# Chapter II

# Literature Review

## 2.1 Previous Research

There are several previous research used in the research. The first similar research is a research written by Lufiani (2023). The title is “The Translation Techniques on Rupi Kaurs’s: *The Sun and Her Flowers*”. The research aims to find out the translation strategies used and how many strategies are used to translate poetry. She used Lefevere's (1975) theory. There are 20 poems selected in "The Sun and Her Flower". The results of her research revealed that 18 poems applied literal translation, 1 applied metrical translation, 2 applied rhymed translation, 3 applied blank verse translation, and 5 applied interpretation translation. The number of translation techniques used in each poem is as follows: 1 poem uses 3 translation techniques, 7 poems use 2 translation techniques, and 12 poems use only one translation technique.

The second is the research by Prafitasari’s (2019). The title of her research is “An Analysis of Translation Technique and Translation Quality in Poem Book Entitled *Love & Misadventure*”. She focused on investigating the poetry translation techniques and translation quality used in translating 30 poems from Lang Leav’s "Love and Misadventure". She used Molina and Hurtado Albir's (2012) theory. Prafitasari’s research found 11 techniques used by the translator in translating poems. They are: established equivalent, modulation, amplification, variation, compensation, discursive creation, transposition, particularization, pure borrowing, literal, and reduction. The second is the quality of the translation. Most of the data in the poem belongs to an accurate and readable translation. It shows that there are 20 (67%) data points for accurate translation, 10 (33%) data points for less accurate translation, and no inaccurate translation.

The last one is the research by Phurong (2017). The title of her research is “Strategies Applied to the English-Vietnamese Translation of Poems in the Poetry Collection "Love and Misadventure" by Lang Leav”. This research aims to translate the poems in the poetry collection Love & Misadventure written by Lang Leav, based on Lefevere's (1975) seven strategies, and then draw some lessons regarding the translation of poems from English into Vietnamese. The data were obtained from 65 poems written in English and their Vietnamese translated versions in the bilingual book Love & Misadventure. The results of her research found that only 3 out of 7 strategies were used. Blank verse translation was the most frequently applied strategy, whose dimensions were identified in 33 translated poems (50.8%). The translator also adopted metrical translation with high frequency; this strategy was used in 27 poems (41.5%). Lastly, the frequency count of rhymed translation was 5, accounting for 7.7% of all translated poems in Love & Misadventure.

It can be concluded that the similarities between Lufiani's research (2019) and this research are that the research focuses on translation techniques and uses the same theory, namely Lefevere (1975). However, the object chosen is different; Lufiani chose the novel "The Sun and Her Flower" by Rupi Kaur, while this research uses the novel "Love and Misadventure" by Lang Leav. Then, the similarity between Prafitasari's (2019) research and this research is that they focus on translation techniques and use the same research object. However, the theories used are different. Prafitasari chose Molina & Hurtado Albir (2012) as her theory, while this research uses Lefevere's (1975) theory. In addition, Prafitasari's research also focuses on the translation quality of the translated poems, while this study will further examine how many techniques are used in translating each poem of Lang Leav's "Love and Misadventure".

Lastly, the similarity between this research and Phurong’s (2017) is that it focuses on what translation techniques are used in the poem based on the theory of seven poetry translation strategies by Lefevere (1975) and also the object of research. Although the object of research is the same, namely "Love and Misadventure" by Lang Leav, but there are differences in the language used. Phurong uses the English and Vietnamese versions of the book, while this research uses the English and Indonesian versions of the book. Then Phurong took 65 poems, while this study took 30 poems. In addition, Phurong describes some lessons about translating poetry from English into Vietnamese, but in this research will further examine how many techniques are used in translating each poem.

## 2.2 Definition of Translation

In Lefevere's (2017) book, translation is not just a transfer of language, but a cultural process. Translation is another type of rewriting (along with, for example, anthologies, history books, criticism, etc.). In terms of translation, there are several other writing processes that must be taken into account, such as the target culture must be adapted so that the meaning of the message conveyed from the SL to the TL can be conveyed clearly.

Meanwhile, according to Newmark (1988), translation is transferring the meaning of a text into another language as intended by the author of the text. Another opinion from Nida and Tiber (1974 in Trisvianti, 2018), translation is the rewriting of the message contained in the language into the language to find similarities. In this way, the expert’s statements can be concluded that translation is the transfer of the source language to the target language, but the translation must contain words or sentences that are similar to the original language, so that appropriate information can be conveyed.

## 2.3 The Process of Translation

To make sure that the translation is correct with the original text, translators go through a few processes when translating a text. According to Newmark (1988), the translation process divided into four levels more or less consciously in mind:

1) The SL text level, this level referred to as the language level. This is the starting point for the translator, which he or she returns to periodically but not always;

2) The referential level, this level is the level of objects and events, both real and imaginary, which must be visualized and built gradually. This level is crucial: understanding comes first, followed by the process of reproduction.

3) The cohesive level, which is more general and grammatical, the level pay attention to the flow of reasoning, feelings (positive or negative), and various assuptions in the SL text. This level includes both reproduction and understanding. This provides a complete picture, for which we need to modify the language’s level;

4) The level of naturalness is the level of daily conversation that the researcher or speaker would use in that particular context.

The translation process used is based on the object that will be analyzed further. This process can be used to translate ordinary texts or languages, as well as texts with complex grammar such as literary works, and daily conversations.

Another theory about translation processes that was explained by Nida and Taber (1969 in Wibawati, 2019), there are three types of translation processes: (1) analyzing grammatical relationships, word meanings, and word combinations in the target language; (2) transferring; and (3) restructuring grammar in the target language.

Target Language

Source Language

Restructuring

Analyzing

Transferring

*Figure 1. Translation process adopted Nida and Taber (1969)*

Meanwhile, Bassnett (1991 in Indah, 2017), described the process as follows:

Source Target Language

Receptor Language Translation

Restructuring

Analysis

Transfer

*Figure 2. Three stages of translation process*

In this analysis process, the surface structure is analyzed in terms of grammatical relationships and word combinations. The transfer stage is the process of analyzing the material (in the first stage) and transferring the translator’s thoughts from the SL into the TL. In the structure stage, a process of reorganizing what has been transferred (in the second stage) such that the final message can be received in full in the target language.

## 2.4 Definition of Poetry

Along with the times, poetry has undergone many changes and developments in accordance with its concept. According to Riffaterre (1978 in Lufiani, 2023), poetry always develops in response to changes in aesthetic preferences and conceptions. That way, poetic works are created by having aesthetic value, imagination, and meaning that continues to be raised by the author.

Meanwhile, Kosasih (2012), states that poetry is a form of literary work that use beautiful words and is rich in meaning. Poetry is rich in meaning because it uses dense language and is different from daily conversation that is often used. With this dense language, poetry has beauty based on rhyme, diction, and rhythm.

Based on the above statements, it can be concluded that poetry is writing that has some concept that inspires sensation, and simulates the imagination in rhymtic expression. Poetry is an important way to capture and interpret human experience in its most memorable form.

## 2.5 Translating Poetry

According to Newmark (1988 in Lutfiani, 2023), translating poetry is the most challenging type of translation. Poetry is a literary work that has a variety sensations and viewpoints, making them more difficult to translate than other literary works. Poetry is a work that provides aesthetic pleasure. So, when translating poetry, the translator must make the translation as natural as possible so that the aesthetic pleasure is still conveyed. Translating poetry cannot be done careselessly, because translating poetry is not just wor for word translation. The translator must make every effort to preserve the meaning of the original text while maintaining its aesthetic appeal. Otherwise, the translation in the target language will be ambiguous.

Meanwhile, Jones (2011 in Phurong, 2017) states that poetry translation can be defined as conveying poetry into another language. In this way, poetry translation has a choice of language that is different from daily conversation, because the language used is dense and has the characteristic of aesthetic effects in it. So the author need high creativity so that the delivery of the poetry can enjoyed by readers.

## 2.6 Poetry Translation Techniques

There are many aspects to consider when translating poetry, starting with selecting the appropriate meaning and style of each word, phrase, and sentence to be able maintain the meaning and aesthetic value of the poetry. This is necessary in order for the results of the translation to be easily understood in the target language. According to Lefevere (1975 in Phurong, 2017), there are seven techniques in translating poetry:

1. Phonemic Translation

This technique aims to produce SL and TL sounds, as well as paraphrasing the correct and equalivalent meaning. However, results from this technique are rarely achived, because is is quite difficult to apply. Therefore some of the original meaning is lost. For example, consider the following poem from Wilson's in the Kitchen, translated into Harmony of Kitchen Music by Sarif Syamsu Rizal as cited in Sutriati (2019):

Table 3. Wilson’s in the Kitchen poem translated into Dapur Harmony Music by Sarif Syamsu Rizal

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

The translator uses a phonemic translation approach by changing phrases such as "plip, plop" to "kricik" and "ring, ting" to "kring" without compromising the meaning of the poetry itself. This aims to provide a paraphrase that is appropriate and equivalent to the meaning while reproducing the SL sounds in the TL.

2. Literal Translation

Literal translation aims for word-for-word equivalence, with an emphasis on faithfulness to the original meaning. This technique focuses on translating each word in the text rather than conveying the meaning of each expression or sentence by using natural-sounding words. Lefevere argues that literal translation is one of the main strategies that can help translators in the early stages of translating poetry.

Table 4. Robert Burns’s A Red, Red Rose poem translated into Mawar Merah by Syarif Syamsu Rizal

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

The translator uses the literal translation technique in "O, my love is like the melody" into “*O, cintaku bagaikan melodi*”. In this verse, the translator translated each word in order. This verse translates the meaning of each word from the SL to the TL.

3. Metrical Translation

The metrical translation technique emphasizes recreating the origal meter into the target language. This technique focuses on the metrical characteristic of the source language, and produces the original meter in order to remain faithful to the source language text. Lefevere concludes that, this translation is similar to literal translation. This technique focuses on one aspect of the source text at the expense of the text as a whole.

Table 5. Robert Burns’s A Red, Red Rose poem translated into Mawar Merah by Syarif Syamsu Rizal

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

Despite the fact that each language has its own distinct stress patterns and linguistic-phonetic system, it can be challenging to incorporate the TL most suitable structure and meaning. The translator used a metrical translation technique and focused on the poem's rhyme. As a result, the rhyme of target poetry is the same as the rhyme of the original poetry.

4. Poetry into Prose Translation

Prose translation involves the reproduction of SL poetry in another literary genre that is different in form, disregarding the rhyme scheme and meter of SL and TL. However, this technique results in the loss of some meaning, because prose translation shows a different arrangement of words in the target language.

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 musik yang memberi emosi yang intensif.* (Untitled, translated by Sarif Syamsu Rizal, 2016)

For example, in this poetry, the translator not only translates it into another language, but also changes its form significantly, from poetry to prose. Since prose translators try to carefully preserve the SL content by translating every word with the same communicative value as the original text, they end up using more words and longer sentences. In this case, the syntax will be burdened and the original poetic form will be lost.

5. Rhymed Translation

The rhyming translation technique emphasizes on transferring the rhyme of the original poetry into the translation in the target language. More precisely, the translator should make the rhyme of the translation fit the scheme of the source language. This technique requires a deep understanding of the original poetic material and creativity in order produce the right words to convey poetic effect in the target language.

Table 6. Robert Burns’s A Red, Red Rose poem translated into Mawar Merah by Syarif Syamsu Rizal

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

This translation technique concentrates on the last word of the line or rhyme pattern. The translator translates the poem by writing a new poetry with the same rhyme scheme but without affecting the message of the poetry. In translating this technique, the translator must be more careful, because there may be problems for the translator in word choice. This problem can become more serious when the translator is forced to change not only one word, but also the whole line to get the rhyming effect in the translation.

6. Blank Verse Translation

Blank verse is a form of poetic recitation that usually has no rhyme scheme, but has a dominant metrical pattern. The aim of this technique is to create a translation with characteristic of the target language cultural style and not a rhyming translation. This technique emphasizes the translator’s choice of the structure, thoroughness and accuracy. The following is an example of a blank verse translation technique as quoted in Sutriati (2019):

Table 7. Translation strategy in blank verse as quoted Sutriati (2019)

|  |  |
| --- | --- |
| *Seorang anak tak patuhi perintah Lara ibu. Serta ayah*  *Sayup-sayup ringkikan*  *Tandakan siap perjalanan panjang* | *The son did not obey good words Mother-shocked. Father is nervous Neighs the horse at the table Ready for a long journey service* |

The translator uses this technique in translating poetry by creating a poetry that is very different from the original, but is essentially a semantically comparable translation. So it can be concluded that in the context of poetry, blank verse refers to poetry that does not rhyme. The aim is to create a translation with stylistic features of the target language culture, not a rhyming translation. Although there are limitations in translation, higher structure selection, accuracy and equivalence can be obtained from this approach.

7. Interpretation

In this technique, the translator retains the original meaning, but the form is slightly changed. In addition, depending on the content of the SL text, translators who choose to interpret SL may need to paraphrase the original poetry and create a new poetry.

Table 8. Robert Burns’s A Red, Red Rose poem translated into Setangkai Bunga Mawar Merah by Syarif Syamsu Rizal

|  |  |
| --- | --- |
| *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*)* | *Keagungan cintaku,*  *Seperti bunga mawar dan nyanyian, Cintaku adalah keindahan dan berharga.*  *Cintaku bagaikan setangkai bunga mawar merah.*  (Setangkai Bunga Mawar Merah, yang Merah translated by Sarif Syamsu Rizal, 2016) |

The translator uses the interpretation technique by completely modifying the form and grammatical aspects of the poetry while still conveying the same message as the original poetry. In using this translation technique, the translator must master both languages, understand the characteristics of the original author, and follow the aesthetic principles of the target culture.

From the above explanation, researchers can assume that Lefevere's (1975) seven theories of poetry translation techniques used as the grand theory in this research. As seen from the explanation, the theory focuses on translating poetry. Therefore, the researcher concludes that the theory could be applied to analyze the object used in this study. Because the object used in this research is poetry.