TRANSLATION PROCEDURES ANALYSIS OF INDONESIAN- ENGLISH TRANSLATION IN GOENAWAN MOHAMAD'S POEMS

A thesis

Ahmad Mugalih
106026000975

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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ABSTRACT


As one of literary works, poetry has a special characteristic. Poetry can be said as an extraordinary literary work, because not like words in prose which have a descriptive character, the words in poem have very solid meaning. That’s why translating the poems seems more difficult than translating the other kinds of text. In this research the writer discusses the translation of three Goenawan Mohamad's poems translated by Harry Aveling, they are *Dingin Tak Tercatat*; *Z*; and *Ranjang Pengantin, Kopenhagen*. It is aimed to know the translation procedures used and whether there are any differences in contents of the translation compare to the original are occurred after the process of translation. In the analysis the writer analyzes about the translation procedure, because it is much related to the forms of changes and the contents of the poems.

The writer analyzes the data using qualitative method. First, the writer reads the original poems and compare to its translation. Then he looks up the procedure types used in the translation compare to the original, like the changes in rhyme and the contents of the poems after the process of translation. The writer also gives some suggestion or correction when he finds some inappropriate translation done by the translator. In the process of finding the inappropriate translation, of course the writer uses the reliable dictionary.

The writer concludes that the translator uses some procedures of translation they are modulation, transposition, omission and addition. The blank verse translation method used by translator causes some different content. The translator doesn’t do a good rendering of the rhyme, so the translation poem’s music sounds not as good as the original text, but it is very common happens in translating a poem. The writer concludes overall the translator does the translation as good as he can.
APPROVEMENT

TRANSLATION PROCEDURES ANALYSIS OF INDONESIAN-ENGLISH TRANSLATION IN GOENAWAN MOHAMAD’S POEMS

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Ahmad Mugalih
106026000975

Approved by:

Dr. Frans Savogie, M.Pd
19700310 2000 03 1 002

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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The thesis entitled “Translation Procedures Analysis of Indonesian-English Translation in Goenawan Mohamad’s Poems” has been defended before the Letters and Humanities Faculty’s Examination Committee on November 29, 2010. The thesis has already been accepted as a partial fulfillment of the requirements for the degree of strata 1.

Jakarta, November 29, 2010

Examination Committee

Signature       Date

1. Dr. H. Muhammad Farkhan, M.Pd (Chair Person) _________    _________
   19650919 200003 1 002

2. Drs. Asep Saefuddin, M.Pd (Secretary) _________    _________
   19640710 199303 1 006

3. Dr. Frans Sayogie, M.Pd (Advissor) _________    _________
   19700310 2000 03 1 002

4. Drs. H. Abdul Hamid, M.Ed (Examiner I) _________    _________
   150 181 922

5. Moh. Supardi, M. Hum (Examiner II) _________    _________
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, November 16, 2010

Ahmad Mugalih
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The writer
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CHAPTER 1
INTRODUCTION

A. Background of Study

Language is an important thing to do the communication, without existence of Language of course we will difficult to communicate with others. Especially in this globalization era where communication is very absolute needed for the shake of getting many kinds of information.

Language manner according to the medium is divided into oral language, and written language. Because every language society has oral language, whereas written language emerges later then, hence the problem which needs to be analyzed is how people pour their utterance into written form.\(^1\) Translation activity is one thing that is related to written language.

Translation is an effort to divert messages from one language to another. Therefore, we cannot see the translation only as attempt to replace the text in one language into another language. As proposed by Nida and Taber (1974: 12) in a book written by Frans Sayogie (2008), that the translation "consists in reproducing in the receptor language message, first in terms of meaning and Secondly in terms of style"

So, the point of translation is an attempt to reexpress the message from one language into another language.\textsuperscript{2}

In the translation activity of course there are some things that need to be considered, one of them is the word choice, it is very important to make the translation results are not read ambiguous. Translation activities can be performed to determine the structure of understanding a foreign language. As proposed by Finlay (1974:6) in a book written by Maurits Simatupang that "... translation into a foreign language can be and is an excellent exercise for testing one's understanding of the foreign language structure. It is, however, that as such it should be indulged in, not as a professional activity."\textsuperscript{3}

Translating a text is not only in scientific field but also in non-scientific fields. One of them is translating the poems. Nowadays there are many poems which are translated to another language, of course in purposing to convey the messages of the poems and easier to understand in target language, so not only the people who live in the same area with the poets but also the people who live in different area, have different language and have different culture can enjoy the beautifulness of the poems. In some ways reading poetry is much like reading fiction: we observe details of action and language, make connections and inferences, and draw conclusions. We


\textsuperscript{3} Maurits Simatupang, *Enam Makalah Tentang Penerjemahan* (Jakarta: UKI Press, 1990), p. 30
also bring to poetry some intellectual and emotional dispositions, the same general experience with life and literature that we draw on in reading fiction. And yet there is something different about reading poems. The difference, admittedly more on of degree than of kind, involves our being more attentive to the connotation of words, more receptive to the expressive qualities of sound and rhythm in line and stanza, more discerning about details of syntax and punctuation.⁴

Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text.⁵ Poetry can be said as an extraordinary literary work. As one of literary works, poetry has a special characteristic. Not like words in prose which have a descriptive character, the words in poem have very solid meaning. So denseness of word mean it make a word in a poem has many kinds of meaning or sense.

The sense of word is the specific meaning it has in a given context. Most words have more than one sense.⁶ In language and tourism journal of STBA Yapari, Bandung, 2008, Kanya Puspokusumo Stated:

“To translate is one thing; to say how we do it, is another. Translating poetry without losing its beauty maybe is the most difficult thing, because when we try to do it, we cannot just take a dictionary and find the words we need and apply them. We need more than that. The privilege of poetry forces us to find some appropriate translation methods, i.e. methods that can help us to transfer language from the source to the target language without losing

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⁵ Peter Newmark, A textbook of translation (New York: Prentice Hall, 1988) p.163

⁶ Seymour Chatman, an introduction to The Language Poetry (Boston: Houghton Mifflin Company) p. 3
its meaning and its beauty. Translating poetry without losing its beauty is not a nonsense job. We only need to ‘know how’ to do it.”

In Indonesia there are many famous and great poets. One of them is Soesatyo Goenawan Mohamad (born in Karangasem, Batang, Central Java, July 29, 1941, 68 years old) is a leading Indonesian writers. He also co-founder of Tempomagazine.

Goenawan Mohamad is an intellectual who has a vast knowledge, ranging football player, politics, economics, arts and culture, world cinema, and music. His view is very liberal and open up.

Founder and former Chief Editor of Tempo news magazine, is better known in his youth as a poet. Not only creating the poems, Goenawan Mohamad is also writes some books. His books are not only about the literary study but also in others fields study. One of them is the book entitled 50 Tokoh Islam Liberal.

As a poet he is famous enough (although not as famous as Chairil Anwar), it is proved when there are some translators who translated his poems such as Laksni Pamuntjak and Harry Aveling. Laksni Pamuntjak is an Indonesian poet and writer, she has translated some Gun's poems such as "Tentang Seorang yang Terbunuh di Sekitar Hari Pemilihan Umum", "Sirkus", "di Jazirah Burung Hantu".

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Harry Aveling (born in Sydney, Australia, March 30, 1942, 68 years old). He is an Australian poet and writer. He studied at University of Sydney (Indonesian and Malayan Studies, Masters of Arts, 1966). He also teach sastra bandingan in University of Indonesia and science university of Malaysia, Penang (1972-1975). He has created many translation works such as in 1971 Indonesian poet in New York: poems 1964-1968 Willibrodus Surendra Rendra, Clayton, Victoria: Research Publications, in 1972 Five Indonesian poets. St. Lucia and also in 1972 Translations of contemporary Indonesian poetry, New York: Asia Society of New York. In the book Translations of contemporary Indonesian poetry, Harry Aveling loaded his translation works of many Indonesian great poets’ poems include Goenawan Mohamad.

There are many Gun's poems in that book such as Dingin Tak Tercatat; Z; Senja pun Jadi Kecil, Kota pun Jadi Putih; Ranjang Pengantin, Kopenhagen, Nina Bobo; and Kwatrin Musim Gugur. In this research the writer will analyze just three of them they are Dingin Tak Tercatat; Z; and Ranjang Pengantin, Kopenhagen. When the writer reads the original and the translation of those three poems, he found there are some mistakes that the translator did. The writer feels there are some different meanings in translation grammatically relate to the original.

For example in Dingin Tak Tercatat(Cold Unregistered):

SL : Gerimis raib

TL : Rain invisible
Analysis: If we compare the original text and its translation above, it seems there is inappropriate translation. In this case the translator translates *gerimis* into *rain*. It is a shift from general meaning into specific meaning. In Indonesia there is a term *gerimis* and *hujan lebat* from the general term *hujan*, whereas in English there are term *drizzle(gerimis)* and *pouring(hujan lebat)* from the general term *rain*. The translator uses modulation when he translated *gerimis* into *rain*, it seems that the translation is inappropriate because there is different between *gerimis* and *hujan* when we look up the definition in dictionary. But the translator thinks that *gerimis(drizzle)* and *hujan(rain)* is equivalent enough. So there is no problem when the translator uses rain to render *gerimis*, because it doesn’t break the real meaning of the poem.

From the explanation above, the writer wants to analyze further more about the translation of Goenawan Mohamad's poems. Especially about the procedures of translation, the shift and the differences in contents after the process of translation related to the meaning of the poems which occurred as a consequence of the translation process. This research entitled "Translation Procedures Analysis of Indonesian-English Translation in Goenawan Mohamad's Poems".

B. THE SCOPE AND LIMITATION OF THE STUDY

In this research, the writer discusses about the translation procedures used and the differences in contents related to the meaning of the poems which occurred as a consequence of the translation process.
This research is limited by analyzing just three poems of Goenawan Mohamad translated by Harry Aveling they are "Dingin Tak Tercatat" or "Cold Unregistered"; "Z"; and "Ranjang Pengantin, Kopenhagen" or "Bridal Bed, Copenhagen".

C. RESEARCH QUESTIONS

Based on the background of the study and research focus, the writer makes questions that he wants to analyze are as follows:

1. What kinds of translation procedures are used by the translator to translate Goenawan Mohamad's poems?

2. Why are the contents of English version different from the contents of Indonesian version?

D. SIGNIFICANCE OF THE STUDY

The aim of this research is to discover the translation procedures and the differences in contents related to the meaning of the poems which occurred as a consequence of the translation process in Goenawan Mohamad's poems. Therefore the research will complete and give more information about translating the literary work generally and translating poetry especially for the writer himself and for the others who concern in translating the literary works.
E. RESEARCH METHODOLOGY

A. Research Objective

According to the research question above, this study aims to:

1. To know translation procedures that used by translator to translate Goenawan Mohamad's poems.
2. To know the different contents of English translation by comparing the three selected Goenawan Mohamad's poems.

B. Research Method

The writer will analyze the data using a qualitative method. It describes the translation procedures used and the differences in contents related to the meaning of the poems which occurred as a consequence of the translation process in the three selected Goenawan Mohamad's poems.

C. The Unit of Analysis

The unit analysis on this research is three Goenawan Mohamad's poems, they are *Dingin Tak Tercatat; Z;* and *Ranjang Pengantin, Kopenhagen.* And the translation versions are *Cold Unregistered; Z;* and *Bridal Bed, Copenhagen.* The poems have been translated by Harry Aveling in "*Contemporary Indonesian Poetry*" published by university of Queensland Press, St Lucia, Queensland, 1975.
D. Research Instruments

The instrument in this research is the writer himself. The writer employs himself to read the text, to copy, to understand, and tabulate the data that are related to the translation procedures and the differences in contents related to the meaning of the poems which occurred as a consequence of the translation process.

E. Data Analysis Technique

In this research, the writer will analyze the data using descriptive analysis technique. The writer reads the original poems, then compare to the translation version. Analyze about the rhymes, the translation procedures, and some inappropriate translation then give suggestion for better translation. It is done to know what kinds of translation procedures which occurred after the process of translation and also find the inappropriate words in English translation compare to the Indonesian version.
CHAPTER II
THEORETICAL FRAMEWORK

A. The definition of translation

Basically the definition of translation is the process of transferring messages from one language into other languages, but there are other definitions of translation such as described in Oxford dictionary which tells that the meaning of translation is the process of changing something that is written or spoken into another language. Besides those two definitions, there are still some definitions of translation as follows:

1. Translation is rendering the meaning of a text into another language in the way that the author intended the text.\textsuperscript{10}

2. Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and second in term of style.\textsuperscript{11}

\textsuperscript{10} Peter Newmark(1988), op. cit. p .5
3. Translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)\textsuperscript{12}

4. Translation is a craft consisting in attempt to replace a written message and or statement in one language by the same message and or statement in another language.\textsuperscript{13}

5. Wills (1982:112) says that translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text.\textsuperscript{14}

From some definitions above can be concluded that the definition of translation is a process of finding a Target Language equivalent for a Source Language.

**B. The Types of Translation**

According to J.C Catford there are several types of translation\textsuperscript{15}, as follows:

1. **Full vs. Partial Translation.** This distinction relates to the extent (in a syntagmatic sense) of SL text Which is submitted to the translation process. In *full translation* the entire text is submitted to the translation

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\textsuperscript{14} Choliludin, *The Technique of Making Idiomatic Translation* (Jakarta: Kesaint Blanc, 2005), p. 3

\textsuperscript{15} J.C. Catford (1965), op.cit. pp. 23-25
process: that is, every part of the SL text is replaced by TL text material. Then in **Partial translation**, some parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text.

2. **Total vs. Restricted translation.** This distinction relates to the levels of language involved in translation. **Total translation** may best be defined as: replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology. By **restricted translation** we mean: replacement of SL textual material by equivalent TL textual material, at only one level, that is translation performed only at the phonological or at the graphological level, or at only one of two levels of grammar and lexis.

3. **Rank of Translation.** A third type of differentiation in translation relates to the rank in a grammatical (or phonological) hierarchy at which translation equivalence is established. In normal total translation the grammatical units between which translation equivalences are set up may be at any rank, and in along text the ranks at which translation equivalence occur are constantly changing: at one point, the equivalence is sentence-to-sentence, at another, group-to-group, at another word-to-word, etc.

In the other hand based on the purpose of translation, Brislin categorized translation into four types\textsuperscript{16}, as follows:

\textsuperscript{16}Choliludin (2005), op.cit, pp. 26-29
a. **Pragmatic Translation**

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. The clearest example of pragmatic translation is the translation of the information about repairing a machine.

b. **Aesthetic-poetic Translation**

This refers to translation in which the translator takes into account the affect, emotion, and feelings, of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

c. **Ethnographic Translation**

The purpose of ethnographic translation is to explicate the culture context of the source and TL versions. Translators have to be sensitive to the way words are used and must know how the words fit into cultures. An example is the use of the word 'yes' versus 'yea' in America.
d. **Linguistic Translation**

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form, an example is language in computer program and machine translation.

Whereas still according to Brislin, basically based on the kinds of texts to be translated, there are two types of translation namely factual and literary translations. **Factual translation** refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. **Literary translation** refers to the translation of art works. In this kind of translation, the translator involves his/her emotion or feeling and it tends to be subjective, for example, the translation of poems, drama, novel, etc.

C. **Procedures of Translation**

In translating the texts there are many procedures that can be used by the translators as described below:

a) **Borrowing.** Borrowing is to adopt SL text when the TL has no equivalent for the SL text. It is a case where a word or an expression is taken from the SL and used in the TL., that is, it is made to conform to the rules of grammar or pronunciation of the TL, it occurs when there is no changing meaning from SL into TL. For example the word *formula* is translated into *formula* too in Bahasa Indonesia.
b) **Literal translation.** Literal, or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observing the adherence to the linguistic servitudes of the SL.\(^{17}\) For example the word *president* is translated into *presiden*.

c) **Transposition.** According to Vinay and Darbelnet, transposition involves replacing one word class with another without changing the meaning of the message.\(^{18}\) Peter Newmark classifies transposition into four types of grammatical changes, as follows:

1. Automatic transposition and offers the translators no choice.
   
   For example the change from plural to singular, *a pair of shorts* is translated into *sebuah celana pendek*.\(^{19}\)

2. Transposition which is required when a SL grammatical structure doesn't exist in the TL. For example, Diledakkan *bom itu kemarin* is translated into *the bomb was blasted yesterday*.\(^{20}\)

3. Transposition which is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. For example, *cara pakai* is translated into *how to use*.

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\(^{17}\) Basil hatim and Jeremy Munday (2004), op.cit, p. 149


\(^{19}\) Frans Sayogie (2008), op.cit, p. 64

\(^{20}\) Ibid, p.66
4. Transposition which is the replacement of virtual gap by a grammatical structure. For example, *He is very pleasant, but his wife is arrogant* is translated into *Ia sangat baik (sekali), tetapi istrinya sangat sombong.*

*d) Modulation.* Modulation is a variation of the form of the message, obtained by a change in the point of view. For Example, *You should know that modules writing takes time* is translated into *perlu diketahui bahwa menulis modul itu memakan banyak waktu.*

*e) Adaptation.* It is used in those cases where the type of situation being referred to by SL message is unknown in the TL culture. For example, *Dear Sir* is translated into *dengan hormat*

*f) Omission.* This means that there is no translation in SL word to TL word. For example, *Awas anjing galak* is translated into *Beware of the dog.*

*g) Addition.* Addition is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topics) or linguistic (explaining wayward use of words), and is dependent on to the requirement of his, as opposed to the original, readership. For example, *mengusir; tapi kita tetap saja* is translated into *driving us away, yet we stay* (to add personal pronoun us)

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21 Ibid, p.67

22 Basil hatim and Jeremy Munday, (2004), op.cit, p.150

23 Frans Sayogie (2008), loc.cit

24 Peter Newmark.(1988), op.cit, p. 91
D. Translation process

In translating the text of course there are some processes that the translator has to do to make the translation appropriate with the original text. According to Larson, when translating a text, the translator's goal is an idiomatic translation which makes every effort to communicate their meaning of the SL text into the natural forms of the receptor language. Furthermore, he states that translation is concerned with the study of the lexicon, grammatical structure, communication situation, and cultural context of the SL text, which is analyzed in order to determine its meaning. The discovered meaning is then re-expressed or reconstructed using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. Larson simply presents the diagram of the translation process, as follows

Source: Choliludin, The Technique of Making Idiomatic Translation
The forms of text to be translated and the translation results are shown by the different forms between square and triangle. They describe that in translation the text, the forms of the source language may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation.\textsuperscript{25}

E. Translation Shifts

Shifts mean departures from formal correspondence in the process of going from the SL to the TL. J.C Catford categorized there are two major types of shifts occur.\textsuperscript{26} As follows:

1. **Level shifts.** By a shift or level we mean that a SL item at one linguistic level has a TL translation equivalent at a different level.

2. **Category shift.** The concept of category shift is necessary in the discussion of translation; but it is clearly meaningless to talk about category shift unless we assume some degree of formal correspondence between SL and TL. Category shift are categorized into four types, they are:
   a. **Structure-shifts.** These are amongst the most frequent category shifts at all rank in translation; they occur in phonological and graphological translation as well as in total translation.
   b. **Class- shifts.** Following Halliday, we define a class as 'that grouping of members of a given unit which is defined by operation in the structure

\begin{itemize}
\item[25] Choliludin (2005), op.cit, pp. 30-31
\item[26] J.C. Catford (1965), op.cit. pp.73-80
\end{itemize}
of the unit next above'. Class-shifts, then, occurs when the translation equivalent of a SL item is a member of a different class from the original item.

c. **Unit-shifts.** By unit shifts we mean changes of rank- that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.

d. **Intra-system shifts.** We use the term intra-system shifts for those cases where the shift occurs internally, within a system; that is, for those cases where SL and TL possess system which approximately correspond formally as to their constitution, but when translation involves selection of a non- corresponding term in the TL system.

F. Translating the literary work

Translating the literary work is perhaps more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. Poetry is one of literary work that is difficult to translate, because it has the elements of poetic or aesthetic expression- rhyme, metre, the use of figure of speech, style, and the like-are exactly those aspects of language which are very difficult to carry across.

Rhyme is one of the important elements in a poem. Rhyme is two or more words which are ended with the same sound.27 There is an opinion which believes that it is impossible to translate a poem, and that if poetry is to

be translated at all, then prose is the only medium for that purpose. The other factor of the difficulties of translating the poetry is the poetry translation always involves two factors: two people (writer and translator), two languages and two literary situations.

Although there are many experts opposed, the poetry translation into poetry is continually done by many people. But it must be noted that in this case there is a gradation of translating the poetry as stated by Holmes (1970), according to the approaches that people used:

1. *The first approach* is to retain the original form of poetry even though it is not possible we retain the existing form in the source language if we divert it into the target language, this is because no two languages, however, are genetically close, that have an absolutely similar of poetic forms. What the translator does in this case is the form that is in the source language was imitated in the target language as good as possible. Therefore this form of approach is called *mimetic* form approach.

2. *The second approach* uses analogical form, here the emphasis is on function of the original form of poetry within the tradition of poetic language sources, and then given the equivalent functions within the language of targets taking into consideration the tradition of poetry in the language of those objectives.

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3. *The third approach* is to use a derivative content form. Here translators did not consider the original form of poetry: he/she uses the contents of the poem as a starting point. By using the content of the poem as a basis, he/she is free to determine the form of poetry translations that he/she wants to make.

4. *The fourth type* "unrelated" to the original poem, so it can be said this approach is not a translation approach. Inside this "the translator" simply uses the original poem as an inspiration, and the *metapuisi* does not reflect the original, both in form and in content.

In his book on the various methods employed by English translators of Catullus’ Poem 64, Andre Lefevere catalogues seven different strategies in translating poetry:

1) *Phonemic Translation*, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this work moderately well in the translation of onomatopoeia, the overall result is clumsy and devoid of sense together.

2) *Literal translation*, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.

3) *Metrical translation*, where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method

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concentrates on one aspect of the SL text at the expense of the text as a whole.

4) *Poetry into prose*, Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.

5) *Rhymed translation*, where the translator enters into a double bondage' of metre and rhyme. Lefevere’s conclusions here are particularly harsh, since he feels that the end of the product is merely a ‘caricature’ of Catullus.

6) *Blank verse translation*. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

7) *Interpretation*, under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed, and *imitations* where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text'.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

The writer analyzes the words, the sentences, and the rhyme related to the meaning and form of three poems of Goenawan Mohamad: *Dingin Tak Tercatat*, *Z*, and *Ranjang Pengantin Kopenhagen* created in 1971, and its translation *Cold Unregistered*, *Z*, and *Bridal Bed Copenhagen* translated by Harry Aveling and published in the book *Translations of contemporary Indonesian poetry* in 1975. The form and the meaning of the poems are related to the translation procedure, so the writer also analyzes about the translation procedure and other changes that the translator did in translating those poems. The poems are as follows:

1. **DINGIN TAK TERCATAT**
   (Goenawan Mohammad)

   Dingin tak tercatat
   Pada termometer
   Kota hanya basah
   Angin sepanjang sungai
   Megusir, tapi kita tetap saja
   Di sana, seakan-akan
   Gerimis raib
   Dan cahaya berenang
   Mempermainkan warna
   Tuhan kenapa kita bisa
   Bahagia?

2. **COLD UNREGISTERED**
   (Harry Aveling)

   Cold unregistered
   On the thermometer
   City wet
   The wind along the river
   driving us away, yet we stay
   rain invisible
   and the light swimming
   Playing with colour
   God, how can we ever
   be happy?
2. Z
(Goenawan Mohamad)

Dibawah bulan Marly
Dan pohon musim panas
Ada seribu kereta api
Menjemputmu pada batas

Mengapa mustahil mimpi
Mengapa waktu memintas
Seketika berakhir berahi
Begitu bergegas

Lalu jatuh daun murbei
Dan airmata panas
Lalu jatuh daun murbei
Dan engkau terlepas

3. RANJANG PENGANTIN,
KOPENHAGEN
(Goenawan Mohamad)

Di luar salju terus. hampir pagi
Tubuhmu terbit dari berahi
Angin menembus. hilang lagi
Nafasmu membayang dalam-dingin.mencari

Panas katulistiwa itu
Gamelan perkawinan itu
Tak ada kini padaku
Adakah kau tahu?

Hanya angin, hanya senyap, hanya-rusuk
Darimana engkau ada
Hanya dingin. Lindap. Lalu kantuk
Darimana engkau tiada

Z
(Harry Aveling)

Beneath Marly moon
And summer trees
A thousand trains stand ready
To meet you at the border

Why is it impossible to dream
Why does time interpose
In the second desire fails
Suddenly

Then the mulberry leaves fell
And tears
Mulberry leaves fell
And you were free

BRIDAL BED, COPENHAGEN
(Harry Aveling)

Outside snow falls.almost day
Your body shaped in desire
The wind pierces.and departs
Your breath a shadow in the cold.-searching

Fetid dullness
Marriage rhythm
Absent in me
Can you tell?

Only wanting,loneliness,separateness
Within you
Only cold,fog,tiredness
Without you
B. Data Analysis

Based on the data description above, the writer does some analysis as follows:

1. DINGIN TAK TERCATAT
   (Goenawan Mohamad)

   Dingin tak tercatat
   Pada termometer
   Kota hanya basah
   Angin sepanjang sungai
   Megusir, tapi kita tetap saja
   Di sana, seakan-akan
   Gerimis raib
   Dan cahaya berenang
   Mempermainkan warna
   Tuhan kenapa kita bisa
   Bahagia?

   COLD UNREGISTERED
   (Harry Aveling)

   Cold unregistered
   On the thermometer
   City wet
   The wind along the river
   driving us away,yet we stay
   rain invisible
   and the light swimming
   Playing with colour
   God, how can we ever
   be happy?

Comparing the original and its translation, the rendering of this poem is faithful enough both in meaning and form. The writer thinks that the translator has done the translation as good as he can, although in fact there are still some changes that the writer feels are inappropriate enough. For example there are some words which are omits or not translated by the translator, such as the words disana, seakan-akan in source language it doesn't exist in target language. This case makes the original poem that has 11 lines, the rhyme scheme namely a-b-c-d-e-f-g-h-e-e-e is replaced by a-b-c-b-d-e-f-b-b-g in its translation which just has 10 lines. According to the writer the rendering of dan cahaya berenang into the light
swimming is inappropriate from the structure side, but it doesn’t matter because it doesn’t change the real meaning of the original poem.

To know further about the translation of this poem, the writer analyzes the other changes that the translator did as follows:

1. SL : *Kota hanya basah*
   TL : City wet
   Analysis: In this case the translator translates the sentence *Kota hanya basah* into City wet. The writer thinks that it is appropriate enough. In SL there are three words, but in TL there are just two words, so there is a word which is omitted by the translator. It is the word *hanya*. In procedure of translation it is called **omission**. If the translator used *City wet* it means *Kota basah* not *Kota hanya basah*, but the writer thinks that it doesn’t break the real meaning of the original poem, so it is not a big problem.

2. SL : *Mengusir, tapi kita tetap saja*
   TL : Driving us away, yet we stay
   Analysis: In this case the translator adds the personal pronoun *us* in his translation. The writer thinks it is appropriate, because the translator just wants to give more information, and it doesn’t break the meaning of the original. This case is called **addition**.

3. SL : *Di sana, seakan-akan*
   TL: -
Analysis: In this case the translator doesn’t translate the words *di sana, seakan-akan*. By omitting those words it caused the poem lost the poetic element, because there was one line lose. It is called **omission**.

4. SL: *Gerimis raib*

    TL: Rain invisible

Analysis: In this case the translator translates *gerimis* into *rain*. It is a shift from general meaning into specific meaning. In Indonesia there is a term *gerimis* and *hujan lebat* from the general term *hujan*, whereas in English there are term *drizzle*(*gerimis*) and *pouring*(*hujan lebat*) from the general term *rain*. The translator uses **modulation** when he translates *gerimis* into *rain*, it seems that the translation is inappropriate because there is different between *gerimis* and *hujan* when we look up the definition in dictionary. But the translator thinks that *gerimis*(*drizzle*) and *hujan*(*rain*) is equivalent enough. So there is no problem when the translator uses rain to render *gerimis*, because it doesn’t break the real meaning of the poem.

5. SL: *Gerimis Raib*

    TL: Rain Invisible

Analysis: In this case the translator translates the word *raib* into *invisible*. In an Indonesian -English dictionary by John M. Echols and Hassan Shadily there are some definitions of *raib*, they are *mysterious, invisible, and vanish*. The word *raib* in the original poem shows that there is a process from existing into disappears. In
Oxford dictionary, the word *invisible* means somebody or something that cannot be seen, it means there is no process of disappearing or in Indonesian it means *tak kelihatan*. Meanwhile in Oxford dictionary, the word *vanish* means to disappear suddenly and/ or in a way that you cannot explain, it means there is a change from existing into disappears. Although there is a different meaning between invisible and vanish, but those two words have close meaning, so it doesn’t matter using the word *invisible* to render *raib*. The rendering of *raib* into *invisible* is called *modulation*.

2. Z
   *(Goenawan Mohamad)*

   Dibawah bulan Marly
   Dan pohon musim panas
   Ada seribu kereta api
   Menjemputmu pada batas

   Mengapa mustahil mimpi
   Mengapa waktu memintas
   Seketika berakhir berahi
   Begitu bergegas

   Lalu jatuh daun murbei
   Dan airmata panas
   Lalu jatuh daun murbei
   Dan engkau terlepas

   *(Harry Aveling)*

   Beneath Marly moon
   And summer trees
   A thousand trains stand ready
   To meet you at the border

   Why is it impossible to dream
   Why does time interpose
   In the second desire fails
   Suddenly

   Then the mulberry leaves fell
   And tears
   Mulberry leaves fell
   And you were free

Comparing the original and its translation, the rendering of this poem is faithful enough in meaning, but not in form. The writer thinks that the translator has done the translation as good as he can, although there are still some inappropriate enough rendering relate to the original. In the original poem, the poet uses very beautiful word choices that made the poem's "music" sounds very
nice, but it doesn't have an exact rendering in its translation. It is very common happened in translating the poem because it is very impossible to choose the words which have the same meaning either the same music with the original. The rhyme scheme of the original poem, namely a-b-a-b-a-b-a-b-a-b is replaced by a-b-c-d-e-f-g-c-h-i-h-i-c in translation. There are some words in the original poem which are not translated by the translator in the translation; the writer thinks that it is very common in translating a poem as far as it doesn’t break the real meaning of the original poem.

To know further about the translation of this poem, the writer analyzes the other changes that the translator did as follows:

1. SL : Ada seribu kereta api
   
   TL : A thousand trains stand ready
   
   Analysis: In this case, the translator adds the words *stand ready* in the end which means *bersiap*. It is called *addition*. The writer thinks that it doesn't matter to add those words. The writer thinks why the translator adds the words *stand ready* in the end, because the translator wants to get the same sound of last word in the original (api).

2. SL : Ada seribu kereta api
   
   TL : A thousand trains stand ready
   
   Analysis: In SL there is the word *ada* which is in English it can be translated into *there*, but the translator omits this word. It is called *omission*. The writer thinks
that this omission is still appropriate, because the omission doesn't change the meaning of the original poem. But it doesn't mind if the word ada is also translated, so the translation becomes *There are thousand trains stand ready.*

3. SL : *Mengapa mustahil mimpi*  
   TL : Why is it impossible to dream  
   Analysis: In this case the translator translates the word *mimpi* into *to dream*. The word *mimpi* is a noun but in TL the translator changes it into a verb, *to dream*. It is called **Class-Shift**. The writer thinks that the translator has done a correct rendering. The writer thinks that what the poet means is "*bermimpi*" which is verb, not *mimpi*. This case may just about the writing style of the poet, he just writes *mimpi* not *bermimpi* to simplify the word.

4. SL : *Seketika berakhir berahi*  
   TL : In a second desire fails  
   Analysis: In this case the translator translates the word *berakhir* into *fails*. It is called **modulation**. In an English-Indonesian dictionary by John M. Echols and Hassan Shadily the word *fail* means *gagal, meninggalkan, membiarkan, menjatuhkan, lalai* etc, there is no word *berakhir*. If it is translated again literally into Indonesian becomes *Seketika berahi gagal/ jatuh* of course it becomes inappropriate to the original. But the writer thinks *fails* is still appropriate to render *berakhir* because the real meaning is not lose.
5. SL: *Seketika berakhir berahi*

TL: In a second desire fails

Analysis. The translator puts the noun *desire* before the verb *fails*. It is called **transposition**. The writer thinks that it is appropriate, because the word *berakhir* in Indonesian is *kata kerja intransitif* means a verb that doesn't need an object, so the there is no object after the intransitive verb (in English intransitive verb must be put in the end of the sentence).

6. SL: *Begitu bergegas*

TL: Suddenly-

Analysis: In this case the translator omits or doesn't translate the word *begitu*. It is called **omission**. In translating a poem, omission is very common as far as it doesn’t break the real meaning of the original.

7. SL: *Lalu jatuh daun murbei* (line 9)

TL: Then the Mulberry leaves fell

Analysis: In this translation almost has the same analysis with the analysis number 5. In this case the translator uses **transposition**. The word *jatuh* is intransitive verb, in English the intransitive verb have to be put in the end. The word *jatuh* is translated into *fell*, so it is appropriate to put the word *fell* in the end.

8. SL: *Dan airmata panas*

TL: And tears
Analysis: In this case the translator doesn’t translate the word *panas*. It is called **omission**. The writer thinks that it is not quite appropriate, because it can break the dramatic sense of the poem. If *and tears* is translated again into Indonesian becomes *dan airmata*. The writer suggests to translate *panas* into *hot*, so the translation should be *And hot tears*.

9. SL : *Lalu jatuh daun murbei* (line 10)
   
   TL : Mulberry leaves fell
   
   Analysis: In this case the translator doesn’t translate the word *lalu*. In procedure of translation it is called **omission**. The writer thinks that it is still appropriate, because it doesn’t make a significant difference compare to the original.

3. RANJANG PENGANTIN, KOPENHAGEN
   (Goenawan Mohammad)

Di luar salju terus. hampir pagi
Tubuhmu terbit dari berahi
Angin menembus. hilang lagi
Nafasmu membayang dalam-
dingin.mencari

Panas katulistiwa itu
Gamelan perkawinan itu
Tak ada kini padaku
Adakah kau tahu?

Hanya angin, hanya senyap, hanya-
rusuk
Darimana engkau ada
Hanya dingin. Lindap. Lalu kantuk
Darimana engkau tiada

BRIDAL BED, COPENHAGEN
(Harry Aveling)

Outside snow falls.almost day
Your body shaped in desire
The wind pierces.and departs
Your breath a shadow in the cold.-
-searching

Fetid dullness
Marriage rhythm
Absent in me
Can you tell?

Only wanting,loneliness,separateness
Within you
Only cold,fog,tiredness
Without you
Comparing the original and its translation, the rendering of this poem is faithful enough in meaning but not in form. The writer thinks that the translator has done the translation as good as he can, although there are still some inappropriate enough rendering. In meaning side there are still some problems such as when the translator omits or doesn’t translate some words which exist in the original poem like the words terus, lagi and hanya. But idt is not a big problem. The musicality of the original poem has been lost through the process of translation. It can be seen from the rhyme scheme of the original poem, namely a-a-a-b-b-b-c-d-c-d is replaced by a-b-c-d-e-f-g-h-e-i-e-i in its translation.

The rendering of gamelan perkawinan itu into marriage rhythm shows that the translator wants to make it general by not using the word gamelan in his translation, but it has the negative effect. If the translator encloses the word gamelan in its translation it will give more information for the reader that in Indonesia there is a music instrument which often used in the marriage party called gamelan. It also introduces one of Indonesian culture, so the writer suggests enclosing the word gamelan in the translation. The translation becomes wedding gamelan music. The rendering of panas khatulistiwa itu into fetid dullness seems inappropriate. The writer thinks that it would be more appropriate by using the warmth of the equator. The rendering of adakah kau tahu? Into can you tell? is also inappropriate, the writer suggests the translation should be Do you know?

To know further about the translation of this poem, the writer analyzes the other changes that the translator used as follows:
1. SL: *Di luar salju* terus. *Hampir pagi*

   TL: Outside snow falls. Almost day

   Analysis: In this case, the translator doesn't translate the word *terus*. It is called omission. By omitting this word, the writer thinks that it doesn’t break the real meaning, so it is not a big problem.

2. SL: *Tubuhmu terbit* dari berahi

   TL: Your body shaped *in* desire

   Analysis: In this case the translator translates the word *dari* into *in*. Although The word *in* in dictionary means *(di)dalam*, so it is still inappropriate to render the word *dari*. The translator uses modulation. The writer thinks it doesn’t break the real meaning of the original poem, so it doesn’t matter using the modulation.

3. SL: *Angin menembus. Hilang lagi*

   TL: The wind pierces. *And departs*

   Analysis: In this case, the writer thinks grammatically there is an inappropriate rendering when the translator translates the words *Hilang lagi* into *And departs*. It is called modulation. In an English-Indonesian dictionary by John M. Echols and Hassan Shadily the word depart means *berangkat*. Although there is no word *hilang* in the definition of depart, but the writer thinks that in this case *hilang, berangkat/pergi* has the same sense. If the translator uses the literary translation(word for word) he may uses lost again to render *hilang lagi*, but in this
case the writer sees that the translator tries using the blank verse translation which emphasize the meaning of the original poem.

4. SL : Nafasmu membayang dalam dingin. Mencari
   TL : Your breath a shadow in the cold. searching
   Analysis : In this case, the writer thinks there is an inappropriate rendering when the translator translates the word *membayang* into *a shadow*. *Membayang* in the original poem is a verb, but in the translation the translator uses the word *a shadow* which is a noun. It is called **class-shift**. The writer doesn’t see there is verb in that sentence. The verb is needed in this sentence; the writer suggests using the verb *make* before *a shadow*. So translation should be *Your breath makes a shadow in the cold*.

5. SL : Hanya angin, hanya senyap, hanya rusuk
   TL : Only wanting, loneliness, separateness
   Analysis : In this case the translator translates *angin* into *wanting*. At glance the translation seems inappropriate, because *wanting* means *keinginan* which is so different from *angin*. But, if we see deeper why the translator uses *wanting* is because he thinks that *angin* which the poet writes is denotatively means a wanting or a *hope*. *Angin* is an abstract thing equal with the *hope* or *wanting*. So the **modulation** that translator uses is still appropriate.
6. SL : *Hanya angin, hanya senyap, hanya rusuk*

   TL : Only wanting, loneliness, separateness

Analysis : In this case the writer doesn't translate the word *hanya* before the words *senyap* and *rusuk*. There are three words *hanya* in this sentence so the translator thinks that just make it simpler by not to translate that word. It is called **omission**. He just translates the first word *hanya* in the beginning and it *doesn't* matter because it doesn't lose the meaning of the original poem.

7. SL : *Hanya dingin, Lindap, Lalu kantuk*

   TL : Only cold, fog, tiredness

Analysis : In this case, the translator doesn't translate the word *lalu*. It is also called **omission**. The writer thinks that it doesn't matter because although without translating that word it doesn't lose the meaning of the poem. But it is better if it is also translated that word to follow what the poet writes in his poem. *Lalu* can be translated into *then*, so if *lalu* is also translated, the translation becomes *Only cold, fog, then tiredness*

C. Summary of the Analysis

   In this research, the writer sees that the translator has tried rendering the original poems to its translation as good as he can. The translator does some changes in the translation such as in rhyme, omits or adds some words etc. He does the omission when he thinks there is a wordy if he translates all words, but there is some case where he does inappropriate omission. He omits some words
that actually it can make the poems loss its real meaning. Besides omission and addition the translator also does some modulation and transposition and also there are some inappropriate rendering in using those procedures which can break the sense of the original poems.

From the data analysis that the writer analyzed before, it can be seen that there are some changes that the translator does in translating the poems. In *Dingin Tak Tercatat* (*Cold Unregistered*) poem, the writer finds that the rhyme scheme of the original poem namely a-b-c-d-e-f-g-h-e-c-e is replaced by a-b-c-b-d-e-f-b-b-g in its translation. The writer also finds the procedures that the translator uses are 2 cases of modulation, 2 cases of omission and 1 case of addition. In *Z* poem, the writer finds that rhyme scheme of the original poem namely a-b-a-b-a-b-a-b-a-b-a-b-a-b is replaced by a-b-c-d-e-f-g-c-h-i-h-i-c in its translation, and the translation procedures that the translator uses are 1 case of modulation, 2 cases of transposition, 2 cases of omission, 1 case of addition, and there is 1 class-shift. In *Ranjang Pengantin Kopenhagen* (*Bridal Bed, Copenhagen*) poem, the writer finds that the rhyme scheme of the original poem, namely a-a-a-a-b-b-b-b-c-d-c-d is replaced by a-b-c-d-e-f-g-h-e-i-e-i in its translation, and the translation procedures that the translator uses are 3 cases of modulation, 3 cases of omission, and there is 1 class-shift.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

Poetry has something special compared to the others. In a poem, a right word choice is something very important to create the beautifulness. So denseness of word, in a poem every word has many kinds of meaning or sense. Not only has to concern about the beautifulness of the poem, the translator has to do a good rendering of every word of the original poem to avoid the poem loss its meaning.

In this research, the writer sees that the translator does the rendering of the poem using a derivative content form. It means the translator does not consider the original form of poetry. By using the contents of the poem as a basis, he is free to determine the form of poetry translations that he wants to make. In this case the translator is focusing on the message or the meaning of the original poem. The translator usually uses this form because it is easier than using the mimetic form which retains the contents and the aesthetics values of poetry. Retaining the aesthetics values of poetry is so difficult in translating a poem, because Indonesian language has very significant differences to the English in pronunciation. In this research, the writer finds that the translator doesn’t change the general form in his translation, because he translates the poem into a poem too not to prose. The translator uses some procedures in translating the poems, they are modulation, transposition, addition, omission and also there is a class shift. The contents of the translation version is little bit difference compare to the
original if it is translated again into Indonesian, it is caused the translator is not using the literal translation which emphasizes on word-for-word translation, but he uses the blank verse translation method which retain the real meaning of the poem which convey the message of the poem and ignore about the form. It is proved when the translator doesn’t give an appropriate rendering of the poem’s music (rhyme), which breaks the beautifulness of the poems, but overall the translator has given his best work.

B. Suggestion

Translating the poetry is more difficult than translating the other text, so the writer suggests to the translator who wants to translate the poetry working harder and pay attention of some aspects below to create a good translation, as follow:

1. The translator is not only has to understand about the source language and target language, but also has to know about the culture of those two countries.

2. The translator has to master the literary aspect, in this case about the poem. Knowing the concept of structure, rhythm, rhyme, tone, etc.

3. The translator has to know about the characteristic of the poet.

4. The translator has to render the message and meaning of the original poem as good as possible.

5. The translator has to know and master about a good method and the procedure of translation.
The writer also suggests to the students of English Letters to encourage themselves to develop their English skills, especially in translation. Because translation is one important aspects in studying English. And the last, for other researcher who wants to do a research about the translation of poetry, the researcher has to find out as much as the references about the translation study
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