CHAPTER III

RESEARCH METHODOLOGY

After revealing a number of theories related to the study, the next step is to discuss the research methodology used in the study. It provides the description about the way of the study carried out and how the data are collected and analysed. This chapter covers research design, the participants and method of selection of the research, data collection to describe techniques in collecting data through particular techniques and data analysis. Firstly, research design will discuss the method employed in this study. Secondly, the subject of the study will elaborate the literary work which will be used in the research. Thirdly, data collection will emphasize on the technique will be used in collecting data. Lastly, data analysis will explain the procedure of analysing the data.

3.1 Research Design

This research applied the qualitative method. According to Frankel and Wallen (2002, p. 246) research that investigates the quality of relationships, activities, situations, or materials are frequently referred to as qualitative research. While Clough and Nutbrown (2002) argue qualitative method implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured (if measured at all in terms of quantity, amount, intensity, or frequency).

Maxwell (1996) mentioned five purposes of qualitative research:

1. Understanding the meaning, of the participants in the study, the events, situations, and actions involved with and the accounts of their life and experiences

2. Understanding the particular context within which the participants act and the influence that this context has on their actions

3. Identifying unanticipated phenomena and influences, and generating new grounded theories

4. Understanding the process by which events and actions take place

5. Developing caused explanation

According to Stake (1995), case study has several characteristics such as developing an in-depth description and analysis of a case or multiple cases, providing an in-depth understanding of a case or cases, studying an event, a program, an activity of more than one individual, using multiple sources such as interviews, observations, documents, and artefacts, analysing data through description of the case and themes of the case as wall as cross-case themes, and developing a detailed analysis of one or more cases.

Hitchcock and Hughes (1995, p. 317) consider that a case study has several hallmarks:

1. Concerned with a rich and vivid description of events related to the case,

2. Provides a chronological narrative of events related to the case,

3. Blends a description of events and the analysis of them,

4. Focuses on individual participants or groups of participants, and seeks to understand their perceptions of events,

5. Highlights specific events that are related to the case,

6. The researcher is integrally involved in the case,

7. Writing up the report of events as an attempt to portray the richness of the case.

Case study, according to House (2015) regarding researches on translation quality assessment, has been used in commencing studies involving extensive observation of large samples. There were two general purposes why case study was chosen as the method of conducting researches on translation quality assessment: first, to have a comprehensive understanding of the studied case, and developing a more general theoretical statements (House, 2015). Thus, case study was chosen   in purpose of verifying a scheme of concepts derived from various approaches reviewed in an attempt to analyse and evaluate original texts and the translations.

To support the qualitative approach, descriptive and comparative method were applied in this research study, in which the data were described, recorded, analysed, and then compared to the theories.

3.2 Participants and Methods of Selection

This research was conducted on two classes of Translating English-Indonesian course in English Education Department at one state university in Bandung city. The classes of translating course were regarded as a part of translator training classes. The classes were consisted of 40 students with 19 students in Class A, and 21 students in Class B. The students were chosen as the participants or translators of this research. The students of the class have been taking translation classes and studying translation studies, and were considered having enough experiences and competence during their study in translating classes. The participants selection process were done on purpose as the translators that were involved in this research needed to possess the knowledge of translation studies, literary translation, and poetry translation.

According to Ted Palys (2008, in Given, 2008) purposive sampling is a series of strategies choices about with whom, where, and how a researcher conduct the research depends on the context and the nature of the research objectives. The samples needed to be judged according to how well they serve the purpose of the study, rather than being judged by criteria that apply to other goals (Morgan, 2008, in Given, 2008).

The samples of the research were selected according to the degree of mismatches or errors that appeared on the TT, and the degree of the effects of the mismatches towards the violation of meaning of the ST. The mismatches were categorized into two types of errors: covert and overt erroneous error which later identify the type of translation of the TT whether it was covert translation or overt translation. The final qualitative judgement of the TT consists of a listing of both

covertly and overtly erroneous errors and of a statement of the relative match of the ideational and the interpersonal functional components of the textual function (House, 2015).

Derived from her article in "Literary Translation: Redrawing the Boundaries" journal edited by Boase-Beier, Fawcett, and Wilson (2014) entitled "Why Literary Translation is a Good Model for Translation Theory and Practice" (2014), Tymoczko argued that literary translation provided an excellent model for theorizing translation for several reasons: (1) literary language is language writ large and it best illuminates the role of language in translation theory and practice; (2) literary translation has both solutions for cultural asymmetries and anosomorphisms; (3) the differences between the linguistic and cultural significance of literary translations and their source texts are excellent for illustrating shifts in shades of linguistic, cultural, and textual meaning, and for demonstrating the impossibility of defining the task of the translator as being to preserve meaning or to create a text that has the same meaning as the source; (4) there are often multiple translations of a single literary source text either into the same TL or into a variety of TLs which means literary translation has the model of the decision-making nature of translating as it is the central tenet of translation theory; (5) translation equivalence is *a posteriori* in nature this made literary translation is good for modelling and illustrating translation theory because literary works usually have complex artistry that operates at multiple levels; (6) literary translation and translation theory are both involve choices and strategies vary widely across time, cultures, and languages; (7) literary translation is a site of ideological manipulation as it has been clearly documented that the political nature of translation have actively in the service of ideological movements and political programs (e.g. postcolonial, and feminists aspects of translations); and, (8) the wealth of documented types of literary translations illuminates the broad range of translation processes and products that fall into the category of translation and the way that translation shades into rewriting in general.

From the arguments extensively elaborated above, it can be concluded that selecting literary text, which, in this case, was poetry as the material for

determining the students' translation quality was apt and in line with the course's objectives.

3.3 Techniques of Collecting Data

Data collection in qualitative descriptive studies is typically directed toward discovering the *who*, *what*, and *where* of events or experiences, or their basic nature and shape (Sandelowski, 2000).

The data was collected in the classrooms of Translating English-Indonesian course with all the attending students as the respondents or in this case called as student-translators. The data was collected once, at the beginning of the semester, on the morning class and afternoon class of the course. Lastly, the collected data were processed through House's model of TQA (1997) which was derived from her latest book, Translation Quality Assessment, which critically reviewed her original model (1977) and the revised model (1997). In this book, she elaborated the newest integrated model of TQA. However, for this research the researcher used the 1997 revised model of House's TQA, as it is the most applicable and suitable to be applied in obtaining the answer of the research question, by following these steps:

1. Analyse the register in the profile of the ST;

2. Describe the ST genre based on the register;

3. Elaborate the function of the ST related with ideational and interpersonal meanings;

4. Do step 1, 2, and 3 on TT;

5. Compare the profiles of ST and TT to determine the 'inequivalence' or errors according to the genre and the situational dimension of the genre and register, and will be identified as overtly erroneous errors or covertly erroneous errors;

6. State the quality of the translation with the reference to the translation results;

7. Summarize the errors in the form of tables to confirm the error quantity and state the concluding remarks about the translations' quality.

3.3.1 Profile of the Source Text

In conducting the research, the researcher purposely took one of the 121 poems in the original version of Lang Leav's book "Memories" entitled "She" (Leav, 2015). The original was compared with their Bahasa Indonesia translations made by the students and later the type of errors (overt and covert errors) was identified.

Lang Leav is a poet and artist who received the Qantas Spirit of Youth Award and Churchill Fellowship. Her artwork was selected to take part in the landmark Playboy Redux curated by the Andy Warhol Museum. Her other books are the best selling Love & Misadventure (2013), Lullabies (2014), and Universe of Us (2016).

"She" is the sixteenth poem in Leav's third book "Memories" published in 2015. It has four prose-like stanzas with two to four lines on each stanzas. The poem is a free verse poem as it doesn't have consistent patterns, meter, and rhyme (although it can be seen that the last word of the first stanza, "Rose", and the last word of the second stanza, "sun", alliterate to each other; and "head", the last word of the third stanza shares the same consonant sound with the word "said" in the fourth stanza—this phenomenon is called slant rhyme, or approximate rhyme as it is sometimes called (Polonsky, 1998), where there is inexact rhyme in one poem). The poem describes about a person,"She", through unique point of views as each stanzas describes "She" from various dimensions.

> *She was the sound of glass shattering—the sharp ringing*
>
> *in your ears. The perpetual motion of a spinning ballerina*

This stanza opens the poem in dramatical way, /*She was the sound of glass shattering—the sharp ringing in your ears*/, the phrase the sound of glass shattering catches reader's interest to read the whole poem as it gives impact on the hearing sense of glass shattering in a sharp ringing way which means that "She" is someone broken in the most painful way a person could recognise. The second sentence, /*The perpetual motion of a spinning ballerina trapped inside a music box.*/, describes the condition of "She" as trapped, oppressed, and bounded to do something repeatedly in a loop and this condition is emphasized in the next sentence, /*The sad, tinny tune of La Vie en Rose*/, as La Vie en Rose is a French romantic love song that is usually sung as ballads (with countless of explorations of musical arrangements by other musicians). The intertextuality between the song La Vie en Rose, and /*La Vie en Rose*/ in this poem stresses how *She* makes *You* feels desperate, stuck in a condition outside of one's power which emphasizes the solemn mood. There are many alliterations and assonances found in the stanza for example the words /*She - sound - glass - shattering - sharp*/ in the first line of the stanza share the same 's' consonant sound, and the words /*She - shattering - ringing - in - ears - spinning - ballerina - inside - music - tinny*/ share the same '-*ee*' sound. The alliterations and assonances vibrates the sadness tone in the stanza.

> *She was the zigzag in you straight line. The absence in your*
>
> *direction. She was every turn you took when racing through a*

The second stanza describes "She" as a distortion to *You*'s path which resulted to You not knowing what he/she really want to do as /*zigzag*/ stands for the distortion and /*straight line*/ as the path, and 'absence in one's direction' means 'to not know what you really want to do'. *She* makes *You* loses the guidance to whatever *You* wants to do. In the next part of the stanza, "She" is described as the turns taken by *You* when trying to escape from a hedge maze.

Hedge maze is a labyrinth and labyrinths are confusing; yet, *You* is running out of time because the sun is setting and the sky is getting dark and it is hard to see the way to escape form the labyrinth. The imageries of /*the zigzag in…straight line*/, /*The absence in…direction.*/, and /*every turn…took when racing through a hedge maze, against the setting sun.*/, illuminate the stanza with their explosions of symbolisms.

> *She was the tide that came in and out, like the breath of the*   10
>
> *wounded. She was the blood that flowed between heart and*

The third stanza above symbolizes "She" as the rising and falling flow of emotions through two phenomena: natural (the first sentence) and biological (the second sentence). The connotation /*tide*/ in line 10 means a noticeable change of particular type of behaviour in a situation, while /*the breath of the wounded*/ is the simile of the /*tide*/ which can be explained as unstable inasmuch as wounded person usually could not control their breath as they feel the piercing pain caused by the wound. /*blood*/ in this stanza represents her position to counterweight between the /*heart*/ and /*head*/ because at certain cases they contradict to each other. The war between heart and head has been the bottomless pit since the human existence. The metaphors found in this stanza are much more complex than the other two above as Leav uses less description on the connotations, she reduce her use of concrete imageries to condense the meaning which can be seen as the decrease of lines in the stanzas.

> *She was the book that was not written. The sentence that was*
>
> *not scripted. She was the word you wished you could have said.*   15

Clearly, regret is present in this stanza in terms of mood and tone. "She" represents the bitterness of reality as she is the unwritten book, the unscripted sentence, and unsaid word. *You* in this stanza feels deep contrition to *She*. Word is a single unit of language which can be assembled into sentences which afterwards, subsequently, bounded in a cohesive book. When something is connected to the others, they form a union and become something bigger than themselves but "She", in this stanza, is the word that begins a sentence which

subsequently compiled into a book however, unfortunately, is unsaid which caused nothing to happen and regretted by *You*.

The poem "She" by Lang Leav is rich in interplaying between concrete and abstract imageries which can be seen throughout the stanzas. The concrete imageries act as conveying the most direct, economical, and effective avenue to symbolic or emotional understanding while abstract imageries enliven the concrete imageries (Polonsky, 1998). The unusual order or line count difference between the four stanzas is also intriguing as the first stanza has for lines, the second stanza has three lines, the third stanza barely made three lines, and the fourth stanza has precisely two lines. This line count creates deeper meaning and symbolism that has yet to be disclosed. Therefore, the descriptions above are the considerations why "She" by Lang Leav was chosen among other 120 poems in Leav's book "Memories" as this research's translation material.

3.3.2 Source Text Profile Analysis

3.3.2.1 Field

This category is dealing with the subject matter and social action of a text. The subject matter refers to the topic or the content of the text or easily to the field of activity. Social action is referred to the degrees of generality or specificity. The field of the ST is generally literary text which its subject matter is poem and the social action is general and popular. The poem is a love poetry that can be enjoyed by anyone in general. The poem is a descriptive poem on the subject "she" who is described from many dimensions and unique perspectives.

3.3.2.2 Tenor

The first situational dimension of this category refers to author's provenance and stance which means the author's position on a social scale. Also, it's related to the content of the text and the communicative task she is involved. In this regard,

the author's provenance and stance of the source text is the Philippines-origin American-based poet. The content of her poems are related to life, love, broken-hearts, miseries, sadness, and so on. Another situational dimension in this category is social role relationship which is referred to the relationship of the addresser and addressees. This relationship may be either symmetrical marked by existence of equality or asymmetrical marked by the presence of some kind of authority. In this study, the social role relationship of the source text is asymmetrical since there is an authority between the author and the readers. The last situational dimension under the category of tenor is social attitude. On this dimension, the extent of relative formality or informality of the text is taken into consideration. The social attitude of the source text under investigation is informal since the the author used communicative sentences in employing the meaning of the poem.

3.3.2.3 Mode

The first situational dimension under this category is medium referring to the spoken or written channels. It can be further categorized as simple, e.g. written to be read or complex, e.g. written to be spoken as if not written. The second dimension here is participation. It can also be simple, e.g. a simple monologue or dialogue with no addressee participation built into the text or on the other hand it can be complex, i.e. a mixture of various means of indirect participation when there are various addressee-involving mechanisms illustrating the text. As the source text under investigation is written to be read hence the source text is simple, and also written to be read aloud hence the source text is also complex as the poem is also intended to be read aloud by the readers. Moreover, since the poem is monologue and the poet addresses the readers directly as "you", the source text is categorized as complex.

3.3.2.4 Genre

The genre of a text is defined by particular features and functions which distinguish it to other type of texts. Literature has four main genres which are poetry, drama, fiction, and non-fiction. A text to be categorised in poetry if it possess literary elements such as meter, rhythm, and often uses figurative language like metaphor, simile, onomatopoeia, hyperbole, and alliteration to evoke emotions and as devices to deliver meaning. The ST has shown possession of literary elements in poetry as being a free verse poem with metaphors and similes found in the ST. Hence, it can be concluded that the genre of the source text is poetry.

3.3.2.5 Function

The statement of function based on the House's TQA model can be divided into two categories: ideational and interpersonal. The ideational function refers to language as a means to describe the things to the external world. It also conveys information which can be stated, argued, and explained. On the other hand, interpersonal function language acts as a means to convey the relationship between the author or speaker and his interlocutors. Moreover, in this type of function, language is an expression of the attitudes of a speaker or a writer.

The summary of the text's function has been derived by an examination of the way in which the dimensions are marked in this text, and the manner in which they contribute to the two functional components. The Genre of the text which is poetry determines that the interpersonal function is primary. On Field, the interpersonal component is strongly marked which can be seen from the descriptions the author made about "She" intimately to "You" which presented in dark, gloomy, and regretful tone. On Tenor, the author's personal stance as well as the particular social role relationship and social attitude evident in the text strongly mark the interpersonal functional component in which the author used informal style level which enhanced the text's intimate tone of human relationships quality. On Mode, the medium characterized as *written to be read* supports the ideational component of the text's function by facilitating a condensed, premeditated

information flow of a character. Considering these statement of functions, the source text's function is interpersonal.

Table 4 below shows the profiling of "She" by Lang Leav as the ST of the translation. The profiling was done based on the operation of the method of analysis and comparison of the poem according to House's model of TQA.

Table 4 The Profile of the Source Text

The Three Levels of House's Model of TQA		Source Text *(She* by Lang Leav*)*
R E G I S	*Field*	
	Subject Matter	Free Verse Love Poem
	Social Action	General and Popular
	Tenor	
	Author's geographical provenance	Philippines-origin, American-based poet.
	Author's personal stance	The author takes third person perspective where she wrote a poem about a girl to the readers with various metaphors and similes.
	Lexical means	The author uses anonymous general character of "she" and "you". The character "she" has no specific real-life individual reference, while "you" refers to anonymous addressees and indirectly the readers.
	Social role relationship	Author-Reader: Asymmetrical as the author acts as someone who knows "she" and defines "she" to "you" or the readers using various metaphors and similes.
	Syntactic means	Addressing the readers by using "you" to refer to the readers creates connection between the readers and the meaning of the poem.
	Social attitude	Informal style level: an attitude as if conversing with and about the author's significant ones intimately.
	Syntactic means	The usage of simple sentences in means of metaphors and similes.

The Three Levels of House's Model of TQA		Source Text *(She* by Lang Leav*)*
T **E** **R**	*Mode*	
	Medium	Simple: written to be read with the absence of any kind of spoken language signals such as 'well', 'you see', 'you know', etc.
	Participation	Complex: the readers as the addressees are involved in the poem as the author referred the readers as "you".
	Textual means	Referencing the readers as "you" increases the readers' involvement in the poem.
Genre		Poetry
Statement of function		Interpersonal

3.4 Data Analysis

The data were first prepared and later gathered in order to go deeper into understanding. Raw data (students' translation transcripts) were organized and prepared for analysis then read thoroughly, after that detailed analysis began with a coding process as the data were labelled (i.e. ST or Source Text, TT or Target Text, Sn1St1 stands for the first sentence of the first stanza, Sn3St4 stands for the third sentence of the fourth stanza, S2 or Student 2, , …, etc.), all the data were interpreted and described in detail, and the findings found through the data description and analysis were written in form of report (Creswell, 2009, p. 185-187).

Textual analysis is a method of data analysis that closely examines either the context and meaning of texts or their structure and discourse. Through close and detailed scrutiny, textual analysis can provide rich discussion of presentational and structural specifics and subtleties that would remain unidentified if a cursory analysis was conducted. Further, besides textual approaches provide close analyses of texts, only a small number of texts is required to create an adequate data set (Lockyer, 2008).

After ST and TT profiling (including register (field-tenor-mode), genre, and function) are recognized, they later were compared and analysed, and were elaborated in details. This stage created a holistic overview of the text in relation to its context and situation, and were helpful in determining the function of both ST and TT as both of the texts were approached from the same angle. The comparison analysis between ST and TT was used to find out whether the students' translations were following covert or overt translation/errors and eventually lead to the assessment of the quality of translation.

Table 5. Example of Comparison of ST and TT Profiles

The Three Levels of House's Model of TQA		Source Text (ST) (*She* by Lang Leav)	Target Text (TT) (S5)
R	*Field*		
	Subject Matter	Free Verse Love Poem	Free Verse Love Poem
E	*Social Action*	General and Popular	General and Popular
	Tenor		
G	*Author's geographical provenance*	Philippine-origin, American-based poet.	Indonesian-origin student-translator
I			
S	*Author's personal stance*	The author takes third person perspective where she wrote a poem about a girl to the readers with various metaphors and similes.	The student-translator translated the poem from the author's point of view.
T	Lexical means	The author uses anonymous general character of "she" and "you". The character "she" has no specific real-life individual reference, while "you" refers to the readers.	The student-translator maintained the same format the author used in the TT.
E	*Social role relationship*	Author-Reader: Asymmetrical as the author acts as someone who knows "she" and defines "she" to "you" or the readers using various metaphors and similes.	The student-translator acted the same way as the author.
R			

The Three Levels of House's Model of TQA		Source Text (ST) *(She* by Lang Leav*)*	Target Text (TT) (S5)
R **E** **G** **I** **S** **T** **E** **R**	Syntactic means	Addressing the readers by using "you" to refer to the readers creates connection between the readers and the meaning of the poem.	The student-translator used the same addressing to the readers as the author.
	Social attitude	Informal style level: an attitude as if conversing with and about the author's significant ones intimately.	Formal: the translated ST's formality was seen from the usage of formal words in Bahasa Indonesia.
	Syntactic means	The usage of simple sentences in means of metaphors and similes.	The use of formal words according to Bahasa Indonesia's *Ejaan Yang Disempurnakan* (the formal grammatical system of Bahasa Indonesia) in the translated version of the poem by the student-translator.
	Mode		
	Medium	Simple: written to be read.	Simple: written to be read.
	Participation	Simple: the readers as the addressees are involved in the poem as the author referred the readers as "you".	Simple: the student-translator maintained the poem's form.
	Textual means	Referencing the readers as "you" increases the readers' involvement in the poem.	The student-translator acted the same way as the author.
Genre		Poetry	Poetry
Statement of function		Interpersonal	Interpersonal

Table 6. Example of Identified Mismatches on Type of Errors

Identified Mismatches
ST: /The perpetual motion of a spinning …/   **TT**: /*Bagaikan penari balet yang terus ... * /   (found in Sn2St1)   /*the perpetual motion/* in this poem was not translated but the meaning was still maintained.
ST: /… trapped inside a music box./   **TT**: /… *berputar di dalam kotak musik../*   (found in Sn2St1)   The word /*trapped/* was not translated but which resulted in the lack of description of the sentence.
ST: /She was the zigzag in your straight line./   **TT**: /*Dia bagaikan kelokan di jalan lurus./*   (found in Sn1St2)   /*your/* was not translated and made the meaning in TT slightly changed as the addressee was failed to be addressed.
ST: /She was every turn you took when racing …/   **TT**: /*Dia bagaikan setiap kelokan saat kau berlari .../*   (found in Sn3St2)   /*you took/* was not translated which made the sentence become ineffective.
ST: /… against the setting sun./   **TT**: /… *melawan sang mentari./*   (found in Sn3St2)   /*setting/* was not translated with the equivalence of '*tenggelam*' or '*terbenam*' in Bahasa Indonesia decreased the poetic-aesthetic function of the sentence.
ST: /She was the tide that came in and out,/   **TT**: /*Dia bagaikan pasang surut,/*

Identified Mismatches
(found in Sn1St3)
/*the tide*/ which both meant '*gelombang'* and '*pasang*' was not translated has made the meaning of the sentence altered.

3.5 Concluding Remarks

This chapter has presented and elaborated the explanation of research design to describe the design conducted in this research to answer research questions, the participants and method of selection of the research, data collection to describe techniques in collecting data through particular techniques and data analysis.