CHAPTER I

INTRODUCTION

1.1 Background

Newmark (1988, p.5) in his book, entitled *A Textbook of Translation*, defines translation as transferring the meaning of a source language into another language in the way that the author intended in the text. Translation is very important since long time ago. People may understand many things from other languages through translation. Nowadays, translation becomes more important in facing the world free trade. Many information in different languages need to be translated, such as textbooks, articles and literary works (e.g. novel, poetry, play, etc.)

According to Newmark (1988), there are some translation methods used by a translator: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation. Those methods could be the references for translators in translating some texts.

Translating literary works are probably more difficult than translating other types of texts for they have unique features, such as aesthetic and expressive values. The aesthetic function of a text is expressed in the language which designed to please the senses, firstly through its actual or imagined sound, and its metaphor. The expressive function is how the mind of the speaker, the writer, or

the originator of the utterance is expressed throughout the entire works. Therefore, translating literary works need lots of considerations.

Poetry, as one of the literary genres, is famous for being hard to be translated. Moreover, it is said to be impossible. In a poetry, the translator must consider lots of aspects that lies not only from the choice of words and figurative language, but also from the creation of rhythm, rhyme, meter, and other unique structures different from what used in daily language. It, then, needs more considerations in transferring the message of the poetry through its translation.

Besides those considerations, a translator also should ensure that the target language reader arrives at the same possible interpretation(s) of the target text as does the source language reader upon reading the source text. Fidelity should be also put forward by the translator, as said:

> "The translation may be acceptable with respect to the transfer of the content but it often lacks stylistic equivalence which determines the quality of a literary translation. In such situations, the translation which is said to be more understandable and better than the original can even be regarded as unsuccessful. (Tuksal, 2003, p. 33)"

Therefore, the translator must be able to consider this to limit giving too much of his interpretation towards the poetry. In general, there are many translation methods or strategies in translating a text, but not all of them are appropriate in translating poetry. Therefore, Andre Lefevere (1975 cited in Bassnett, 1980, pp.81-82) has seven strategies in translating poetry, they are phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation. Here, rhymed verse has a big deal with the beauty of poems. It is not easy for the translator rhymes translation according to the schemes of the target language to create a poetic

flavor. Savory in Chan (2006, p.196) thinks that rhymed translation is quite problematic, as stated:

> "Rhyme imposes a constraint upon the writer, a constraint which bears most heavily on the essential feature of the translator's art, his choice of words. It is scarely possible to find a rhymed translation of a lyric which does not contain evidence of this as shown either by the omission of something that the original author wrote, or the inclusion of something that he did not. (Savory, 1957, p.85)"

Many novels and poetry are translated into some other languages, but still many of them do not have the criteria of a good translation. For Larson (1984), a good translation is the one which:

1) Uses the normal language forms of the receptor language.

2) Communicates as much as possible, to the receptor language the same meaning that was understood by the speakers of the source language.

3) Maintains the dynamics of the original source means that translation is presented in such a way that it will, hopefully, evoke the same response as the source text attempted to evoke.

By those explanations, in order to study about poetry translation, 20 poem translations taken from a book entitled "Chicken Soup for Teenage Soul III" which was translated by Rina Buntaran are chosen and brought up here as the evidence in doing the research.

1.2 Statements of Problem

This study is an analysis of 20 poem translations by Rina Buntaran. It uses the original and the translated books of Chicken Soup for the Teenage Soul III.

The study is intended to figure out translation strategies used by the translator. Moreover, it is also trying to analyze the rhymed verses of the poems.

In order to get more specific elaboration, this study is framed by the following research questions.

1. What kinds of strategies are used by the translator in translating the poems according to Andre Lefevere's poetry translation strategies?

2. How does the translator render the message and the form of the rhyme verses of poems?

1.3 Aims of the Study

This study is proposed to investigate the translation strategies used by the translator in translating the poems according to Andre Lefevere's poetry translation strategies. Furthermore, this study also figures out the translator's ways in rendering the message and the form of the rhyme verses of poems.

1.4 Methodology

The poems are collected from the original book entitled "Chicken Soup for the Teenage Soul III" published in 2000 and the translated version of that book which is translated by Rina Buntaran and published in 2001. This book is chosen because after so many Chicken Soup versions, it is the only one Chicken Soup which has so many poems by various poets that the researcher ever found.

Here are the poems that are used in the study. All of them are written by different poets but translated by one translator, named Rina Buntaran.

Table 1.1 The 20 poems that are used in the research

No	Original	Translation
1	Kiss *by Emily Crane*	*Ciuman*
2	He Finally said, "I love You" *by Jennifer Orendach*	*Akhirnya Ia Mengatakan, "Aku Mencintaimu"*
3	Have a Seat upon a Cloud *by Danielle Rosenblatt*	*Duduklah di Atas Awan*
4	Forgive *by Danielle Rosenblatt*	*Memaafkan*
5	A Message for Ben *by Tom Witte*	*Pesan untuk Ben*
6	A Birthday Gift *by Thad Langenberg*	*Hadiah Ulang Tahun*
7	Never Enough *by Laurie Kalb*	*Tak Pernah Cukup*
8	Children's Eyes *by Tom Krause*	*Mata Anak-Anak*
9	Tears *by Jamie Rowen*	*Air Mata*
10	Can That Be? *by Kelly Ann Fleming*	*Mungkinkah Itu?*
11	Minutes Like Hours *by Vidhya Chandrasekaran*	*Menit Serasa Jam*
12	A Name in the Sand *by Elizabeth Stumbo*	*Sebuah Nama di Atas Pasir*
13	Voices *by Micah Twaddle*	*Suara-Suara*
14	Ability *by Selina E. Matis*	*Kemampuan*
15	An Ode to Shoes *by Jessica Pinto*	*Ode untuk Sepatu*
16	She Stands Alone *by Kelly Cook*	*Ia Berdiri Sendirian*
17	The Essence of Adolescence *by Anne Gepford*	*Intisari Masa Muda*
18	The Two Roads *by Whitney Welch*	*Dua Jalan*
19	Suspicion *by Renee Gauvreau*	*Kecurigaan*
20	Teenagers are Amazing *by Jamie Haskins*	*Remaja Memang Menakjubkan*

The study employs qualitative method which means "an inquiry process of understanding a social or human problem, based on building a complex, holistic

picture, formed with words, reporting detailed views of informants, and conducted in a natural setting" (Creswell, 1994, pp.1-2). This method will be very helpful for answering the research questions as mention above.

Firstly, the collected data are typed down into two columns of table, the Source Language (SL) and the Target Language (TL) columns, to make them easier to be analyzed. After that, the data are read and compared, both the SL and TL poems. Then, the data are analyzed by using seven strategies in translating poetry proposed by Andre Lefevere (1975 cited in Bassnett, 1980, pp.81-82). He divided the strategies in translating poetry into seven categories; namely phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation. Afterwards, the rhyme verses of poems are analyzed to find out how the translator renders the message and the form of the rhyme verses.

1.5 Clarification of the Terms

a. Translation

Many theorists believe that translation is more a process of explanation, interpretation and reformulation of ideas than a transformation of words; that the role of language is secondary; it is merely a vector or carrier of thoughts (Newmark, 1988, p.72)

b. Poetry

According to Klarer (1998, p.28), poetry is one of the oldest genres in literary history. To add, poetry is the most personal and concentrated of the four

forms, no redundancy, no phatic language, where. As a unit, the word has greater importance than any other type of text (Newmark 1988, p.163).

c. The Translation of Poetry

Newmark (1988, p.70) states, "The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned."

d. Poetry Translation Strategies

Lefevere (1975 cited in Bassnett, 1980, pp.81-82) has divided poetry translation into seven different methods; they are phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation.

e. Elements of Poetry

There are so many elements that differentiate poetry and other kinds of writing; they are allegory, alliteration, assonance, denotation and connotation, diction, image, irony, metaphor, meter, simile, symbol, tone, word order, and rhyme.

f. Rhyme

The basic definition of rhyme is two words that sound alike. The vowel sound of two words is the same, but the initial consonant sound is different. Rhyme is perhaps the most recognizable convention of poetry, but its function is often overlooked. Rhyme helps to unify a poem; it also repeats a sound that links one concept to another, thus helping to determine the structure of a poem.

1.6 Organization of the Paper

This paper is presented in five chapters. Chapter 1 (Introduction) consists of background of the study, statements of problem, aims of the study, methodology, clarification of the terms, and organization of the paper. Chapter 2 (Theoretical Foundation) provides the theories of translation, poetry, the translation of poetry, translation strategies and elements of poetry. Chapter 3 (Research Methodology) tells about method of the study includes aims of the study, research methodology and procedure. Chapter 4 (Data Analysis and Discussion) discusses and provides the answers toward all research questions. Lastly, chapter 5 (Conclusion and Suggestion) provides the result of the analysis and suggestion for further research.