Indonesian Poetry Translation: The Problem Within

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Abstract

Literature occupies unique position in the society and it has high status in the civilized community. Each ethnic group has unique culture and the culture presents a variety of literary works. Literary works deliver social messages to build harmony in the society. One of the genres of literary works that has vital role in our society is poetry. Based upon the benefit of understanding poetry, this study aims at investigating students' ability in translating poetry and the problem faced by students in translation practices in poetry. The subjects of the study were the students and lecturers of English Department Faculty of Cultural and Humanity Hasanuddin University and English Department Faculty of Languages and Literature Universitas Negeri Makassar, Indonesia. There were 60 students who took part in this study, they were in the 2017/2018 academic year. In this study, we assessed students' translation results of poetries from Horison monthly literary magazine in International Poetry Festival, Indonesia 2002. The research findings revealed that even though the students have passed the English Semantics and English Syntax, they still have problems in poetry translation production. The linguistics difficulties they experienced are lexical and syntactical errors. The educational implication of the study therefore suggests that the students need to be familiarized with literary works, especially poetry which employs figurative languages.

Keywords: literary work, poetry, translation, figurative languages

Introduction

Nowadays, translation practices grow like mushrooms during the rainy season. This is because the demand of translation in a variety of texts becomes a must. To transfer and share knowledge and technology, translator becomes primary and new profession in the industrial revolution 4.0. The rapid growth of science and technology contributes to the need of translating scientific texts with their technical terms is irrefutable (Jayantini, 2011, p. 31). Therefore, Duff 1986 cited in Lin, et al (2014, p. 230) argues that translation happens everywhere, all

the time, so why not in the classroom?." This means that translation practices can occur in the classroom setting or outside the classroom.

Translation activity is connected with the processing of information, the value of which is determined by social, economic, and legal categories, and translators are ensuring national security in the information sphere (Fedyuchenko, 2018, p. 114). Thus, training of highly qualified translators who successfully can solve professional problems becomes priority strategies in the development of modern linguistic studies. The contemporary society demands professional translators who are able to transmit sense of the original message from another source quickly, fully and accurately, which in its turn stresses the importance of a strong theoretical and methodological foundation and search for adequate technological solutions to ensure and evaluate the quality of vocational training in the field (Fedyuchenko, 2018, p. 114).

Translator is not an easy job, a translator has to be competent in a source language and a target language. He also needs to know the culture of the target language to minimize the translation deviation. In technical terms, translation is often believed that many translators may face some difficulties in transferring the message precisely because technical terms are representation of very definite concepts (Jayanti, 2011, p. 31). One of the most difficult texts to be translated is poetry. This is because the author frequently uses figurative languages and the words have high meanings and interpretations.

In translating literary texts, either stories or poetry, there are some potential problems that might occur. Brata (2011, p. 11) argues that one of the potential problems faced by a translator is whether he has to preserve the meaning by keeping the form (a loan word) or adapt the meaning by changing the form (a generic word with a descriptive phrase, and a cultural substitute). In keeping with Brata, Thren (2011, p. 19) says that translation of news stories can pose numerous problems as a translator not only needs to consider the prepositional content, subject-verb agreement, pronoun usage, vocabulary, parts of speech, and grammatical cohesion, but also understand the correct word choice, formal language related to the article, and subtle nuances in a new article. There is a general consensus among those who write about the translation of poetry that it is what Jones (2011, p. 1) calls 'a difficult job (Millán & Bartrina, 2012).

Culture has inextricably been linked to translation since its inception. In particular, since the so-called cultural turn which has swept translation studies with its focus on the interaction between translation and culture and on the way culture impacts translation, translating across cultures along with intercultural competence and awareness have become buzz words in the translation business (Bednarova & Gibova, 20172, p. 2).

Review of Literature

Translation
Nowadays, translation activity is connected with the processing of information, the value of which is determined by social, economic and legal categories, and translators/interpreters are ensuring national security in the information sphere (Fedyuchenko, 2018, p. 114). Translations are done for all sorts of reasons, for all sorts of audiences, and within all sorts of constraints (Aveling, Harry, 2006). Translation is an effort to convey a message from one language to another without altering the meaning of the message (Thren, 2011, p. 23). Translation is generally defined as a process of meaning or message transference from one language into another (Nugrahani, 2011, p. 49). Khristianto (2011, p. 87) indicates that a text translation must bring the full meaning with linguistic construction readable or understandable for the target audience.

Catford in Nugrahani (2011, p. 49) classifies translation into three criteria which are based on extent (full vs partial translation, level (total vs restricted translation), ranks (rank-bound vs unbound translation). Full translation indicates all parts of source language (SL) text are substituted into target language (TL) text while partial translation signals only a part of SL text which is transferred into TL text (there is a part of SL text which is not shifted into TL text). In partial translation, there are at least two reasons: untranslatable parts (non-equivalences) and special purposes from translators to introduce 'local color' of TL text.

Is Translation Science or Art?
Some experts in translation practices argue that translation is an art or science, and others say that translation is a skill (Weda, 2011, p. 136). Cary cited in Weda (2011, p. 136) argues that translation is an art, Jumpelt cited in Weda (2011, p. 136) states that translation is a science, and Nababan in Weda (2011, p. 136) says that translation is a skill. Translation is a language skill which also involves vocabulary, grammar, pragmatics and the like (Wang, 2013, p. 249).

Weda (2014: 150) argues that a professional translator should have these three concepts. He or she should produce good translation with aesthetic value. He or she also should know that translation is applied science, and should apply the theory into translation practices. How to produce good quality of translation also depends on the translators' skill to interpret the idea or message of the words or sentences from source language to target languages.

Types and Procedures of Translation
Davaninezhad cited in Weda (2010, p. 182) describes that there are a wide variety of translation types, such as word-for-word translation, literal, faithful, semantic, adaptation, free, idiomatic, communicative and cognitive translation. Nababan cited in Weda (2010, p. 182) argues that there are some types of translation.

Those are: i) word-for-word translation, ii) free translation iii) free translation, iv) literal translation, v) pragmatic translation, vi) esthetic poetic translation, vii) ethnographic translation, viii) linguistic translation and, ix) communicative and semantic translation. Newmark cited in Weda (2011, p.137) reveals that there are eighteen procedures of translation. The procedures are as follows:

1) Transference is equivalent to adoption, transcription, or loan words where a peculiar cultural word in the ST is borrowed directly without a change in spelling.
2) One to one translation is a literal translation that gives a one on one corresponding equivalent of word, phrase or clause (e.g. French: *un beau jardin* = English: a beautiful garden).
3) Through translation is also called loan translation which is used to translate common collocations, name of organization and other institutional terms.
4) Naturalization succeeds transference where the source language word is adapted first to the normal pronunciation, then to the normal phonological and morphological form of the target language (e.g. French: *coup d'etat* = Filipino: *kudeta*).
5) Lexical synonymy means translation to the closest or most appropriate TL equivalent due to abundance of synonyms (e.g. English: old house = Filipino: *lumang bahay*).
6) Transposition is also called shift, where one grammatical unit is replaced by another.
7) Modulation is translating with minor modification in meaning or a change of viewpoint due to different context.
8) Cultural equivalent is an approximate translation where a SL cultural word is translated to an equivalent TL cultural word (e.g. American English: coffee break = British English: tea break = Indonesia: *rehat*).
9) Descriptive equivalent is also called amplification which gives the equivalent meaning through phrasal description and function of the word.
10) Functional equivalent is considered a useful and accurate means of translation by "deculturalising a cultural word." i.e. choosing the most common and accepted word in the culture of the SL.
11) Recognized translation is the use of official and generally accepted translation of any institutional term (e.g. English: dean = Indonesia: *dekan*).
12) Addition is also called grammatical expansion for clarity of meaning. It becomes an imprecise translation procedure if it results to over translation.
13) Reduction is grammatical contraction without changing or destructing the meaning of the original.
14) Componential analysis is splitting up of a lexical unit into meaningful components or parts for purposes of clarity.

15) Paraphrase is an amplification or explanation of a segment which may results to over translation and is recommended to be used in 'anonymous' text that is poorly written.
16) Compensation is said to occur when a loss of meaning in one part of a sentence is compensated or found in another part.
17) Improvement is used to correct any typographical and grammatical error or clumsy writing in the original text.
18) Couplet is the application of two or more translation procedures in one translation unit.

This paper employs Pym's latest model or typology of translation solutions as quoted by Bednarova-Gibova (2017, p. 205 – 206), and in this rests its contribution to contemporary translation studies research focusing on literary translation. In his own words, Pym has given weight to the copying of words, which means drawing on and presenting the foreign; he has emphasized the role of textual density as a factor which can be worked on by the translator when appropriate and he has permitted that translation can involve changes in content, moving beyond the conceptual limits of narrow equivalence (Pym, 2016, p. 244). Pym's proposed new typology of translation solution types is given in Table 1.

Table 1. A typology of translation solution types
(Pym in Bednarova-Gibova, 2017, p. 206)

Copying	Copying Words	Copying Sounds
		Copying Morphology
		Copying Script ....
	Copying Structure	Copying Prosodic Features
		Copying Fixed Phrases
		Copying Text Structure ...
Expression Change	Perspective Change	Changing Sentence Focus
		Changing Semantic Focus
		Changing Voice ...
	Density Change	Generalization/Specification
		Explicitation/Implicitation
		Multiple Translation
		Resegmentation ...
	Compensation	New Level of Expression
		New Place in Text (notes, paratexts) ...
	Cultural Correspondence	Corresponding Idioms
		Corresponding Culture-Specific Items ...

Content Change	Text Tailoring	Correction/Censorship/Updating
		Omission of Content
		Addition of Content

The translation solution of 'Copying' is based on using minimal linguistic units which are meaningful when used either alone (copying words) or in larger syntactic patterns (copying structure). In case of the 'Copying Words' there are three main linguistic levels involved: phonetics (sounds), the meaning-expressing units (morphemes) and the written form (scripts). 'Copying Structure' comprises copying prosodic features (rhyme, rhythm, and alliteration), fixed phrases (syntax, idioms, common expressions) and text structure (paragraph and major units of text organization) and sails close to word-for-word literalism, which is reminiscent of Newmark's literal translation. 'Perspective Change' appears to be another name for classical modulation based on seeing the same object from a different angle. It involves changing sentence focus (all the non-obligatory sentence-level syntactic transformations), changing semantic focus (change due to the choice of different values) and changing voice (changes in register). 'Density Change' concerns how much text is used so as to convey a given set of information. The main sub-types are the following: generalization/specification (changing the degree of specificity), explicitation/implicitation (showing or hiding implicit information), multiple translation and resegmentation (changing sentence or clause breaks), which Newmark dubs 'recasting sentences'. Compensation is understood as placing the solution in a new textual location and/or at a new linguistic level. However, one could argue that this is not a proper solution type per se since it merely concerns the place or level where other types are used. Cultural Correspondence includes translation based on using corresponding idioms and corresponding culture-specific items (e.g. units of measurement, currency and forms of address). Lastly, Text Tailoring (or Content Change) recognizes that there are situations where translators legitimately alter what is actually said in the text; they may correct mistakes, delete significant stretches of material that is not pertinent to the purpose of the new text or conversely, add new information which enhances that purpose. The main sub-types of text tailoring are correction/censorship/updating, omission of content and addition of content (Pym in Bednarova-Gibova, 2017: 206 - 207).

Poetry Translation
Researchers and translation theorists have never hesitated to proclaim their skepticism regarding the possibility of translating metrical poetry, and, when attempted, the unavoidable necessity to master the metrics both of the source and target literary languages to the utmost (Zarandona, 2002, p. 4). Holmes (Zarandona, 2002, p. 4) for example, talks of metaliterature, and mentions seven

rewriting processes of a poetry which can undergo: criticism in the same language, criticism in a different language, literal or free prose translation, verse translation, direct imitation, partial imitation and remote imitation. Lefevere (Zarandona, 2002, p. 4) writes about seven possible strategies: phonetic, literal, prose, rhymed or blank verse translation (the only one he recommends), and an interpretation where only the contents are kept or a new independent poem in imitation of the original one.

The translation of literary works, especially poetry is not only for the purpose of transferring the meaning of SL to TL, but also expressing poetry topography (Weda, 2010, p.184). Most literary translators find difficulties not only in producing good poetry translation in terms of providing word equivalent, but also finding difficulties in creating poetry topography (Weda, 2010, p. 184). The example is given by Kadarisman's Swan and Shadow translation in Weda (2010, p. 184).

Swan and Shadow by: Johan Hollander (1969) in Weda (2010, p. 179)

Dusk
Above the
water hang the
loud
flies
here
O so
gray
then
What   A pale signal will appear
When   Soon before its shadow fades
Where   Here in this pool of opened eye
In us   No upon us As at the very edges
of where we take shape in the dark air
this object bares its image awakening
ripples of recognition that will
brush darkness up into light
even after this bird this hour both drift by atop the perfect sad instant now
already passing out of sight
toward yet-untroubled reflection
this image bears its object darkening
into memorial shades Scattered bits of
light   No of water Or something across
water   Breaking up No Being regathered
soon   Yet by then a swan will have
gone   Yes out of mind into what
vast
pale
hush
of a
place
past
sudden dark as
if a swan
sang

Below is one of Indonesian translation versions of Swan and Shadow translated by Kadarisman (Weda, 2010, p. 184) and its topography is modified by Weda (2010, p. 184) which shows that the result is not an elegant swan, but a horrible water-bird. Kadarisman (Weda, 2010, p. 184) argues that the poem is translatable linguistically, but not topographically. He then stresses, this is

probably due to the fact that many monosyllabic words in the English original are replaced by bisyllabic or trysillabic words in the Indonesian translation.

<div align="center">

senja

di atas air

mengambang

karang

kenangan

di sini

o begitu

kelabu

saat itu

apa sebuah   tanda putih-pasi akan

</div>

mengada

<div align="center">

kapan   segera sebelum lenyap bayang-

</div>

bayangnya

<div align="center">

di mana   di sini di kolam cendera mata

di dalam diri kita. Tidak di atas kita. Ketika di ujung

</div>

paling-sana

<div align="center">

kita menjati-diri pada rembang cuaca

wujud diri muncul seakan citra bangun-terbuka

riak kenal-sua yang akan

mengusir gelap ke dalam cahaya

</div>

Research Method

Participants
There were forty six participants in this study, 29 male and 17 female. The participants were forty one students and five lecturers from English Department, Faculty of Cultural and Humanity, Hasanuddin University (Unhas) and English Department, Faculty of Languages and Literature Universitas Negeri Makassar (UNM).

Data Collection Procedure
The data of the study obtained from students and lecturers from Hasanuddin University and Universitas Negeri Makassar. The participants of the study were given two Indonesian poems to be translated into English. Another instrument of the study was questionnaire consisted of 5 questions.

Material

Two poems written in Indonesian by Abdul Hadi W.M. in *Horison Majalah Sastra, Edisi Khusus: Puisi International Indonesia 2002*, followed by English equivalent. The poem entitled **Tuhan, Kita Begitu Dekat** written in 1976 and translated into English by the poet, Abdul Hadi W.M and the poem entitled **La Condition Humaine** written in 1975 and translated into English by John McGlynn.

Tuhan, Kita Begitu Dekat   *God We Are so Close*

Tuhan   God
Kita begitu dekat   We are so close
Seperti api dengan panas   As close as heat to fire
Aku panas dalam apimu   I am the heat of your fire

Tuhan   God
Kita begitu dekat   We are so close
Seperti kain dengan kapas   As close as the cloth to cotton
Aku kapas dalam kainmu   I am the cotton of your fire

Tuhan   God
Kita begitu dekat   We are so close
Seperti angin dan arahnya   As close as the wind to its direction
                                         We are so close
Kita begitu dekat

                                         In the midst of darkness
Dalam gelap   I am the light
Kini nyala   of your extinguished lamp
Pada lampu padammu

                                         1976
1976

La Condisi Humanine   **La Condition Humaine**
                                      In the forest of my ancestors
Di dalam hutan nenek   I was merely a mango tree
Aku hanya sebatang pohon manga   -   without fruit, without leaf –
- tidak berbuah tidak berdaun –   My father said, "Truly, my child, the
Ayahku berkata: "Tanah tempat kau   land
tumbuh   on which you grow is not fertile" while
Memang tak subur nak," sambil makan   eating

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buah-buahan dari pohon kakekku dengan	with great relish fruit from my grandfather's three

dengan
lahapnya

Dan kadang malam-malam
tanpa sepengetahuan istriku
akupun mencuri dan makan buah-buahan
dari pohon anakku yang belum masak

And sometimes late at night
without my wife knowing
I too steal and steal and eat the unripened fruit
from the tree of my own child

1975

1975

Findings and Discussion

Findings
Demographic of Participants
Table 1 shows the demographics of participants in the study. There were 29 or 63.04% female and 17 or 36.96 male. Participants were 41 or 89.13% students and 5 or 10.87% lecturers. There were 38 or 82.60% participants in 20 – 25 age range, 3 or 6.52% in age range, 1 or 2.17% in age range, and 4 or 8.69% in age range.

Table 1: Demographic of Participants

Demographic Information	Frequency	Percentage
Gender		
1. Female	29	63.04
2. Male	17	36.96
Profession		
1. Student	41	89.13
2. Lecturer	5	10.87
Age		
1. 20 – 25	38	82.60
2. 26 – 35	3	6.52
3. 36 – 40	1	2.17
4. ≥ 40	4	8.69

Students' Translation Product

**Table 2. The frequency and percentage of students' proper translation
and deviation translation in God We Are so Close**

English Translation	Proper Translation		Deviation Translation	
	Frequency	Percentage	Frequency	Percentage
God We Are so Close				
God	46	100	0	0
We are so close	36	78.26	10	21.74
As close as heat to fire	2	4.35	44	95.65
I am the heat of your fire	26	56.52	20	43.48
God	46	100	0	0
We are so close	36	78.26	10	21.74
As close as the cloth to cotton	31	67.39	15	32.60
I am the cotton of your fire	37	80.43	9	19.56
God	46	100	0	0
We are so close	37	80.43	9	19.56
As close as the wind to its direction	34	73.91	12	26.08
We are so close	37	80.43	9	19.56
In the midst of darkness	8	17.39	38	82.60
I am the light	0	0	46	100
of your extinguished lamp	2	4.35	44	95.65

Table 2 reveals that there were 46 or 100% of the subjects gave proper translation to the first lyrics "***God***" in the poem entitled ***God We Are so Close***. There were 36 or 78.26% of the subjects gave proper translation to the second lyrics "***We are so close***," and there were 10 or 21.74% of the subjects gave deviation translation to the second lyrics. There were only 2 or 4.35% of the subjects gave proper translation to the third lyrics "***As close as heat to fire***," and there were 44 or 95.65% subjects gave deviation translation to the third lyrics. There were 26 or 56.52% students gave proper translation to the fourth lyrics "***I am the heat of your fire***," and there were 20 or 43.48% of the subjects gave deviation translation to the fourth lyrics.

There were 46 or 100% of the subjects gave proper translation to the fifth lyrics "*God*." There were 36 or 78.26% of the subjects gave proper translation to the sixth lyrics "*We are so close*," and there were 10 or 21.74% of the subjects gave deviation translation. There were 2 or 4.35% subjects gave proper translation to the seventh lyrics "*As close as the cloth to cotton*," and there were 44 or 95.65% subjects gave deviation translation. There were 37 or 80.43% of the subjects gave proper translation to the eighth lyrics "*I am the cotton of your fire*," and there were 9 or 19.56% of the subjects gave deviation translation to the eighth lyrics. There were 46 or 100% of the subjects gave proper translation to the ninth lyrics "*God*' in the poem entitled *God We Are so Close.* There were 37 or 80.43% of the subjects gave proper translation to the tenth lyrics "we are so close," and there were 9 or 19.56% of the subjects gave deviation translation. There were 34 or 73.91% of the subjects gave proper translation to the eleventh lyrics "*As close as the wind to its direction*," and there were 12 or 26.08% of the subjects gave deviation translation. There were 37 or 80.43% of the subjects gave proper translation to the twelfth lyrics "*We are so close*," and there were 9 or 19.56% of the students gave deviation translation. There were 8 or 17.39% of the subjects gave proper translation to the thirteenth lyrics "*In the midst of darkness*," and there were 38 or 82.60% of the subjects gave deviation translation. There were 46 or 100 of the subjects gave deviation translation to the fourteenth lyrics "I am the light, and none or 0% of the subjects gave proper translation. Finally, there were only 2 or 4.35% of the students who gave proper translation to the fifteenth lyrics "*of your extinguished lamp*," and there were 44 or 95.65% of the students who gave deviation translation.

Table 3. The frequency and percentage of students' proper translation and deviation translation in La Condition Humaine

English Translation	Correct Translation		Incorrect Translation	
	Frequency	Percentage	Frequency	Percentage
La Condition Humaine				
In the forest of my ancestors	0	0	0	100
I was merely a mango tree	9	19.57	37	80.43
- without fruit, without leaf -	0	0	46	100
My father said, "Truly, my child, the land	0	0	46	100
on which you grow is not fertile" while eating	0	0	46	100
with great relish fruit from my grandfather's three	0	0	46	100
And sometimes late at night	0	0	46	100
without my wife knowing	7	15.22	39	84.78

I too steal and steal and eat the unripened fruit	0	0	46	100
from the tree of my own child	0	0	46	100
In the forest of my ancestors	0	0	46	100

Table 3 shows that none or 0% of the subjects gave proper translation to the first lyrics "*In the forest of my ancestors*."   There were 9 or 19.57% of the subjects gave proper translation to the second lyrics "*I was merely a mango tree*," and there were 37 or 80.43% of the subjects gave deviation translation. There were 7 or 15.22% of the subjects gave proper translation to the eighth lyrics "*without my wife knowing*," and there were 39 or 84.78% of the students gave deviation translation. None or 0% of the subjects gave proper translation to lyrics: three, four, five, six, seven, nine, ten, and eleven. This indicates that the subjects felt difficult to translate the second poem "**La Condition Humaine**" into good Indonesian equivalent.

Table 4. Problems of inappropriate translations of words, phrases, and sentences in *God We Are so Close* poetry

Source Translation *God We Are so Close*	Target Translation	Types of Problems
God	God	-
We are so close	We are so closer	Lexical Errors
	We are too close	Lexical Errors
	I look you in me	Syntactical & Lexical Errors
	We so close	Syntactical Errors
	We are close	Syntactical Errors
	We are so near	Lexical Errors
As close as heat to fire	Like fire with heat	Lexical Errors
	Like fire and hot	Lexical Errors
	Like a fire	Syntactical & Lexical Errors
	Like a fire with a warm	Lexical Errors
	Like a blaze and heat	Lexical Errors
	Like flame and warm	Lexical Errors
I am the heat of your fire	I am hot in your fire	Lexical Errors
	I'm burn in the fire	Syntactical Errors
	I am the pail of yours	Lexical Errors
	I am burn with you	Syntactical Errors
	I warm in your fire	Lexical Errors

	I'm heat in your blaze	Lexical Errors
	I'm burn in your flame	Syntactical & Lexical Errors
God	God	-
We are so close	We are so closer	Lexical Errors
	We are to close	Lexical Errors
As close as the cloth to cotton	Like a cloth with cotton	Lexical Errors
	Like a cloth and cotton	Lexical Errors
	Like a cotton fabric	Lexical Errors
I am the cotton of your fire	I am cotton in your cloth	Lexical Errors
God	God	-
We are so close	We are so closer	Lexical Errors
As close as the wind to its direction	Like the wind and the direction	Lexical Errors
	Like an air and its direction	
We are so close	We are so closer	Lexical Errors
In the midst of darkness	In the dark	Lexical Errors
	This time to flame	Lexical Errors
I am the light	Now bright	Syntactical Errors & Lexical Errors
	Now shine	Syntactical Errors & Lexical Errors
of your extinguished lamp	on your light out	Lexical Errors
	by the lamp on you	Lexical Errors
	in your calmed light	Lexical Errors
	in the light out	Lexical Errors
	in your light of dark	Lexical Errors
	to suppressed lamp.	Lexical Errors
1976	1976	

Table 4 reveals that the majority of the problems occur in the students' translation production in **God We Are so Close** poetry was lexical errors. The students cannot choose the correct dictions to the equivalent of the translation in the target language. Some of the students cannot employ correct grammar.

Table 5. Problems of inappropriate translation of words, phrases, and sentences in *La Condition Humaine*

Source Translation **La Condition Humaine**	Target Translation	Types of Problems
In the forest of my ancestors	In the grandma woods	Lexical Errors
	In the forest of my grandma	Lexical Errors
	Grandma in the forest	Lexical Errors
	In the grandmother's forest	Lexical Errors
	In grandma's forest	Lexical Errors
	In grannie's woods	Lexical Errors
I was merely a mango tree	I'm just a mango tree	Lexical Errors
	I just a mango tree	Syntactical Errors
	I mango tree	Syntactical Errors
	I, mango tree	Syntactical Errors
	I'm just a stalk of mango's tree	Lexical Errors
	I just be a trunk of mango's tree	Lexical Errors & Syntactical Errors
- without fruit, without leaf -	Does not bear fruit is not leafy	Lexical Errors
	No bear no leaf	Lexical Errors
	No fruit no leaf	Lexical Errors
	No bear fruit and no leaf	Lexical Errors & Syntactical Errors
	No fruitless leaves	Lexical Errors
My father said, "Truly, my child, the land	My father said: "the land where you grow up"	Lexical Errors
on which you grow is not fertile" while eating	Indeed infertile, son, while eating	Lexical Errors
with great relish fruit from my grandfather's three	The fruits in the grandfather tree with gluttonous	Lexical Errors
And sometimes late at night	And sometimes in the night	Lexical Errors
without my wife knowing	Without the knowledge of my wife	Lexical Errors
	Without permission of	Lexical Errors

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	my wife	
	Without my wife know	Lexical Errors
	Without my wife's knowledge	Lexical errors
I too steal and steal and eat the unripened fruit	I'm stealing and eating the fruits	Lexical Errors
	I steal and eat the fruit	Lexical Errors
	I will steal and eat fruits	Lexical Errors & Syntactical Errors
from the tree of my own child	In my little tree that not yet cook	Lexical Errors & Syntactical Errors
	From my child tree	Lexical Errors
1975	1975	

Table 5 indicates that the majority of the problems occur in the students' translation production in *La Condition Humaine* poetry was lexical errors. The students cannot choose the correct dictions to the equivalent of the translation in the target language. Some of the students cannot employ correct grammar.

Students' Comments on Questionnaire
Question 1
There were 42 or 91.30% of the students said that poetry translation is difficult and only 4 or 8.69% of the students said that poetry translation is not difficult. The responses of the students who said that poetry translation is difficult are as follows:

1) Because the meaning of poetry has many perspectives (Participant 1)
2) Because language of poetry needs high imagination and suitable figurative language (Participant 2)
3) Because, before translating text, we have to know various meaning in other the meanings do not miss when translated (Participant 3)
4) Because we have to know the meanings of poetry to produce translation product which has close meaning to its original (Participant 4)
5) Because in translating poetry, we have to choose the same diction but the message is well delivered (Participant 5)
6) Because to translate poetry, we cannot translate it word per word (Participant 6)
7) Because lack of vocabulary (Participant 7)
8) Because lack of knowledge and vocabulary in English (Participant 8)
9) Because I do not know translation method (Participant 9)
10) Because translating poetry is difficult because its meaning tends to be difficult (Participant 10)

11) Because to translate poetry, we cannot translate it word by word (Participant 11)
12) Because lack of vocabulary and I am still confuse to translate (Participant 12)
13) Because translating poetry is difficult than translating other texts, as an example translating short story (Participant 13)
14) Because vocabularies used in a poetry are unfamiliar (Participant 14)
15) Because I do not know method in translating poetry in English (Participant 15)
16) Because I am not accustomed to translate poetry (Participant 16)
17) Because poetry employs poetic vocabulary and multi-interpreted meanings and cause the translator are difficult to translate it (Participant 17)
18) Because poetry has vocabularies with various meanings which can cause difficulties to translator because it is difficult to find the suitable word equivalent (Participant 18)
19) Provides lots of words and dictions which are relevant with poetry themes (Participant 19)
20) Because there are some different words or phrase in a poetry (Participant 20)
21) Because I sometimes confuse to choose the correct words with poetry and there are some difficult words (Participant 21)
22) Because there is implicit meaning (Participant 22)
23) Because in my opinion, in translating poetry, we have to pay attention on diction (Participant 23)
24) To translate poetry, we need lots of stock of vocabulary and interpretation according to the context (Participant 24)
25) Because, we do not only translate meaning of word by word in a poetry (Participant 25)
26) Because what is translated must be in accordance with the concept (Participant 26)
27) Because its word reference is not literal (Participant 27)
28) Because in poetry, the sentences used need to be fitted with original English (Participant 28)
29) Its poetic language is difficult to be replicate into target language (Participant 30)
30) It is difficult to translate languages used in poetry to target language, because there are some elements of poetry which potentially change (Participant 31)
31) Because it needs to fit with rhyme (Participant 34)
32) Because translating poetry needs lots of vocabularies and another reason is poetry has implicit meaning and needs high interpretation (Participant 35)

33) Because poetry has its own esthetics which has figurative meaning. So, the word choices in translating poetry are difficult (Participant 36)
34) Because writer's intention is different with our understanding on poetry (Participant 37)
35) Because we need to use poetic language which has symbolic meaning (Participant 38)
36) Because poetry usually uses implicit and explicit meaning (Participant 39)
37) Word/diction choice (Participant 40)
38) Because I do not focus on poetry which is different with other texts (Participant 41)
39) Because its meaning cannot be translated according to its source language (literal), there are a lot of figurative languages and sometimes it has cultural meaning (Participant 42)
40) To translate poetry, we need to know the soul of the writer (Participant 43)
41) Because poetry has limited words, but it has tens of meanings. It needs to fit the target and source language (Participant 44).

Question 3

There were 27 responses or 58.69% of the participants gave responses to number 1 (reading the whole script to catch the main message). There were 23 or 50% of the participants gave responses to number 2 (reading frequently the poetry script). There were 10 or 21.74% of the participants responded to number 3 (translating directly to the poetry). There were 7 or 15.22% of the participants responded to number 4 (to find out the unfamiliar words) and there was 1 or 2.17% of the participants chose others and he gave comment "Using the word that have close equivalent."

Question 4

There were 11 responses or 23.91% of the participants responded to number 1 (be-lingual conventional dictionary). There were 40 or 86.96% of the participants gave responses to number 2 (machine or electronic translation). There were 6 or 13.04% of the participants gave responses to number 3 (Encyclopedia), there were 9 or 19.57% participants gave response to number 4 (thesaurus), and there were 2 or 4.35% of the participants responded to number 5 other reasons, and they gave the following comments "web translation" and "direct translation with lots of vocabularies."

Question 5

There were 21 or 45.65% of the students responded to number 1 (language), there were 22 or 47.83% of the students gave response to number 2 (subject matter), there were 29 or 63.04% of the students gave responses to number 3 (vocabulary), there were 28 or 60.87% of the participants gave responses to number 4 (culture), and only 1 or 2.17% of the participants gave response to other reasons and he gave comments "using 'poetic license' which has poetic meaning.

Concluding Remarks and Implications

This present study then comes up with the following concluding remarks and implications.

Concluding remarks:
      Firstly, although the students have passed the subjects of English Semantics and English Syntax, they still have problems in translating Indonesian literary works into English, especially poetry.
      Secondly, the linguistics difficulties they experienced are grammar and lexical (Semantics and syntax). The errors occurred in the students' translation production were lexical errors and syntactical errors.
      Lastly, there were 42 or 91.30% of the subjects said that poetry translation is difficult.

Implications:
- The head of the Department of English should revise the translation Curricula.
- The lecturers of translation should actively assess the students' translation work and discuss the result as the feedback, to increase the quality of the translation output.
- There should be a separate subject about 'Theory of translation' in general and 'literary translation practices' in particular.

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Appendix

Name   :
Sex   :
Age   :
Semester   :

Instruction:

1.   Translate the following poetries into English!
Tuhan, Kita Begitu Dekat
Tuhan
Kita begitu dekat
Seperti api dengan panas
Aku panas dalam apimu

Tuhan
Kita begitu dekat
Seperti kain dengan kapas
Aku kapas dalam kainmu

Tuhan

Kita begitu dekat
Seperti angina dan arahnya

Kita begitu dekat

Dalam gelap
Kini nyala
Pada lampu padammu

(Abdul Hadi W.M., 1976)

La Condition Humanine

Di dalam hutan nenek
Aku hanya sebatang pohon manga
- tidak berbuah tidak berdaun –
Ayahku berkata: "Tanah tempat kau tumbuh
Memang tak subur nak," sambil makan
buah-buahan dari pohon kakekku dengan
lahapnya

Dan kadang malam-malam
tanpa sepengetahuan istriku
akupun mencuri dan makan buah-buahan
dari pohon anakku yang belum masak

(Abdul Hadi W.M., 1975)

2. Answer the following questions:
    a. In your opinion, is poetry translation difficult?   Yes
        No
    b. If you answered 'Yes," Why?
………………………………………………………………………………………………
  ……………………………………………………………………………………………
  ……………………………………………………………………………………………
  ……………………………………………………………………………………………
  ……………………………………………………………………………………………
  ……………………………………………………………………………………………
  ……………………………………………………………………………………………

…………………………………….
c. What strategies do you employ in translating Indonesian poetry into English?
    1) Reading the whole script to catch the primary message.
    2) Reading the text (poetry) for many times.
    3) Translating the poetry directly.
    4) Finding out the difficult/unfamiliar words.
    5) Others, write down:
        …………………………………………………………………………
        …………………………………………………………………………
        …………………………………………………………………………
        …………………………………………………………………………
        ………………………………………………….
d. What kind of translation tools you use to translate poetry (You can give more than one answers by circling around the choices).
    1) Conventional dictionary
    2) Electronic dictionary/machine translation
    3) Encyclopedia
    4) Thesaurus
    5) Others, write down:

        …………………………………………………………………………
        …………………………………………………………………………
        …………………………………………………………………………
        …………………………………………………………………………
        ………………………………………………………….

e. What kind of difficulties you face in translating poetry from Indonesian to English (You can give more than one answers by circling around the choices).
    1) Language
    2) Subject matter
    3) Vocabulary
    4) Culture
    5) Others, write down:
        …………………………………………………………………………
        …………………………………………………………………………
        …………………………………………………

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