HARRY AVELING’S STYLE IN TRANSLATING THREE POEMS BY GOENAWAN MOHAMAD

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of the Requirements for the Degree of Strata One (S1)

ENGLISH LETTERS DEPARTMENT
ADAB DAN HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
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ABSTRACT


This research focuses on the style of translation by Harry Aveling in translating Goenawan Mohamad poems Senja pun Jadi Kecil, Asmaradana, and Z by using the qualitative descriptive method. The researcher collects the data by reading the poet, checking and selecting data focuses on lines in these poets and view through overall the meaning. After finding the data, the researcher analyzes the data by classifying the style translation based on Libo Huang and Andre Lefevere’s seven strategies of translating poetry. The style of translation is giving explication toward the style of translation that is done by the translator. It is seen from elements of poetry and meaning on the poetry based on Ribner and Morris. As the result, the style of translation applied by Harry Aveling is S-type translator style and as close as possible with the source language in whole words and phrases. The translator seems prefer to use S-type translator style of entire 3 poems, using words that have similar meaning and studies about the history behind the poetry. The translator uses literal and blank verse in transfers the meaning of the source language.

Keyword: Translation poetry, Literal and Blank Verse Translation, Element Poetry, Translation Style
APPROVEMENT

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LEGALIZATION

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This thesis entitled above has been defended before by Adab and Humanities Faculty’s Examination Committee on March 24th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

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DECLARATION

I hereby declare that this submission is my own and that, to the best of my knowledge and belief. It contains neither material previously published and 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 institutes of higher learning, except where due acknowledgment has been in the text.

Jakarta, February 2017

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CHAPTER I
INTRODUCTION

A. Background of Study

People considered that the translation is the process of transmission form of meaning coming from source language into target language that appears in text form. But actually, the translation is not easy as we think or changes word with word but the translation itself is an action, in which a translator has responsibility for the content and purpose of translation. Especially in the translation of literature, in this context is poetry the translator need special understanding to do the translation process. Poetry is a work that has a hidden meaning and intent of the author. Poetry can be categorized as an outstanding of literary work. As one of the literary works, poetry has a special characteristic. Words in a poem has a meaning that is very solid. Poetry created by an experience, imagination, or the real story that was illustrated by the poet in his literary work.

The way how the translator to translate knows as style. Style itself is the way how the translator to understand the object and to translate from source language into target language. Style produces by translator thought that can be influenced by understanding of the object of translation. Style in translation the poetry also knows as the way of the translator transferring the elements of the poetry from SL to TL. Here, the researcher will look at the style of translation by Harry Aveling in Goenawan Mohammad poetry. Harry knows as foreign writer who is specialized in Indonesia and Malay Literature. GM knows as the famous poet from Indonesia in 1966 for literature especially poetry. The way of Harry Aveling as
foreign translators able to translate the works of Indonesian writer, Goenawan Mohamad. How the style of an interpreter brings the meaning and purpose of the author to be translated into the target language.

In addition, to give support in Harry Aveling translation and to know the patterns in the elements of poetry that created by the translator. It also to give explanation and to prove the style that chooses by the translator. It is based on Ribner and Moris criteria in elements of poetry such as: tone and mood, line, stanza, meter, rhythm, history and rhyme and poetry translation theory proposed by Andre Lefevere also used as an approach and support for the Harry Aveling translation of Goenawan Mohammad poems.

**B. Research Focus**

Based on the research background, this research will focus on three poems of Goenawan Mohammad, such as *Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih*, and *Z* which are translated by Harry Aveling into *Asmaradana, Twilight Fades The City Wide, Z*. by using Lefevere’s theory. The problem on this research is the researcher wants to know harry aveling style in transalting these three poems. This research analyzes into the way of Harry Aveling translates three poems and the reason of Harry Aveling as a foreign writer chooses that way as his style in translation.
C. Research Question

1. How are Harry Aveling styles in translating these three poems, Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih, and Z?

2. Why does Harry Aveling use his styles in translating these three poems, Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih, and Z?

D. Objectives of Research

1. The goal of this research is to know Harry Aveling style in translating these three poems, Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih, and Z.

2. To know the way of Harry Aveling use his style in translating these three poems, Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih, and Z.

E. Significance of Research

According to the purposes of this research above, the writer hopes this research has many advantages in the future. Theoretically, this research is expected to increase insight into the science of translation and to provide understanding on the process of transferring meaning from one language to another which is correspond with the theory of Lefevere.

Practically, this research expected to help a translator to see the elements poem on the translation results, to provide an explanation that a translator’s interpretation is the most influencing in the process of transferring a language and to explain the importance of keeping the meaning in the translating a literary work.
In addition, it will practically useful for students of translation in increasing the knowledge of the study of translation. Especially, in understanding poetry, elements poetry, and strategy in translating poetry.

**F. Research Methodology**

1. **Research Method**

   In this study, the researcher uses qualitative descriptive method in Translation which is used by the researcher to get the information depends on non numeric data as as the basis for analysis and problem solving. The researcher will describe the data that is already obtained supported by the theory from Andre Lefevere. The researcher also look into Historical aspect for every single poem to understand the content and message of the poem.

2. **Research Instrument**

   The instruments of this study is the researcher himself. In doing this research, the researcher does some activities: organizing research planning, analyzing, classifying, reading, marking, and understanding the data selection from the object of this research. Then, the researcher tries to give any information or additional support based on the results of research that is conducted in the process of analysis.

3. **The Unit of Analysis**

   The object of this research is called book of poems by Harry Aveling. The unit that will be analyzed from the book are three unit of poems: *Asmaradana, Z*

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and Senja pun Jadi Kecil Kota pun Jadi Putih, that are translated by Harry Aveling: Asmaradana, Z, and Twilight Fades. The book was published in 1975 by University of Queensland Press.

4. Data Analysis Technique

In collecting and processing the data the researcher do some activities such as: identifying the source data which is the poetry from book contemporary Indonesian poetry that want to choose as data analysis and justifying the 3 data analysis based on the year and find the history for every poetry that uses as the data. The researcher separates these 3 poems into 10 stanzas and understanding the poetry based on historical and background of the poet.

5. Data Analysis Technique

Next in data analysis, first the researcher classifies the data based on Andre Lefevere theory to see the way of the translator in translating the poetry. Second, the researcher interpreting the data and strengthen the style of translator by analysis elements of poetry based on Ribner and Moris in every data. Third, all the data gives explanation by the researcher based on history and theory from the expert to support the analysis. Last, the researcher makes conclusion about the style of the translator in translating these three poems from the analysis that already done.
CHAPTER II
THE CONCEPT OF STYLE IN TRANSLATING POETRY

A. Previous Research

Based on the previous researches that have been done, there are several journals that were conducted by the researcher related to poetry translation and Andre Lefevere theory of poetry translation. The researcher hopes these previous researches may be a reference in this study. The previous researches are:

1. The Manipulation of Poetics in Literary Translation — A Case Study of Journey to the West by W.J.F. Jenner

Jianguang Sun in his research discusses the translation trip from east to western culture is one of the four cultures and values of classical Chinese literature that has been explored and examined by experts countless, and then translated into various languages. Since the end of the twentieth century, came the turn of culture in the study of translation, cultural translation issues have moved to the forefront and become a perception problems as well as ideology. *Rewriting Theory* - Lefevere that was quoted investigators state that the translation is not only an act of personal preference interpreter, but the action is influenced by various forces including ideology, the poem itself and patronage in an outdoor setting. Focus of this research is on W.J.F. Jenner's translation of Journey to the West, through cultural contrast of Chinese and Western poetry and poetry trends from Jenners WJF Jenner and his

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individual poems. Then the aspects of the education that he received, the political environment, cultural reform in the works W.J.F. Jenner, all have a part in translation. In addition, also embodies the characteristics of literary translation and the community in which he lives.

2. Translation Manipulated by Ideology and Poetics—A Case Study of The Jade Mountain

Mei Zhang, analysis about the relationship between translation and history, society and culture. Technique that owned by Lefevere claimed that translation is a manipulation of the original text and all of writing form reflects the ideologies from a particular poem. This research lift the poetry Witter Bynner The jade Mountain in discussed how the poetry become very famous and popular with manipulation of translation ideology. The researcher found that literary system become the most dominant in the foreign language culture, so that ideology is still awake when translated. According to Lefevere, translation can be influenced by several factors from the outside like ideology. Researcher found this poem is famous because this poem serves as a new drug to relieve the chaotic people and development of life after the First World War and answer the curiosity of western people in learning civilization mysterious east. Translation of this poem also left the old poetic writing style and more directed to the free form and following new trends in writing that provides freedom in the world of English writing.

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3. **A Model for Translating Poetry Based on the Lefevere’s Theory on Poetry Translation and Dastjerdi’s Model**

Forouzan Dehbashi Sharif and Ramin Yarmohamadi Khameneh. In this case sees that poetry translation meant by researchers involves a discourse, action from human actors textually in the physical nor write and social arrangements in publishing a writer or a poet. The purpose of this study was to propose a model for comparison based on the Lefevere theory of translation and translation model by Dastjerdi and performance interpreter. Seven strategies proposed by Lefevere is an attempt to overcome the problem of translating poetic text and the model that aims to study the genre of poetic translation in empirically. Researchers also want to see coherence contained in this translation. From this study, it can be seen that the theory of Lefevere could see the translations in textual and non-textual.

The similarity of this research with the previous research are the literary text, poetry, and the use of Andre Lefevere theory. The first research says translation is not only personal preference interpreter. This study look for the political environment, cultural and analysis that translation embodies his community. The second research discusses translation as manipulation ideology and the last research discuses a translation model comparison between Deastjerdi and performance interpreter. The difference between this research from the previous research are: this research analyzes about translator style in translating literary work. The way how the translator keeps the meaning of poetry and analysis

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the element of poetry. This research aims to fill out the part that is not yet analyzed by the previous research.

B. Style in Translation

B.1. Translation

The translation itself is not a magic, but a seriousness and hard work that applied. Peter Newmark says that it is rendering the meaning of a text into another language in the way that the author intended the text. From the translation is a transmission form of meaning coming from source language into target language that appears in text form. Translation is replacement of textual material in one language (SL) by equivalent textual material in one language (TL). From the definition of catford above the translation is the transfer or exchange process of similar words that have the same meaning from one language into another language.

In other definition Nida said that Translating consist in reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning and secondly in terms of style. It explains that translation generates a language that is transferred and acceptable, approaching the original language. Most important is the meaning, later is style that acceptable and tries to delivere back in a form that almost resembles the original. Basneet also said that translation as The rendering of a source language (SL) text into target language (TL) text so as to ensure that the surface meaning of the two will be approximately

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similar and the structure of the SL will be preserved as closely as possible but not so closely that the TL structure will be seriously distorted. It means to convey a message from source language to the target language. As could as possible to have similar language, so that the message is maintained and also the structure or style will be maintained despite it will be change. It means that the terms of the structure of words will be changed because of differences in linguistic rules, but at least it's made with a little close to the original.

From the definition above, it can be concluded that the translation is the process of transferring a message from the SL to the TL in which it must be right and equal. The message contained inside is far more important than the models, style of writing and structure could be change because of different rules of the structure of language with each other. But in translation which has a strong literary and cultural at least written close to the original, if the form looked perceived importance after the content and the form may seem to be written again. Sayogie in his book stated that didalam penerjemahan puisi pengalihan isi (pesan) dan bentuk sama – sama penting. In explained that in poetry translation diverts meaning and shape in poetry is same equal important. It strats from the meaning first continue with the shape.

In discussed a translation poetry Andrew Lefevere, in Munday book states that focuses particularly on the examination of ‘very concrete factors’ that systemically govern the reception, acceptance or rejection of literary texts; that is, ‘issues such

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as power, ideology, institution and manipulation. From the quotation above the translation poetry focus into the problem of acceptance, ideology and manipulation or changes made by translators. Power in this case is an interpretation or a process of rewriting conducted by the translator.

Translation is the most obviously recognizable type of rewriting, and since it is potentially the most influential because it is able to project the image of an author and/or a (series of) work(s) in another culture, lifting that author and/or those works beyond the boundaries of their culture of origin. May also be said that translation is rewriting where the translator must pour in foreign cultures outside of their culture into their culture.

B.2. Poetry Style

Lefevere said that Poetry is not a silent art. Thus the meaning that is contained in the poetry can be implied. Poetry also is a work that has a purpose inside it. According to Burton style in poetry is the way poet speaks. Poetry expresses itself through words, and expresses in its condensed. While according to Arbiter style in art is a matter of fundamental composition, of the arrangement of lines, forms and colors; of words, sounds and movements indicating a departure from nature and the commonplace (509). So from both of the two definitions, it

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1 Petronius Arbiter, "What is Poetry." *The Erick Collection* 3:6 (1918): JSTOR. p. 509
can be concluded that style is an art that have a basic like a line that has shape and color that has word, sound and motion to make it more beauty. Those came from our mind, habit and invironment that influence the writer mind.

Gregor in his research states, *Intellectual and emotional substance with as close a correspondence as possible to the tone and style of the original.* That is why it can be assumed that intellectual or our mind in understanding and our emotional sense in translation should be as close as possible with the tone and style of the source language. So that Gregor further explains that Translating should be preceded by a study. Therefore, translation must be preceded by an earlier study. It means that previous study should learn about the background of writer, history of text, writer point of view. *A style that reaches right out to objects, representing them (as Addison claims) even more vividly than the objects can represent themselves.* Style is something you can pull out and achieve something resembling its object. Produce something similar to the source. So produce original shape in the form of a similar new.

In this research researcher feel style is something that is owned by the author of poems that is important to be maintained, because inside the style of source language there is a reality. If we think about the style of a person, or the inspiration of the personality of the author in the language, personal qualities are more important than the material from which actually formed. *Style itself must be the*
outcome of a view of reality.¹ John statement claim that produce a style depend on individual personality of writer and reality that was felt in his live. Because in a style, personal feelings that was being poured.

B.3. Style in Translation

From the definition about the translation and style above, especially in translating a poetry researcher also add the theory talk about style in translation itself. Baker also says that translator’s style which refers to a translator’s particular way of translating.¹ It means that the way that choosen by the translator involves the way how translator understanding the text itself. How the translator to translate is belongs to the translator itself.

Traditionally, the study of style in translation focuses on how the ST style or the author’s style is transferred into the TT. It has often been approached from two perspectives: firstly, style is the result of choices; secondly, style is the author’s, or is ST oriented.¹ Based on this definition, style in translation refer to how the translator chooses his orientation. The translator can bring the the original author style into target languagae or the translator creates translation based on target language orientation. But there is another reason as the translator that the task for a translator is nothing but to imitate the author’s style.² From this the translator have obligation to follow and bring the author style into target languagse. So that, readers could enjoy it. Baker also added that Translators from specific social group,
historical period, professional background or nationality, etc., may show some characteristic use of language in their translations as a whole\(^1\) from this baker statement who is translate the literary work can be effect the result of translation. Based on baker statement above in this research researcher finds out about background of the author and the translator to know the value of the poetry itself and the capability of translator. It also supported by find out the background of poet and translator, also the history of the poetry itself. Gorys added that *style can be defined as a way to express thoughts through language typically that was showing the soul and personality of the author (user language).*\(^2\) From Gorys statement, it can be concluded that a style is way to each writer from source language to express his thought. So that when translating a literary work we must guard the style.

The researcher assumes based on all the points (translation, style and translation style) above that in translation the translator have the obligation to as close as possible with source language. It aims to keep the intention and meaning from the author in following author style in translation. Because in translation, translator brings the value that belongs to SL into TL and it is important. In translating literary, work especially poetry, a translator can’t directly follows or creates the style. Based on the all definition above in doing the translation style translator should knows the background of poet and literary work and have capability in his field to create a good translation. Especially in poetry, that

\(^{1}\) Ibid. p.80

\(^{2}\) Keraf, Gorys. Diksi dan Gaya Bahasa. Jakarta: PT Gramedia Pustaka Utama, 2009. p.113
particularly have the beauty, form, rhythm in a poem it reverted to the author's personality that contains the original reality of his time.

C. Poetry: Form and Meaning

In form and meaning of poetry Perrine explained that The poet, forms his/her own store of felt, observed or imagined experiences, selects, combines and reorganize. It meant that the poet had a relationship with deep experience and a way of expressing that they have into poetry. Poetry is frequently concerned with the very feelings, reactions, and attitudes. From Ribner and Morris can be concluded that poetry is a work that is very concerned about the taste. Poetry thought was born from feelings, reactions and attitudes. Poetry is also regarded as an ancient language like Perrine statement Poetry is as universal as language and almost as ancient. The most primitive people have used it and the most civilized have cultivated it. It explains that a form of ancient culture since ancient times until now still cultivated. Because poetry is an old literature that contains a message in it then some knowledge of history is important to the understanding of poetry.

Beside that knowing the status or background of the poet also important to understand the poetry like Ribner and Morris said the social status of the poet is important. Here are the elements that create a poem:

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2 Perrine, and Thomas R. loc. cit. 5

2 Ribner, and Harry Morris, op. cit. p.5
1. Denotation and Connotation

According to Perrine the average word has 3 parts: sound, denotation and connotation.² Sound means the combination of the sound generated from our lips. Denotation means the meaning that comes from the dictionary. Connotation is the implied meaning beyond the meaning of the dictionary, the meaning of which is not directly and stored in a work (in this case is poetry).

2. Line and Stanza

Line is combinations of words either a phrase or even form one sentence that unite into one line of words. Otherwise in poetry known as the verse. Stanza are the groups of lines into which a poem is divided.² Stanza also can say as arrangement of a certain number of lines, having a fixed length, meter, or rhyme scheme united to form a part of a poem. The unity of the lines it can be four or more in a poem by establishing the tone or rhythm in a single entity.

3. Meter / Rhythm

Meter poetry is rhythmic pattern found in poetry. Meter is the rhythmic structure of verse, so in other words, the beat of the poem.² This pattern is determined by the amount and type of pressure, or beats, in each row. Ribner and Morris add that in determining which of two one-syllable words should

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² Perrine, and Thomas R. op. cit. p.32
² Ribner, and Harry Morris, op. cit. p.10
receive the stress, we can often use normal intonation as the guide.\textsuperscript{3} It means that the syllables in the poem play the important part in the meter. In all great poetry, meter works intimately with other elements of the poem to produce the appropriate total effect.\textsuperscript{3} In Indonesian language how to count the syllable is same with the English language. In the Indonesian language Tekanan dinamik yaitu tekanan pada kata yang terpenting menjadi sari kalimat atau bait puisi.\textsuperscript{3} The pressure gives in the important word. Aminuddin (1987) that was quoted by Aminurul says membaca puisi memiliki sifat redskretif. Dalam redskretif itu bunyi ujar tidak muncul secara sewenang-wenang, tetapi harus mampu menggambarkan isi serta suasana yang semula dipaparkan pengarang secara tertulis.\textsuperscript{3} Through an understanding of the poem, the reader is able to chop off parts of the poem into parts readings. it also can determine the tone in poetry. So, in Indonesian poetry to determine the stressed word we should first understand the poetry.

4. Rhyme

Generally, is usually reserved to refer to the final syllables of different lines of poetry when the vowel and syllable-final consonant (if any) of the words in question are identical.\textsuperscript{3} It means that rhyme is the

\textsuperscript{3} Irving Ribner, and Harry Morris.\textsuperscript{5}Poetry a Critical and Historical Introduction. United States of America: Scoot, Foresman & Company, 1962. p.7
\textsuperscript{3} Perrine, and Thomas R. op. cit. p.84
\textsuperscript{3} Mukh Doyin. Seni Baca Puisi. Semarang: Bandungan Institut, 2008. p.74
\textsuperscript{3} Dezy Aminurul. Peningkatan Keterampilan Membaca Puisi Dengan Teknik Pelatihan Dasar Di Alam Terbuka Siswa Kelas Xa Sma Negeri Sumpiuh.UNS 2010. p39
\textsuperscript{3} Mick Short. Exploring the Language of Poems, Plays and Prose. London and New York: Addison Wesley Longman Inc, 1996. p.113
occurrence of the same or similar sounds at the end of two or more words. As we know if there is a suffix that has a similar sound either one or two words is called Rhyme. The repetition of words or sounds at the end of a line of poetry will beautify this poetry and as an instrument that could also make it an interesting poem.

5. Tone and mood

Like Ribner and Moris say tone is that aspect of poetry which reflects the attitudes and feeling of the poet. From this statement, tone is what the poet think poured as a message in general of whole poem. I other definition Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem. It means that tone can be found in the work and the mood is a depiction that the poet gives to the reader.

D. Theory Poetry Translation by Andre Lefevere

In his research Kolahi mention that In poetry translation Lefevere look a poetry As a unified context in which the form, content and aesthetic issues are closely intermingled but all of the issues, have their own special value. It is mean that the beauty of aesthetic poetry come from the issues that have by an author in their life. Author try to release all of his feeling, his point of view about something and pour it into a poem. Make a masterpiece that come from past understood by

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3 Ribner, and Harry Morris. op. cit, p.16
3 "Reading On The Move", op. cit, p.2
people in present Lefevere says Translators not infrequently use their translations to influence the evolution of the poetics of their time. From both of lefevere statement we can conclude that Lefevere sees poetry as a work that has a beauty of its own values contained therein. Lefevere, he prefers the translation impact on the reader like to read the original SL. This is done to evolve or create a new form of the original.

Then Lefevere, in Glentzler argues that The translator's task is precisely render the source text, the original author's interpretation of a given theme expressed in a number of variations, accessible to readers not familiar with these variations, by replacing the original author's variation with their equivalents in a different language, time, place and tradition. Lefevere believes that the task of the translator precisely to make the source text and form of interpretation the original author that was given in theme and expressed the translator in a number of variations, although the reader is not familiar with these variations. And not infrequently translators use their principle in pouring ideas, it still needs to be maintained to make translation look colorful, by replacing the variation of original author and seek the variation of their language that is equal, place, time and different traditions. Below is the seventh method of André Lefevere in poetry translation method for translating poetry. These are the seventh methods are as follows:

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1. Phonemic Translation

Lefevere (1975) mentioned that This method aims to imitate the ST sound. That is to say, it attempts to reproduce the SL sound in the. It means that this method reproducing the sound in the source language into the target language. This translation method endeavor to reproduce the sound of SL into the TL. Translators simultaneously attempting to capture the meaning at the same time.

E.g: Assonance: He locked the box with the rocks. (They have same vowel sound, -o.) Consonance: touch the peach on the beach. (Here, all three words, touch, peach and beach end with the consonants -ch.).

2. Literal Translation

Word for word translation. This method is a method of translating poetry emphasizing on the translation process that is the translation word by word into the BSA. This translation also may distort / carry meaning and aspects of its original style. Lefevere states that he defends the literal translation method as one major strategy that tends to serve translators in comprehending the text at hand.4

- Example of Ranjang Pengantin Kopenhagen, GM – Bridal bed, Copenhagen Harry Aveling

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4 Ibid. p.53
Diluar salju terus, Hampir pagi
Outside snow falls, Almost day,
Tubuhmu terbit dari berahi
Your body shaped in desire

- Poetry by Sutrisno Martoatmojo – translated by John McGlynn

Impian menjadi kenyataan,
dreams become reality,
Kenyataan cuma impian
reality is only a dream
Salju kuputihkan
the snow I make white
Putih kusaljukan
the white I make snow

3. Metrical Translation

Reproducing the source language meter. Translation emphasizing on the method of translation that seeks to produce rhythms, beat of melody in SL. Lefevere (1975) emphasizes the reproduction of the original metre into the TL. This offers an easy way to remain as faithful as possible to the original where the dominant criterion is the reproduction of the SL metre.4

E.g.:

<table>
<thead>
<tr>
<th>Source Teks</th>
<th>Target Teks</th>
</tr>
</thead>
<tbody>
<tr>
<td>O, My love is like a red, red rose9</td>
<td>Oh, cintaku mawar merahku, 9</td>
</tr>
<tr>
<td>That is newly sprung in June 7</td>
<td>Bersemi awal Juni 7</td>
</tr>
<tr>
<td>O, my love is like the melody 9</td>
<td>Oh cintaku bagai melodi 9</td>
</tr>
<tr>
<td>That is sweetly played in tune 7</td>
<td>Mengalun dengan indah 7</td>
</tr>
</tbody>
</table>

4 Ibid. p.55
4. Poetry into Prose Translation

Distorting the sense, communicative values and syntax of source text. The method translation to translating poetry into prose form. It can capture the meaning and purpose of poetry. *Lefevere sees translating poetry into prose as exhibition of different organizations of words in the target texts: because of its form, prose is unable to direct the reader's attention towards certain words in the way poetry can.*

E.g.: one stanza from Robert Frost poetry “Stopping by Woods on a Snowy Evening”

“The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.”

Turn into Prose: “The woods look lovely against the setting darkness and as I gaze into the mysterious depths of the forest, I feel like lingering here longer. However, I have delay an appointments to keep and much distance to cover before I settle in for the night or else I will be late for all of them.”

5. Rhymed Translation

Basnet (2014) mention that *This type of translation requires not only a deep understanding of ST poetic material, but also an emphasis on the realization of the author's process of his artistic creation, a grasp of the spirit of the original, and the search for the most appropriate confirmation in his own thought to create a poetic effect and flavor on the part of its*
reader in the target culture.\textsuperscript{4} Because when read a word especially in poetry is often said that the amount of time between strong and stresses is roughly equal\textsuperscript{4} giving a stress in read a word become the beauty of poetry. Transferring the rhyme of the original poem into target language. In this rhymed translation methods, translation is done by giving priority to the displacement of the final rhyme in lines of poetry into the poetry translation.

Example poetry from English to German

We stood by a pond that winter day,
And the sun was white, as though chidden of God,
And a few leaves lay on the starving sod,
—They had fallen from an ash, and were gray.

Rhyme: abba

Wintertag – wir standen am Teich
Und die Sonne schien weiß, wie von Gott gescholten;
Ein paar Blätter, die welk auf der Erde sich rollten,
Von Eschen gefallen und bleich.

Rhyme: abba

6. Blank verse translation

Finding just the proper equivalents in the target language with a proper semantic result. This translation allows translators to get accuracy and word equivalent in source language, and literary levels can be accounted for. Lefevere said that This implies that blank verse translators will therefore attempt to strike an even balance between adhering to a scheme and getting away from it, between the rule and the exception.\textsuperscript{4} It meant

\textsuperscript{4} Ibid.
\textsuperscript{4} Mick Short op. cit. p.126
\textsuperscript{4} Forouzan Dehbashiri Sharif, and Ramin Yarmohamadi Khameneh. loc. cit.
translator who chooses blank verse in attempting to produce a translation with the style qualities of the target language culture. The translator will be following the scheme or create new shape that is different from the original but the main point is keep the original meaning.

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Teks</th>
</tr>
</thead>
<tbody>
<tr>
<td>The son did not obey good words.</td>
<td>Seorang anak tak patuhi perintah</td>
</tr>
<tr>
<td>Mother – shocked. Father is nervous</td>
<td>Lara ibu. Serta ayah</td>
</tr>
<tr>
<td>Neighs the horse at the stable</td>
<td>Sayup-sayup ringkikan</td>
</tr>
<tr>
<td>Ready for a long journey service</td>
<td>Tandakan siap perjalanan panjang</td>
</tr>
</tbody>
</table>

7. **Interpretation**

Lefevere proposed two types of translation, there are respectively referred to version and imitation. *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.* The translation Version is the content or meaning of the poem in target language same as the original poem when it is compared, but the shape is completely different. While translation Imitation is translator really have to write his own poems, but with the title topic and a starting point similar to the original poem.

**e.g:** One stanza from poetry Robert Burns “A Red, Red Rose

O, My love is like a red, red rose
That’s newly sprung in June :
O, My love is like the melody
That is sweetly played in tune.

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4 Susan Bassnett. *op. cit.* p.87
Version
Cintaku bagai sekuntum mawar merah
Merah merekah bermekaran nanindah
Dibulan Juni dimusim semi
Cintaku bagaikan sebuah melodi
Melodi yang melantunkan irama nansyahdu
Imitation
Wahai cinta
Kaeagungan cintamu menggelora
Merah merekah seperti sebuah mawar merah.
Wahai cinta
Melodimu indah bagai simponi
Cinta yang memiliki keindahan didalam sanubari.

E. According to Lefevere Translation is Influenced by Several Factors

Lefevere illustrated the literary system in which the translation function, controlled by three main factors, such as: (1) Professionals within the literary system, (2) Patronage outside the literary system (3) The dominant poetics.4

(1) Professionals within the literary system: This includes criticism which is deciding opinion to understand the ideology of the translated text. In other words understand the context of translation and to be able to bring the ideology of its author.

(2) Patronage outside the literary system. These are ‘the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature’ It means as someone or the institution can have a big characterization effect for people in general, and can give effect to whom

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he is saying, about everything in that era. It comes from outside the literary system: It is' force (people, institutions, history) that may affect a literary translation. For example: Elizabeth I in England Shakespeare, Hitler in Germany in 1930, etc.); a group of people (publishers, media, the political class or political parties); institution that regulates the distribution of literature (national academy, academic journals and, above all, the educational establishment). So poetry also gaining influence from outside personal the author's.

(3) *The dominant poetics / Lefevere analysis into two components:*

a. Literary device: that is including such as genre, symbol, leitmotifs / theme, situation prototype and character. b. The concept of the role of literature: it is a literary relationship with the social system in which it exists. Where literature that illustrates the role of civil society or cases that exist in society. The third section describes the translation, rewrite a famous literary work style can customize its original form because it has a role in the community.
CHAPTER III

THE ANALYSIS OF HARRY AVELING’S STYLE IN THREE POEMS

A. Data Description

As researcher put in Chapter 1, this research will discuss about the style that is applied in this translation. This analysis discusses three poems of Goenawan Mohamad: Asmaradana, Senja pun Jadi kecil Kata pun Jadi Putih, and Z which are translated by Harry Aveling into Asmaradana, Twilight Fades The City Wide, Z. Researcher will implement seven strategies in poetry translation and to analyze the style used by translator.

The three poems will be made entirely as data analysis. It starts from the line of poem until the entire poem. Next researcher will see the background behind the poem. Overall the data analysis consists of 10 stanzas with 40 lines. The three poems will apply the theory of translation poetry by Andre Lefevere and finds out the styles used in Goenawan Mohamad’s poetry into English language as target language. Then the researcher gives a little background of Goenawan Mohamad as a poet and Harry Aveling as a translator. The researcher looks into the elements of the poetry before classify these poetry. As the attachment that has been applied, the researcher describes the background of poetry and things that can affect the translation to support the analysis.
B. Data Analysis

In this research, the researcher tries to analyze the translation style. The translator examines the selected data poetry by looking into the elements of poetry and uses theory Andre Lefevere translating poetry seven strategies. The researcher also uses Oxford dictionary and http://kbbi.web.id/ (Indonesian dictionary), in translating words in these poems and when the researcher found the difficult word to understand.

The researcher indicates style translation refer to the Libo Huang *S-type translator’s style and T-type translation style.* To indicate the style in poetry it will be classify through analysis the element by Ribner and Mories.

- S-type style and T-type style:

1. Historical Context of The Poem: *some knowledge of history is important to the understanding the poetry.* It means knowing the background of the poem or studying the story behind the poem that is aimed to understand before the analysis.

2. Language and Form

   2.1. Denotative and Connotative Meaning

   2.2. Form: meter, rhythm, rhyme, line, stanza, tone and mood.

All the aspect will be apply in this analysis:

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B. 1. Historical Context of The Poem Senja pun Jadi Kecil, Kota pun Jadi putih

In the poetry Senja pun Jadi Kecil, Kota pun Jadi putih is a manifestation of an imaginative work that has a real portrayal. In his literary work Goenawan Mohamad is lifting Neo-romanticism, proyeksi suatu lirikal suatu melankoli dan emosi imaji, from the opinion which claims this work is a projection of the imagination that produces beautiful language and turns it into a work of literature.

Thematically this literary work provides an overview of foreign adventures contained in the thought of the poet. The portrayal of the broad poet's imagination will be set forth in a work. Aveling also adds that Senja pun Jadi Kecil, Kota pun Jadi putih adalah karya yang pantas dicatat karena konkretisasi latar yang mampu menyarankan pada suasana dingin, imaji sunyi, nuansa petualangan, dan ketidakpastian (the literary work that is noteworthy for the concretization of background which is able to illustrate into a cold atmosphere, silent images, shades of adventure and uncertainty.)

B. 2. Language and Form

After the researcher knows the story of poetry, the researcher continues to analyze into meaning and element poetry to find out and classify the style of the translator in making the translation. The data can be analyzed as follows:

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5 Ibid.
Data 1.

Source Language: Senja pun jadi kecil
Kota pun jadi putih
Di subway
Aku tak tahu saat pun sampai

Target Language: Twilight Fades
The city white
In the subway
I have no idea of when we arrive

1.1. Denotative and Connotative meaning

The data are started with analysis from denotative meaning, twilight is light just after sunset\(^5\) in bahasa as senja\(^5\) , fades: memudar. Fades, in this point, have the same intention which mean as disappeared\(^5\) / menghilang. Twilight fades gives portray of dusk time or time in the afternoon and eventually, time a day that gradually disappears and fades away. The city: kota, white: putih. In the subway: di suatu tempat untuk para pejalan kaki di terowongan bawah tanah / stasiun bawah tanah (somewhere for pedestrian in the subway / underground station). I: saya / aku, have no idea of: tidak memiliki ide untuk, when we arrive: ketika / kapan kita sampai.

Connotation meaning in the first stanza, it is a symbol of something conditions when someone in this poetry comes to a certain place at a certain time.

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*Twilight Fades* portrays dusk time or time in the afternoon of day eventually the time will gradually disappear and fade away. When dusk fades means that someone also loses everything that exists around him. Represented by *the city white*, a city that increasingly white means the lonely could be interpreted or symbolized the loneliness. Then in *the subway*, connotation meaning in this line describes location of the poet. The poet illustrates the place in his poem to make the reader imagine setting place from the poetry itself. – *I have no idea of when we arrive*: from here the poet also describes the movement into another place where he would be waiting. The poet illustrates someone waiting with the flavor of uncertainty. Feel Loneliness, it is described more because he also does not have any plans about what should he do. In the point of this stanza harry as a translator catch that *Sepi sebagai konsekuensi dari perlawan yang berifat metafisis pada dunia* it is explained that picture of a lonely, waiting in one spot in the absence of certainty and not knowing should he want to do, it generates the imagery of cold and silent atmosphere.

The next aspect is to look at the poem into its elements. On the work of the poem above translator is trying to keep its shape corresponds to the authenticity of the poems in the source language. The researcher analyzes through total of line, stanza, meter, rhyme, rhythm, tone that owned both of source language and target language. **The Form analysis are:**

1.2. Meter in this stanza i.e.:

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senja/ pun ja/di ke/cil</td>
<td>Twilight Fades</td>
</tr>
</tbody>
</table>

---

It analyzes that first line in SL occur *trochaic trimeter* whereas, in TL contains *dactylic monometer*. In the second line SL same as the first line in SL but in TL contains *trochaic dimeter*. In the third line SL contains *dactylic monometer* while in TL contains *trochaic dimeter*. The last line in this stanza, SL finds as *iambic pentameter* and in TL finds *iambic pentameter*.

From the analysis above in determine *we can often use normal intonation as the guide*. And the results that meters produced in this stanza is not appropriate.

In the target language, the meter changes are different with the original. Three line in this first stanza has different meter translation with the original in the target language, only the last line that have same meter.

### 1.3. Rhythm

Next, the researcher analyzes into rhythm of poetry i.e.:

#### Source Language

- Senja pun jadi kecil
- Kota pun jadi putih
- Di subway
- Aku tak tahu saat pun sampai

#### Target Language

- Twilight Fades
- The city white
- In the subway
- I have no idea of when we arrive

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Based on the analysis above, the researcher finds that rhythm analysis in this stanza is not success. Only in the line three that have the same rhythm with the source language. How to analyze rhythm as Ribner and Morris says to find *the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepotional phrase.* From analysis above only one line i.e. in line three that have same rhythm. So, it can be considered that rhythm in this stanza is not translated successful by the translator.

**1.4. Line**

Next analysis is into the line. Line itself is a combinations of words either phrase or even from one sentence that unite into one line of words. The researcher compares both of source language line with the target language line. In the data one above, this is the first stanza in the poetry *Senja pun Jadi Kecil Kota pun Jadi Putih.* From the example above the total of line owned by the two is similar i.e. 4 lines. Here the translator tries to keep its original form. So, it can still be enjoyed by readers.

**1.5. Rhyme**

Next element is rhyme. Rhyme is continuous pattern found at the end of every good poem that forms the rhythmic sound and makes the more appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Senja pun jadi kecil -A
TL: Twilight Fades -A

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5 Irving Ribner and Harry Morris, *op. cit.* p.8
It turns out that once observed, the poem rhyme is same. The translator attempts to keep the form of rhyme on the data above. The researcher observes thoroughly on this first stanza and the result are: SL: ABCD and TL: ABCB. From the result, the researcher knows that the rhyme in the first stanza is successful to transfer.

1.6. Tone and Mood

The last element is Tone and Mood in poetry. Like Ribner and Moris say "tone is that aspect of poetry which reflects the attitudes and feeling of the poet." In analysis the tone and mood of poetry the researcher should find out meaning from words and phrases in this poetry. "Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem." It means that tone can be found in the work and the mood is a depiction that the poet gives to the reader. It can be assumed that tone and mode is related to each other.

<table>
<thead>
<tr>
<th>SL: Senja pun jadi kecil</th>
<th>TL: Twilight fades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kota pun jadi putih</td>
<td>The city white</td>
</tr>
<tr>
<td>Di subway</td>
<td>In the subway</td>
</tr>
<tr>
<td>Aku tak tahu saat pun sampai</td>
<td>I have no idea of when we arrive</td>
</tr>
</tbody>
</table>
Mood in this stanza is negative mood i.e.: anxious, fearful. Because this poetry is about silent image and uncertainty. The poet wants to make an imagination for the reader to feels how fear and feels anxious about something in this stanza.

Tone from this poetry can be described as negative tone i.e.: desolated and loneliness. The word that poet uses in this stanza gives a clue i.e.: kecil, putih, subway, aku tak tahu which is translated into fades, white, subway, I have no idea, this is the author feels about the condition when there is no one left except him. And then it only took place in the subway, that even the poet does not know why he can be there.

Data 2.

Source Language: Ketika berayun musim
Dari sayap langit yang beku
Ketika burung-burung, di rumput dingin
Terhenti mempermainkan waktu

Target Language: As the season falls
From the frozen wings of the sky
As the birds on the cold grass
Cease their game with time

a. Denotative and Conotative meaning

The denotative meaning from this stanza as follows, As: sebagai atau sesuatu bagai, the season: musim, falls: jatuh, or it can says as berganti / changes.

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From: dari / berasal, the frozen: membeku, wings of the sky: sayap dari langit. As: sebagai atau sesuatu bagai, the birds: burung – burung, on: pada / menyatakan sesuatu yang menyentuh permukaan, the cold grass: rumput yang dingin. Cease: berhenti atau menghentikan (stop something happening), their game: permainan mereka, with time: dengan waktu.

Connotative meaning from this stanza i.e: Subsequent depictions contain on the second stanza that describes a condition where or the period of the changing seasons. Poet here illustrated are observing a period of transition from the cold season to another season. As the season falls, from the frozen wings of the sky. The depiction of the season or cold conditions. The season is changing and at the moment it is something cold from the sky falls to the bottom where the place of the poet was being observed. It is also imagine as the condition of the cold sky which is mean as winter season. As the bird on the cold grass. Birds on top of the cool grass are increasingly clarified the moment of winter that illustrated by the poet. The poet illustrated by giving the condition of winter season using analogy of bird. Because when winter, birds migrate looking for a new place. Cease their game with time gives an analogy by the poet about time. It is explained that time can control something. It is like bird, they fly and play with time to get food and a warmer place when they are migration. The depiction is increasingly strengthening with the atmosphere of how cool and lonely felt when it's even birds are going to another place.

2.2 Meters

Keti/ka ber/ayun / musim
As the / season/ falls
Next, the researcher analyzes second stanza that the first line in SL occur iambic tetrameter while in TL occur trochaic dimeter. In the second line SL consists of trochaic tetrameter same as in TL consists of trochaic tetrameter. The third line in SL contains anapestic tetrameter whereas in TL contains trochaic trimeter. In the last line of SL contains iambic pentameter whereas in TL contains trochaic monometer⁶.

From the data analysis above, meter translation in the second stanza has the same result with the previous one. The result of meter translation in the target language is not same as the source language meter. The translator is not tend to translate through the meter translation. Only in line 2 that have same meter. As the result meters in this second stanza on the source language poetry is not successful to translate.

2.3. Rhythm

Next, the researcher analyzes into rhythm of poetry i.e.:

<table>
<thead>
<tr>
<th>Ketika berayun musim</th>
<th>As the season falls</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dari sayap langit yang beku</td>
<td>From the frozen wings of the sky</td>
</tr>
</tbody>
</table>

In this rhythm analysis the researcher finds out that several lines of target language have the same rhythm with the source language. Line one and three have the same rhythm with the source language whereas line two and four is not same. The researcher do the analysis bases on Ribner and Moris say is to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase. From the analysis above, this rhythm of this stanza is not full transferred, because only a half of line that have same result as the source language.

2.4. Line

Next analysis is into the line. Line itself is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher compares both of source language line with the target language line. In the data two above amount of line owned by the two is similar i.e. 4 lines. Source language have 4 lines and target language have 4 lines. Here the translator tries to keep its original form. So it can still be enjoyed by readers.

2.5. Rhyme

Next element, the researcher looks into is rhyme. Rhyme is continuous pattern found at the end of every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language

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6 Irving Ribner and Harry Morris, *op. cit.* p8
and target language to know the differences in rhyme of poetry. The data analysis as follow:

Ketika berayun musim  –A As the season falls -A
Dari sayap langit yang beku –B From the frozen wings of the sky -B
Ketika burung-burung, di rumput dingin –C As the birds on the cold grass -A
Terhenti mempermainkan waktu –B Cease their game with time -C

It turns out that once observed, the poem rhyme is different. The translator attempts to keep the form but rhyme on the data above is changed. The researcher observes overall rhyme thoroughly on this stanza. The result of rhyme are: Source language; stanza two is ABCB and Target Language stanza two is ABAC. From this analysis, it conclude that the translator is not successful to transfer.

2.6. Tone and Mood

The last element is tone and mood in poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem. It means that tone can be found in the work and the mood is a depiction that the poet give to the reader. Ribner and Moris say tone is that aspect of poetry which reflects the attitudes and feeling of the poet. It means that in analyzes the tone of poetry the researcher should find out meaning from words and phrase in this poetry. It can be conclude that tone and mood have relation to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

SL: Ketika berayun musim
Dari sayap langit yang beku
Ketika burung-burung, di rumput dingin

TL: As the season falls
From the frozen wings of the sky
As the birds on the cold grass

\[\textit{\textsuperscript{6} reading on the move op. cit. p.2}\]
\[\textit{\textsuperscript{7} Irving Ribner and Harry Morris, bp. cit. p16}\]
Terhenti mempermainkan waktu
Cease their game with time

Mood in this stanza is negative mood i.e.: meditative, because in this stanza the poet portrays his mind about time, condition of weather which indicates that there is something a premonition from all of it.

Tone from this poetry can be described as neutral tone i.e.: meditative and foreboding. The word that poet uses in this stanza gives a clue i.e.: berayun musim, sayap langit beku, rumput dingin, waktu which are translated into season falls, frozen wings of the sky, cold grass, time these words describe the author feels about the condition that make him thinking and pay attention to his condition. Based on the meaning analysis above it is the depiction of the winter season. The condition that give the poet a clue or foreboding.

Data 3.

Source Language: Ketika kita berdiri sunyi
Pada dinding biru ini
Menghitung ketidak-pastian dan bahagia
Menunggu seluruh usia Ketika kita berdiri sunyi

Target Language: As we stand alone
Against the blue wall
Balancing uncertainty and pleasure
Waiting for death

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6 Mr. Scott. Our English Class [http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/] accessed Jan 05, 2017
6 Mr. Scott. Our English Class [http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/] accessed Jan 05, 2017
3.1. Denotative and Conotative meaning

Denotative meaning in this line i.e.: As: sebagai / seperti, we stand: kami berdiri, alone: sendirian / tidak dengan seorangpun. Against: dalam kontak / interaksi dengan sesuatu (inside the contact or direct interaction), the blue wall: dinding biru. Balancing: menyeimbangkan menjaga sesuatu tetap pada posisinya (put something else into a position where it is steady and does not fall), uncertainty: ketidak pastian (not sure) and pleasure: dan kesenangan. Waiting: tetap berada dimana posisi kita berada / menanti (stay were you are), for death: untuk mati / kematian. And denotative meaning is the poet illustrated that he tries to do something until the end of his life time.

The last stanza of the combination of portrayal and ultimately the decision of what to do. In the beginning, it has been described a place where the poet had to wait and look for something to accompany him. Then in the next stanza picture about feeling deserted owned by the poet. And the last is what ultimately decisions must be made. As we stand alone, against the blue wall. Finally, illustrations from the poet's journey ended with a decision to settle down in one place. Picture of him leaning against a blue wall. The Blue symbolizes serenity and spaciousness. The poet imagines that he accepts the conditions he experienced. Balancing uncertainty and pleasure, waiting for death: It imagines that the poet was just trying to calm his mind. It compares between uncertainty and pleasure which is mean the poet tries to cover lonely and silence by thinking of things to be able to make him happy. Waiting for death: It gives illustration that the poet tries to do it until the end of time in his life. Whether he enjoys his age or not.
3.2. Meters

<table>
<thead>
<tr>
<th>S/L</th>
<th>T/L</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ X / X / X X / X / X / X</td>
<td>X / X / X / X</td>
</tr>
<tr>
<td>Ketika ka ki/ ta bet/ diri/ sunyi</td>
<td>As we/ stand a/ lone</td>
</tr>
<tr>
<td>/ X / X / X / X / X</td>
<td>X / X / X / X</td>
</tr>
<tr>
<td>Pada/ dinding/ biru/ ini</td>
<td>Against/ the blue/ wall</td>
</tr>
<tr>
<td>/ X / X / X / X / X / X / X / X / X / X / X / X / X / X / X / X / X / X</td>
<td>X / X / X / X</td>
</tr>
<tr>
<td>Menghi/tung ke/ tidak/ pasti/an dan/ baha/ gia</td>
<td>Balan/ cing un/ certain/ ty and/ pleasure</td>
</tr>
</tbody>
</table>

In the last stanza, the researcher finds that in the first line of SL consists of *iambic pentameter* while in TL consist of *trochaic monometer*. In the second line contains *trochaic pentameter* whereas in the TL contains *iambic monometer*. The third line, in the SL occur *trochaic hexameter* and in TL occur *trochaic pentameter*. In the last line of SL in this stanza occur *anapestic trimeter* while in the TL occur *iambic dimeter.*

From the analysis, it can be concluded that the meter translation in the last stanza not transferred appropriately. The translator is not tend to translate trough the meter translation. Only in the line three of this stanza that have the same meter but it stills have differentiate in amount of feet meter. As the result meters in this last stanza on the source language poetry is not successful to translate same as both of the stanza above.

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3.3. Rhythm

Next, the researcher analyzes into rhythm of poetry. The data analysis as follow:

Ketika kita berdiri sunyi
As we stand alone

Pada dinding biru ini
Againts the blue wall

Menghitung ketidak-pastian dan bahagia
Balancing uncertainty and pleasure

Menunggu seluruh usia
Waiting for death

From the data analysis about the researcher finds out the result of rhythm that is transferred into target language. Based on the Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepotional phrase. The result of the rhythm translation in the last stanza is successful. All the rhythm in line one up to four have the same rhythm. It means that the translator success in produces rhythm in source language and can be enjoyed by the reader in the target language.

3.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. After, the researcher compares both of source language line with the target language line amount of line is similar i.e. 4 lines. Source language in the data three have 4 lines and the target language have 4 lines. Here the translator tries to keep its original form. So it can still be enjoyed by readers.

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7 Irving Ribner and Harry Morris, ibp. cit. p8
3.5. Rhyme

Next element analysis is rhyme. Rhyme knows as continuous pattern found at the end of every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher analyzes both of source language and target language to know the differences in rhyme of poetry in this last stanza. The data analysis as follow:

SL: Ketika kita berdiri sunyi -A
    Pada dinding biru ini -A
    Menghitung ketidakpastian dan bahagia -B
    Menunggu seluruh usia -B

TL: As we stand alone -A
    Against the blue wall -B
    Balancing uncertainty and pleasure -C
    waiting for death -D

The researcher observes overall rhyme thoroughly on this last stanza. The result of poem rhyme is different. The translator attempts to keep the form but rhyme on the data above changed. The result are source language rhyme is AABB and target language rhyme is ABCD. It can be says that the translator is not successful to transfer the rhyme in this last stanza.

3.6. Tone and Mood

The last element is Tone and Mood in poetry. Like Ribner and Moris say *tone is that aspect of poetry which reflects the attitudes and feeling of the poet.* In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. *Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem.*

It means that tone can be found in the work and the mood is a depiction that the
poet give to the reader. It can be assumes that tone and mode is related to each other.

The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

SL: Ketika kita berdiri sunyi
   Pada dinding biru ini
   Menghitung ketidak-pastian dan bahagia
   Menunggu seluruh usia

TL: As we stand alone
   Against the blue wall
   Balancing uncertainty and pleasure
   waiting for death

Mood in this stanza is negative mood i.e.: gloomy⁷. Because in this stanza ⁴ three the poet portrays about loneliness, something that is uncertain and death. This can give a symbol about sadness.

Tone from this poetry can be described as negative tone i.e.: lonely, apprehensive.⁷ Based on the meaning and analysis in this stanza the depiction of tone from this stanza find in word such as: sunyi, ketidak-pastian, seluruh usia whis is translated into target language as alone, uncertainty, death. From this kind of words give a clues as to how the poet feels about his loneliness.

3.7. Stanza

The translator analyzes the last element of poetry i.e. stanza. The researcher observes full poetry in table 3.1 as the first poetry Senja pun Jadi Kecil Kota pun Jadi Putih. The researcher looks at the main data of the data description in table 3.1 and finds that the source language and target language have the same number of stanza. Amount of stanza that is owned by the poem in its entirety has three stanzas and stanza is owned by target language is also similar, that has three stanzas.

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⁷ reading on the move op. cit. p.6
⁷ Mr. Scott. Our English Class http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/ accessed Jan 05, 2017
These data 1 up to 3 above is analysis from the first poetry. Next analysis continue into second poetry for data 4 up to 7. Before the analysis begin, based on Andre Lefevere theory, the translation influences by external factor. The researcher tries to support the importance of keeping the meaning of a translation by studying the history of the poetry. It is like Ribner and Morris statement that some knowledge of history is important to the understanding the poetry. It means knowing the background to the poem or studies the story behind the poem aim to understand before the analysis. Thus, the researcher or the translator can be helped when they want to interpret the work. The researcher looks into a style tendency of the translator in translating this poetry.

B. 3. Historical Context of the Asmaradana Poem

Harry Aveling states that Goenawan Mohamad merasa bahwa dirinya adalah seorang penulis, pencari kebebasan pribadi, dan individualitas. From this statement, the translator will not carelessly do the transfer of meaning from one language to another because the translator also find out the point and background from this poetry. In the Asmaradana poetry

Goenawan jelas merujuk pada tradisini jawa yang dlahirkan kembali dalam dunia modern, melalui upaya menghidupkan kembali tradisi lama. Tema masa lalu dan perpisahan sepasang kekasih menjadi dimensi tragis yang

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7 Irving Ribner and Harry Morris, op. cit. p.5
mendalam pada puisi ini, ketika dijalin dalam suatu karakter tokoh yang (paling tidak) terasa dekat dan familiar di lingkungan masyarakat jawa\(^7\)

From the quote above Harry Aveling, this poem is about someone who leaves her lover. Who the figures disclosed by Harry above can be clarified by the opinion directly from Goenawan Mohamad who picks up the story of this Javanese cultural traditions as a work of poetry. Here's his statement:

*Asmaradana’ ini berdasar sebuah opera Jawa, (yang mengisahkan) tentang Damarwulan, yang salah satu bagiannya, dalam bentuk tembang asmaradana. (Kisah ini) sangat bagus bagi saya. Damarwulan mengucapkan selamat tinggal pada Anjasmara, kekasihnya, karena dia mau berangkat berangkat perang dan dia tahu akan kalah. Saya bertolak dari sana. Dan kemudian sajak ini berkembang sendiri, tentu saja. Tentang perpisahan, tentang kefanaan, dan tentang –barangkali– persiapan kita menghadapi semuanya.*\(^7\)

There is a story inside this poetry. In this translation there are two people who love each other in this poem. First name is called Anjasmara, and she is the one who abandoned because of war. Second is Damarwulan. He is a man went to war defend his queen Menakjingga. Harry also said that this poem comes from Javanese song that has beautiful lyrics *Karia mukti, wong ayu kakangmas pamit palestra – stay be faitful, beautiful one | I leave to meet death* (Aveling 235). The

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\(^7\) Ibid.  
\(^8\) Goenawan Mohamad.com assessed Dec, 2016
researcher trying to find the song and find it. This is a snippet of the song quoted by Harry Aveling to analyze poetry created by Goenawan Mohamad:

Anjasmara ari mami
Mas mirah kulaka warta
Dasihmu tan wurung layon
Aneng kutha Prabalingga
Prang tandhing Urubisma
Kariya muki wong ayu
Pun kakang pamit palastra

(source by: syair lagu campursari.wordpress.com)

This song is a song sung by many of the Java languages. The lyrics above are the Java language if interpreted into the Indonesian language:

Anjasmara kemarilah
Permata hatiku, ada kabar penting
Sebelum kekasihmu pergi mati
Mau ke kota purbalingga
Perang dengan urubisma
Mudah – mudahan bahagia selalu gadis cantik
Saya berangkat pamit mati.\(^8\)

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\(^8\) Bowo, *Syair Lagu Campursari* Gending Asmaradana October 2009


\(^8\) Suciatin, Javanese women 2016 – Terjemahan Temban Lagu Jawa.
B. 2. Language and Form

This history helps the translator to start analysis. After the researcher knows the story of poetry, the researcher continues to analyze into meaning and elements poetry to finds out and classifies the style of the translator in make the translation.

The Data can be analyzed as follows:

**Data 4**

Source Language:

Ia dengar kepak sayap kelelawar dan gugur sisa hujan dari daun, karena angin pada kemuning. Ia dengar resah kuda serta langkah pedati ketika langit bersih kembali menampakan Bimasakti, yang jauh. Tapi diantara mereka berdua, tidak ada yang berkata-kata.

Target Language:

He heard the beat of the wings of the bats and the fall of the rest of the rain, the wind against the teak trees. He heard the restlessness of the horses and the tug of the chariot as the sky cleared of cloud, revealing the pole-star in the distance. Between them words were unnecessary.

**4.1. Denotative and Connotative meaning**

Denotative meaning in this line i.e.: The researcher finds out the denotation meaning in this first stanza of samaradana poetry, as follows: *He heard*: dia mendengar, *the beat of*: hentakan. *the wings of the bats*: sayap hewan kelelawar. *and the fall*: dan jatuhnya, *of the rest*: state as *sisa*, *of the rain*: dari air hujan. *the wind*: angin, *against*: declare something face to face; berhadapan. *the teak trees*: daun pohon-pohon jati. *He heard*: dia mendengar, *the restlessness*: suara

Connotation meaning in the first stanza are, He heard the beat of the wings of the bats and the fall of the rest of the rain analogize a condition in which the outcome was so quiet no noise whatsoever unless the bat flap, even heard raindrops falling from the leaves of the trees because of wind gusts, the fall of the rest of the rain here the poet wants to illustrate the background of the events depicted in the poem. An illustration of the events that occurred after the rain stopped. Next He heard the restlessness of the horses: the poet describes a character in the poem was heard the voice. Restlessness: it could be mean braying. the tug of the chariot: gharry train pulled by horses. The imaginative picture that given by the poet when a character in the poem was heard braying horse that pulls the gharry train. as the sky cleared of cloud, revealing the pole-star in the distance. It was like the sky is clear of clouds, the poet describes the clean sky of the cloud means cloud has gone away. The relation with horses carriage is the carriage was to depart abuzz leaves the existing characters in poetry. As the distance between the star / the galaxy of the milky way appeared, it describes in the long run eventually the carriage group increasingly distant and went further. Between them words were unnecessary: meaning that there is not any word is important among them, but nothing can be
delivered at that time because it happened offhand. So there are no words that can be delivered. So the overall picture of this first stanza is an event in which a character goes to the battlefield. Yeah go farewell to the other characters but missed because it probably was asleep. Suddenly the character who was abandoned heard braying from many horse carts depart. Away and getting away. The character who was left, yet to say goodbyes when it all happened all of sudden.

After the researcher looks into the meaning, the next aspect is to look at the poem into its elements. On the work of the poem above, the translator tries to keep its shape corresponds to the authenticity of the poems in the source language. The researcher analyzes through total of line, stanza, meter, rhyme, rhythm, tone and mood that owned both of source language and target language. The Elements analysis are:

4.2. Meter

Source Language:

/ X X / X X / X X / X X / X X / X X / X X
Ia de/ ngar kepak/ sayap ke/ le lawar/ dan gugur/ si/ sa hu/ jan dari
/ X X / X X / X X / X X / X X / X X / X X
daun, ka/ rena a/ ngin pada/ kemuning./ Ia de/ ngar resah/ kuda
/ X X / X X / X X / X X / X X / X X / X X
serta lang/ kah peda/ ti keti/ ka langit/ bersih kem/ bali me/ nampakan
X X / X X / X X / X X / X X / X X / X X / X X
Bimasak/ ti, yang ja/ uh. Tapi/ dianta/ ra mere/ ka berdua./ tidak
/ X / X / X / X
Ada/ yang ber/ kata/ -kata.

Target Language:

X / X / X / X / X / X / X / X / X
He heard/ the beat/ of the/ wings of/ the bats/ and the/ fall of
/ X / X / X / X / X / X / X / X
the rest/ of the/ rain, the/ wind a/ gainst the/ teak trees./ He heard
In the last stanza, the researcher finds that in the first line of SL consists of *dactylic heptameter* while in TL consist of *iambic heptameter*. In the second line contains *dactylic hexameter* and *trochaic monometer* whereas in the TL contains *trochaic heptameter*. The third line, in the SL occur *dactylic heptameter* and in TL occur *iambic octameter*. Next, fourth line of SL in this stanza occur *anapestic hexameter* and *pyrrhic monometer* while in the TL occur *iambic octameter* the last line in this stanza occur *trochaic tetrameter* whereas in target language occurs *trochaic pentameter*.8

From the analysis, it can be concluded that the meter translation in the last stanza not transferred appropriately. The translator is not tend to translate through the meter translation. Only in the line fifth of this stanza that have the same meter but it is still have differentiate in amount of feet meter. As the result meters in this stanza on the source language poetry is not successful to transfer into target language meter.

4.3. Rhythm

Next, the researcher analyzes into rhythm of poetry i.e.:

Source Language:

Ia dengar kepak sayap kelelawar
dan gugur sisa hujan dari

---

daun, karena angin pada kemuning. Ia dengar resah kuda serta langkah pedati ketika langit bersih kembali menampilkan Bimasakti, yang jauh. Tapi diantara mereka berdua, tidak ada yang berkata-kata.

Target Language:
He heard the beat of the wings of the bats and the fall of the rest of the rain, the wind against the teak trees. He heard the restlessness of the horses and the tug of the chariot as the sky cleared of cloud, revealing the pole-star in the distance.

Between them words were unnecessary.

From the data analysis above the researcher finds out the result of rhythm that is transferred into the target language. Based on the Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase. The result of the rhythm translation in the data 4 or the first stanza in Asmaradana poetry is almost success. Based on the analysis above, the researcher finds that all the rhythm in line one up to four have the same rhythm, but in the last sentence “Tapi diantara mereka berdua, tidak ada yang berkata-kata” have two rhythm whereas in the target language “Between them words were unnecessary” have one rhythm. It means that the translator nearly success in produces rhythm in source language into the target language.

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8 Irving Ribner and Harry Morris, *op. cit. p8*
4.4. Line

Next analysis is into the line of poetry. Line itself is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher compares both of source language line with the target language line. In the data 4 above, this is the first stanza in the poetry Asmaradana. The researcher finds that the amount of line owned by the two is similar i.e. 5 lines. Here the translator is trying to keep its original form. So it can still be enjoyed by readers.

4.5. Rhyme

Next element is rhyme. Continuous pattern found at the end of every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Ia dengar kepak sayap kelelawar dan gugur sisa hujan dari - A Daun, karena angin pada kemuning. Ia dengar resah kuda - B Serta langkah pedati ketika langit bersih menampakan - C Bimasakti, yang jauh. Tapi diantara mereka berdua, tidak - D ada yang berkata-kata. - E

TL: He heard the beat of the wings of the bats and the fall of - A the rest of the rain, the wind against the teak trees. He heard - B the restlessness of the horses the tug of the chariot as - C the sky cleared of cloud, revealing the pole-star in the distance. - D Between them words were unnecessary. - E

In this first stanza of Asmaradana poetry, it turns out that once observed, the poem rhyme is different. The translator is not success to attempt to keep the form change on the data above. The researcher finds that the source language have rhyme ABCDB whereas target language has rhyme ABCDE.
4.6. Tone and Mood

The last element is Tone and Mood in poetry. Like Ribner and Moris say *tone is that aspect of poetry which reflects the attitudes and feeling of the poet.* In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. *Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem* (reading on the move 2012:2). It means that tone can be found in the work and the mood is a depiction that the poet gives to the reader. It can be assumed that tone and mode is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous.

The data analysis i.e.:

Source Language:
Ia dengar kepak sayap kelelawar dan gugur sisa hujan dari daun, karena angin pada kemuning. Ia dengar resah kuda serta langkah pedati ketika langit bersih kembali menampilkan Bimasakti, yang jauh. Tapi diantara mereka berdua, tidak ada yang berkata-kata.

Target Language:
He heard the beat of the wings of the bats and the fall of the rest of the rain, the wind against the teak trees. He heard the restlessness of the horses and the tug of the chariot as the sky cleared of cloud, revealing the pole-star in the distance. Between them words were unnecessary.

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Irving Ribner and Harry Morris, *op. cit.* p.16
Reading on the move *loc. cit*
From the analysis mood in this stanza is negative mood i.e.: *pensive*. Because in this stanza, the poet portrays a background about something happening. The poet writes that even the sound of rain drops can be hearer. *Pensive* it means as wondering about something that is happening.

Tone from this poetry can be described as negative tone i.e.: *depessed and detached*. Based on the meaning and analysis in this stanza the depiction of tone from this stanza find in word such as: *kepak sayap kelelawar, gugur sisa hujan, langkah pedati* which are translated into *beat of the wings bats, fall of the rest of the rain, the tug of the chariot*, from this kind of words give a clues as a condition that the poet cant not do something. This illustrates that the poet only silent and listen. It makes a depressed tone. And *detached* know from *kembali menampakan Bimasakti, yang jauh, mereka berdua, tidak ada yang berkata-kata* which are translated into *revealing the pole-star in the distance. Between them words were unnecessary.*

**Data 5**

**Source Language:**

Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, nasib, perjalanan dan sebuah peperangan yang tak semuanya disebutkan.

**Target Language:**

Then he spoke of the separation, the death. He saw the map, fate, the journey and a war indistinctly.

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9 Ibid.
5.1. Denotative and Connotative meaning

Denotative meaning in this line i.e.: the researcher finds out the denotation meaning in this second stanza as follow: then: kemudian, he spoke: dia membicarakan / mengatakan, of the separation: tentang perpisahan, the death: yaitu kematian. He: dia, saw: melihat the map: peta. the journey: perjalanan, and a war: dan sebuah peperangan indistinctly: yang tak jelas / tak disebutkan.

Next, the researcher looks into connotative meaning. Subsequent depictions contained on the second stanza i.e.: Then he spoke of the separation, the death: the character here who went to the battlefield say his farewell greeting. This greeting may be a farewell greetings because death would be approaching him. Similarly, the character who was abandoned only able to say goodbyes without seeing him go. He saw the map, fate, the journey and a war indistinctly. He opened the map which he had, he imagines how his destiny later. The poet portrays the character who was left also find out about the war. She pays attention to and studies every detail of the war and all the things that maybe she did not know before. Everything yet she heard directly from her lover.

After the researcher analyzes the meaning, the next aspect is look into the elements of poem. The researcher analyzes through total of line, stanza, meter, rhyme, rhythm, tone and mood that owned both of source language and target language. This element analysis is to see how the translator keeps the shape of the original poetry into the target language poetry. The Form analysis are:
5.2. Meter

Source Language:

X X / X X / X X / X X / X X / X X / X X / X X / X X
Lalu i/a ucap/ kan perpi/ sahan i/ tu, kema/ tian i/ tu. Ia/ melihat/ peta,
/ X X / X X / X X / X X / X X / X X / X X / X
nasib, per/ jalanan/ dan sebu/ ah pepe/ rangan yang/ tak semu/ anya
/ X / X
Di se/ but kan.

Target Language:

X / X / X / X / X / X / X / X
Then he/ spoke/ of the/ separa/ tion/ the death. He saw the map,
X X / X X / X X / X X
fate, the jour/ ney and a/ war indis/ tinctly.

Next, the researcher analyzes second stanza from Asmaradana poetry that
the first line in SL occur anapestic octameter and pyrrhic monometer while in TL
occur iambic octameter. In the second line SL consists of dactylic hexameter and
trochaic monometer whereas in TL consists of anapestic trimeter. The third line in
SL contains trochaic dimer whereas in TL there is no line left, because in TL only
have 2 lines. 8

From the data analysis above, meter translation in the second stanza has the
same result with the previous one. The result of meter translation in the target
language is not same as the source language meter. The translator is not tend to
translate through the meter translation. The different of total line in this second stanza
effect the change of meter. As the result meters in this second stanza on the source
language poetry is not successful to translate.

- **5.3. Rhythm**

Source Language:

Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, nasib, perjalanan dan sebuah peperangan yang tak semuanya disebutkan.

Target Language:

Then he spoke of the separation, the death. He saw the map, fate, the journey and a war indistinctly.

Based on the analysis above, the researcher finds out the result of rhythm that is transferred into the target language. Based on the Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phras.\(^8\) The result of the rhythm translation in the data 5 is almost success. Based on the analysis above, the researcher finds that in the source language, this second stanza produce 7 rhythm. The rhythm produces in the target language is 6 rhythm. Again, based on the analysis above the translator nearly success in transferring source language rhythm into target language rhythm.

**5.4. Line**

Next analysis is into the line. Line is combination of words either phrase or even from one sentence that unite into one line of words. The researcher compares data 5, both of source language line with the target language line. The researcher finds that the amount of line is different. Source language in the data 5 have 3 lines and in the target language have 2 lines. As the result from the analysis above that

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\(^8\) Irving Ribner and Harry Morris, *op. cit.* p8
the line in the data 5 is different. The translator is not successful to transfer the line from source language.

5.5. Rhyme

Next element is rhyme. Rhyme is continuous pattern found at the end of poem. Every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, -A nasib, perjalanan dan sebuah peperangan yang tak semuanya -A disebutkan.-B
TL: Then he spoke of the separation, the death. He saw the map, -A fate, the journey and a war indistinctly.-B

The researcher finds that the result from rhyme in this translation of stanza 2 is different from the source language. The researcher finds that the source language have rhyme AAB whereas in the target language has rhyme AB. Rhyme in this stanza is not successful to translate.

5.6. Tone and Mood

The last element is Tone and Mood in poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem.\(^9\) It means that tone can be found in the work and the mood is a depiction that the poet give to the reader. Like Ribner and Moris say tone is that aspect of poetry which reflects the attitudes and feeling of the poet.\(^9\). It means that

\(^9\) reading on the move loc. cit
\(^9\) Irving Ribner and Harry Morris, op. cit. p.16
tone and mood is back to the poet and how poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It assumes that tone and mode is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.: 

Source Language:
Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, nasib, perjalanan dan sebuah peperangan yang tak semuanya disebutkan.

Target Language:
Then he spoke of the separation, the death. He saw the map, fate, the journey and a war indistinctly.

The data 5 above, it can be described that the mood of this stanza is negative mood i.e.: detached,⁹ because in this stanza is talk about someone who went into battlefield and someone who is left.

Next, for the tone of this data 5, it can be described as negative tone i.e.: sad and belligerent.⁹ The researcher analyzes from this stanza and finds the clue that is wrote by the poet. The words are perpisahan, kematian, nasib, perjalanan, peperangan which are translated into target language such as separation, the death, the map, fate, the journey and a war. All shows that the poet depicted about the sad feeling and the war or belligerent.

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⁹ Mr. Scott. Our English Class² http://ourenglishclass.net/class-notes/writing/the-writing-process/craft/tone-and-mood/ accessed Jan 05, 2017

⁹ Ibid.
Data 6

Source Language:

Lalu ia tahu perempuan itu tak akan menangis. Sebab bila, esok pagi pada rumput halaman ada tapak yang menjauh ke utara, ia tak akan mencatat yang telah lewat dan yang akan tiba, karena ia tak berani lagi.

Target Language:

He realized she would not cry. In the morning there would be Footprints on the grass in the yard, to the north. She would refuse to consider what had passed or what was to come, No longer daring to do so.

6.1. Denotative and Connotative meaning

Denotative meaning in this third stanza above i.e.: He: dia, realized: menyadari / tahu, she would not cry: dia (perempuan) tidak akan menangis. In the morning: pada suatu pagi, there: disana, would be: akan ada, Footprints: jejak kaki on the grass: diatas rumput, in the yard: di halaman, to the north: menuju ke arah utara. She would: ia akan refuse: menolak, to consider: untuk mempertimbangkan / memikirkan, what: apa, had passed: yang telah lewat / terjadi or what was to come: atau apa yang akan datang / tiba. No longer: tidak ada lagi, daring: berani / keberanian, to do so: untuk melakukannya.

Next, the researcher looks into connotative meaning. Further meanings contained in the third stanza are He realized she would not cry; in this point the poet gives an illustration about what the man thinking about his girlfriend. He realized that perhaps his lover would not be crying, he was convinced that his lover who he knew was a formidable figure to face this problem. In the morning there
would be Footprints. on the grass in the yard, to the north. The poet creates the character's thinking who went, that he thought the next day his girlfriend will see the footprints he left off on the grass field. Traces that go towards the North. In the source language the poet wants to describe the moment that appears in the character who went into the battlefield. This is important to keep the illustration from the poet, because inside this sentence, there is an story that can give the depiction about what is happening in this story of poetry. *she would Refuse to consider what had passed or what was to come*: in this line the poet gives description about the character thinking, he also thought that his lover would not be thinking of or even will not want to see the footprints. She is not do all this thing because of she did not care for him who went into the battlefield. The poet describes that she will not be recorded and given what has happened. She also will not want to consider or imagine events will happen later. *No longer daring to do so*; here the poet explains what is felt by the character who is left. The reason she is not want to remember everything that has happened, because she did not have the ability and courage to think about it. She was unable to overcome the sense of sad that she will lose his boyfriend, therefore she chooses not to consider and remember the departure of her lover to the battlefield.

### 6.2. Meter

Source Language:

```
Lalu ia tahu/ perempu/ an itu/ tak akan/ menangis/. Sebab bi/ la,
/ X X / X X / X X / X X/ X X / X X / X X / X
esok pa/ gi pada/ rumput ha/ laman ada/ tapak yang/ menjauh/ ke
/ X X / X X / X X / X X / X X / X X / X
utara,/ ia tak/ akan men/ catat yang/ telah le/ wat dan yang/ akan
```
Target Language:

He realized she would not cry. In the morning there would be footprints on the grass in the yard, to the north. She would refuse to consider what had passed or what was to come.

In the third stanza of Asmaradana poetry, the researcher finds that in the first line of SL consists of anapestic heptameter while in TL consist of trochaic hexameter. In the second line contains dactylic hexameter whereas in the TL contains trochaic hexameter. The third line, in the SL occur dactylic hexameter and trochaic monometer whereas in TL occur trochaic heptameter. Next, fourth line of SL in this stanza occur dactylic tetrameter while in the TL occur iambic tetrameter.9

From the analysis, it can be concluded that the meter translation in this data 6, this stanza not transferred appropriately. The translator is not tend to translate trough the meter translation. There is no one line that have same meter like the other analysis above. As the result meters in this stanza on the source language poetry is not successful to transfer into target language meter.

6.3. Rhythm

Source Language:

Lalu ia tahu perempuan itu tak akan menangis. Sebab bila,

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esok pagi pada rumput halaman ada tapak yang menjauh ke utara, ia tak akan mencatat yang telah lewaat dan yang akan tiba, karena ia tak berani lagi.

Target Language:

He realized she would not cry. In the morning there would be Footprints on the grass in the yard, to the north. She would Refuse to consider what had passed or what was to come. No longer daring to do so.

From the data analysis above the researcher finds out the result of rhythm that is transferred into the target language. Based on the Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase. The result of the rhythm translation in the data 6 or the third stanza in Asmaradana poetry is not success. Based on the analysis above, the researcher finds that amount of rhythm in the target language is more than the rhythm in the source language, i.e. in the source language consist of 9 rhythm and in the target language consists of 10 rhythm. It means that the translator is not success in produces rhythm in source language into the target language.

6.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher analyzes data 6 both of source language line with the target language line. The researcher

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9 Irving Ribner and Harry Morris, *op. cit.* p8
finds that the amount of line is same. Based on the analysis source language in the
data 6 have 4 lines and in the target language also have 4 lines. Here the translator
tries to keep its original form. So it can still be enjoyed by readers. The translator is
successful to transfer the line from source language.

6.5. Rhyme

Next element analysis is rhyme. Rhyme is continuous pattern found at the end
of poem. Every good poem that forms the rhythmic sound and makes the poem
appear beautiful. The researcher compares both of source language and target
language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Lalu ia tahu perempuan itu tak akan menangis. Sebab bila,
esok pagi pada rumput halaman ada tapak yang menjauh ke
utara, ia tak akan mencatat yang telah lewat dan yang akan
tiba, karena ia tak berani lagi.

TL: He realized she would not cry. In the morning there would be
Footprints on the grass in the yard, to the north. She would
Refuse to consider what had passed or what was to come,
No longer daring to do so.

The researcher finds that the result from rhyme in this translation of stanza
third stanza is same from the source language. The researcher finds that the source
language have rhyme ABCD and rhyme in the target language is ABCD. Based on
this analysis above, the translator is successful to transfer the source language
rhyme in to the target language rhyme.
6.6. Tone and mood

*Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem.* It means that tone can be found in the work and the mood is a depiction that the poet gives to the reader. Like Ribner and Moris say *tone is that aspect of poetry which reflects the attitudes and feeling of the poet.* It means that tone and mood is back to the poet and how poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It can be assumed that tone and mode is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

Source Language:
Lalu ia tahu perempuan itu tak akan menangis. Sebab bila, esok pagi pada rumput halaman ada tapak yang menjauh ke utara, ia tak akan mencatat yang telah lewaat dan yang akan tiba, karena ia tak berani lagi.

Target Language:
He realized she would not cry. In the morning there would be Footprints on the grass in the yard, to the north. She would Refuse to consider what had passed or what was to come, No longer daring to do so.

The researcher observes mood for this stanza and it can be describe as positive mood i.e. *compassionate* because in this stanza the poet illustrated about

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9 reading on the move *loc. cit*
6 Irving Ribner and Harry Morris, *op. cit.* p.16
the character who went into the a war always, thinking about how sad his girlfriend because of his passing.

Next, for the tone of this data 6, it can be described as positive tone i.e.: poignant. The researcher observes and finds the word clue. The words or phrase uses by the poem in gives the clue such as perempuan itu tak akan menangis, tak akan mencatat, karena ia tak berani lagi which translates into target language: she would not cry, She would Refuse to consider, No longer daring to do so. all these phrase shows the poet depiction. That imagine of deep sadness, even more to want to forget the incident.

**Data 7**

**Source Language:**

Anjasmara, adikku, tinggallah, seperti dulu.
Bulan pun lamban dalam angina, abai dalam waktu.
Lewat remang dan kunang-kunang, kaulupakan wajahku, kulupakan wajahmu.

**Target Language:**

Anjasmara, my love, stay, again.
The moon is covered by the wind, time ignores it.
Passing cloud and ember, you forget my face, I forget yours.

7.1. Denotative and Connotative meaning


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9 ibid.

Next the research analyzes connotative meaning as follows: The data 7 or the last stanza of this poem contains the phrase the hope created by the character that went to the battlefield. Anjasmara, my love, stay, again: in this line, the poet opens who is the name of the character who was left, his name was Anjasmara. The female figure Anjasmara was abandoned by her lover into the battlefield. Here the poet describes the beloved men expect the presence of her lover named Anjasmara beside him. He remembers the beautiful time they ever have and imagined of their togetherness. The moon is covered by the wind: the Moon is the epitome of a night. Wind-covered Moon gives the sense that at night the day covering the moonlight is a cloud. The flying clouds carried by the wind. From here the poet describes the darkness of silence and no longer bright light that could make him happy. Time ignores it; neglected time. Time is not felt in the darkness and then the time pass. The time that has been lost along with the hushed darkness can never be replaced. Passing cloud and ember: melewati awan dan ember. Ember have a meaning as api or wood in a dying fire: api dikayu yang menyala sekarat. While in the source language this line up with Lewat remang dan kunang – kunang: the meaning on the line is the hope of the beloved against her partner. He hopes the flavor in the heart will be up to his faithful lover who waits for him to go home and hoped his return. Ember and kunang – kunang; symbolizing that in darkness or a sense of lonely in the heart, there is still a small light that will always remind him and always shines. Reminiscent of someone waiting for him at home.
and it is symbolic that the light that never turns off. Hence to reinforce the message that being said, you forget my face, I forget yours: Though they never met and never face to face, even if they are going to forget each other, feeling in their hearts will always be strong and still there for good.

7.2. Meter

Source Language:

/ X / X / X / X / X / X / X / X / X / X / X
Anjas/ mara,/ adik/ku, ting/ gallah,/ septeri dulu.

/ X / X / X / X / X / X / X / X / X / X
Bulan/ pun lam/ ban da/ lam a/ ngin, a/bai da/lam wak/tu.

/ X / X / X / X / X / X / X / X / X / X
Lewat/ remang/ dan ku/ nang-ku/ nang, kau/ lupa/kan wa/ jahku,

/ X / X / X / X
Kulu/ pakan/ wajah/ mu.

Target Language:

/ X / X / X / X
Anjas/ mara,/ my love,/ stay, again.

/ X / X / X / X / X / X / X / X
The moon/ is co/ vered by/ the wind:/ time ignores/ it.

/ X / X / X / X / X / X / X / X / X / X
Passing/ cloud and/ ember,/ you for/ get my/ face, I/ forget/ yours.

In the last stanza of Asmaradana poetry, the researcher finds that in the first line of SL consists of trochaic heptameter while in TL consist of trochaic tetrameter. In the second line contains iambic heptameter whereas in the TL contains iambic hexameter. The third line, in the SL occur trochaic octameter whereas in TL occur trochaic heptameter. Next, fourth line of SL in this stanza occur iambic tetrameter while in the TL there is no line fourth. The target language only have 3 lines.
From the analysis above, it can be concluded that the meter translation in this data 7 is not transferred appropriately. The translator is not tend to translate through the meter translation. The researcher finds that in the line 2 and 3 they have same meter but still have different in feet. As the result meters in this stanza on the source language poetry is not successful to transfer into target language meter.

7.3. Rhythm

Source Language:
Anjasmara, adikku, tinggallah, seperti dulu.
Bulan pun lamban dalam angin, abai dalam waktu.
Lewat remang dan kunang-kunang, kaulupakan wajahku,
kulupakan wajahmu.

Target Language:
Anjasmara, my love, stay, again.
The moon is covered by the wind, time ignores it.
Passing cloud and ember, you forget my face, I forget yours.

Based on the analysis above the researcher finds the result of rhythm that translates into target language. Refer to Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase.¹ The result of the rhythm translation in the data 7 or the last stanza in Asmaradana poetry is not success. Based on the analysis above, the researcher finds that, the total of line in the data 7 above is different, rhythm that is produces is not

¹ Irving Ribner and Harry Morris; op. cit. p8
same. Both of source language and target language have different amount of rhyme in his line. It means that the translator nearly success in produces rhythm.

7.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher compares data 7 and finds that the amount of line is different. Source language in the data 5 have 4 lines and then in the target language have 3 lines. As the result from the analysis above that the line in the data 7 is different. Based on analysis above the translator is not successful to transfer the line from source language.

7.5. Rhyme

Next element analysis is rhyme. Rhyme is continuous pattern found at the end of poem. Every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Anjasmara, adikku, tinggallah, seperti dulu. -A
Bulan pun lamban dalam angina, abai dalam waktu. -A
Lewat remang dan kunang-kunang, kaulupakan wajahku, A
kulpakan wajahmu. -A

TL: Anjasmara, my love, stay, again. -A
The moon is covered by the wind, time ignores it. -B
Passing cloud and ember, you forget my face, I forget yours. -C

It turns out that once observed, the researcher finds that the poem rhyme is different though the translator attempted to keep the form but rhyme on the data above changed. Source language have rhyme AAAA whereas target language has
rhyme ABC. Based on this analysis above, the translator is not successful to transfer the source language rhyme in to the target language rhyme.

7.6. Tone and mood

The last element is Tone and Mood in poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the.\(^1\) It means that tone can be found in the work and the mood is a depiction that the poet give to the reader. Like Ribner and Moris say tone is that aspect of poetry which reflects the attitudes and feeling of the poet.\(^1\) It means that tone and mood is back to the poet and how poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It can be assumed that tone and mood is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

Source Language:

Anjasmara, adikku, tinggallah, seperti dulu.
Bulan pun lamban dalam angina, abai dalam waktu.
Lewat remang dan kunang-kunang, kaulpakan wajahku, kaulpakan wajahmu.

Target Language:

Anjasmara, my love, stay, again.
The moon is covered by the wind, time ignores it.
Passing cloud and ember, you forget my face, I forget yours.

\(^{1}\) reading on the move loc. cit  
\(^{0}\) Irving Ribner and Harry Morris; op. cit. p.16
The researcher starts from the mood from this stanza. Mood from this stanza can be described as positive mood i.e. hopeful because in this stanza the poet illustrated about the presence and expectations on someone who wants.

Next, for the tone of this data 7, it can be described as positive tone i.e.: affectionate, wistful. The researcher analyzes from this stanza and finds the clue that is wrote by the poet. The words are tinggallah, seperti dulu kaulupakan wajahku, kaulupakan wajahmu which are translated into target language: my love, stay, again, you forget my face, I forget yours. All show about love, wish and memories that depicted by the poet.

7.7. Stanza

The translator analyzes the last element of poetry i.e. stanza. The researcher observes full poetry in table 3.2 as the second poetry Asmaradana. The researcher looks at the main data of the data description in table 3.2 and finds that the source language and target language have the same number of stanza. Amount of stanza that is owned by the poem in its entirety has four stanzas and stanza is owned by target language is also similar, that has four stanzas.

Data analysis 4 up to 7 is from the second poetry Asmaradana. Now, the researcher continues to analysis the data 8 up to 10 that is belong to the second poetry Z. Before, the researcher begins analysis based on Andre Lefevere theory that the translation influences by external factor, such as history. Like Ribner and Morris

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2 Ibid.
statement that *some knowledge of history is important to the understanding the poetry.*\(^1\) It means knowing the background to the poem or studies the story behind the poem aim to understand before the analysis. Thus, the researcher or the translator can be helped when they want to interpret the work. The researcher tries to support the importance of keeping the meaning of a translation by studying the history of the poetry. The researcher looks into a style tendency of the translator in translating this poetry.

### B. 5. Historical Context of the Z Poem

The researcher tries to find out the history of the Z poetry. In his book *rahasia membutuhkan kita* Harry states that Goenawan Mohamad *seseorang yang pernah melakukan study di eropa.*\(^1\) So, this Z poetry is written by an experience from the poet itself, GM. Burton Raffel argue that *karya – karya tersebut memperlihatkan (sebuah) kecakapan untuk mengungkapkan gejolak perasaan.*\(^1\) From the Harry and Burton statement above, the Z poet is the projection of an imaginative picture of the poet in his work. This poem is described by the poet experiences directly when conducting a study in Europe.

In further analysis the researcher finds that the setting place from this poetry is took place in *Marly. Marly-le-Roi is a small village some miles away from Paris, where the poet spent his holidays while studying in Europe. The town is built of old house and surrounded by a vast, beautiful park and a forest in which the pre-

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1. Irving Ribner and Harry Morris, *op. cit.* p.5
**Revolutionary royalty hunted.**¹ The main background is shown in the poem above is in Paris. About how the beauty of the cities there and the atmosphere there. In this translation, the translator will not carelessly do the transfer of meaning from one language to another. This history helps the translator to start the analysis.

**B. 6. Language and Form**

After the researcher knows the story of poetry, the researcher continues to analyze into meaning and element poetry to find out and classifies the style of the translator in make the translation. The Data can be analyzed as follows:

**Data 8**

**Source Language:**

- Di bawah bulan marly
- dan pohon musim panas
- Ada seribu kereta-api
- menjemputmu pada batas

**Target Language:**

- Beneath Marly moon
- and summer trees
- A thousand trains stand ready
- to meet you at the border

**8.1. Denotative and Connotative meaning**

On the analysis of third data, it will start same as the previous analysis that the first analyze the denotative meaning. The data 8 from the third poetry also started analysis from denotative and connotative meaning. The denotative meaning analysis as follows: the meaning **Beneath:** below or under; dibawah sesuatu, **Marly**

¹ Ibid. p.203

Connotation meaning in the data 8 i.e.: dibawah bulan Marly - Beneath Marly moon: on this line, the writer illustrates where he resides. The poet attempted to bring a beautiful place that he visited at the time. Marly is the name of a place visited poet on the poem. dan pohon musim panas - and summer trees: the illustration depicted by the authors on this poem is he's been on a condition of the dry season. A dry season or called summer happens typified the stronger with illustrations of trees during the dry season which means that trees can make it cool with the lush leaves. Ada seribu kereta apa - A thousand trains stand ready: the further depiction of conditions in the city. This time the poet gives an overview of how he can travel anywhere. In this line explained that many trains that had been preparing to take him wherever he want to go. Menjemputmu pada batas - to meet you at the border: strengthened here about how we can enjoy the whole city is by train. Means of transportation are discussed in the previous line strengthened in line four. The poet describes that if someone were there he will be easily approached and picked up, or everyone can find the trains easily wherever they are. Overall the first line symbolizes the place where the poet is and the atmosphere of summertime that he naturally there. How the poet scours every corner of the city with trains that he ride.
The next aspect is to look at the poem into its elements. On the work of the poet above the translator tries to keep its shape corresponds to the authenticity of the poems in the source language. The researcher analyzes through total of line, stanza, meter, rhyme, rhythm, tone that owned both of source language and target language. The Form analysis are:

8.2. Meter

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>/ X / X / X / X</td>
<td>/ X / X / X</td>
</tr>
<tr>
<td>Di ba/ wah bu/ lan mar/ ly</td>
<td>Beneath/ Marly/ moon</td>
</tr>
<tr>
<td>X / X / X / X / X</td>
<td>X / X / X</td>
</tr>
<tr>
<td>dan po/ hon mu/ sim pa/ nas</td>
<td>and sum/ mer trees</td>
</tr>
<tr>
<td>X / X / X / X / X / X</td>
<td>X / X / X / X / X</td>
</tr>
<tr>
<td>Ada/ seri/ bu ke/ reta/- api</td>
<td>A thou/ sand trains/ stand rea/ dy</td>
</tr>
<tr>
<td>X / X / X / X / X /</td>
<td>/ X / X / X / X /</td>
</tr>
<tr>
<td>Menjem/ putmu/ pada/ batas</td>
<td>to meet/ you at/ the bot/ der</td>
</tr>
</tbody>
</table>

It analyzes that first line of ‘Z’ poetry in SL occur trochaic trimeter and in TL contains trochaic dimeter. In the second line SL occur iambic tetrameter and in TL contains iambic dimeter. In the third line SL contain iambic pentameter while in TL contains iambic trimeter. The last line in this stanza, SL finds as iambic tetramer and in TL finds trochaic trimeter

From the analysis, it can be concluded that the meter translation in the data 8 as the first stanza from Z poetry is nearly success. The translator tends to translate through the meter translation, but the result is still have differential i.e. number of

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feet in meter. As the result meters in this last stanza on the source language poetry is not successful to translate same as both of the stanza above.

### 8.3. Rhythm

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Di bawah bulan marly</td>
<td>Beneath Marly moon</td>
</tr>
<tr>
<td>dan pohon musim panas</td>
<td>and summer trees</td>
</tr>
<tr>
<td>Ada seribu kereta-api</td>
<td>A thousand trains stand ready</td>
</tr>
<tr>
<td>menjemputmu pada batas</td>
<td>to meet you at the border</td>
</tr>
</tbody>
</table>

After the researcher makes an analysis on the data 8. The researcher finds the result of rhythm that is translated into target language. The result of the rhythm translation in the data 8 that is the first stanza in Z poetry is success. Refer to Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase. Based on the analysis above, the researcher finds that rhythm that is produces is still same. Both of source language and target language have four rhythm in this stanza. It means that the translator success in produces rhythm in source language and can be enjoyed by the reader in the target language.

### 8.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher analyzes data 8 both of source language line with the target language line. This data is the first stanza from Z poetry. The researcher finds that the amount of line in this data

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8 is same. Base on the analysis above the source language in the data 8 have 4 lines and in the target language also have 4 lines. Base on the research, the translator tries to keep its original form. So it can still be enjoyed by readers. The translator is successful to transfer the line from source language.

8.5. Rhyme

Next element analysis is rhyme. Rhyme is continuous pattern found at the end of poem. Every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

<table>
<thead>
<tr>
<th>Source Language (SL)</th>
<th>Target Language (TL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Di bawah bulan marly-A</td>
<td>Beneath Marly moon-A</td>
</tr>
<tr>
<td>dan pohon musim panas-B</td>
<td>and summer trees-B</td>
</tr>
<tr>
<td>Ada seribu kereta-api-A</td>
<td>A thousand trains stand ready-C</td>
</tr>
<tr>
<td>menjemputmu pada batas-B</td>
<td>to meet you at the border-D</td>
</tr>
</tbody>
</table>

The researcher observes and finds that the poem rhyme is different though the translator attempted to keep the form but rhyme on the data above changed. From the analysis the researcher finds that source language have rhyme ABAB and target language have rhyme ABCD. Based on this analysis above, the translator is not successful to transfer the source language rhyme in to the target language rhyme in data 8.

8.6. Tone and mood

Next analysis is tone and mood of poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem. It means that tone can be found in the work and the mood is a

\[\text{reading on the move p.6}\]

\[\text{reading on the move p.6}\]
depiction that the poet give to the reader. Like Ribner and Moris say *tone is that aspect of poetry which reflects the attitudes and feeling of the poet*. It means that tone and mood is back to the poet and how poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It can be assumed that tone and mode is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

SL: Di bawah bulan marly
dan pohon musim panas
Ada seribu kereta-api
menjemputmu pada batas

TL: Beneath Marly moon
and summer trees
A thousand trains stand ready
to meet you at the border

The researcher finds out the mood from this stanza. Mood from this stanza can be describe as positive mood i.e. *enthralled*¹ because in this stanza the poet illustrated the beauty place where the poet is stay. The poet gives the detail about condition of city.

Next, for the tone of this data 8, it can be described as positive tone i.e.: *bemused* and *interested*.¹ The researcher tries to find out the positive tone from the word clue by the poet. In this stanza the words uses by the poet as to how the poet feel about the city. The words are: *bulan marly pohon musim panas seribu kereta-api* which is translated into target language *marly moon summer trees, a*

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thousand trains. All shows that the poet look into how beauty the city he ever come or stay.

Data 9

Source Language: Mengapa mustahil mimpi
mengapa waktu memintas
Seketika berahir berahi
begitu bergegas

Target Language: Why is it impossible to dream
Why does time interpose
In a second desire fails
suddenly

9.1. Denotative and Connotative meaning

The denotative meaning analysis in the data 9 as follows: Why: kenapa, is it impossible: itu mustahil, to dream: untuk bermimpi. Why does: kenapa time: waktu, interpose: place something between two people or things; diantara or menyela or menempatkan. In a second: pada saat or pada waktu, desire fails: keinginan or hasrat itu gagal. Suddenly: tiba – tiba.

Connotation meaning In the stanza two i.e.: mengapa mustahil mimpi - Why is it impossible to dream: Here the poet illustrates in the vibrant city of Marly, the poet invites reader for sure by asking whether the dream is impossible and the translator also produces a similar translation stating why it is impossible to dream of. Because here the translator wants to bring us to imagine it even further. Mengapa waktu memintas - Why does time interpose: the intention by the poet in this point is
a time. The poet illustrates that there will be a time through us. The time will come in and interrupt it for granted in this life. Word *interpose* that means interrupting or cut that have the same meaning as the word *memintas* in the source language. Both of these words have the same sense that is passing away, cutting a thing or interrupts and immediately disappear. *Seketika berachir berahi - In a second desire fails:* The poet illustrated that the dream suddenly cut off by the time. This analogy explains about the desire or a high passion, owned immediately must be ended and failed. *Begitu bergegas – suddenly:* After all the dreams we failed or damaged we must hurry. Suddenly that stated the meaning as *suddenly* it has a correlation with *bergegas* in the source language. The word *suddenly* in the target language have meaning as happening unexpectedly and quickly.

**9.2. Meter**

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>X X / X X / X X</td>
<td>/ X X / X X / X X</td>
</tr>
<tr>
<td>Mengapa/ mustahil/ mimpi</td>
<td>Why is it/ impossible/ ble to dream</td>
</tr>
<tr>
<td>/ X X / X X / X</td>
<td>X X / X X /</td>
</tr>
<tr>
<td>Mengapa/ waktu me/ mintas</td>
<td>Why does time/ interpose</td>
</tr>
<tr>
<td>X / X / X / X / X /</td>
<td>/ X / X / X /</td>
</tr>
<tr>
<td>Seketika/ tika/ bera/ chir be/ rahi</td>
<td>In a/ second/ desire fails</td>
</tr>
<tr>
<td>X X / X X /</td>
<td>/ X X</td>
</tr>
<tr>
<td>begitu/ bergegas</td>
<td>suddenly</td>
</tr>
</tbody>
</table>

Next, the researcher analyzes second stanza of Z poetry that the first line in SL occur *anapestic dimeter* and *pyrrhic monometer* while in TL occur *dactylic dimeter* and *pyrrhic monometer*. In the second line SL consists of *dactylic dimeter* whereas in TL consists of *anapestic monometer*. The third line in SL contains
**iambic pentameter** whereas in TL contains **trochaic trimeter**. In the last line of SL contains **anapestic dimeter** whereas in TL contains **dactylic monometer**.¹

From the data analysis above, meter translation in the second stanza is not have any similarity. The result of meter translation in the target language is not same as the source language meter. The translator is not tend to translate through the meter translation. As the result meters in this second stanza on the source language poetry is not successful to translate.

**9.3. Rhythm**

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mengapa mustahil mimpi</td>
<td>Why is it impossible to dream</td>
</tr>
<tr>
<td>mengapa waktu memintas</td>
<td>Why does time interpose</td>
</tr>
<tr>
<td>Seketika berakhir berahi</td>
<td>In a second desire fails</td>
</tr>
<tr>
<td>begitu bergegas</td>
<td>suddenly</td>
</tr>
</tbody>
</table>

After the researcher makes an analysis on the data 9. The researcher finds the result of rhythm that is translated into target language. The result of the rhythm translation in the data 9 that is the second stanza in Z poetry is success. Refer to Ribner and Morris theory to find the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepositional phrase.¹ Based on the analysis ¹ above, same as the data before, the researcher finds that rhythm that produced is still same. Both of source language and target language have four rhythm in this stanza. It means

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¹ Irving Ribner and Harry Morris; *op. cit.* p8
that the translator success in produces rhythm in source language and it can be enjoyed by the reader in the target language.

9.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher analyzes data 8 both of source language line with the target language line. The researcher finds that the amount of line in this data 8 is same. Base on the analysis above the source language in the data 8 have 4 lines and in the target language also have 4 lines. Base on the research, the translator is trying to keep its original form. So it can still be enjoyed by readers. The translator is successful to transfer the line from source language.

9.5. Rhyme

Next element analysis is rhyme. Rhyme is continuous pattern found at the end of poem. Every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Mengapa mustahil mimpi-A mengapa waktu memintas-B Seketika berakhir berahi-A begitu bergegas-B
TL: Why is it impossible to dream-A Why does time interpose-B In a second desire fails-C suddenly –D

The researcher observes and finds that the poem rhyme is different. Even though the translator attempted to keep the form but rhyme on the data above changed. From the analysis the researcher finds that source language have rhyme ABAB and target language have rhyme ABCD. Based on this analysis above, the
9.5. Tone and mood

Next analysis is tone and mood of poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem.\footnote{reading on the move \textit{op. cit.} p.2} It means that tone can be found in the work and the mood is a depiction that the poet give to the reader. Like Ribner and Moris say tone is that aspect of poetry which reflects the attitudes and feeling of the poet.\footnote{Irving Ribner and Harry Morris, \textit{op. cit.} p.16} It means that tone and mood is back to the poet and how poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It can be assumed that tone and mood is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

<table>
<thead>
<tr>
<th>SL: Mengapa mustahil mimpi</th>
<th>TL: Why is it impossible to dream</th>
</tr>
</thead>
<tbody>
<tr>
<td>mengapa waktu memintas</td>
<td>Why does time interpose</td>
</tr>
<tr>
<td>Seketika berachir berahi</td>
<td>In a second desire fails</td>
</tr>
<tr>
<td>begitu bergegas</td>
<td>suddenly</td>
</tr>
</tbody>
</table>

The researcher finds out the mood from this stanza. Mood from this stanza can be describe as positive mood i.e. \textit{optimistic} because from this stanza the poet illustrated by asking about dream. The poet gives depiction that dream cannot be blocked and nothing is impossible.
Next, for the tone of this data 9, it can be described as positive tone i.e.: *sanguine, sprightly*. The tone is classified based on the words clues in this stanza. The words or phrases used in this stanza give clues as to how the poet feels about dream. Those words and phrases are: *Mengapa mustahil mimpi, waktu, bergegas* which are translated into the target language: *Why is it impossible to dream, time, suddenly*. Those words and phrases show the poet's interpretation about dream and time.

**Data 10**

**Source Language:**
Lalu jatuh daun murbei
dan airmata panas
Lalu jatuh daun murbei
dan engkau terlepas

**Target Language:**
Then the mulberry leaves fell
And tears
Mulberry leaves fell
And you were free

**10.1. Denotative and Connotative meaning**

The denotative meaning analysis in the data 10 as follows: *Then: kemudian, the mulberry leaves: daun – daun Mulberry, fell: jatuh. and tears: dan air mata. Mulberry leaves: daun – daun Mulberry, fell: jatuh. And: dan you were: kau, free: bebas.*

Connotation meaning In the data 10 i.e.: *Lalu jatuh daun murbei - Then the mulberry leaves fell, dan airmata panas - and tears. In the last stanza is between*
line have meanings that are closely related. Murbery fruit is a fruit that has a lot of virtues and benefits. *Jatuh daun murbei* – *mulberry leaves fell*: analogize that if we lose something very precious or useful. Murbery fruit is a fruit that has a lot of virtues and benefits. Then the poet gives illustration *jatuh daun murbei* like the opportunity that is come. Next, *tears* – *airmata panas*: weep without any doubts. Remove the latent sense of tiredness or sense of pique that exist within our feelings till we feel satisfied and enough. Actually the illustration that gives from the poet in line 1 and 2 from this stanza are combined as the opportunity that is come and suddenly it is loss. It turns the feeling into annoyed and finally crying. Then expressed by the poet on the next line *lalu jatuh daun murbei, dan engkau telepas* - *and you were free*. *daun murbei* is a symbol of something good. So, when it comes back a valuable chance or opportunity ever gone and come again for the second time, take the advantage and you will feel free. The translator catches the point that the researcher wants to give the reader illustration of the second chance.

**10.2. Meter**

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lalu jatuh daun murbei</td>
<td>Then the mulberry leaves fell</td>
</tr>
<tr>
<td>dan airmata panas</td>
<td>And tears</td>
</tr>
<tr>
<td>Lalu jatuh daun murbei</td>
<td>Mulberry leaves fell</td>
</tr>
<tr>
<td>dan engkau telepas</td>
<td>And you were free</td>
</tr>
</tbody>
</table>

In the last stanza, the researcher finds that in the first line of SL consists of *iambic pentameter* while in TL consist of *trochaic monometer*. In the second line contains *trochaic pentameter* whereas in the TL contains iambic *monometer*. The third line, in the SL occur *trochaic hexameter* and in TL occur *trochaic pentameter*.
In the last line of SL in this stanza occur *anapestic trimeter* while in the TL occur *iambic dimeter.*

From the analysis, it can be concluded that the meter translation in the last stanza not transferred appropriately. The translator is not tend to translate trough the meter translation. Only in the line three of this stanza that have the same meter but it is still have differentiate in amount of feet meter. As the result meters in this last stanza on the source language poetry is not successful to translate same as both of the stanza above.

### 10.3. Rhythm

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lalu jatuh daun murbei</td>
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<td>Lalu jatuh daun murbei</td>
<td>Mulberry leaves fell</td>
</tr>
<tr>
<td>dan engkau terlepas</td>
<td>And you were free</td>
</tr>
</tbody>
</table>

Based on the analysis above the researcher finds the result of rhythm that is translated into target language. The result of the rhythm translation in the data 10 that is the last stanza in **Z** poetry is success. Refer to Ribner and Morris theory to find *the subject and its modifiers, a verb cluster, the object and its modifiers, and a prepotional phrase.*

Based on the analysis above, data 10 have the same result as the data 8 and 9. The researcher finds that rhythm that is produces is still same. Both of source language and target language have four rhythm in this stanza. It means that

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2. Irving Ribner and Harry Morris; *op. cit.* p8
the translator is successful in produces rhythm in source language and it can be enjoyed by the reader in the target language.

10.4. Line

Next analysis is into the line. Line is combinations of words either phrase or even from one sentence that unite into one line of words. The researcher analyzes data 10 both of source language line with the target language line. The researcher finds that the amount of line in this data 8 is same. Base on the analysis above the SL in the data 8 have 4 lines and in the TL also have 4 lines. Base on the research, the translator tries to keep its original form. So it can still be enjoyed by readers. The translator is successful to transfer the line from source language.

10.5. Rhyme

Next element analysis is continue into rhyme. Rhyme is continuous pattern found at the end of poem. Every good poem that forms the rhythmic sound and makes the poem appear beautiful. The researcher compares both of source language and target language to know the differences in rhyme of poetry. The data analysis as follow:

SL: Lalu jatuh daun murbei-A
dan airmata panas-B
Lalu jatuh daun murbei-A
dan engkau terlepas-B

TL: Then the mulberry leaves fell-A
And tears-B
Mulberry leaves fell-A
And you were free-C

The researcher observes and finds that the poem rhyme is different. From the analysis, the researcher finds that source language have rhyme ABAB and target language have rhyme ABCD. Even though the translator attempted to keep the form but rhyme on the data above changed. Based on this analysis above, the translator
is not successful to transfer the source language rhyme into the target language rhyme in data 10.

10.6. Tone and mood

Next analysis is tone and mood of poetry. Mood is the feeling created by the poet for the reader. Tone is the feeling displayed by the author toward the subject of the poem.\(^1\) It means that tone can be found in the work and the mood is a depiction that the poet gives to the reader. Like Ribner and Morris say *tone is that aspect of poetry which reflects the attitudes and feeling of the poet.*\(^1\) It means that tone and mood is back to the poet and how the poet send his message to the reader. In analysis the tone and mood of poetry the researcher should find out meaning from words and phrase in this poetry. It can be assumed that tone and mood is related to each other. The researcher classifies based on the meaning analysis above and the history of the poetry that already mention in the previous. The data analysis i.e.:

SL: Lalu jatuh daun murbei
dan airmata panas
Lalu jatuh daun murbei
dan engkau terlepas

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

The researcher finds out the mood from this stanza. Mood from this stanza can be described as positive mood i.e. *confident*\(^1\) because from this stanza the poet illustrated by an opportunity. Mulberry Leaves in the stanza above have so much

\(^{1}\) reading on the move op. cit. p.2
\(^{1}\) Irving Ribner and Harry Morris op. cit. p.16
\(^{1}\) Mr. Scott. Our English Class http://ourenglishclass.net/class-note/sub/writing/the-writing-process/craft/tone-and-mood/ accessed Jan 05, 2017
benefit and it can be illustrated as an opportunity. The poet gives depiction that there is always a second chance for an opportunity.

Next, for the tone of this data 10, it can be describe as positive tone i.e.: passionate and self-assured sanguine, sprightly. The tone classifies based on the words clues in this stanza. All the words and phrases give as to how the poet think about opportunity. These words or phrase like: jatuh daun murbei, airmata, engkau terlepas which are translated into target language Then the mulberry leaves fell, tears, you were free, all shows that the poet look an opportunity is something good and there is always a fail in every change. The poet illustrates that always a second to get it.

10.7. Stanza

The translator analyzes the last element of poetry i.e. stanza. The researcher observes full poetry in table 3.3 as the third poetry Z. The researcher looks at the main data of the data description in table 3.3 and finds that the source language and target language have the same number of stanza. Amount of stanza that is owned by the poem in its entirety has four stanzas and stanza is owned by target language is also similar, that has four stanzas.

\[1\] ibid.
C. Research Findings

1. *Senja pun Jadi Kecil Kota pun Jadi Putih*

This poetry included as Neo-Romanticism which is mean as the projection of the imagination that produce beautiful language and it turns into work of literature. This poetry is really contained strong the poet’s imagination about foreign adventures that can give concretization background which is able to illustrate a cold atmosphere, images silences, shades of adventure and uncertainty.

The style used by the translator to keep the poet imagination is using S-type translation style. From the analysis the researcher finds that the translator as close as possible following the context from the source language. The style of the translator tends to translate same as the source language the translator’s expectation is still maintaining the message and context into the target language. The translator produces the shape of the poetry same as the original poetry, even though it is only same in the total of stanza. The translator analyzes the elements of the poetry to prove that literal translation is the style of this translation.

To achieve good style in translating this poetry the translator also look for the history of the poetry itself. This became the basis for the translator to translate the words which can be changed with a different term, and word that simply absolutely translated. This poetry separated into 3 data; data 1, data 2, and data 3. The result that is same between the SL and TL are: data 1 in denotative and connotative meaning, line, rhyme, stanza, tone and mood. Data 2 in denotative and connotative meaning, line, stanza, tone and mood. Data 3 in denotative and connotative meaning, rhythm, line, stanza, tone and mood.
2. *Asmaradana*

This poetry talking about Javanese mythology about two characters, Anjasmarapa and Damarwulan. Anjasmarapa is the one who left by the Damarwulan because he should go to the battlefield to defend his queen Menakjingga. The poet raises Javanese song name *temban macapat*.

As the result from the analysis, the researcher finds out that the style used by the translator is S-type translation style. The translator pours the source language directly into the target language, but in some cases the researcher finds that the translator does not translate literary. The researcher finds the word that has same illustration to keep the message in the target language. So, the main style for the translator uses S-type translation style. In translating the translator seems use literal translation, but sometime he uses blank verse to find the diction that has same illustration in target language. The researcher finds out the shape produced by the translator closes to the source language. The translator makes the same amount of stanzas with the two stanzas have the same rhyme.

This style effects the translation itself. The meaning containing in the target language really closes to the original. The researcher finds that to keep the message suitable in target language, the translator finds out the story of the poetry itself. As the result the world choice, context and message from the source language is still the same in the target language. To prove this S-type translation style, the researcher observes and finds some evidences in transferring the elements. *Asmaradana* poetry separated into 4 data: data 4, data 5, data 6, data 7. The result between the SL and TL are: data 4 in denotative and connotative meaning, line, stanza, tone and mood.
Data 5 in denotative and connotative meaning, stanza, tone and mood. Data 6 in denotative and connotative meaning, rhythm, line, stanza, tone and mood. Data 7 in denotative and connotative, stanza, tone and mood. From the analysis the S-type translation style the translator in translating data 4 and 6 are using literal translation, and data 5 and 7 are using blank verse to following the context and meaning but in different illustration.

3. Z

This poetry shows the projection of an imaginative picture of the poet in his work. This poetry describes the poet experiences directly when conducting a study in Europe. This poetry illustrates about the atmosphere and beauty of the city in Marly. *Marly - le- Roi* is a small village some miles away from Paris.

From the analysis the researcher finds that the translator uses S-type translation style as his style in transferring this poetry into the target language. The poet imagination, message and context in this poetry is very important for the translation. The researcher knows this because the word choice closes to the original but when it is not rigid and still flexible to read. The poet feeling and experience poured in this poetry become the important thing for the translator to keep.

In the result of the translation, the translator makes the poetry translation in the target language have the same shape as close as possible with the source language. This style effect the translation itself. The meaning contained in the target language really closes to the original. To prove this literal translation, the researcher observes and finds some evidences in transferring the elements of poetry. In this Z
poetry separated into 3 data: data 8, data 9, and data 10. The result between the SL and TL are: data 8 in denotative and connotative meaning, rhythm, line, stanza, tone and mood. Data 9 in denotative and connotative meaning, rhythm, line, stanza, tone and mood. Data 10 in denotative and connotative meaning, rhythm, line, stanza, tone and mood. From the analysis of the style done by the translator in the last data; 8-10 are translated using literal translation with S-type translation style to keep the meaning and the shape with expectation the reader from target language can be enjoyed by the readers.
CHAPTER IV
CONCLUSION AND SUGGESTION

A. Conclusion

From the analysis that already done, the result of Harry Aveling translation style refers to the S-type translation style. This S-type translation style uses by the translator in translating these three poems *Twilight Fades The City White, Asmaradana and Z*. Based on the research findings, the way how the poet uses his style is by imitated the meaning and produce the shape close to the source language. The translator uses literal and blank verse strategies in transfers the meaning from source language into target language. The form of poetry that produces by the translator are included meter, rhythm, rhyme, line, stanza, tone and mood of SL poetry.

Nevertheless, the S-type translation style that chooses by the translator is strengthened with study of background of the poetry. It is included historical and context of poetry.

B. Suggestions

As a translator in translating a literary text he/she can choose which one is better to use S-type translation style to make translation similar with the SL. Or chooses T-type translation style to produce the translation based on his perspective.
For the translator who want to produce poetry translation same with the SL, a translator can use S-type translation style. It aims translator to transfer the meaning and shape of the elements of poetry close with the original poetry.

For researcher and translator the previous studies about the background of the poet and poetry is important. It aims to understand the context and produce the result of translation that close with the source language.
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ATTACHMENT

Biography Goenawan Mohamad as a Poet

Goenawan Soesatyo Mohamad born in Batang, July 29, 1941; age 75 years. He knows as Goenawan Mohamad and he is the leading an Indonesian writer. He comes from the tribe of Java. Goenawan Mohamad is an intellectual whose views are liberal and open. He began writing poems at the age of 17 years.

In the course of his life GM (Goenawan Mohamad) gets some appreciation along the journey of her life such as: Hamengku Buwono IX Award in the field of culture from Gajah Mada University. Next, Professor Teeuw award from Leiden University Belanda in 1992, Louis Lyons from Harvard University Amerika Serikat in 1997, Internasional Editor (International Editor of the Year Award) from World Press Review, Amerika Serikat in May 1999, International Press Freedom Award by Committee to Protect Journalists in 1998, Wertheim Award in 2005 and Dan David Prize literary award in 2006.

Goenawan produces various works that have been published, including a collection of poems in Parikesit (1969), Interlude (1971). From the collection of poetry in 1969 – 1971 take by the researcher such as: Senja pun jadi kecil kota pun jadi putih, Z, dan Asmaradana that is translated into English Language. Literary works that use in this analysis as a data research data will be learned and analyze in this research.

In an interview conducted on Goenawan Mohamad by Jennifer concluded that For Goenawan, the play of language is always evident in both his poetry and prose. his writing is filled with an enormous variety of styles and expressions. Explains that the style and expression in the works of Goenawan Mohamad are varied greatly. It all also based on the idea and viewpoint owned by Goenawan based on reality and experience.
Biography Harry Aveling as The Translator

Harry George Aveling born in Sydney, Australia, 30 March 1942. He is an Australian scholar that work as translator and teacher. He is specialize in Indonesian and Malaysian literature, and Translation Studies. He received the degrees of Doctor of Philosophy in Malay Studies from the National University of Singapore and Doctor of Creative Arts (DCA) from the University of Technology, Sydney. Aveling has held the rank of Adjunct Professor of Southeast Asian Literature at Ohio University since 2002. Harry Aveling is a Fellow of the Stockholm Collegium for World Literary History, Stockholm University, representing island Southeast Asia. He was President of the Australian Association for Literary Translation, 2005-2008.

During his lifetime there were also awards that he get. Awards that he gets include: PEN Medallion (finalist) in 2003, Anugerah Pengembangan Sastera Award (GAPENA) 1991, Khatulistiwa Literary Award for Poetry in 2006 and New South Wales Premier's Translation Prize (finalist) in 2007.

In his book harry quoted that di luar motif bencana perbedaan politik tahun 1966 mencuatlah... “sebuah pandangan baru tentang kebebasan dan meluasnya eksperimen dalam prosa, puisi dan teater. This tells us that GM poses a major work that will be contained in poetry, prose and Theater. The researcher asked directly about the opinion of these three poems to be analyzed and get an answer that these poetry a distinct and highly influential strand in contemporary Indonesian poetry, neo-romanticism”. By this I am referring to their strong emphasis on personal interior emotion and use of nature imagery (Aveling). Neo-Romatisme itself is the form of personal emotions and melancholy language which is described in a literary work, in this case, is the poem.

Just as the Z poem that tells about Goenawan Mohamad who lived abroad to further his studies in Europe. Senja pun jadi kecil kota pun jadi putih Harry explained that Goenawan Mohamad, he refines his early interest in nature into a gentle melancholy based on non-being and human alienation (Aveling xix).
Symbolizing the author interest that associated with the soft touch of nature and all things perceived directly by the poet. The last is Asmaradana as Javanese mythology, Goenawan mengatakan bahwa ini puisi ini memperlihatkan ketidakpercayaanya pada kota besar dan pengaruhnya pada hubungan antar manusia, yang sisini berakhir dengan menyedihkan yaitu kematian sang kekasih (Aveling 31).

The data that have been collected are Senja pun Jadi kecil Kota pun Jadi Putih, Asmaradana, and Z. After the data have been collected, the researcher classifies them based on Andre Levefere theory.

The data description are tabulated as follows:

A. First poetry. Senja pun Jadi Kecil Kota pun Jadi Putih – Twilight Fades
   The City White.

<table>
<thead>
<tr>
<th>No.</th>
<th>SL Poetry</th>
<th>TL Poetry</th>
<th>Strategy style of translation</th>
</tr>
</thead>
</table>
| 1.  | Senja pun jadi kecil   
Kota pun jadi putih
Di subway
Aku tak tahu saat pun sampai | Twilight fades
The city white
In the subway
I have no idea of when we arrive | S-type translation style with literal translation |
| 2.  | Ketika berayun musim
Dari sayap langit yang beku
Ketika burung-burung, di rumput dingin
Terhenti mempermainkan waktu | As the season falls
From the frozen wings of the sky
As the birds on the cold grass
Cease their game with time | S-type translation style with literal translation |
| 3.  | Ketika kita berdiri sunyi
Pada dinding biru ini
Menghitung ketidak-pastian dan bahagia
Menunggu seluruh usia | As we stand alone
Against the blue wall
Balancing uncertainty and pleasure
Waiting for death | S-type translation style with literal translation |
### B. Second poetry. Asmaradana – Asmaradana

<table>
<thead>
<tr>
<th>No.</th>
<th>Poetry</th>
<th>Strategy style of translation</th>
</tr>
</thead>
</table>
| 4.  | **SL:** Ia dengar kepal sayap kelelawar dan gugur sisa hujan dari daun, karena angin pada kemuning. Ia dengar resah kuda serta langkah pedati ketika langit bersih kembali menampakan Bimasakti, yang jauh. Tapi di antara mereka berdua, tidak ada yang berkata-kata.  
**TL:** He heard the beat of the wings of the bats and the fall of the rest of the rain, the wind against the teak trees. He heard the restlessness of the horses and the tug of the chariot as the sky cleared of cloud, revealing the pole-star in the distance. Between them words were unnecessary. | S-type translation style with literal translation |
| 5.  | **SL:** Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, nasib, perjalanan dan sebuah perang yang tak semuanya disebutkan.  
**TL:** Then he spoke of the separation, the death. He saw the map, fate, the journey and a war indistinctly. | S-type translation style with blank verse |
| 6.  | **SL:** Lalu ia tahu perempuan itu tak akan menangis. Sebab bila, esok pagi pada rumput halaman ada tapak yang menjauh ke utara, ia tak akan mencatat yang telah lewat dan yang akan tiba, karena ia tak berani lagi.  
**TL:** He realized she would not cry. In the morning there would be footprints on the grass in the yard, to the north. She would refuse to consider what had passed or what was to come, no longer daring to do so. | S-type translation style with literal translation |
| 7.  | **SL:** Anjasmara, adikku, tinggallah, seperti dulu.  
Bulan pun lamban dalam angin, abai dalam waktu.  
Lewat remang dan kunang - kunang, kaulpakan wajahku, kaulpakan wajahmu.  
**TL:** Anjasmara, my love, stay, again.  
The moon is covered by the wind, time ignores it.  
Passing cloud and ember, you forget my face, I forget yours. | S-type translation style with blank verse |
C. Third Poetry: Z – Z

<table>
<thead>
<tr>
<th>No.</th>
<th>SL Poetry</th>
<th>TL Poetry</th>
<th>Strategy style of translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>Di bawah bulan marly dan pohon musim panas</td>
<td>Beneath Marly moon and summer trees</td>
<td>S-type translation style with literal translation</td>
</tr>
<tr>
<td></td>
<td>Ada seribu kereta-api menjemputmu pada batas</td>
<td>A thousand trains stand ready to meet you at the border</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Mengapa mustahil mimpi mengapa waktu memintas</td>
<td>Why is it impossible to dream</td>
<td>S-type translation style with literal translation</td>
</tr>
<tr>
<td></td>
<td>Seketika berahir berahi begitu bergegas</td>
<td>Why does time interpose</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Lalu jatuh daun murbei dan airmata panas</td>
<td>Then the mulberry leaves fell and tears</td>
<td>S-type translation style with literal translation</td>
</tr>
<tr>
<td></td>
<td>Lalu jatuh daun murbei dan engkau terlepas</td>
<td>Mulberry leaves fell and you were free</td>
<td></td>
</tr>
</tbody>
</table>
Harry Aveling has written, taught, translated and edited in the field of Indonesian and Malaysian studies for many years. He was Dean of the School of Human Communication at Murdoch University between 1977 and 1979, and was the first chairman of the university’s Southeast Asian Studies programme. From 1982 to 1984 he was with the Department of Indonesian and Malaysian Studies at the University of Melbourne, and is presently Acting Dean of the Melbourne College of Divinity. Aveling was a Series Editor of UQP’s Asian and Pacific Writing Series, which included his translation of Pramoedya Ananta Toer’s A Heap of Ashes. His The Development of Indonesian Society is also available through UQP.
Contemporary Indonesian Poetry

poems in Bahasa Indonesia and English

by

W. S. Rendra
Ajip Rosidi
Subagio Sastrowardoyo
Toeti Heraty
Taufiq Ismail
Goenawan Mohamad
Sapardi Djoko Damono

edited and translated by
Harry Aveling

University of Queensland Press
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Senja pun jadi kecil, kota pun jadi putih

Senja pun jadi kecil
Kota pun jadi putih
Di subway
Aku tak tahu saat pun sampai

Ketika berayun musim
Dari sayap langit yang beku
Ketika burung-burung, di rumput dingin
Terhenti mempermainkan waktu

Ketika kita berdiri sunyi
Pada dinding biru ini
Menghitung ketidak-pastian dan bahagia
Menunggu seluruh usia

Twilight fades the city white

Twilight fades
The city white
In the subway
I have no idea of when we arrive

As the season falls
From the frozen wings of the sky
As the birds on the cold grass
Cease their game with time

As we stand alone
Against the blue wall
Balancing uncertainty and pleasure
Waiting for death
Di bawah 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

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 a second desire fails
suddenly —

Then the mulberry leaves fell
and tears
Mulberry leaves fell
and you were free
Asmaradana

Ia dengar kepak sayap kelelawar dan gugur sisa hujan dari daun, karena angin pada kemuning. Ia dengar resah kuda serta langkah pedati ketika langit bersih kembali menampak bimasakti, yang jauh. Tapi di antara mereka berdua, tidak ada yang berkata-kata.

Lalu ia ucapkan perpisahan itu, kematian itu. Ia melihat peta, nasib, perjalanan dan sebuah peperangan yang tak semuanya disebutkan.

Lalu ia tahu perempuan itu tak akan menangis. Sebab bila, esok pagi pada rumput halaman ada tapak yang menjauh ke utara, ia tak akan mencatat yang telah lewat dan yang akan tiba, karena ia tak berani lagi.

Anjasmara, adikku, tinggallah, seperti dulu. Bulan pun lamban dalam angin, abai dalam waktu. Lewat remang dan kunang-kunang, kaulupakan wajahku, kaulupakan wajahmu.

Asmaradana

He heard the beat of the wings of the bats and the fall of the rest of the rain, the wind against the teak trees. He heard the restlessness of the horses and the tug of the chariot as the sky cleared of cloud, revealing the pole-star in the distance. Between them words were unnecessary.

Then he spoke of the separation, the death. He saw the map, fate, the journey and a war indistinctly.

He realised she would not cry. In the morning there would be footprints on the grass in the yard, to the north. She would refuse to consider what had passed or what was to come, no longer daring to do so.

Anjasmara, my love, stay, again. The moon is covered by the wind, time ignores it. Passing cloud and ember, you forget my face, I forget yours.