CHAPTER II

LITERATURE REVIEW

2.1 Translation

Translation is an activity of transferring meaning from source language (SL) to target language (TL) as strengthened by Newmark (1988; p.7) who defines translation as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language". It means that translators cannot make a change in the meaning of the written message and/or statement as their pleased because the message is supposed to be 'replaced' by the same message, as strengthen by text Larson (1984; p.3) who stated that the translators have to make sure that the meaning of the original language text is transferred to the target language text. In correspondence to that, Nida (1969; p.12) stated that the translation of the receptor language should be reproduced in a closest natural equivalent to the source language.

From the definition above, it can be concluded that 'meaning' is an important aspect in the translation. The translators should be able to retain the meaning, or make no change in the meaning in the receptor language.

2.2 Poetry Translation

Newmark (1988; p.70) stated that the translation of poetry is the field in where most emphasis is normally put on the creation of a new independent poem, and

where literal translation is usually condemned. However, as one of literary text, a poem is the most challenging text to be translated. Literary is different from any other kind of texts–such as scientific text or legal document–which forbids a hidden meaning in translating them. Literary text allows the translators to make an implicit meaning in their translation. Thus, the translators have to make sure that the meaning of the original text is transferred to the target text (Larson, 1984; 3).

However, Iyengar, in Singh (2013) argued that "poetry by very nature is untranslatable". Singh (2003) also stated that it is hard for translators to find one-to-one equivalent when comparing two languages in poetry translation. But then Matiu (2008) argued that poetry is not untranslatable, rather he said that it is "much more difficult to translate". It brings to a conclusion that translators 'can' translate poetry; it is just 'difficult' but it does not mean that poetry is not translatable at all.

2.2.1 Problems in Translating Poetry

There are some problems that the translators should be aware of before they begin to translate poetry text, as Hariyanto's article entitled 'Problems in Translating Poetry' (2003) had mentioned that there are some problems that occur to the translators when they are translating a poem. The problems he mentioned are some aspects that caused problems for the translators to translate a poem. The aspects are; linguistic, literary and aesthetic, and socio-culture aspects.

2.3 Textual Elements of Poetry

Textual element is form (linguistic feature) of text such as phrase, clause paragraph, etc. It can be said that textual elements is a structural part of language which is seen or heard. The textual elements of poetry as cited from buzzle.com are;

a) **Rhythm** is the music made by the statements of the poem, which includes syllables in the lines of a poem.

b) **Meter** is the basic structural make-up of a poem. A poem is made up of blocks of lines, which convey a single strand of thought.

c) **Rhyme** is the last words of the lines match with each other in some form. Either the last words of the first and second lines would rhyme with each other or the first and the third, second and the fourth and so on. Rhyme can be said as a similar sounding words, such as the word 'cat' with 'hat', 'close' with 'shows', and 'house' with 'mouse', etc.

d) **Alliteration** also used in several poems for sound effect. Several words in the sentence may begin with the same alphabet or syllable sound. In alliteration, there are the repetitive word, assonance, consonance, refrain and onomatopoeia. Repetitive word is the word that is repeated, assonance is the repetition of similar vowel sound, consonance is the prosody similarity between consonant not vowel. Refrain word is a word in a verse that is repeated at intervals throughout a poem. Onomatopoeia is the word which use for poetic or rhetorical effect.

e) **Simile** is a method of comparison by using the word 'like' or 'as'. Simile is used to convey the author feelings or what she or he is describing.

f) **Metaphor** is basically the same as simile. Metaphor is also method of comparison. However, in metaphor the words 'like' and 'as' are not used.

g) **Theme** is the central idea of what the poet wants to convey. It can be a story, or a thought, or a description of something or someone, or anything which is what the poem is all about.

h) **Symbolism.** A symbol can stand for many things at one time and leads the reader out of a systematic and structured method of looking at things. Symbol is often used in the poem, and it usually be used to create an effect to the poem.

1.4   Poetry Translation strategy

There are several strategies that have been developed in order to help translators in translating poetry. One of the strategies is the one that was developed by André Lefevere which explained seven strategies in translating poetry. The strategies involves; Phonemic Translation, Literal Translation, Metrical Translation, Poetry to Prose Translation, Rhymed Translation, Blank Verse Translation, and Interpretation Translation (Bassnett, 2002; p.87).

1.4.1   Phonemic Translation

Phonemic translation is a strategy of translating poetry by André Lefevere. The strategy attempts to recreate the sounds of the source language (SL) in the

target language (TL), and at the same time the translator tries to transfer the meaning (Bassnett, 2002; p. 87). The sound refers to sound as in onomatopoeia which can be translated by finding the localization of the sound –as to what language does the sound is going to be translated into. For example the sound "Guk guk" which is Indonesian onomatopoeia for a dog barking. If a translator wants to translate the sound into English, she or he should find its localization in English. The sound of a dog barking in English is "Woof woof". Therefore, the English translator can translate the SL sound "Guk guk" into "Woof woof".

However, as poetry has its own beauty, even in the form of sound. Thus, using phonemic translation strategy to translate the sound from the source language (SL) to the target language (TL) may leave some parts of the original poems behind, as Lefevere stated in Bassnett (2002) that the result of phonemic translation strategy may sound awkward and clumsy.

1.4.2   Literal Translation

Literal translation is a strategy of translating poetry by André Lefevere. The strategy attempts to reproduce the source language (SL) word-to-word into the target language (TL) (Bassnett, 2002; p.87). However, Hariyanto (2016) in his article entitled "Problems in Translating Poetry" purposed another opinion about literal translation. He said, that "in literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause." Literal translation strategy transfers the meaning in a fluent well, as well as it does not forced to follow the rhythm pattern of a poem.

However, it does not change the possibility that the literal translation strategy might distort the meaning as well as the stylistic aspects of the original. Regarding to the result of literal translation strategy, Hariyanto (2016) in his article entitled "Strategy in Translating Poetry" added that the distortion happens because of the phrase and the sentence structures tend to fall by the wayside in the target language (TL).

1.4.3   Metrical Translation

Metrical translation is a strategy of translating poetry by André Lefevere. The strategy attempts to reproduce the source language (SL) meter into the target language (TL) (Bassnett, 2002; p.87). Hariyanto (2016) in his article titled "Strategy in Translating Poetry" stated that this strategy will have an inappropriate result of translation in terms of meaning and structure, since each language has its own specific stressing and pronunciation system. As in English poems it requires that the poet count the strongly stressed syllables and the total number of syllables in line.

There are four metrical feet, in which representing the most common pattern, designate the subdivision of rhythm that make up the line. These feet are iambic (in which has one unstressed and one stressed syllable), throchaic (in which has one stressed and one unstressed syllable), anapestic (in which has two unstressed and one stressed syllable), and dactylic (in which has one stressed and two unstressed syllables). The first of two of these, iambic and throchaic are called double meters; the second two are called triple meters.

1.4.4 Poetry into Prose Translation

Poetry into prose or verse to prose translation is a strategy of translating poetry by André Lefevere. The strategy attempts to turn the poetry language into prose. Verse to prose is simply transferring the poem of source language to the target language, but changing the form –as there will be no similarity in term of meter, rhyme, etc, because the form of the target language poem is changed completely. However, Lefevere in Bassnett (2002; p.87) stated that the strategy distorts the sense, communicative value, and syntax of the original. The application of this strategy makes a poem which being translated lost its beauty in the result.

1.4.5 Rhymed Translation

Rhymed translation is a strategy of translating poetry by André Lefevere. The strategy attempts to transfer the rhyme of a poem from the source language (SL) to the target language (TL). Rhymed translation is applied if the rhyme of the source language (SL) poem is the same as the target language (TL) poems. For example, if both of SL and TL poems have A-A rhyme pattern, then it can be concluded that the poem had applied rhymed translation strategy to translate the poem since both of the line has the same pattern. Although, a specific line may be considered applying rhymed translation strategy if the rhyme pattern is the same. For example, if the original poem has A-B-C and the translated version has B-C-C. Since the rhyme pattern for the third line in both original and translated version is

the same, then the translated version has just applied rhyme translation strategy in translating the poem.

Regarding to rhymed translation strategy, however, Hariyanto (2016) in his article titled "Strategy in Translating Poetry" stated that the application of this strategy will make the poem physically appropriate but semantically inappropriate.

1.4.6 Blank Verse Translation

Blank verse translation or free verse translation is a strategy of translating poetry by André Lefevere. The strategy attempts to transfer the most equivalent meaning from source language (SL) into the target language (TL). Blank verse translation, as stated by Lefevere in Bassnett (2002; p.87), has a greater accuracy in the result of its translation. However, any other element such as rhyme and meters tends to be ignored (Hariyanto, 2016). It means that the translator wants to give a clear understanding to the reader regarding to the meaning of the poem and yet abandoning the other element such as meter and rhythm in which might have making the poem to lose its beauty.

Regarding to the result of blank verse translation strategy, Hariyanto (2016) stated that the translated version which use blank verse translation strategy is physically different from the original, yet seems to be semantically the same.

1.4.7 Interpretation Translation

Interpretation translation or free verse translation is a strategy of translating poetry by André Lefevere. The strategy attempts to produce a different

form that retains the original content of the source language (SL) poem. Lefevere, in Kolahi (2012), has divided interpretation translation strategy into two; version and imitation. Version occurs when the source language (SL) is retained and the form is changed, and imitation occurs when the translator produces the poem of his own. An online section with the head discussion "Lecture 9: Early Translation Theories" which cited on ntpl.ac.in stated that even the imitation of the interpretation strategy looks like a new different poem, but it actually still marginally related to the original poem.

In order words, interpretation translation is when the translator making his/her own poem by extracting the main concept of the original poem. The writer then writing his/her own poem with their own style. The overall result of interpretation translation usage is that the translated version will have a different form while the substance of the original poem is retained (Matiu, 2008).

1.5   A Fairy's Veil MAHNA HAURI

"A Fairy's Veil MAHNA HAURI" is a book written by Hasan Aspahani. The book published on 2012. The book is 127 pages long and consists of 81 poems in total. The poem is divided into three sections of the book. There are three sections in which all of the three sections have a different theme each, which are; I) *A Few Hair Lines,* II) *A Few Fable Lines,* and III) *We then Exchange A Shoe.* The book has a translated version of each poem which is written beside the original poem. The translation version is in English, and is written by Gilda L Sagrado.

1.6   Hasan Aspahani

Hasan Aspahani born at Sei Raden, (Kabupaten) Kutai Kertanegara, East Borneo on March 9th 1971. He is a famous Indonesian poet which poems had been published many times. A site called "Biodata Penyair" stated that most of Hasan Aspahani's works were published in newspapers or books, such as *Jawa Post* (Surabaya), *Riau Pos* (Pekanbaru), *Batam Pos* (Batam), *Sagang 200* (Yayasan Sagang, Pekanbaru 200), *Antologi Puisi Digital Cyberputika* (YMS, Jakarta 2002), dan *Dian Sastro for President 2 #Reloaded* (AKY, Yogyakarta, 2003). He has written many poems and even had a personal blog as a place where he put his works. One of his poem, *Huruf-huruf Hattaterpilih* even awarded as the one of ten best poems at the poetry competition *100 Tahun Bung Hatta* (KPSP, Padang, 2002), and *Les Cyberletress* (YMS, 2005) (cited from kumpulankaryapuisi.com, on March 1st 2016). Some of his poems are compiled as one to be a book, just like Hasan Aspahani's "A Fairy Veil MAHNA HAURI".

1.7   Theoretical Framework

This study will use André Lefevere's theory of poetry translation strategies to find out the strategies used in translating Hasan Aspanis's poems in his book titled "A Fairy Veil MAHNA HAURI" which are translated to English by Gilda L. Sagrado. However, in the progress of determining the strategies used in the poems, this study will analyze the textual element of the poetry mentioned above; the rhyme. The textual element needs to be analyzed in order to determine the translation strategies.