested me	Word-Word yang diutarakan Selma malam itu menahanku	Sentence						√	√
32.	That word awakened me from the slumber of youth	Word tersebut membangunkanku dari tidur masa muda	Sentence						√	√
33.	the whispering of flowers	bisikan bunga-bunga	Noun Phrase						√	√
34.	I heard exhilarating music	Aku mendengar musik yang menggembirakan	Sentence							√
35.	this hour that has arrested us	waktu yang menahan kita	Sentence						√	√
36.	the sun enlivens and kills the fields	mentari menyemarakkan dan membunuh ladang-ladang	Sentece						√	√
37.	her name would have been blemished by the dirt of lips and tongues	namanya akan dinodai oleh bibir-bibir dan lidah-lidah kotor	Sentence	√					√	√
38.	… noble spirit into the trap	…jiwa mulia masuk perangkap	Sentence						√	√
39.	the awakening of nature,	kesadaran alam..	Noun Phrase						√	√
40.	I heard the waves singing the song of Eternity.	aku mendengar ombak-ombak menyanyikan lagu keabadian.	Sentence						√	√
41.	the awakening of nature, could see nothing but the fury of the tempest and the misery of winter.	kesadaran alam, kini tak dapat melihat apapun kecuali kemarahan badai dan kesengsaraan musim gugur.	Noun Phrase	√					√	√
42.	the song of the waves, could hear only the howling of the wind and the wrath of the sea	lagu ombak-ombak kini hanya dapat menangkap desiran angin dan amukan laut	Sentence	√					√	√
43.	The universe, was tortured by the knowledge	…alam yang dianiaya oleh pengetahuan	Sentence						√	√

No.	English	Indonesian	Category								
44.	those eyes, which a few days ago were smiling	sepasang mata itu. Mata yang beberapa hari yang selalu tersenyum	Sentence	√					√		√
45.	Destiny was writing the first word	takdir sedang menulis Word pertama	Sentence	√					√		√
46.	a thirsty bird flickers above a spring quivering around me of water guarded by a hungry serpent.	Burung kehausan yang berkejap-kejap di atas mata air di jaga oleh seekor ular yang lapar.	Sentence						√		√
47.	this nightingale should remain alive and sing	Burung Hantu itu akan tetap hidup dan bernyanyi	Sentence	√							√
48.	the valley swallows the song of the nightingale	lembah-lembah menelan nyanyian burung Hantu	Noun Phrase						√		√
49.	and the wind scatters the petals of the rose	dan angin menceraikan kelopak-kelopak Mawar	Sentence						√		√
50.	Or was Love asleep when he came to us,	Adakah cinta sedang tertidur saat mendatangi kita	Sentence	√							√
51.	If the tempest sepates us on this rough ocean, the waves will unite us on the calm shore, and if this life kills us, death will unite us.	Jika badai memisahkan kita rumput tinggi samudera, ombak-ombak akan menyatukan kita di pantai yang tenang, dan jika hidup ini membunuh kita, kematian akan menyatukan kita	Sentence	√					√		√
52.	the valley sings the echo	lembah menyanyikan gema	Sentence						√		√
53.	the shore listens to the story of the wave.	Pantai mendengarkan cerita ombak- ombak	Sentence						√		√
54.	Love will wake me from slumber and take me to the distant field...............	cinta akan membangunkanku dari tidur dan membawaku ke ladang yang	Sentence	√					√		√

No.	English	Indonesian	Type								
	Love will embrace me	jauh………. cinta akan memelukku									
55.	flames of fire which leap raging from the hearth	lidah api yang meloncat dengan marah dari perapian	Sentence						√		√
56.	Those whom Love has not given wings cannot fly behind the cloud of appearances to see the magic world	Inilah orang-orang yang cintanya tidak diberikan sayap-sayap yang tidak dapat terbang di balik awan untuk melihat dunia sihir	Sentence								√
57.	the cup of death, and death in the cup of life.	gelas kematian dan kematian dalam gelas kehidupan.	Noun Phrase								√
58.	Thou art a raging tempest, and I am like dust; …	Engkau adalah badai yang mengamuk dan aku seperti debu,…	Sentence								√
59.	a tempest had broken a branch from a tree	sebuah badai yang mematahkan sebuah dahan pohon	Sentence								√
60.	The mountains, trees, and rivers change their appearance	Gunung-gunung, pohon-pohon dan sungai-sungai merubah penampilannya	Sentence						√		√
61.	The eternal music I used to hear became a clamor.	Musik keabadian Yang biasa aku dengar menjadi teriakan.	Sentence						√		√
62.	naked branches	dahan telanjang	Noun Phrase						√		√
63.	making way for winter,which came howling and crying	Musim dingin yang datang dengan meraung dan menangis.	Sentence								√
64.	We were three people, gathered and crushed by the hands of destiny;	Kami tiga orang yang bersatu dan dicerkan oleh tangan-tangan takdir,	Noun Phrase						√		√
65.	for our days are perishing like the leaves of autumn.	Karena hari-hari kita membinasakan seperti daun-daun di musim gugur.	Sentence						√		√
66.	it has put the earth to sleep to the song the sea	ia membawa bumi tidur pada nyanyian-nyanyian	Noun Phrase						√		√

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No.	English	Indonesian	Type									
	and the hymn of birds and brooks.	samudera dan himne parit-parit.										
67.	The sun is the mother of earth and gives it its nourishment of heat;	Matahari adalah ibu dari bumi, ia memberinya makanan dengan kehangatannya.	Sentence	√							√	√
68.	the heart of the rose	hati Mawar	Noun Phrase								√	√
69.	if the tree loses one strong branch, it will suffer	…Jika pohon itu kehilangan satu cabangnya yang kuat ia akan menderita	Sentence	√								√
70.	for my ship will continue sailing until it reaches its destinatio.	karena kapalku akan tetap berlayar hingga ia mencapai takdirnya	Sentence	√								√
71.	for death had already choked his voice	karena kematian telah mencekik suaranya.	Sentence	√								√
72.	The flock of birds which flew over the temple.	Kawanan burung-burung yang melintasi kuil.	Sentence								√	√
73.	Heaven placed in my hand a cup full of vinegar and gall	Surga meletakkan secangkir cuka dan empedu ditanganku.	Sentence									√
74.	"I am a tree, grown in the shade, and today I stretched my branches	"Aku adalah sebuah pohon yang tumbuh di tempat yang teduh dan sekarang kuulurkan cabang-cabangku	Sentence	√								√
75	When the wings of death were hovering around my father's bed; I remembered them yesterday when the wings of despair were hovering above my head.	Ketika sayap-sayap kematian melayang-layang di sekeliling tempat tidurayahku. Aku ingat Word-Word kemarin ketika sayap-sayap keputusasaan melayang-layang di atas kepalaku.	Noun Phrase								√	√
76.	her hungry spirit	jiwanya yang lapar.	Noun Phrase									√
77.	I remained there lost in a	aku masih di sana tersesat di lautan	Noun Phrase									√

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	deep sea of thoughts	pikiran-pikiran yang dalam									
78.	the eyes of the dark and dried by the touch of the light.	mata-mata kegelapan dan dikeringkan oleh sentuhan cahaya.	Noun Phrase						√		√
79.	the feet of death.	kaki-kaki kematian.	Noun Phrase						√		√
80.	My eyes never get tired or looking at you	Kedua mataku takkan pernah lelah	Sentence								√
81.	he remained standing motionless like a statue, holding a drinking cup with his right hand.	Ia masih berdiri tak Bergerak seperti patung yang memegang sebuah cangkir minum di tangan kanannya.	Sentence								√

From Table 2, the translation technique identified for rendering personification from the source language into personification in the target language is transposition, which appears as level shifts from grammatical to lexical, with a total of 14 instances in sentences or phrases. Category shifts include: structure shifts from Modifier + Determiner (M + D) to Determiner + Modifier (D + M), totaling 37 instances; unit shifts from noun to noun phrase, totaling 27 instances; class shifts, totaling 19 instances; and intra-system shifts, totaling 49 instances. In the above data analysis, several examples are provided to illustrate the identified translation techniques. One data example consists of a sentence and one example of a phrase, as presented below:

Data 1
… and the fiery sword which chased Adam out of Paradise was like the one which frightened me by its glittering edge. (p.2)
…. Dan pedang tajam yang mengusir Adam dari surga itu mirip dengan sesuatu yang membuatku takut karena tepinya yang berkilau. (p.9)

The sentence above contains elements of personification in translation. This can be observed in the predicate *chased Adam*, which is translated as *mengusir Adam* and combined with the phrase *pedang tajam* ("sharp sword") in the sentence. Typically, the verb *mengusir* ("to chase away") is a predicate associated with actions performed by humans, not by an object such as a sword. In this case, however, the sword is portrayed as a living being or a human capable of expelling Adam from paradise. This corresponds to the definition of personification, which refers to the depiction of inanimate or abstract objects as if they were human.

The translation technique identified is **transposition**. Since the grammatical rules of English and Indonesian differ, a transpositional shift occurs, as Hoed (2003:44) argues, and this technique frequently appears in translation because it involves both grammatical (structural) and semantic aspects. However, in this data analysis, the transposition found only includes shifts in **structure** and **intrasystem** (Catford, 2019:20). Meanwhile, **modulation** as a technique covers broader aspects of meaning. A structural shift is evident in the rendering of the SL structure, of *the fiery sword* into the TL *pedang tajam*, where the original structure in the SL follows modifier–head (M–D), while in the TL it changes into head–modifier (D–M). In this phrase, the SL structure consists of adjective + noun, whereas in the TL it is rendered as noun + adjective. On the other hand, the intrasystem shift can be seen in the phrase *the fiery sword*, which in the SL is definite, referring to a specific object, but is translated into *pedang tajam* in the TL, which is indefinite, and not as *pedang tajam itu*.

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Therefore, in relation to the sentence, there are structural and intrasystem shifts between the SL and TL. From the translation results, grammatical and lexical equivalence is not fully achieved, due to the fundamental differences between the English and Indonesian language systems.

"The results of the translation above indicate that grammatical and lexical equivalence are not fully achieved. This is due to the fundamental differences between the English and Indonesian systems, which require translators to adjust the structure and meaning to remain relevant and understandable to the target reader. Thus, this analysis shows the importance of understanding and interpreting shifts in translation, not only to describe what happened but also to explain why they were necessary. By reviewing these findings in the context of the previous literature on translation shifts, the researcher can see that adaptation in transposition techniques not only functions linguistically, but also enriches the reader's experience of nuances of meaning and style in literary works."

Data 10

"…babbling of the spring I suffered without understanding the reason for my suffering" (p.8)
"…celoteh musim semi aku terluka tanpa mengerti penyebab penderitaanku." (p.15)

Personification is found in the phrase babbling of the spring, which is translated as *celotehan musim semi.* The word *celotehan* is paired with *musim semi*, which signifies that spring is treated as if it can speak, describing the nature of man to natural phenomena. This suggests that the translator sought to retain this figurative meaning, even though "babbling" is an activity generally performed by living beings, such as babies, rather than by spring itself. This indicates that spring is personified as a living being.

The phrase also undergoes shifts, including a unit shift, where the lexical word spring in the SL is translated into the phrase "musim semi" in the TL, adjusting to the linguistic norms of the Indonesian language which are more likely to use phrases, and whereas Intra-system Shift: The change from the definite form of "babbling of the spring" in SL to the indefinite form of "celotehan musim semi" in TL shows adaptation to prioritize readability and comprehension. The choice not to use the definite form of "spring chatter" indicates that the translator is aiming for greater clarity in the TL, which can resonate with the thinking and culture of target-language speakers. Despite these shifts, the meaning in the TL remains acceptable and equivalent, as the phrase conveys that whenever Gibran listens to the songs of birds and the babbling of spring, his heart continues to feel wounded and desolate, with no one able to replace Selma, whom he remembers as his beloved until the end of his life. The shifts that occur in translation are triggered by differences in the linguistic systems of the SL and TL. Unit and intra-system shifts ensure that, even if grammatical elements change, the meaning and nuances of the phrase are preserved. Through this interpretation, the researcher can see that as Gibran listened to the "chirping of spring," he not only heard the sounds of nature but also felt a deep sense of grief and loss. The use of personification here reinforces the narrative's emotions, making nature appear alive and capable of communicating complex emotions. Thus, despite shifts reflecting linguistic differences, the meanings in the translation remain acceptable and emotionally equivalent. This shows that transposition techniques and shifts in translation are not merely linguistic tools but also enrich readers' emotional experience. As a result, it enriches Gibran's narrative, providing deeper resonance for the suffering and loss he experienced. The implications for meaning and emotion endure in the linguistic shift, with the emotions experienced by Gibran, creating a sense of depth inherent in the translation decision. By stating that the choice to use the indefinite form of "spring chatter" creates greater clarity, this interpretation highlights a clearer, more natural-sounding style in the context of the target language's culture.

Furthermore, the translation technique from personification in the source text into metaphor in the target text can be seen in Table 3.

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Table 3. Transposition and Equivalence Technique in Personification Translation from the Source language (SL) to Metaphors in the Target Language (TL)

No	DATA			Transposition						Equivalence	
				Level		Category				Gramatical	
	SL	TL	FORM	Gram-Word	Word - Gram	Structure	Unit	Word Class	Intra-system	Equivalent	Non-Equivalent
82.	During my youth, Love will be my teacher; in middle age, my help; and in old age, my delight.	Selama masa mudaku, cinta menjadi guruku. Saat aku cukup umur ia akan menjadi penolongku. Dan di hari tuaku ia akan menjadi penerangku.	Sentence	√							√
83.	the sun's face.	wajah mentari.	Noun Phrase						√		√
84.	those of a statue	sepasang mata patung.	Noun Phrase						√		√
85.	sun's affection.	kasih sayang matahari	Sentence								√
86.	He (bird) is the friend of my soul,	(Dialah (burung) teman jiwaku,	Sentence	√					√		√

From the table above, the translation technique used in rendering personification from the source language (SL) into metaphor in the target language (TL) involves transposition. This includes level shifts from grammatical to lexical (2 instances), as well as category shifts, consisting of structure (5 instances), unit (2 instances), and intra-system (3 instances). The following is one example of data analysis discussed in relation to the use of the Transposition technique in translating personification from the SL into metaphor in the TL.

Data 82
"During my youth, Love will be my teacher; in middle age, my help; and in
old age, my delight." (p.64)
"Selama masa mudaku, cinta menjadi guruku. Saat aku cukup umur ia menjadi penolongku. Dan di hari tuaku ia menjadi penerangku." (p.79)

The translation of the above sentence involves personification in the SL but becomes a metaphor in the TL. The word *cinta* (love) does not take the form of personification; rather, it is rendered as a metaphorical expression in which love is likened to a teacher who can act as a helper and illuminator. Although the translation employs a metaphor, the sentence still preserves the figurative meaning of personification. In this sentence, the identified translation technique is a shift in transposition, specifically a level shift, as seen in the word *will* in the SL, which functions as a future marker but is translated as in the TL. This constitutes a lexical form, since the Indonesian language does not recognize future tenses or past tenses in the same way English does. Structural shifts are also evident in several words: *my teacher*, a pronominal + noun structure in M-D form, shifts to D-M form in the TL as *guruku*; *my help* (M-D) shifts to *penolongku* (D-M); *my delight* (M-D) becomes *penerangku* (D-M); and *my youth* (M-D) shifts to *masa mudaku* (D-M). Furthermore, a unit shift occurs in the word *youth*, which in the SL is an adjective in lexical form but is rendered as the phrase *masa muda* in the TL. In

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addition, a modulation technique is identified through free explicitness in the phrase *ia menjadi…*, which is not explicitly expressed in the SL. This addition serves to clarify the context, making the meaning more comprehensible for TL readers.

Data 82 there was a shift in translation that not only served to adjust the linguistic structure between SL and TL, but also enriched the meaning and style in the narrative. By converting personification into metaphor, the translator was able to preserve the emotional core of Gibran's statement, which links love to learning and enlightenment at every stage of life. The application of these transposition techniques highlights responsive adaptation to different language systems, allowing TL readers to experience the same depth of meaning that SL readers experience. This approach reinforces the text's meaning and highlights the beauty of its style, making it more resonant and relevant to the reader. In this analysis, the shift that occurs in the translation process from personification to metaphor not only reflects the linguistic techniques used but also reveals a deep understanding of meaning and style. Showing how transposition techniques play a role in preserving the reader's experience is an important step towards richer interpretations and deeper nuances in literary works. The implications for the language style in this translation underscore the beauty of its nuances. The move from personification to metaphor results in a style that is not only aesthetically captivating but also emotionally connects the reader with a deeper meaning. This transformation makes the text rich in style and provides a more memorable experience for the reader, creating a bridge between the universal issues of love and personal experiences in life.

Furthermore, the technique of translating personification from the SL into a simile in the TL can be observed in the following table, presented in the same numerical order as the table above.

Table 4. Transposition and Equivalence Technique in Personification Translation from the Source language (SL) to Simile as the Target Language (TL)

| No | DATA | | | Transposition | | | | | | Equivalence | |
| | SL | TL | FORM | Level | | Category | | | | Gramatical | |
				Gram-Word	Word - Gram	Structure	Unit	Word Class	Intra-system	Equivalent	Not Equivalent
87.	… her father's wealth is placing her already at the edge of a horrible precipice.	.. kekayaan ayahnya Akan memposisikannya seperti di tepi tebing yang mengerikan.	Sentence	√							√
88.	The lofty poplar that resembles a bride in the daytime,	Pohon tua itu mirip seperti mempelai wanita di siang hari	Sentence	√							√
89.	I shall sing your name the valley sings the echo	Aku akan menyanyikan namamu seperti lembah menyanyikan gema	Sentence	√							√

From Table 4, it can be concluded that the translation techniques identified in rendering personification from the SL into a simile in the TL involve transposition. This includes level shifts from grammatical to lexical (3 instances), as well as category shifts, consisting of structure (3 instances) and unit (1 instance). The following presents an example of data analysis and discussion of the Transposition technique in personification translation from the source text into a simile as the target text.

Data 88
"The lofty poplar that resembles a bride in the daytime, will look like a column of smoke in the evening;…" (p.68)

"Pohon tua itu mirip seperti mempelai 89umpul di siang hari dan tampak seperti 89umpulan asap di malam hari." (p.86)

In the example sentence above, a simile is identified, indicated by the use of the connective word *"like,"* which expresses analogy or comparison. In the TL, the example compares the old tree to a bride. Although the translator rendered the expression as a simile, it still conveys the meaning of personification, namely, attributing human qualities to non-human entities. Several shifts are also observed in the sentence. The transposition technique involves shifts at the levels of grammar, structure, and unit, while the modulation procedure covers meaning, perspective, and freedom. A level shift occurs with the word *will* in the SL, which is a future-tense marker, translated as in the TL. This constitutes a lexical form, as Indonesian does not recognize the future tense system. A structural shift is found in the phrase *lofty poplar*, which consists of an adjective + noun in the M-D form, shifting to *pohon tua* in the TL, a noun + adjective in the D-M form. Meanwhile, a unit shift is observed when the SL word form changes into a noun phrase in the TL, as in *bride = mempelai wanita*, *daytime = siang hari*, and *evening = malam hari*. These shifts occur due to systemic differences between the SL and TL.

The implementation of the transposition technique in transforming personification into a simile in the example sentence is not just to explain what happens in the translation process. Rather, this transformation also shows how to preserve the beauty and meaning of a text effectively through a responsive approach to linguistic and cultural differences. This analysis shows that, despite the differences, the translation can still evoke emotion and convey a profound message. This is because the shift identified in translation aligns with Munday theory of shift in translation, which underscores the importance of transposition to achieve equality of meaning and style. The adjustments made in form and structure reflect the translator's efforts to maintain the beauty and depth of meaning desired by the original author. According to Baker, et.al (2025), this kind of shift often occurs due to systemic differences between SL and TL. The use of similes without losing the nuances of personification in this context demonstrates the translator's ability to harmonize the language style with the target culture and language. The importance of stylistic elements in the translation process is to maintain the same emotional resonance among readers.

Furthermore, regarding translation techniques, the researcher found that the translator tended to employ methods that emphasize the Source Language (SL), namely, literal and semantic methods. In these methods, the translator strives to reproduce the contextual meaning of the SL text as accurately as possible, despite encountering syntactic and semantic constraints in the Target Language (TL), particularly those related to form and meaning. The literal method is evident when the translator prioritizes the SL form. The grammatical structure of the SL is matched to its closest equivalent in the TL, while attempting to retain the SL form; however, this does not necessarily mean that the TL structure is equivalent to the SL structure. Despite being literal, the meaning conveyed to the TL readers remains accessible and nearly approximates the SL text. At the same time, the translator's rendering appears more flexible and considers the aesthetic value (beauty and naturalness of sound) of the SL text, by compromising meaning within the bounds of natural language, a strategy referred to as the semantic method. After examining the techniques, methods, and comparisons between SL and TL readings, the researcher found both equivalence and non-equivalence in the translation of *The Broken Wings* into its Indonesian version, *Sayap-sayap Patah*. The research revealed that grammatical and lexical equivalence was absent due to the structural differences between English and Indonesian. Consequently, the translator relied on the TL's grammatical system, often sacrificing formal correspondence to produce meanings that are acceptable and natural in the TL. Therefore, equivalence in this translation lies solely at the semantic level, with the message being successfully conveyed and understood by TL readers. However, instances of non-equivalence were also found, particularly when the translator prioritized formal correspondence and the aesthetic aspects of the language, resulting in messages that were not fully comprehensible or acceptable to the readers.

4. Conclusion

The analysis of personification in The Broken Wings (SL) and its Indonesian translation, Sayap-Sayap Patah (TL), reveals 89 instances across 63 sentences and 26 noun phrases. These data demonstrate the diverse forms of figurative meaning employed in translation. Of the total, 80 cases preserved personification from the SL into the TL with semantic

equivalence, comprising 60 sentences and 20 noun phrases. Only one noun phrase was found to be non-equivalent in meaning. In addition, five instances shifted from personification in the SL to metaphor in the TL (3 sentences and two noun phrases), while still maintaining equivalence of meaning. Furthermore, three instances were rendered as similes in the TL, all in sentence form, which also retained semantic equivalence. Overall, the findings suggest that the translation of personification in the novel largely preserves the figurative or stylistic nuances of the SL, thereby maintaining both meaning and aesthetic value in the TL. The translation of personification in this research primarily employed the technique of transposition, involving level shifts from grammatical to lexical forms, as well as category shifts consisting of four types: structural, class, unit, and intra-system shifts. These formal shifts arise due to systemic differences between English (SL) and Indonesian (TL). At the methodological level, the translation draws on both literal and semantic approaches. The literal method was applied to ensure fidelity to the structure and original meaning of the SL text, thereby producing a TL rendering that closely resembles the SL sentences.

Meanwhile, the semantic method enabled the translation to adapt to the SL contextual meaning while respecting the TL linguistic rules. Thus, the translation achieves semantic accuracy without compromising clarity, naturalness, and readability in the TL. The last statement of this conclusions in the study regarding some of the main factors causing non-inequality between the source language (SL) and the Indonesian (TL) translation identified include differences in grammatical and lexical structures, among others: Differences in the use of tenses and word forms between English and Indonesian make it difficult to achieve equality; the transposition techniques applied can also cause changes in meaning or form when adjusting to TL norms, potentially at the expense of certain aspects of SL meaning; visible in cultural elements in personification often have no direct equivalent in TL, which can result in loss of meaning or changes in connotation; The use of figurative language such as personification, metaphors, and similes also adds to the complexity, as it is difficult to translate directly; Limitations in the expression of the target language, which may not have the correct term to convey the same meaning, may lead to reduced clarity or emotional strength; and the translator's choice and preference in adapting or retaining some aspects of the original text can affect equality, sometimes placing more emphasis on aesthetic beauty. These factors point to the challenge of maintaining equality in literary translation, where nuance and emotional meaning are essential. This research confirms the need for a deep understanding of transposition techniques, which can serve as a practical guide for academics and translators to improve translation quality.

Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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