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EQUIVALENCE AND NON EQUIVALENCE IN TRANSLATING INDONESIA HYMN INTO ENGLISH

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ABSTRACT

This research explores the application of equivalence and non-equivalence in the translation of the hymn "Amazing Grace" into its Indonesian version "Ajaib Benar Anugrahnya." Hymns are religious texts with poetic, emotional, and musical characteristics, making their translation especially complex. This study focuses on identifying the types of equivalence and non-equivalence employed in the translation, analyzing how the meaning, style, theological message, and musicality are preserved or altered during the process. Using a qualitative descriptive method, the researcher applied Eugene Nida's theory of formal and dynamic equivalence, along with Peter Newmark's translation procedures and Mona Baker's levels of equivalence, to examine eight lyrical lines from both the source and target texts. The findings reveal that dynamic equivalence dominates the translation strategy, aiming to achieve naturalness in the target language and ensure spiritual clarity for Indonesian audiences. While many lines preserve the thematic and emotional value of the original hymn, several instances of non-equivalence—such as shifts in metaphor, lexical omission, or cultural adaptation—are found, particularly where literal translation would reduce clarity or affect the musical rhythm. The analysis shows that the translator prioritized accessibility, faith-based resonance, and poetic fluency rather than maintaining word-for-word accuracy. This research contributes to the broader understanding of religious and poetic translation, emphasizing the importance of balancing meaning, audience expectations, and musical constraints. It also supports the view that successful hymn translation often requires creativity and theological sensitivity rather than strict literalism. These findings may inform future translations of religious texts and hymns across diverse linguistic and cultural contexts.

Keywords: Hymn Translation, Equivalence, Dynamic Equivalence, Religious Texts, Indonesian Translation

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1. INTRODUCTION

Translation is a complex and multidimensional process that involves the rendering of meaning from a source language (SL) into a target language (TL). It is not merely a mechanical replacement of words, but rather an act of interpreting and re-encoding linguistic, cultural, emotional, and sometimes even musical elements. In the field of religious texts, particularly hymns, translation becomes even more challenging because it must preserve not only meaning, but also spiritual values, theological accuracy, poetic structure, and musical rhythm.

A **hymn** is a type of religious song or poem that expresses worship, devotion, or praise, typically directed toward God. Hymns often carry deep emotional and doctrinal significance within a faith community. One of the most famous hymns in the Christian tradition *is "Amazing Grace"*, written by John Newton in 1772(Pfeil, Hindle, and Campbell 2019). This hymn has been translated into many languages and sung in churches across the world. In the Indonesian context, it is known as *"Ajaib Benar Anugrahnya"*, a version that attempts to convey the spiritual message of the original while adapting it to the linguistic and cultural norms of the Indonesian language. However, when the Olney Hymns first appeared, the practice of singing hymns was becoming more common in those parish churches where there was an evangelical ministry (Leaver n.d.)

In hymn translation, the translator often cannot rely on formal equivalence due to differences in grammar, rhythm, and cultural context(Sapoznik n.d.) Instead, dynamic equivalence tends to be preferred to ensure that the hymn retains its spiritual and emotional power.

Translation is not merely the act of transferring words from one language to another; it is a complex intercultural communication activity. One of the most essential aspects in translation theory is the concept of **equivalence**, which has been the subject of ongoing debate among linguists and translators for decades. Equivalence in translation refers to the translator's effort to produce a translated text that carries a similar effect and meaning as the source text, whether semantically, pragmatically, or stylistically.

In practice, there are two main types of equivalence often discussed in translation studies: **formal equivalence** and **dynamic equivalence**. These two types were extensively described by Eugene A. Nida, a highly influential linguist and Bible translation theorist.

Formal equivalence emphasizes the form and structure of the source language. This means the translator tries to preserve the grammatical structure, word order, and word forms as closely as possible to the original text. The aim is to allow the target language readers to experience the form and tone of the original. Many translators choose to apply his theories in their practices, recognizing the significance of his concepts such as dynamic equivalence and formal equivalence. Nida's emphasis on the importance of conveying meaning and preserving the function of the source text resonates with translators seeking to produce effective and faithful translations across various domains(Mao and Wang 2024). (Kim 2015)However, this type of equivalence can often produce translations that feel rigid or unnatural to the target readers due to a lack of cultural or linguistic adaptation.

Example of formal equivalence:

- Source language (English): *"Blessed are the poor in spirit, for theirs is the kingdom of heaven."*
- Formal translation: *"Berbahagialah orang yang miskin dalam roh, karena merekalah yang empunya Kerajaan Surga."*

This translation retains the structure and diction of the source language, even though the phrase "miskin dalam roh" ("poor in spirit") may sound foreign in Indonesian.

Dynamic equivalence, on the other hand, focuses on the effect the message has on the audience. In this approach, the translator prioritizes the understanding and emotional reaction of the target audience, even if that means altering the structure and wording of the original text. The goal is for the message and meaning to be delivered naturally and clearly within the target culture.(Kim 2015)

Example of dynamic equivalence:

- Source language: *"Blessed are the poor in spirit, for theirs is the kingdom of heaven."*
- Dynamic translation*: "Orang yang rendah hati akan diberkati, karena merekalah yang akan menerima Kerajaan Surga."*

In this version, the phrase "poor in spirit" is changed to "rendah hati" ("humble") to make it more understandable and culturally appropriate for Indonesian readers, even though the literal meaning is not identical.

Problems arise when translators face situations where full equivalence cannot be achieved due to differences in culture, linguistic structures, and value systems between the source and target languages. This phenomenon is referred to as **non-equivalence in translation**. Non-equivalence can appear in various forms, such as when a cultural term has no direct counterpart in the target language, or when the target language's structure does not allow for an equivalent reproduction of the source sentence. Therefore, the study of equivalence and non-equivalence in translation is crucial for understanding to what extent a text can be translated effectively without losing its meaning, nuance, and communicative function.

This research specifically aims to analyze the translation of *"Amazing Grace"* into *"Ajaib Benar Anugrahnya"* by identifying and categorizing the types of **equivalence** and **non-equivalence** that appear in the lyrics. The focus lies on how meaning, theological content, poetic imagery, and emotional tone are preserved or adapted. The goal is to understand the translator's strategies and assess whether the translation succeeds in conveying the intended spiritual message to the Indonesian audience. Furthermore, this study seeks to: Examine the extent to which dynamic equivalence is used in hymn translation, Identify instances where non-equivalence occurs, and the possible reasons behind them, Explore the balance between faithfulness to the source text and adaptability to the target culture and language, Contribute to the field of translation studies, particularly in the translation of religious and poetic texts, Provide insights for future translators working on hymns or similar spiritual literature.

2. THEORETICAL FRAMEWORK

The translation of religious texts, particularly hymns, requires a comprehensive theoretical approach that considers both linguistic and extra-linguistic elements such as culture, theology, and musicality. In this study, the theoretical framework is based on the combination of **Eugene A. Nida's theory of equivalence, Peter Newmark's translation procedures,** and **Mona Baker's taxonomy of equivalence.** These frameworks provide the foundation for analyzing how meaning is transferred—or transformed—in the process of translating the hymn "Amazing Grace" into "Ajaib Benar Anugrahnya"(Thornely n.d.)

1. Eugene A. Nida's Theory of Equivalence

(Nida 1964) introduced two fundamental types of equivalence in translation:

- **Formal Equivalence** focuses on the message itself, in both form and content. The translator attempts to reproduce the grammatical structure, vocabulary, and syntax of the source language as closely as possible. This type of equivalence is often associated with word-for-word translation. In the context of hymn translation, strict adherence to formal equivalence may compromise the fluency, naturalness, and singability of the target text.
- **Dynamic Equivalence** (also known as functional equivalence) seeks to convey the thought expressed in the source text using natural expressions in the target language. It prioritizes the *effect* on the target audience, aiming to produce a similar response as that of the original audience. In translating *"Amazing Grace,"* dynamic equivalence is often employed to preserve the spiritual message and emotional resonance, even if this requires changes in lexical choices or poetic structure.

Nida emphasizes that successful translation should consider the receptor's language and culture, making dynamic equivalence particularly relevant in the context of religious and poetic translation.

2. Peter Newmark's Translation Procedures

(Peter Newmark, 1988) classifies translation into two primary types: **semantic translation**, which is close to the source text and pays attention to aesthetic and expressive values, and communicative translation, which aims at producing the same effect on the target readership as the original did on its audience.

For hymn translation, communicative translation is often preferred, because the translator must consider how to maintain the emotional impact and liturgical function of the hymn in the new language. Newmark also proposes several **translation procedures**, including:

1. Literal Translation

Definition: A word-for-word translation that stays as close as possible to the source language's grammatical and lexical structure.

Example:-SL: "She is a teacher."

-TL: "Dia adalah seorang guru."

2. Transference (Loan Word / Borrowing)

Definition: The process of transferring a word from the source language directly into the target language without translation, often used for names, cultural items, or technical terms.

Example: -SL: "The samurai followed a strict code."

-TL: "Samurai itu mengikuti kode etik yang ketat."

Note: "Samurai" is transferred directly into the target language.

3. Naturalization

Definition: A borrowed word is adapted to the normal pronunciation and morphology of the target language.

Example: -SL: "Democracy"

-TL: "Demokrasi"

4. Cultural Equivalent

Definition: Replacing a source cultural element with one of similar impact in the target culture.

Example: -SL: "He has a GCSE in Math." (UK education system)

-TL: "Dia memiliki ijazah SMP dalam Matematika." (Indonesia's equivalent in   level)

5. Functional Equivalent

Definition: Using a culturally neutral word or phrase in the target language that performs the same function.

Example: -SL: "He drinks sake."

-TL: "Dia minum minuman keras Jepang."

"Sake" is explained functionally as an alcoholic beverage.

6. Descriptive Equivalent

Definition: Explaining the meaning of a source term in a descriptive way.

Example: -SL: "Kimono"

-TL: "Pakaian tradisional Jepang berbentuk jubah panjang"

7. Synonymy

Definition: Using a near equivalent in the target language when an exact translation is not possible, especially for less important words.

Example: -SL: "He is a neat boy."

-TL: "Dia anak yang rapi."

8. Through-Translation (Calque)

Definition: The literal translation of common collocations, names of organizations, or phrases.

Example: -SL: "United Nations"

-TL: "Perserikatan Bangsa-Bangsa"

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9. Shift or Transposition

Definition: A change in the grammatical structure between source and target language, such as from passive to active voice or change in word class.

Example: -SL: "He has a good memory."

-TL: "Dia mengingat dengan baik." (noun → verb)

10. Modulation

Definition: A variation in the message using a different viewpoint or perspective in the target language.

Example: -SL: "You are going to miss the train."

-TL: "Keretanya akan segera berangkat."

Shift from focus on the subject to the object/event.

11. Recognized Translation

Definition: Using an established, official, or commonly accepted translation for a term.

Example: -SL: "World Health Organization"

-TL: "Organisasi Kesehatan Dunia"

12. Compensation

Definition: Making up for the loss of meaning or stylistic effect in one part of the text by adding it in another part.

Example: -SL: "He plays with words wittily."

-TL: "Dia sangat pandai memainkan kata-kata secara jenaka." (Adding "sangat pandai" to maintain style.)

13. Componential Analysis

Definition: Explaining a word by breaking it down into its basic components or features.

Example: -SL: "Bachelor"

-TL: "Pria dewasa yang belum menikah"

14. Reduction and Expansion

-Reduction: Condensing the message to suit the target language.

-SL: "He nodded in agreement."

-TL: "Dia mengangguk." (reduces 'in agreement' since it's implied)

-Expansion: Adding information to clarify meaning in the target language.

-SL: "He's fasting."

-TL: "Dia sedang berpuasa untuk keperluan agama." (adds cultural context)

15. Paraphrase

Definition: Restating the message in a more elaborate way using different words.

Example: -SL: "He kicked the bucket." (idiom)

-TL: "Dia meninggal dunia." (non-literal explanation)

16. Couplets, Triplets, and Quadruplets

Definition: Combining two or more translation procedures for a single item.

Example: -SL: "Hanbok"

-TL: "Hanbok (pakaian tradisional Korea)"

(Transference + Descriptive Equivalent)

17. Notes, Additions, Glosses

Definition: Adding explanations or notes (often footnotes) to clarify cultural or technical terms.

Example: -TL: "Dia membaca Qur'an [the Islamic holy book] setiap pagi."

These procedures are useful in identifying how shifts in meaning or form occur during the translation process.

3. **Mona Baker's Levels of Equivalence**

In her book (*In Other Words* n.d. 1992), Mona Baker analyzes **equivalence at four main** levels:

- **Equivalence at word level:** whether a single word in the source language has a direct counterpart in the target language.
- **Grammatical equivalence:** differences in grammatical categories between languages (e.g., tense, voice, number).
- **Textual equivalence:** cohesion and information flow across larger chunks of text, such as sentences or stanzas.
- **Pragmatic equivalence:** how context influences the interpretation of meaning, including implied meanings and tone.

Baker's model is particularly useful for identifying **non-equivalence**, where the translator may need to use paraphrasing, omission, or restructuring to compensate for differences between languages and cultures. In hymn translation, such adjustments are often necessary to maintain the flow of the melody and the theological tone.

4. Application in Hymn Translation

These three theoretical perspectives complement each other in analyzing hymn translation. Nida provides the foundation for understanding the purpose-driven shift in equivalence. Newmark guides the translation procedures and the decision-making process in adapting expressive content. Baker provides analytical tools for pinpointing specific types of equivalence and non-equivalence at different linguistic levels.

By applying these frameworks *to "Amazing Grace"* and *"Ajaib Benar Anugrahnya,"* the study can systematically evaluate the fidelity, adaptation, and overall effectiveness of the translation. This multidimensional framework is crucial not only for analyzing the linguistic transfer but also for understanding the translator's intent and the target audience's reception.

3. RESEARCH METHOD

This study employs a **qualitative descriptive** method to examine the phenomena of equivalence and non-equivalence in the translation of the hymn *"Amazing Grace"* into its Indonesian version *"Ajaib Benar Anugrahnya."* A qualitative approach is considered appropriate for this research because it allows for in-depth analysis of textual elements, contextual meanings, and interpretative strategies that cannot be adequately captured through quantitative methods. The purpose of this study is not to measure frequency or statistical relationships, but to explore how linguistic and cultural elements are transferred and transformed during the translation process.

1. Research Design

The design of this study **is descriptive-analytical**, focusing on the comparison between the source text (ST) and the target text (TT). The research involves identifying translation strategies used, categorizing types of equivalence and non-equivalence, and interpreting the translator's possible choices based on theoretical frameworks. By analyzing the lyrical content line by line, this study aims to uncover how theological meanings, poetic structures, and emotional tones are preserved or modified in the target language.

2. Data Source

The primary data sources for this research are the original English version of the hymn *"Amazing Grace"* written by John Newton in 1772 and its commonly used Indonesian translation, *"Ajaib Benar AnugerahNya",* translated by **Yusuf Roni**, a prominent Indonesian Christian figure and preacher. Both texts are treated as parallel texts and analyzed using textual comparison. The data consist of the full lyrics of both versions, specifically focusing on eight lines that represent the core message and stylistic features of the hymn(Catford 1965).

3. Data Collection Procedure

The data were collected through document analysis. First, the full texts *of "Amazing Grace"* and *"Ajaib Benar Anugrahnya"* were transcribed and aligned side by side in a bilingual table for direct comparison. Each pair of lines was then categorized and labeled to identify corresponding parts of the translation. Contextual notes and theological implications were also considered to support the analysis.

4. Data Analysis Technique

The data were analyzed using three main theoretical lenses: **Eugene Nida's theory** of formal and dynamic equivalence was used to classify whether each translated line prioritizes form or meaning. **Peter Newmark's translation procedures** were applied to examine the methods used in translating complex expressions, such as metaphors, idioms, and culturally embedded terms, **Mona Baker's taxonomy of equivalence** (word-level, grammatical, textual, and pragmatic) was used to detect various types of equivalence and non-equivalence, particularly in instances where direct translation was not possible, The analysis process involved several steps:

1. **Identifying** each line from the source and target texts.
2. **Classifying** each line based on the type of equivalence used.
3. **Describing** any shifts in meaning, structure, or tone.
4. **Interpreting** the translation strategy behind these shifts.
5. **Evaluating** the impact of those strategies on the message and reception of the hymn in the target language.

5. Validity and Reliability

To ensure the validity of the findings, the analysis was supported by established translation theories and compared with other translated versions when applicable(Wickson and Rachman 2018). Expert judgment in translation studies and religious literature was consulted to verify the interpretation of theological elements. The reliability of the analysis lies in its consistent use of theoretical frameworks and systematic comparison procedures. In this article, validity is ensured through the application of well-established translation theories, namely Eugene A. Nida's theory of equivalence, Peter Newmark's translation procedures, and Mona Baker's taxonomy of equivalence. These theoretical frameworks are highly relevant to the analysis of the Indonesian translation of the hymn "Amazing Grace," as they provide comprehensive tools for evaluating linguistic, cultural, and theological aspects of the text. Furthermore, the study's validity is strengthened by the inclusion of comparative analysis with other translated versions and expert consultation in the fields of translation studies and religious literature(Zanettin and Rundle 2022). Reliability, on the other hand, is demonstrated through the consistent use of analytical procedures such as line-by-line segmentation, classification of equivalence types, and systematic application of translation strategies across all data. These structured and replicable methods allow for the possibility of obtaining similar findings when the study is conducted by other researchers under the same conditions. Therefore, it can be concluded that this research possesses a high degree of validity and reliability, as it is grounded in a solid theoretical foundation and adheres to a consistent analytical methodology.

6. Research Limitation

This study focuses solely on one pair of hymn translations and does not attempt to generalize findings to all religious song translations. Additionally, it does not analyze the musical structure or melody in technical terms, although it considers rhythm and singability as part of the poetic analysis.

4. RESULT AND DISCUSSION

The following table presents the line-by-line comparison between the original English version of *"Amazing Grace"* and its Indonesian translation *"Ajaib Benar Anugrahnya."* Each line is analyzed in terms of equivalence type, translation strategy, and commentary on meaning preservation.

NO	ENGLISH VERSION (ST)	INDONESIAN VERSION (TT)	TYPE OF EQUIVALENCE	TRANSLATION STRATEGY (NEWMARK)	(DESCRIPTION)
1.	Amazing grace! how sweet the sound	Ajaib benar anugerah-Nya	Dynamic Equivalence	Modulation, Transposition	The literal "amazing" is translated as "ajaib benar" (truly miraculous), which retains the emotional impact. "Sweet the sound" is omitted, showing a loss in poetic imagery but maintaining focus on grace.
2.	That saved a wretch like me	Yang menyelamatkan diriku	Dynamic Equivalence	Reduction, Adaptation	Wretch" is toned down to "diriku" (myself), reducing harsh self-perception. The core message of salvation is preserved.
3.	I once was lost, but now am found	Dahulu 'ku sesat, kini ku selamat	Dynamic Equivalence	Modulation, Naturalization	Effective use of parallel structure. The sense of spiritual transformation is retained. "Found" becomes "selamat" (saved), showing theological interpretation.
4.	Was blind, but now I see	Dulu buta, sekarang 'ku melihat	Partialy fuctional equivalence	Literal Translation	Literal yet natural rendering. Maintains metaphor of spiritual blindness and enlightenment.
5.	Twas grace that taught my heart to fear	Anugerah-Nya yang ajarkanku gentar	Dynamic Equivalence	Transposition, Expansion	Faithful to the theological concept. "Taught my heart to fear" becomes clearer in TL. Lexical expansion improves clarity.
6.	And grace my fears relieved	Dan anugerah menghibur hatiku	Semantic Equivalence	Paraphrase, Modulation	"Relieved fears" becomes "menghibur hati" (comforted my heart), altering emotional nuance but retaining spiritual meaning.
7.	How precious did that grace appear	Betapa indah anugerah-Nya	Dynamic Equivalence	Modulation	Slight loss of metaphorical intensity; "precious" becomes "indah" (beautiful), softening the tone but preserving reverence.
8.	The hour I first believed	Saat ku percaya penuh	Pragmatic Equivalence	Reduction, Adaptation	"First believed" becomes "percaya penuh" (full belief), generalizing the time aspect but emphasizing depth of faith.

General Observations

- **Dynamic Equivalence as the Dominant Strategy:** The translator consistently emphasizes meaning and reader effect over literal accuracy, reflecting Nida's principle of dynamic equivalence.
- **Translation Procedures (Newmark):** Commonly used strategies include modulation (adjusting meaning), paraphrasing (explaining metaphors), reduction (simplifying expressions), and transposition (changing grammatical structure).
- **Equivalence Levels (Baker):** The translation touches on various levels:

-*Lexical equivalence* (e.g., "wretch" to "diriku");

-*Grammatical equivalence* (e.g., changing sentence structure to suit TL norms);

-*Textual and pragmatic equivalence* (e.g., restructuring for readability and local understanding).
- **Loss and Gain:** Some semantic and poetic losses occur (e.g., omission of auditory and metaphorical elements), but these are balanced by increased clarity, cultural fit, and musical suitability.
- **Communicative Function:** The translated hymn fulfills its function as a worship song. Despite minor deviations from the source text, it successfully conveys the emotional, theological, and spiritual core of the original hymn to Indonesian-speaking Christians.

5. CONCLUSION

This study aimed to analyze the equivalence and non-equivalence in the translation of the hymn *"Amazing Grace"* into Indonesian as *"Ajaib Benar Anugrahnya."* Through a comparative textual analysis using Nida's theory of equivalence, Newmark's translation strategies, and Baker's equivalence taxonomy, it is concluded that:

- **Dynamic equivalence** is the predominant approach used in the Indonesian translation, allowing the hymn to maintain its theological depth, emotional tone, and cultural accessibility.
- The translator applied strategies such as **modulation, reduction, transposition, and paraphrasing** to adapt the source text into a version that is singable, meaningful, and spiritually resonant for Indonesian worshippers.
- Although some poetic and metaphorical elements from the original were omitted or altered, the **core message of divine grace, salvation, and spiritual transformation** was successfully preserved.
- The translation reflects **pragmatic and textual equivalence**, focusing more on the impact of the message rather than literal word-for-word accuracy.
- The research confirms that in hymn translation, **non-equivalence does not signify failure** but a necessary strategy to achieve clarity, doctrinal harmony, and musical suitability in the target language.

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