

Chapter II

The Technique on Translation

This section of the chapter will present expert theories related to the study's problem in order to assist current research. This chapter contains six parts; the nature of translation, the process of translation, the nature of poetry, translating poetry, poetry translation technique and previous research.

2.1 The Nature of Translation

Translation theory is frequently referred to as the "science of translation" in the literature on linguistics (Moentaha, 2008). The term "science" here refers to theory, method, and methodology rather than science in its purest sense. Newmark (1988) stated that translation entails conveying a text's meaning into another language in the same form as the author intended. According to Catford (1965), translation may be defined as the substitution of text in one language (SL) with comparable text in another language (TL).

Jager as cited at Moentaha (2008) also defined that the process of transforming text from one language to another without changing the content of the original text. From his statement, the researcher concluded that translations are not all text substitutions in one language with text in another. The text in language A must contain something similar to the text in language B to be considered a translation. In other words, in transferring information from one language system to another, the information content of the original text must be considered.

Moentaha (2008) stated that there are always two texts in the translation process: the first is composed independently of the second, while the second is

arranged according to the level of the first's content. The first text is called the original text, while the second text is the translated text. The language whose text is the original text is called the source language (SL), or the language whose text is the translated text is called the target language (TL).

From the definition above, the researcher concludes that translation is the process of replacing text in the source language with text in the target language without changing the content level of the source language text. The content level must also be understood maximally and widely, including not only the basic meaning, ideas, or concepts contained in the SL text but also all of the information in the SL text, such as lexical meaning, grammatical meaning, and stylistic nuances/expressive nuances.

2.2 The Process of Translation

In translating a text, the translator must go through a few steps to ensure that the translation is accurate and consistent with the original. In transferring information from one language system to another, it is necessary to maintain the information content of the original text. According to Larson (1984), the translator's aim while translating a text is an idiomatic translation, which makes an effort to convey the meaning of the source text in the receptor language's natural forms. Moreover, he claimed that translation involves an examination of the SL text's lexicon, grammatical structure, communication environment, and cultural context, which is done in order to ascertain its meaning. The newly found meaning is then rephrased or reconstructed using the grammar and vocabulary that are appropriate for the receptor language and its cultural context.

The translation process is simply depicted in the diagram below by Larson (1984):

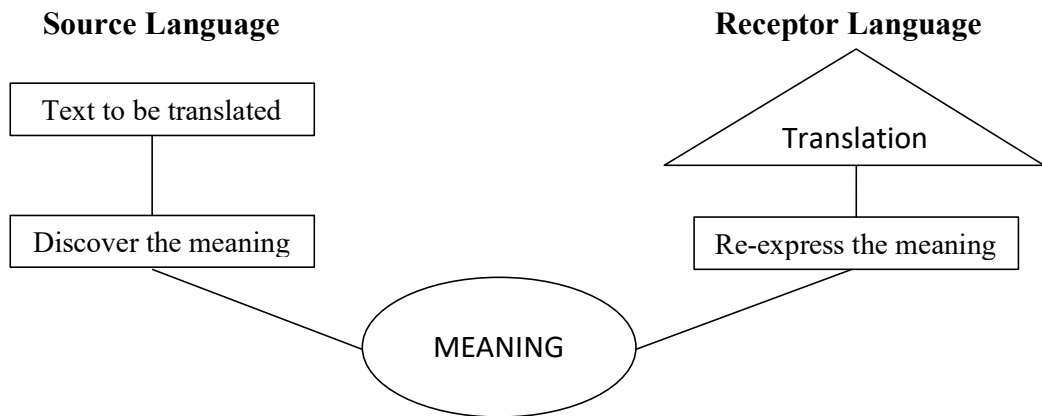


Figure 1. Larson's Translation Process Diagram

From the diagram above, Larson (1984) explained that the differences between square and triangular shapes demonstrate the forms of the text to be translated and the results of the translation. They explain that in order to create an idiomatic translation, the forms of the source language may be converted into the proper forms of the receptor language in the translated text.

Tou (1989) fully explained the understanding of the translation process as follows:

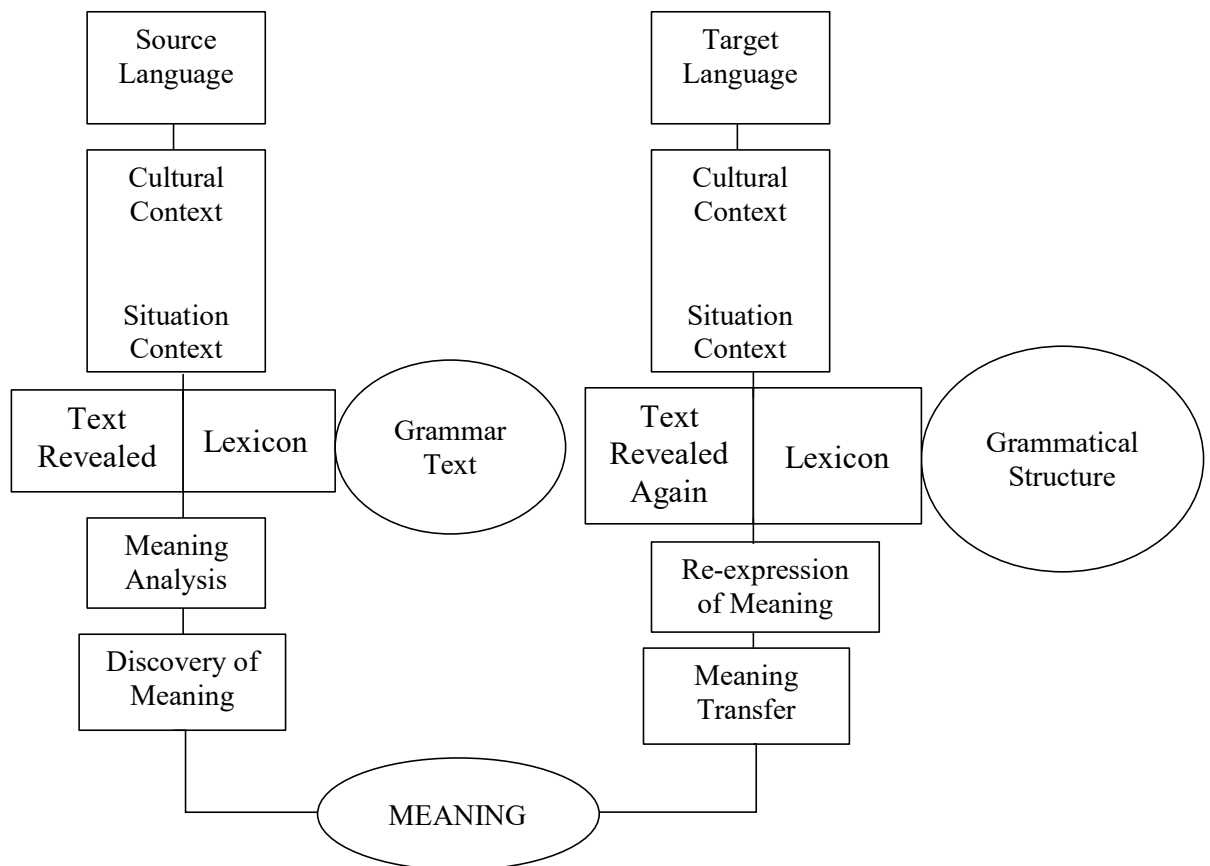


Figure 2. Interpretation of The Translation Process by Tou

In the diagram, the four steps of the translation process are analysis, discovery, transfer, and re-expression of meaning, that must all be completed by the translator in order to go from the source language into the target language. to go from the source language into the target language.

2.3 The Nature of Poetry

Throughout the ages poetry has always experienced changes and developments. Teeuw as cited at Pradopo (2005) stated that poetry is essentially

a work of art where there is always tension between convention and renewal. Poetry is always evolving in response to changes in preferences and aesthetic conceptions Riffaterre (1978). However, people won't be able to comprehend poetry entirely until they understand that it is an artistically beautiful work with meaning, not just something meaningless and void.

Altenbernd (1970) defined poetry as the interpretive dramatization of experience in metrical language. Shahnnon Ahmad as cited at Pradopo (2005) collected the definitions of poetry that are generally put forward by English romantic poets:

1. Shelley stated that poetry is the recording of the most beautiful moments in our lives. For instance, events that are very impressive and cause strong emotions, such as happiness, joy, love and even sadness.
2. Wordsworth said that poetry is an imaginative representation of sentiments, that is, imagined sensations.
3. Samuel Taylor Coleridge stated that poetry is the most beautiful words arranged in the most perfect way.
4. Dunton argued that poetry is actually a concrete and artistic human thought in emotional and rhythmic language.
5. Auden argues that the poem is more a statement of mixed feelings.

Therefore, according to Shahnnon Ahmad as cited at Pradopo (2005) that if the elements of these opinions are combined, then an outline will be obtained about the true meaning of poetry. These elements are: emotions, imagination,

thoughts, ideas, rhythmic tones, sensory impressions, word order, figurative language, density, and complex sentiments.

Thus, based on the statements above, the researcher comes to the conclusion that poetry is an expression of concepts that inspire sensations, which stimulate the imagination of the five senses in a rhythmic phrasing. Poetry is an essential way of capturing and interpreting human experience in its most memorable form.

2.4 Translating Poetry

According to Nair (1991), poetry is a creative representation of a poet's emotions and experiences, and a translation into another language must accurately convey the poet's thoughts. Boase-Beir and De Beaugrand, who were referenced in Connolly (1991), an effective translation of poetry depends on transferring both the style and the message. To make the translation of the SL poetry appear like a TL poem, the translator must also adhere to the TL's poetic atmosphere. Therefore, poets who are also proficient in the target language tend to be the best poet-translators.

Since accuracy is what a poet should aim for, it becomes difficult for a poet to translate poetry with fluency. Hence, Newmark (1988) claimed that translating poetry writings is the most difficult kind of translation. Poetry translation is thought to be more challenging than other sorts since literary works of poetry are basic experiences full of varied sensations and views of literary works. It is a product intended to provide aesthetically pleasing

enjoyment. Therefore, it is essential that the translator make every effort to maintain the original texts essence without compromising its beauty.

2.5 Poetry Translation Techniques

In order for the results of the translation to be easily comprehensible in the target language, it is necessary to apply appropriate techniques for translation because there are numerous variables to consider when translating poetry, beginning with choosing the meaning and style that most closely corresponds to each word, phrase, and sentence in order to preserve the poem's meaning and aesthetic value. Molina and Albir (2002) defined five literary translation techniques as follows:

1. *Adaptation* is a method in which a part of the receiving culture changes a part of one culture. This method is beneficial when translating things like ads, themes, etc., that use a lot of different kinds of language. What is more important than the words that make up the message in these situations is what it means.
2. *Linguistic Amplification* this method of translating adds new parts of language to the target text. It means to use a metaphor to explain a word that does not have a direct translation in the target language.
3. *Elision* removes information from the source text so it does not appear in the target text. Literary translators often have to cut down the amount of information in some parts of a book they are translating. To do this, some optional things must be taken out since doing so will improve the translation work's style.

4. *Borrowing* this method of translating involves taking a word or phrase from the source text and putting it into the target text exactly as it is. This can be a phrase from a third language, a phrase that people who speak the target language already know, or even a phrase that cannot be translated and does not need to be.
5. *Compensation* is a translation method in which a piece of information or a stylistic device is moved to a different place because keeping it in the same place as in the original text does not have the same effect. This process is meant to compensate for the things that get lost when translated text.

Newmark (1988) states eight methods of translation, there are; *Word-for-word translation*, the goal of the method is to either understand how the original language works or to understand a complex text before translating it. *Faithful translation*, the meaning of the original is tried to be caught as closely as possible within the limits of the TL grammar. *Literal translation*, the grammar patterns of SL are translated into their best equivalents in TL, but the vocabulary words are again translated one at a time and out of context. This shows that problems must be fixed before the text can be translated.

Adaptation translation, this type of translation is the most flexible. It is used to translate literary works (comedies, songs, short stories, tales, etc.), change SL culture to TL culture, and update the text. *Semantic translation* may translate less important cultural words using third or functional terms that have nothing to do with culture instead of their cultural peers. It may also make other minor changes for the reader. *Free translation* is a part of TL Emphasis that copies the content without the form or framework of the original.

Communicative translation tries to get the original text's meaning across in a way that makes the words and subject matter acceptable and easy to understand. *Idiomatic translation* tries to keep the "message" of the original, but it often changes the meaning by using colloquialisms and idioms where they are not in the source text.

According to Lefevere (1975) there are seven techniques in translating poetry, namely:

1. Phonemic Translation

This aims to provide an appropriate and equivalent paraphrase of the sense and meaning while reproducing the SL sound in the TL. However, this method is quite difficult to implement, and the most acceptable outcome is rarely produced since the sounds of the source and target texts frequently differ too much. As a result, some original meanings are lost. For instance, consider the following poem from Wilson's *In The Kitchen*, which was translated into *Harmoni Musik Dapur* by Sarif Syamsu Rizal as cited at Sutriati (2019):

<i>The taps go plip, plop!</i>	<i>Air leding mengalir, kricik!</i>
<i>The saucepan goes stir, slop!</i>	<i>Panci berdentam, klonteng!</i>
<i>The knives and forks go rattle, clatter!</i>	<i>Pisau dan garpu bergemerincing, kretak!</i>
<i>That is sweetly played in tune</i>	<i>Telepon berdering, kring!</i>
<i>The phone goes ring, ting!</i>	<i>Telepon berdering, kring!</i>
<i>The microwave goes beep, ping!</i>	<i>Microwave berbunyi, ping!</i>

It can be shown that the translator used the phonemic translation approach by converting phrases like "*plip, plop*" into "*kricik*" and "*ring, ting*" into "*kring*" without compromising the sense of the poem itself.

2. Literal translation

This approach aims to place more emphasis on word-for-word translation than on explaining each expression's or sentence's meaning using words that seem natural but really distort the sense and syntax of the text's original meaning from the source language. Lefevere argues that this approach tends to help translators understand the text at hand.

<i>O, my love is like a red, red rose</i>	<i>O, cintaku bagaikan setangkai merah, mawar merah</i>
<i>That is newly sprung in June</i>	<i>Yang berkembang dimusim semi bulan Juni</i>
<i>O, my love is like the melody</i>	<i>O, cintaku bagaikan melodi</i>
<i>That is sweetly played in tune</i>	<i>Yang dimainkan dengan indahnya</i>
A Red, Red Rose by Robert Burns (1794)	MawarMerah, translated by Sarif Syamsu Rizal (2016)

The translation of "*O, my love is like the melody*" into "*O, cintaku bagaikan melodi*" demonstrates how the translator uses a literal translation technique.

3. Metrical Translation

Lefevere (1975) proposed this method to emphasize the replication of the original meter into the TL. Because the goal of this technique is the translation of the SL meter into the TL meter, the translator may stay true to the SL text. The most appropriate meaning and structure into the TL.

<i>O, my love is like a red, red rose (9)</i>	<i>Oh, cintaku mawar merahku (9)</i>
<i>That is newly sprung in June (7)</i>	<i>Bersemi Awal Juni (7)</i>
<i>O, my love is like the melody (9)</i>	<i>Oh, cintaku bagai melodi (9)</i>
<i>That is sweetly played in tune (7)</i>	<i>Mengalun dengan indah (7)</i>
A Red, Red Rose by Robert Burns (1794)	MawarMerah, translated by Sarif Syamsu Rizal (2016)

However, because each language has its own unique stress pattern and linguistic-phonetic systems, finding the most appropriate meaning and structure into the TL is difficult. The translator concentrates on the meter of the poem while utilizing the metrical translation approach. As a result, the meter of the target poem is identical to that of the original poetry.

4. Poetry into Prose Translation

The aim of Poetry into Prose Translation is to duplicate the SL poetry in a new literary style, while ignoring rhyme and meter in both SL and TL. Another attempt by a translator to transfer the lyrical values and characteristics of the original text into the TT is this method. According to Lefevere (1975), this method is another way to display the various word arrangement in the target texts. However, he finds that this method will cause certain distortions in the meaning, communication value, and syntax of the SL text.

SL:

O, my love is like a red, red rose, That is newly sprung in June. O, my love is like the melody, That is sweetly played in tune. (A Red, Red Rose by Robert Burns, 1794)

TL:

Burns, sang penyair, berusaha untuk menjelaskan cintanya dengan suatu bunga mawar. Sekuntum bunga indah merah merekah pada bulan Juni di musim semi. Cintanya juga seperti imusik yang member emosi yang intensif. (Untitled, translated by Sarif Syamsu Rizal, 2016)

By way of example, the translator not only translates it into another language, but also significantly modifies the form, from poetry to prose.

5. Rhymed Translation

This technique concentrates more on the reproduction and transference of the original poem's rhyme into the TL, rhyming the translation depending on the TL's schemes. This strategy necessitates a translator's understanding of the SL's poetic material as well as the author's original poem creation process, as well as the origin emotion of the poem, in order to make and produce the most appropriate words to create a poetic effect in the TL based on the translator's confirmation of thoughts.

<i>O, my love is like a red, red rose (a)</i>	<i>Oh, cintaku mawar memerah (a)</i>
<i>That is newly sprung in June (b)</i>	<i>Awal Juni bersemi (b)</i>
<i>O, my love is like the melody (c)</i>	<i>Oh, cintaku bagai bernada (c)</i>
<i>That is sweetly played in tune (b)</i>	<i>Dalam alunan bunyi (b)</i>
A Red, Red Rose by Robert Burns (1794)	MawarMerah, translated by Sarif Syamsu Rizal (2016)

This method concentrates on the line's last word or the rhythm pattern. The translator translates the poetry by writing a new poem with the same rhyme scheme but without affecting the message of the poem.

6. Blank Verse Translation

This is another form of translation strategy that Lefevere discusses. There is no more explanation for why Lefevere refers to this strategy as "blank verse". However, in the context of poetry, blank verse refers to an unrhymed poem. In this example, the goal of this method is to make a translation with the stylistic features of the TL culture rather than a rhymed translation. This technique emphasizes the translator's structural choices, correctness, and degree of literalness. Here is an instance of a translation in blank verse strategy as cited at at Sutriati (2019):

<i>Seorang anak tak patuhi perintahLara ibu. Serta ayah Sayup-sayup ringkikan Tandakan siap perjalanan panjang</i>	<i>The son did not obey good words Mother-shocked. Father is nervousNeighs the horse at the table Ready for a long journey service</i>
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The translator takes this method in translating the poetry by constructing a poem that is significantly different from the original, yet is essentially a comparable translation from a semantic perspective.

7. Interpretation

The last technique offered by Lefevere (1975) is interpretation, which tries to transform the form completely. In this technique, the translator attempts to retain the original poem's sense while only making minor alterations to the form. Furthermore, depending on the content of the ST, a translator who decides to interpret the ST may need to paraphrase the original poem and compose a new poem.

<p><i>O, my love is like a red, red rose, That is newly sprung in June. O, my love is like the melody, That is sweetly played in tune.</i></p> <p>(A Red, Red Rose by Robert Burns, 1794)</p>	<p><i>Keagungan cintaku, Seperti bunga mawar dan nyanyian, Cintaku adalah keindahan dan berharga. Cintaku bagaikan setangkai bunga mawa merah.</i></p> <p>(Setangkai Bunga Mawar Merah, yang Merah translated by Sarif Syamsu Rizal, 2016)</p>
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The translator employs an interpretation approach by completely modifying the form and grammatical aspects of the poem, yet it nevertheless delivers the same message as the original poetry.

As the researcher sees from the three definitions of translation techniques, according to the researcher's consideration, seven theories of poetry translation by Lefevere (1975) are used to become the grand theory of this study. Because his theory focuses on the translation of poetry, it is applicable to the analysis of

the object used in this study that is poetry.