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Striking a Balance: Navigating the Dilemma between Structural and Meaning Fidelity in Translating Blank Verse

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ABSTRACT

This study investigates the viability of translating verse into Indonesian from its original language. The research is based on in-depth examinations of multiple sources, including written texts and expertise. These documents include verses from *Hamlet* by William Shakespeare and Indonesian translations of those quotes. A wide range of stakeholders, including literary scholars, translation experts, and raters, were involved in the research. In terms of methodology, the study used an extensive data collection strategy that combines translational and linguistic data. The researchers used document analysis and focus group discussions to gather data. To find critical cultural themes and patterns, subsequent data analysis used rigorous approaches such as component analysis, taxonomy, and domain analysis. This finding emphasizes the difficulties in translating English verse into Indonesian prose. The aesthetic aspects of the original text and its translated form become disjointed due to this process, frequently resulting in the loss of metric and rhythmic nuances. This problem highlights translators' need for more clarity preserving the source material's stylistic refinement and thematic coherence. Notably, the study highlights how crucial it is to consider the intended meaning of verse translation. It is maintained that choosing the best translation strategy depends on having a sophisticated grasp of the fundamental goals of the translation procedure. As a result, this research significantly advances the current discussion on literary translation techniques, especially regarding

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verse translation., The implications extend beyond the field of literary translation and encompass broader topics like language diversity, cultural exchange, and the complexities of cross-cultural communication.

Keywords: Blank Verse; Hamlet; Translation; Shifting

1. Introduction

William Shakespeare's exceptional versatility and mastery of the dramatic arts are manifest in the extensive legacy of his dramaturgical oeuvre. Renowned for seminal works such as *Hamlet*, *Macbeth*, and *King Lear*, Shakespeare's tragedies delve into profound themes, including ambition, fate, and the intricate nature of humanity. These plays are distinguished by their compelling narratives, profound psychological insight, and heartrending conclusions, leaving a lasting impact on audiences. In addition to his proficiency across various genres, Shakespeare is celebrated for his unparalleled command of language. His works are characterized by their powerful lyricism, striking imagery, and sophisticated rhetoric, pushing the boundaries of artistic expression to unprecedented levels. The complexity of Shakespeare's characters, exemplified by figures such as the tormented Prince Hamlet and the cunning Lady Macbeth, underscores his profound understanding of the intricacies inherent in the human psyche, captivating and resonating with audiences across generations. Furthermore, Shakespeare's exploration of universal themes such as love, jealousy, power, and mortality bestow his works with a timeless relevance that transcends temporal and cultural boundaries. Consequently, his plays have been adapted and reinterpreted across diverse artistic mediums, including film, opera, ballet, and literature, solidifying his enduring legacy within the canon of global literature.

Blank verse constitutes one of Shakespeare's defining literary devices, recognized by scholars^[1-3] for its ability to infuse dramatic intensity and lyrical depth into his writings. Prominently featured in notable works such as *Hamlet*, this technique introduces a dynamic interplay within the text. Beyond its aesthetic appeal, blank verse serves multiple functions, enhancing the complexity and substance of Shakespearean drama. It plays a critical role in illuminating characters' emotional states and social hierarchies within the narrative. Shakespeare strategically employs blank verse to underscore the authority and status of certain characters,

particularly those of leadership and nobility. Through this poetic form, dialogue infused with blank verse acquires a solemn and weighty resonance, effectively conveying these characters' perceived prestige and significance.

Additionally, blank verse adeptly communicates subtle aspects of interpersonal relationships and character development. Shakespeare skilfully

illustrates fluctuations in mood, power dynamics, and emotional intensity through variations in blank verse, thereby contributing to the dramatic intricacy of his plays. This emphasis on blank verse to elucidate themes and portray characters highlights the literary device's centrality within Shakespearean drama. The complexity of Shakespeare's artistic vision and narrative craftsmanship invites deeper analysis of their utilization and impact, potentially revealing significant insights.

The global initiative to translate William Shakespeare's works into multiple languages has broadened the public accessibility of blank verse, particularly in *Hamlet*, to an international audience. Indonesian translators have undertaken the challenging task of rendering blank verse into Indonesian, yielding mixed results that reflect a unique phenomenon in literary translation, especially concerning the subtleties of blank verse. This situation underscores the intricate difficulties in translating blank verse's stylistic subtleties and lyrical nuances from English into Indonesian. Various factors influence the resulting translations, including linguistic structures, cultural contexts, and literary traditions. This diversity emphasizes the necessity of considering the dynamic interplay between source and target languages throughout the translation process, highlighting the challenges inherent in navigating cultural boundaries. The discrepancies in translated versions of blank verse further illustrate the need for additional research into the mechanics of translating poetic forms across linguistic and cultural contexts. Such studies can illuminate the challenges faced in translating literary works and contribute to developing more effective translation strategies.

Moreover, they can enhance our understanding of verse

forms' linguistic and cultural subtleties, expanding our appreciation of international literary traditions. Given the inherently subjective nature of literary works, translators must possess a high skill level in capturing latent meanings, emotional nuances, and stylistic elements. Subjectivity in interpretation is an inevitable aspect of translation, and the outcome may vary based on the translator's comprehension and interpretation of the original work. Shakespeare's works encapsulate his time's cultural context and perspective; thus, an in-depth understanding of both cultures is essential for accurately translating this context into a foreign linguistic and cultural framework. The challenge of conveying specific thoughts or expressions without sacrificing their aesthetic beauty or distorting their meaning is a significant hurdle in translating poetic language.

Shakespeare often employs metaphors laden with emotional resonance within the blank verse, enhancing its nuance and depth. However, significant linguistic and cultural disparities can complicate the interpretation of these intricate meanings. Studies on the translation of *Hamlet* into Mandarin, Arabic, and Hungarian^[4-7] have illuminated the challenges posed by linguistic and cultural differences inherent in the source language. Translators undertake the role of cultural mediators, transcending mere language translation by bridging the cultural contexts of both the source and target languages. They must attain a profound understanding of the source text's linguistic patterns and cultural nuances, mainly when working with linguistically disparate languages such as Mandarin, Arabic, and Hungarian. By adeptly articulating the cultural context of the original text, translation professionals enable readers or audiences in the target language to gain a deeper understanding and appreciation of the translated work. These studies underscore the pivotal role of translators as custodians of cultural heritage, tasked with preserving the integrity of the original material while ensuring its accessibility to a broader audience. Therefore, the successful translation of blank verse necessitates linguistic proficiency and a sophisticated understanding of the cultural nuances embedded within the text.

Translating Shakespeare's blank verse presents considerable challenges, mainly due to its characteristic iambic pentameter. This rhythmic structure is exemplified in the verses of *Hamlet*^[8]. The distinction between prose and verse lies in their differing rhythms. Although the target language

may lack an analogous iambic pentameter pattern, the translation of blank verse requires the maintenance of rhythmic flow and structural integrity. The source and target languages' disparate linguistic and cultural contexts further complicate this task; variations in meter, rhythm, or artistic conventions can hinder preserving the original verse form.

Consequently, the analysis of blank verse often presents artistic challenges for translators. Some may prioritize conveying the nuances and meanings of the source language by deviating from strict formal constraints. In contrast, others may strive to maintain fidelity to the original text by adhering to its formal structure. This highlights the importance of considering linguistic and cultural factors in the translation process and the necessity for well-informed, creative decision-making to preserve the integrity and potency of the translated work.

The translation of Shakespearean theatrical texts for performance has long been a focal point of academic study, given the unique challenges of such texts. When translating for performance, it is essential to consider the linguistic aspects and the practicalities of stage enactment and dialogue delivery. Translators must navigate technical issues related to performance, including nonverbal cues and cultural nuances that contribute to the overall impact of a dramatic text. Moreover, the prosodic elements of translation pose particular challenges, as they encompass elements like vocal projection, intonation, pitch, and even the rendering of sung dialogue—nuances that may not be immediately apparent in the written text but are critical in performance. Therefore, translators must pay close attention to the rhythmic patterns of speech, as well as the articulation of sounds that could present difficulties for actors, such as sibilants (e.g., /s/, /ʃ/) or consecutive consonants, which can complicate pronunciation during live performances^[7, 9, 10].

Previous research has examined the translation of Shakespeare's drama into various languages, focusing on how cultural and linguistic characteristics affect the adaptation process. Notable studies have explored translations of *Hamlet* into languages such as Mandarin, Hungarian, and Arabic, analyzing the interplay between the source text and the cultural context of the target language^[4, 6, 7, 11]. For instance, in Mandarin translations of *Hamlet*, the text is frequently adapted into *huaju* (modern Chinese drama), a format resembling conventional theatre that focuses on spoken di-

alogue. However, the influence of traditional *xiqu*—which integrates singing, verse, and martial arts—cannot be overlooked, particularly in translating Shakespearean verse. Similarly, Arabic translations of *Hamlet* incorporate singing elements, reflecting music’s traditional role in Arabic theatrical performances^[12].

This study, however, shifts the focus to the translation of *Hamlet* into Indonesian, specifically the translation of verse. Verse is one of the oldest and most revered literary forms, often employed to express profound emotions, narrate the lives of significant figures, and pay tribute to divine entities. This study will investigate how the differentiation in dialogue based on social class, as seen in *Hamlet*, it can be effectively translated into Indonesian and whether the nuances of such differentiation are preserved in the target language. The research addresses a significant gap by examining how translators maintain the form and meaning of verse, a crucial component of literary translation, and by analyzing the techniques used in the translation process. Furthermore, it will explore how the choice of translation strategies affects the verse’s physical structure and the translated text’s overall quality.

The primary materials for this research are Shakespeare’s *Hamlet*^[13] and its Indonesian translation, with a particular focus on the 2018 translation by Fatimah, Ifa Nabila, and Ratna Ofilia. While there are earlier Indonesian translations of *Hamlet*, notably those published in 1950 and 2009, the decision to focus on the most recent version is based on its relevance to contemporary audiences. This study explores whether the 2018 translation succeeds in rendering the cultural and contextual elements of the original English text while remaining accessible and relatable to modern readers. The substantial temporal gap between the original text (1605) and its most recent translation (2018), combined with the profound linguistic, cultural, and historical differences between English and Indonesian, provides a fertile ground for investigation.

By focusing on verse translation, this study seeks to contribute to the broader field of drama translation, specifically as it pertains to Shakespeare’s works in non-English-speaking contexts. The study will examine the techniques used by translators to negotiate the demands of translating Shakespearean verse for performance and the impact of these techniques on both the form and function of the translated

text. This research will thus provide valuable insights into the complex interplay between linguistic fidelity, cultural adaptation, and performability in translating classic dramatic works.

Concerns regarding preserving the distinctive qualities of verse in the target language present formidable challenges for translators. Translation entails more than replicating words; it encompasses the subtleties of meaning, emotion, and cultural context. Several criteria, including the intended readership of the translation, must be carefully considered in determining whether to retain the verse form. An effective translation should capture the essence and aesthetic appeal of the original material within the target language while prioritising structural fidelity. The exploration of this topic has revealed a gap in understanding how effectively translators can render verse while maintaining its structure and meaning, an essential distinction in the translation of literary works. Addressing this gap will enhance our comprehension of the complexities of translating poetic elements across languages and cultures and provide insights into optimal translation methodologies. Furthermore, such research contributes to the ongoing academic discourse surrounding the interrelationship of language, literature, culture, and contemporary translation studies.

2. Methods

This study adopts a translation product research design, focusing on translated works as the primary subject, aligning with Newmark’s translation evaluation research classification^[14]—specifically, the study centres on verse translation in William Shakespeare’s *Hamlet*. The research employs a descriptive approach to elucidate the inherent characteristics of the subject under investigation. The study aims to explore and comprehend the verses and evaluate the acceptability of their translation in *Hamlet*. The choice of *Hamlet* and its Indonesian translation as the research context is informed by the prevalence of Shakespeare’s translated works, particularly *Hamlet*, within Indonesian literary circles.

The research encompasses data from all the verses in William Shakespeare’s *Hamlet* and its corresponding Indonesian translation. Two primary types of data are utilized in this study: linguistic data, represented by the verses from the text of *Hamlet*, and translation data, focusing on the quality

of the translation, particularly its acceptability. Data for this research are derived from two primary sources: documents and informants. These sources were selected based on specific criteria and insights gathered from related studies. The records consist of selected passages from *Hamlet*, translated into Indonesian by Ifa Nabila and Ratna Ofilia. Informants, referred to as raters or expert readers, possess expertise in both translation and literary analysis. Five individuals participated in this study as raters for the translation assessment, with the main instruments including two researchers, a literature expert, and translation experts. A purposive sampling method was employed to ensure that participants were chosen based on predefined standards rather than through random selection. Criterion-based sampling techniques were applied to ensure that the data collected aligned with the research objectives.

This study employed two distinct data collection techniques: content analysis and focus group discussions (FGDs). The data for content analysis were derived from the textual versions of William Shakespeare's *Hamlet* and its Indonesian translation. The second technique, FGDs, was conducted in two phases. The first phase involved FGDs with literary experts to determine the types of verse lines and assess the significance of the data. In the second phase, FGDs with literary raters and translation specialists were conducted to analyze the acceptability of the translation.

3. Results

Provide a concise and precise description of the experimental results, their interpretation, and the experimental conclusions that can be drawn. Every instance of blank verse follows the standard iambic pentameter pattern of the text written in the source language, a defining feature of the original work. However, researchers discovered a departure from this accepted norm after closely examining the translations into the target language, Indonesian. This divergence highlights that the translator must adhere to the text's natural rhythm and structure in the target language.

In translating the lines of verse in the drama text *Hamlet*, 16 translation techniques were identified as being employed by the translator. These techniques include established equivalence, paraphrasing, variation, modulation, explication, implicitation, transposition, pure borrowing, compensation,

discursive creation, reduction, generalization, addition, adaptation, literal translation, and linguistic amplification. The author classified these translation techniques using taxonomic analysis. In one line of verse, more than one translation technique is often found. This occurs because most of the studied text comprises lines composed of multiple words and phrases.

This dichotomy serves as an example of how the translation process modifies the source language. Two different types of language shifts, micro and macro shifting, emerged within the parameters of this investigation. Micro-shifting refers to subtle changes at the level of individual words, whereas macro-shifting refers to more extensive changes that affect the text's general organization or semantic core.

After a thorough investigation, it was discovered that every data instance under examination displayed micro and macro shifts. This suggests that linguistic modifications that are inherent in translation efforts are widespread. These results enhance our comprehension of translation dynamics by shedding light on the complex interactions across language systems and the difficulties associated with cross-linguistic transfer. As a result, this study emphasizes how important it is to carefully examine language and make calculated decisions to maintain the integrity of the original text when translating it.

How the lines are structured in the original language text also shows micro-level alterations. These linguistic changes involve modifications to the text's parts. In particular, the target language translation breaks from the original poetic form by turning the verse lines into phrases. It is important to remember that sentences and lines have different purposes in literary works. Sentences in prose follow standard language structures, while their creative structure and expressive elements distinguish verses. The change from verse to prose signifies a shift in the language medium, which affects the text's formal structure, semantics, and aesthetics.

A greater sense of aestheticism is fostered in verse by arranging the lines in rhythm, meter, and poetic imagery. On the other hand, prose sentences adhere to common language standards and place emphasis on coherence, clarity, and communicative efficiency. This distinction draws attention to the complex relationship between form and function in literary expression. When translating a poetic work into prose, a translator must carefully weigh the text's intended aesthetic

resonance and communication impact in the target language environment. By clarifying these linguistic subtleties, this research adds to a better knowledge of the difficulties involved in translating between languages, especially when converting verse aspects into prose.

Concurrently, the blank verse is changed from blank verse to prose, which changes the structure of the source language text as lines are turned into sentences. The way the blank verse in the source language is reinterpreted as prose in the target language reflects the translator's ideological position. The translator's conviction that Old English presents comprehension difficulties for modern readers is the basis for this choice. Thus, even at the cost of strict adherence to the original poem form, the preservation of message accuracy takes primacy.

This realistic technique highlights the translator's emphasis on ensuring the text is understandable and accessible to readers in the present era. The translator seeks to close linguistic and chronological gaps by choosing prose over verse, allowing for a more fluid interaction with the text while maintaining the main idea. However, this tactical choice comes with a price since improved reading and clarity are forfeited for the aesthetic and rhythmic elements intrinsic to blank verse.

This deliberate procedure highlights the complex balance between linguistic accuracy and audience accessibility, shedding light on the many factors that go into translation techniques. It also emphasises the translator's duty as a bridge between modern sensibilities and language traditions, negotiating the complexity of cultural and temporal contexts

to promote literary appreciation and cross-cultural communication. The table shows the translator's choices about which verses in the Hamlet text to translate. Changes at the micro level that are detected throughout the translation process can appear at the macro level (**Table 1**).

The results of this investigation show that some lines of verse have a structure similar to prose, indicating a significant deviation from the original poetic form. In this study, small-scale modifications significantly impact large-scale textual features, causing a transition from verse to prose features in the target language translation. Syllabic alignment with the line in the source language (SL) is used to identify different shifting patterns inside lines, which are classified as none, up, or down, using this technique. For example, a shift is considered none if the translated sentence has the same number of syllables as the original SL line. On the other hand, an upshift is indicated by a translated sentence having more syllables than the SL line, whereas a downshift indicates a downshift. These fluctuating trends highlight the dynamic interaction between language form and meaning preservation and clarify the complications inherent in the translating process. By explaining these fluctuating trends, the research advances our comprehension of the complex techniques translators use to deal with linguistic and aesthetic issues while translating between languages. It also emphasizes how crucial it is to do a thorough study to evaluate the accuracy and consistency of translated materials. This will help readers understand and appreciate literary works that span language and cultural barriers.

Table 1. Example of blank verse

Source Text	Target Text
In what particular thought to work, I know not;--12 But, in the gross and scope of my opinion,--11 This bodes some strange eruption to our state	<i>Aku tidak tahu pasti apa tujuannya./ Tetapi/ secara keseluruhan / aku berpendapat / jika kemunculannya membawa pertanda buruk bagi negeri ini./</i>

Using paraphrasing techniques causes the level of acceptance of the examples above to be low. This is caused by using paraphrasing techniques to adapt the language structure of the source language text. The translator changes his point of view by modulating so that the verse form changes to prose in the target language. This decision is acceptable in the target language culture if viewed from a cultural perspective. Determining the metrical foot pattern cannot be done in the

translation of verses because Indonesian culture generally does not use metrical foot. This opinion is confirmed by Siswanto ([15], p. 123), who states that literary works in Indonesia proceed almost without knowing prosody, such as the metrical foot. According to Pradopo ([16], p. 40) and Damono ([17], the metrical foot is found in old literary verse, an oral tradition such as rhymes and mantras. In fact, blank verse is different from rhymes and mantras in this case (**Table 2**).

Table 2. Finding of the research.

No	Line	Metrical Foot	Shifting		Acceptability
			Micro	Macro	
1.	Regular	Regular	Down None Down	Prose	Not acceptable
ob	Irregular	Hypermetrical	None Up	Prose	Not acceptable
		Lessmetrical	Down None	Prose	Not acceptable

4. Discussion

The lines were translated using multiple techniques, including paraphrasing, established equivalence, transposition, modulation, reduction, variation, explicitation, compensation, and implicitation. Among these techniques, some have a negative impact on the translation. This is due to the addition or omission of messages from the source text to the target text. Therefore, paraphrasing, modulation, compensation, and reduction techniques lead to micro and macro shifts. The micro shifts observed include downshifts and none shifts. Of the 781 lines in regular metrical foot, 602 were transformed into sentences because multiple lines were translated into a single sentence. Meanwhile, 179 lines were retained without any shifts (none), meaning each line was translated into a single sentence. All the blank verses were shifted into prose in the target language.

In verse, lines are composed of words or phrases that contain a predicate but are spread across different lines, giving the impression of a more significant number of lines. In the target language, these lines are combined into sentences, forming prose on a macro level. This creates a difference between the number of lines in the source language and the number of sentences in the target language. This study asserts that meaning represents content, while form acts as its vessel. Therefore, the author believes meaning should be prioritized, followed by style (form). Ideally, translation should preserve the meaning fully, and the stylistic beauty should be enjoyable for target language readers. This aligns with the view of Nida and Taber^[18], who state that translating means finding the equivalent in the target language (TL) from the source language (SL), first in terms of meaning and then in terms of style. It is important to note that verse is formally different from prose. The verse comprises lines, whereas prose consists of sentences forming paragraphs. Moreover,

one of the distinctive features of verse is its indirect, figurative, ambiguous, or unclear meaning, which contrasts with the more direct nature of prose.

The techniques that cause these shifts also affect the quality of the translation. The accuracy of the translation could achieve a better score due to the extensive use of paraphrasing, modulation, compensation, and reduction techniques. While accuracy is imperfect and acceptability is low, readability is successfully achieved. The average score of the translation is 2.2. Implementing the translation techniques identified suggests that the method used to translate the blank verse with regular lines and regular metrical foot is a communicative semantic method. This type of method is target language-oriented. On a macro level, the translation ideology adopted leans towards domestication. This tendency is based on the translation results being closely aligned with the culture and language of the target audience.

To translate hypermetrical lines, the translator applied various translation techniques, including paraphrasing, established equivalence, transposition (79), reduction, pure borrowing, explicitation, variation, modulation, compensation, discursive creation, implicitation, generalization, particularization, and addition. These translation techniques have both positive and negative effects on the final translation. Some techniques that result in shifts include paraphrasing, transposition, modulation, compensation, reduction, and discursive creation. These shifts occur on both micro and macro levels. On a micro level, three shifts are identified: down, none, and up. The translation of metaphors mainly causes the up-shift. The translator frequently paraphrased the author's intent to facilitate reader comprehension, leading to micro-level upshifts. This means that the number of lines in the source language is fewer than the number of sentences in the target language.

According to Newmark^[19, 20], when metaphors or ex-

pressions are general, even if they originate from a specific culture, the translator can seek equivalent metaphors in the target language (TL), modify them, or even add imagery to render the metaphor meaningful in the TL. On a macro level, these techniques transform the original text type from verse to prose. The abundance of metaphors in the lines, which are difficult to comprehend, has led the translator to use paraphrasing techniques predominantly. As a result, it is evident from the pattern that the translator prioritizes the expressive function, ensuring that the meaning contained within the verse is fully conveyed.

Newmark^[20] argues that emphasizing one element—meaning or form—is possible, although the focus is more often on meaning. This emphasis depends on the intrinsic value of the poem and the translator’s perspective on it. Poetry has its character, whether it highlights form to achieve beauty or focuses more on the meaning it conveys. If the original poem emphasizes form, the translator should retain it; however, if the poem focuses on meaning, then prioritizing meaning is appropriate, and the aesthetic form can be secondary.

Therefore, the techniques and shifts are closely related to the quality of the translation. The accuracy of the translation could be better; the acceptability is rated low, yet readability receives a perfect score, resulting in an average quality score of only 2.1. The translation techniques indicate that the translator tends to apply a communicative semantic method, clearly oriented towards the target language.

This study identified the category of “less metrical” as a finding, thereby supplementing the existing theories on verse translation. There are 278 lines composed of fewer than five metrical feet. This phenomenon of less metrical lines is believed to arise from enjambment in the verse delivery. Moreover, these lines often indicate emotional expression, resulting in fewer syllables. These lines were translated using various techniques, including paraphrasing, established equivalence, pure borrowing, explication, modulation, implication, compensation, variation, literal translation, reduction, transposition, and discursive creation. The application of paraphrasing, modulation, compensation, reduction, transposition, and discursive creation techniques contributed to shifts in the form of the lines. Specifically, 129 lines were categorized as having undergone micro-level downshifts, as the number of lines in the source language exceeded the

number of sentences in the target language. Another 91 lines were categorized as none, indicating no shift. Micro shifts have macro-level consequences, with all verse forms converted into prose. Such shifts are suspected to occur due to emphasis on one or more verse elements during translation. Evidently, this approach to translation sacrifices other elements of the verse. Because poetry consists of carefully balanced elements, the sacrifice of any of these elements in translation disrupts the equilibrium the poet has painstakingly constructed.

This imbalance affects the quality of the translation. In the translation from verse to prose, several weaknesses emerge, including loss of meaning, breakdown of communicative value between the poet and reader, and, most noticeably, loss of the original verse’s allure—its word choice, sounds, specific expressions, and distinctive typography.

The translator’s techniques are also target language-oriented, indicating the use of a communicative semantic method. This target language-oriented approach reveals a domestication ideology in translating blank verse lines. Similar to previous patterns, the aspects that do not achieve perfection are accuracy and acceptability, while readability receives a perfect score. The average quality of translations of less metrical verse lines is 2.1.

The intricacies inherent in the blank verse translation add to the challenges encountered in literary translation endeavours. Translating blank verse entails navigating a complex interplay of factors involving the interaction between the poet and translator and the dynamic between two distinct languages and literary traditions. Transferring verse across linguistic barriers is hampered by factors other than the intrinsic intricacy of poetic parts, such as a lack of cultural knowledge and comprehension. Blank verse translations are complex, which emphasizes the need to consider a range of contextual elements, such as literary conventions and cultural quirks, to guarantee an accurate rendering of the source text. Maintaining the aesthetic appeal and semantic subtleties of the original work while adjusting for the linguistic and cultural quirks of the target language requires a careful balancing act between the poet and translator partnership. In addition, translating entails managing the complex interrelationship between two discrete literary cultures, each distinguished by customs, conventions, and aesthetic preferences. Translation of blank verse requires not only fluency in the target language

but also a thorough comprehension of the cultural settings of both the source and destination languages. This work highlights the significance of multidisciplinary approaches that incorporate linguistic, cultural, and literary factors and add to a deeper understanding of the difficulties involved in translating blank verse by throwing light on these intricate dynamics. Ultimately, these realizations open the door to more complex and contextually aware translations, enhancing literary exchanges between different cultures and encouraging a wider enjoyment of verse beyond language barriers.

Within the target language's cultural context, writers are free to express feelings without following strict metrical rules because there are no established metrical foot rules. Baker^[21] underscores the fusion of translation and literature as indicative of undervalued concepts in various cultures. Hermans (cited in^[5]) posits literary translation as a distinct endeavour due to its unique textual nature. France^[22] asserts that literary translations are intended for consumption as literary pieces, diverging from Lefevere's^[23] emphasis on verse's ideological underpinnings. Frost^[24] contends that the essence of poetic discourse lies in the inseparable relationship between its structure and content. However, challenges arise in maintaining this integrity during translation, as noted by Bateson and Turco (cited in^[25]) and Venuti^[26]. Disputing Vahid's^[27] perspective, this study highlights the difficulty in preserving verse's essence through translation, contrasting with Boase Beier and de Beaugrand's^[28] belief in successfully preserving both style and content. The transition from verse to prose translation entails numerous shortcomings, including loss of meaning and disruption of the poet-reader rapport, with a notable loss of the original verse's allure. Blank verse's melody and defiance of linguistic conventions make translation particularly difficult, requiring close attention to linguistic and metatextual details^[29, 30]. Nida and Taber^[31] point out that although translation is essentially used to communicate ideas, it frequently sacrifices poetic expression. This study explains the detrimental consequences of these concessions, which lead to macro alterations that modify the verse's structural integrity and aesthetic appeal. A translator's comprehension of contextual subtleties is crucial to minimize shifts and guarantee accuracy, even with different translation methodologies.

According to Nababan et al.^[32], linguistic correctness and cultural appropriateness are the two main factors deter-

mining the quality of verse translation. However, acceptance involves aesthetic factors intrinsic to the structure of the text; thus, more than strictly following the norms of language might be required. This study attempts to meet the requirements for translation acceptance, highlighting the necessity of considering linguistic conventions and textual form when assessing acceptability.

5. Conclusions

The translator's choice to modify the verse's form was prompted by the disparities between the source and destination languages' cultural systems. The verse is not frequently employed in regular conversation in the target language, unlike English verse, which frequently uses metrical iambic feet. Nevertheless, preserving the iambic meter in translation can be difficult because the emphasis on metrical feet is less prominent in Indonesian verse, and the linguistic system needs to prioritize certain syllables. The idea of cultural acceptability in the target language, which is arbitrary and dependent on several factors, is also crucial to translating blank verse. Translators of the verse must decide whether to translate in the original style, follow the stylistic conventions of the target language, or compromise to accommodate their style, which may lead to a stylistic shift. Form and content are related, emphasizing the importance of maintaining the verse's artistic aspects while faithfully expressing its meaning. As such, blank verse translation requires striking a balance between preserving the original work's beauty and meaning. The translator's decision-making process is ultimately guided by the translation's intended goal, establishing the verse's permissible form.

The change in the form of the verse is a result of the translator's decision to make alterations deemed necessary due to the differing cultural systems of the source and target languages. In the target language, verse is never used in everyday life. Based on the findings and the review of several relevant studies, the author concludes that aesthetic aspects in the translation of literary texts with specific forms, such as poetry, verse, and rhymes, can serve as an additional indicator to be considered within the parameters for assessing translation acceptability. Hatim (^[29], p. 60) suggests that even in literary translation, where shifts occur, the final translation product must meet two criteria: 1) the source text

should correspond to the target text to the degree that it can be called a “translation” (the criterion of correspondence), and 2) the target text should qualify as a “poem” (the poetic criterion). In this study, the translator fails to meet both criteria, rendering the translation unacceptable in the target language. The lack of accuracy and acceptability ultimately diminishes the quality of the translation.

The main issue affecting the accuracy and acceptability of the translation is the incomplete sentence structure and difficulty finding an equivalent for the metrical foot. In verse, as a consequence of *licentia poetica*, incomplete linguistic structures are expected to be encountered due to excessive ellipsis, overuse of allomorphs, or improper use of apostrophes. Therefore, when translating lines of verse, the translator should comprehensively understand the text genre and its features and make informed decisions regarding the translation ideology, method, and techniques applied. These decisions aim to produce a translation that maintains an equivalent message while preserving the original text’s text type, structure, and grammatical features in the target language.

To sum up, this research explores the multitude of factors and difficulties that translators encounter when translating blank verse. The study reveals the transformational effect of the translation process on the original poetic composition by methodically analyzing and highlighting the dynamic interaction between language form, cultural context, and aesthetic qualities. These results highlight the challenge translators face in maintaining the structural and semantic integrity of the original text while still making it understandable and accessible to a contemporary audience. This study enhances literary appreciation and promotes cross-cultural communication by clarifying shifting patterns and translation tactics. It also helps to give a more excellent grasp of the subtleties involved in cross-linguistic translation projects.

This research demonstrates the intricate and multidimensional character of the translation process by thoroughly examining the challenges of translating blank verse. The study investigates the relationship between linguistic structure, cultural background, and artistic merit in illuminating translators’ difficulties when conveying the spirit of verse in other languages. The results highlight the importance of making strategic decisions and paying close attention to detail to achieve faithfulness to the original material while also considering the target audience’s wants and expecta-

tions. This work adds to the larger conversation on literary interchange and cross-cultural communication, enhancing our understanding of translation procedures thanks to its interdisciplinary methodology.

Author Contributions

The authors acknowledge their contributions to the paper as follows: study conception and design: D.H.; L.S. Analyse and interpret data: D.H., D.M., S.A., H.D.S. Prepare the draft of manuscript: B.T.S., Y.N. All authors have reviewed the analysis and approved the final manuscript version.

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Institutional Review Board Statement

Ethical review and approval were waived for this study due to the nature of the research, which involves experts in linguistics, literature, and translation, but does not involve animal as subjects.

Informed Consent Statement

Informed consent was obtained from all subjects involved in the study.

Data Availability Statement

The data supporting the reported results is confidential and cannot be shared due to privacy restrictions.

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Conflicts of Interest

The authors declare no conflict of interest. This study was conducted at the authors’ own expense. The authors had

role in the design of the study; in the collection, analyses, or interpretation of data; in the writing of the manuscript; or in the decision to publish the results.

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