CHAPTER II

REVIEW OF RELATED LITERATURE AND THEORITICAL FRAMEWORK

2.1 Review of Related Theories

In this part, the researcher will present some theories that are related and applied to this conducted study. Two main theories are applied in answering the two of research questions. The first research question answered by the first theory proposed by Andrew Lefevere, theory of seven poetry translation strategies. The second research question answered by the theory of translation acceptability proposed by Larson.

2.1.1 Definition of Translation

Transcribing ideas from the source language (SL) into the target language (TL) is essentially what is meant by the word "translation". It can be defined as the process of transferring one language's meaning to another, aiming to reproduce certain styles of spoken or written content in another language. Different definitions of translation exist. (Newmark, 1988) asserts that translation, particularly in literary works, involves more than merely translating the source language to the target language. It indicates that translation is the process of transferring meaning from one language into another, but various factors must be considered to have a proper translation. An effective translation helps the reader understand the content more easily and captures the proper meaning of literary works.

According to Bassnett (2008), referenced in (Munday, 2001), the process of translation entails transferring one language to another. Translation of the source language (SL) into the target language (TL) is the translator's responsibility. The target language reader and their culture must also be considered in addition to the source language when translating. In order to produce a top-notch translation, the translator must also adapt to both the culture of the source language (SL) and the target language (TL). When translating something, the translator does not just translate word for word; they also consider the cultural context of the target language. It makes it easier for the target reader to understand the information provided and ensures that the information they receive is appropriate for their society.

According to Brislinin El-Shafey (2012), referenced in(Oktavia Sari, 2016), the term "translation" refers to the transfer of concepts from one language (SL) to all other languages (TL). It depends on whether a language is spoken or written, if orthographies have been established, and whether one or more languages are primarily based on signals, such as sign language used by deaf people. Brislinin provides that the translation can be accomplished in written, oral (decoding), or in signal language (language of deaf) so long as a method of transferring the thoughts or concept of the writer or speaker into some other language.

2.1.2 Types of Translation

Jacobson (1959) in (Hatim & Munday, n.d.) categoriezes translation into three parts:

1. Intralingual translation, translation with the same language, which can involve rewording or paraphrase, it also can be defined as synonym.
2. Interlingual translation, translation from one language to another, or re-interpretation of the message in another linguistics code.
3. Intersemiotic translation or transmutation, is an interpretation of verbal signs by non verbal sign, for example music or image.

On the other hand, Larson (1998) stated there are two types of translations, form-based (literal translation) and meaning-based (idiomatic translation). "Form-based translations attempt to follow the form of the source language. Meaning-based translation make every effort to communicate the meaning of the receptor language."

2.1.3 Poetry Translation

a. Definition of Poetry Translation

Poetry is a component of literary works that, when compared to other literary works, contains something unique. Poetry translation is a byproduct of translation that expresses the author's feelings in the context

of the target language's culture. Making a brand-new poem in the target language is a poetry translation (Newmark, 1988). According to the definition above, poetry is more complex than any other kind of text. In order to elicit an emotional reaction, poetry uses meaning, tone, and rhythmic language choices to communicate an imaginative awareness of reality. Poetry contains various forms, many figurative languages, and unique components like stanzas, rhyme, and meter.

b. Elements of Poetry

The main components of poetry include structure and form, meter, rhyme and rhyme scheme, sound and rhythm, subject, speaker, figurative language and poetic devices, theme, tone and mood, and syntax, according to Literary Device Editor (2013). The further explanations will be defined as follows:

1. Structure and Form

Poems come in several forms, each with a specific structure that must adhere to, such as stanzas, verses, lyrics, and others.

2. Meter

Poetry's meter is a typically predictable sequence of stressed and unstressed syllables.

3. Rhyme and Rhyme Scheme

Rhyme reffers to the pattern of similiar sonding words used in poetry.

4. Sound and Rythm

Poetry's "sound" relates to the image that a line may conjure up in the reader's mind, while "rythm" refers to the metrical rhythm, which entails arranging the syllables into repeating patterns.

5. Subject

Subject or content is what the poem is about.

6. Speaker

The poet's narrator is known as the speaker.

7. Figurative Language and Poetic Devices

Poetry employs figurative language and various poetic elements to imply alternative meanings for words or to conjure concepts that are not directly related to the words.

8. Theme

A poem's theme is its overarching message or central concept, which the author intended to express. It might be a narrative, a notion, a sense, and others.

9. Tone and Mood

Poetic diction, which describes the language, sound, and shape utilized in poetry, refers to the mood and tone of the entire work.

10. Syntax

The syntax is the rules that govern language, ordering of words into meaningful patterns.

2.1.4 Strategies in Translating Poetry

The Cambridge Advanced Learner's Dictionary defines *poetry* as "poems in general as a type of literature." A poem is a work of literature in which each line of text is formatted differently. It frequently ends in rhyme and is chosen for the sounds, thoughts, and ideas they evoke. Poetry translation involves not only changing the text's content but also the cognition, discouragement, and action of human and textual actors in a real-world situation.

It is possible to define poetry translation as the transmission of poetry into another language. A typical goal of a poetry translation is to promote the poet or poets. Poetry translators must comprehend the depth of meaning in a source poem, appropriately express this understanding, and create a poem in the target language that is readable and compelling as a stand-alone literary work. Therefore, it is anticipated that this study will learn more about translating poetry.

Poetry translation is the creation of a new poem in the target language (Newmark, 1988). Translation of poetry is more challenging than translating other sorts of writings, as the description mentioned above illustrates, because poetry includes a variety of figurative languages as well as unique aspects like rhyme, stanza, and meter that must be handled seriously. It is because they contribute to the meaning and feel of the poem. In the poetry, the form and the meaning are interconnected. As a result, the translator must also obtain the most precise and consistent interpretation of

literary works. A translation can never be as good as the original as poetry is still contested among experts; it can only get close, and the accuracy of the translation can only be determined by how close it comes (Bigunet & Schule, 1989).

There are 7 poetry translation strategies which are proposed by Andrew (Lefevere, 1975) to help the translator easier to translating the poetry.

1. Phonemic Translation

Phonemic translation, which paraphrases the sound from the SL to the TL, is a technique for translating meaning. This strategy someway is more difficult to be completed.

Source Text (ST)

Hound and Wound

Target Text (TT)

Kuda dan Luka

The sound at the end of the source text is / d /, and it is translated by way of the sound / a /. Although the emphasis of the sound is still felt within the translated text, the meaning of the text wll be less accurate as the result. It could be seen from the word hound which in reality means dog, translated into horse (kuda) in the target language.

2. Literal Translation

The literal translation is a type of translation that focuses more on word translations of the original text's meaning and grammar.

Source Text (ST)

But they don't need your woe

Target text (TT)

Tapi mereka tidak membutuhkan kesedihanmu

Literal translation is done by translate the source language by constructing each word literally and then match the result by considering the grammatical rules to the source language.

3. Metrical Translation

According to (Lefevere, 1975), metric translation should place an emphasis on translating the source metre into the metre of the target language. This strategy is quite difficult to implemented because the translator need to discover the most approriate meaning and structure into the target language.

Source Text (ST)

O, my love is like a red, red rose (9)

that is newly sprung in June (7)

O, my love is like the melody (9)

that is sweetly played in tune (7)

(A Red, Red Rose by Robert Burns)

Target Text (TT)

Oh, cintaku mawar merahku, (9)

Bersemi awal Juni (7)

Oh, cintaku bagai melodi (9)

Mengalun dengan indah (7)

(Mawar Merah, translated by Sarif Syamsul Rizal)

The meter of the poem is the main focus of the metrical translation method, and as a result, the translated poem's meter is equal to that of the original poetry.

4. Poetry into Prose Translation

This method disregards the rhyme and meter of the source language (SL) as well as the target language (TL), and attempts to duplicate the SL poem in a different literary form. (Lefevere, 1975) describes this strategy as an additional means of providing the target text's word arrangement.

Source Text (ST)

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

Target Text (TT)

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 sensitif. (Untitled, translated by Sarif Syamsu Rizal)

5. Rhymed Translation

The rhyming reproduction and translation from the original poetry are the main objectives of this tactic. It frequently concentrates on the final word of the sentence or the rhythm.

Source Text (ST)

The tulips blaze sparkling

In the embrace of green feeling

Target Text (TT)

Tulip memancar berkilau

Dalam pelukan perasaan hijau

In a rhymed translation, the emphasis is on the last word of the line or the rhythm of the pattern. Using this technique, the translator renders the poetry into another language while maintaining the same rhyme scheme without significantly changing the poem's content.

6. Blank Verse Translation

Poetry that is not rhymed is referred to as blank verse translation. Instead of producing a rhymed translation, this strategy seeks to produce one with the conventional stylistic components of the target language.

Source Text (ST)

The son did not obey good words

Mother – shocked, father is nervous

Neighs the horse as the stable

Ready for long journey service.

Target Text (TT)

Seorang anak tidak patuh perintah

Lara Ibu, dan Ayah

Sayup-sayup ringikikan

Tandakan siap perjalanan panjang

The final product of this translation highlights the literary elements through the selection of the target text's diction. Due to the stark differences between them, the reader of this poetry may not feel as though they are reading a translation. But in terms of meaning, it's far greater accurate and acceptable.

7. Interpretation

The last methodology suggested by (Lefevere, 1975) tries to make a whole interchange of form, and it is called interpretation. This approach can be implemented in two ways, version and imitation ways. The result of version refers to the similiar semantic with the one-of-a-kind form to the original text. meanwhile, the result of imitation has a totally extraordinary

translation of the original text, with the identical struture, topic, and starting point as the original text.

Source Text (ST)

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

Target Text (TT)

Cintaku bagai sekuntum mawar merah

Yang indah merah merekah

Pada bulan Juni di musim semi

Cintaku bagai musik emosi yang sensitif.

(Cintaku, Mawar Merah translated by way of Sarif Syamsu Rizal)

According to the translation provided above, the translator employed an interpretation strategy, producing a distinctive form even if it is distinctly different yet shares the same idea as the original poetry.

2.1.5 Acceptability in Translation

Good translation is a translation that can translate both the meaning and the sense of the language between both texts. It aims to make the language sounds more natural after being translated into the target language (Larson,

1984). According to Larson, there are some criteria that need to be fulfilled in order to create a good translation. It uses the normal language forms of the receptor language, it communicates as much as possible to the receptor language, speaks the same meaning that is understood by the speakers of the SL and TL, and it maintains the dynamic of the original source language text.

In other words, a good translation is a translation that can create the most normal and natural grammatical and lexical choises to maintain the message and the sense of both text from two different languages.

Acceptability is unquestionably a phrase that determines if a translation's quality is acceptable or not. The evaluation of whether or not a translation merits the designation of great translation is known as translation acceptability. The degree of translation acceptability is used to assess a translator's ability to produce texts that seem as natural as the source language.

(Larson, 1984) asserts that a translation must start by using the natural form of the target language. It necessitates the use of a language most people are conversant in and can readily connect to when translating. The second is that a superb translation must accurately and faithfully translate the same meaning from the source language of the original text into the target language. Last but not least, it must maintain the text's vitality in the source language, which must be fostered so other TL readers can comprehend the information.

For an incredible response and an understandable translation, the translator must transfer the message as closely as possible to the original text. They must also have the same understanding. According to (Cahyani et al., n.d.) Nababan (1999), a high-quality translation should consider the following three criteria: correctness, acceptance, and readability.

A translation was deemed excellent if it was correct, appropriate, and simple to grasp. A translation that fits Larson's three standards for a good translation—accuracy, clarity, and naturalness—is acceptable.

According to Baker (1992), sustaining communication channels depends on using common target language patterns that readers are acquainted with. Accuracy is undoubtedly a key aim in translation, but it is also crucial to keep this in mind. Additionally, for the reader's ease of comprehension, a good translation should sound clear and natural. In order to translate anything correctly and avoid confusing the reader, a translator must also avoid ambiguities (Munday, 2001).

2.2 Previous Study

Here are a few previous research which might be carried similar topic which have been achieved:

1. Sukmajati, Chatarina (2018). A Study of Poetry Translation Principles and Acceptability of The Trials of Apollo: The Hidden Oracle Novel. Sukmajati evaluates if the poetry translation of the work is acceptable by

looking at the poetic principles the translator applied. The researcher discovers that three out of four poetry translation criteria are used in 35 of 39 poem translations. Consequently, Sukmajati also applies Larson's idea of acceptability, identifying 36 pieces of poetry as acceptable translations and three as undesirable. (Sukmajati, 2018)

2. Fahruri, Ahmad (2022). The Analysis of Translation Methods Used in Translating a Poem. The goal of the study is to discover the translation strategies used, the most common translation approach used and the difficulties that are confronted in translating a poem by student. The results of this study indicate that there are six methods for translating poetry: literal translation, blank verse translation, metrical translation, phonemic translation, rhymed translation, and imitation method (Fahruri, 2010).

3. Kusumastuti, Ria (2017) The Acceptability of Indonesian – English Translation of the Scene Plaques in Fort Vredeburg Museum Based on Larson's Theory. This study attempted to evaluate how well the plaques at the Fort Vredeburg Museum were translated into English. According to the research's findings, the average translation received a score of 9,5 out of 12, placing it in the very good category. This indicates that few vocabulary errors and meaning distortions were present in the majority of translations. Some translations lack clarity and naturalness, but most translations include additional information to help TL readers better grasp SL sentences in terms of correctness. However, some adjustments are required to improve the translation. (Kusumastuti, n.d.)

4. Saputri, Nurjana (2022) Translation methods used in Lang Leav's Poetries Translated by M. Aan Mansyur. The thesis sought to identify the translation techniques employed by M. Aan Mansyur when translating a collection of poems by Lang Leav. The investigation included Newmark's theory of translation techniques: literal translation, word-for-word translation, free translation, adaptation translation, idiomatic translation, faithful translation, semantic translation, and communicative translation. The end result of the analysis is there were eight styles of translation strategies used in translating the poetries: word for word Translation (2), Literal Translation (18), free Translation (24), adaptation Translation (4), Idiomatic Translation (4), faithful Translation (3), Semantic Translation (1), and Communicative Translation (6). The most popular way is free translation since the translator seeks to make the poetry' substance and language acceptable and understandable for readers of the target language (Purnama Sari et al., n.d.)

From the previous studies above, there may be similarity among those research and this studies. The similarity of this research is on its variables, all the research discusses about the translation and those methods and also about the acceptability and unacceptability translation. There are differences in this studies so as to be conducted with the previous study. These are on the text which will be translated. Then, the other differences are on the translation technique referred to. Most of the previous research which refers to the approach proposed by way of Newmark and Larson, the

researcher of this study will talk to the strategies of translation formulated by Lefevere. Furthermore, the data gathered of this study also specific from the previous studies mentioned above. Rupi Kaur's book Milk and Honey contains poetry that the researcher utilized to study in both their original form and its Daniel Kurnia translation.

2.3 Theoritical Framework

The goal of this study is to determine acceptable poetry translation practices. The researcher explores the ideas previously offered in this portion of the study to offer theoretical responses to the research questions. The researcher blends Larson's and Lefevere's beliefs on the acceptability of translation with the process of translating poetry.

To respond to the study's first inquiry, which is what are the poetry translation strategies that can be applied to Rupi Kaur's Milk and Honey to translate poetry in accordance with Andrew Lefevere's theories (Lefevere, 1975). These methods include: interpretation, rhymed translation, phonemic translation, literal translation, metrical translation, poetry into prose translation, and translation into blank verse. Because it demonstrates how the techniques are validated in making the translated poetry possible and acceptable to language users, the researcher decided to employ the Levefere poetry translation strategy to address the first study questions. The researcher uses Larson's theory of translation acceptability, which covers

the three elements that could assess or decide the acceptability of translation. It is used to address the second issue, which asks how the translator of Milk and Honey makes the poetry acceptable for language users. The fundamental requirement is that it employs the target language's natural form, the second requirement is that it conveys the same meaning from the source language into the target language, and the final requirement is that it preserves the dynamic of the original source language.

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