CHAPTER I
INTRODUCTION

1.1 Background of the Study

A survey in the history of translation studies shows that, many scholars (e.g. Bassnett, 1988; Lefevere, 1992) have studied the issues of “literary translation” and expressed their opinions regarding the problems involved in translating literary poems. It has been frequently pointed out that translating literature in general and poetry in particular is much more difficult than translating ordinary or non-literary poems (Anari, 2009 : 1). Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values (Hariyanto, 2014 : 1).

Literary works comprises three genres such as novel (prose), poetry and drama. In this study the writer focuses on poetry translation.

Hovhannisyan (2014 : 2) argued there are two types of poetry translation, one which directly renders the thought of the author, and the second, which is based on the original, but transfuses some new spirit. Admittedly, if the translator succeeds in rendering both the form and the content, the translation is considered to be a successful one. This point of view has been sphere of investigation for Eugene A. Nida, professional linguist and Bible translator. He underlines the difference between prose and poetry highlighting the importance of form. “Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content”. The translator of poetry aims at producing “on his reader an impression similar or nearly similar to that produced by the original”.

Fadaee (2011: 1) argued naturalness as well as accuracy and clearness is one of the main features of evaluating translation of literary books. An acceptable translated book is the one which includes all these three factors. According to Shuttleworth and Cowie (1997) in Anari (2014: 80) accuracy is a term used in translation evaluation to refer to the degree of correspondence between the translated and original poem. Then, Larson (1984) in Anari (2014: 80) argued accuracy in representing the meaning of the original poem and using natural idiomatic expressions in the receptor language are the primary goals of the translator. The translator, as he contends, should be faithful to the meaning of the original poem as well as to the structure of the receptor language. Moreover, in a good translation incomplete, extraneous, or different information must be avoided.... He emphasizes the responsibility of the translator is to attach to the original message and not to add additional information to the total message. This must be done so smoothly that reading the poem does not necessitate the readers’ high concentration on the poem. A translator is dealing with concepts in the structures of both languages. Each language will focus on a particular area of reality or experience in a different way. However, accuracy forces the translator to assess a range of all possible word choices in the structure of the language and carefully decide on the most contiguous word which equates with the vocabulary used in the source language. In addition, Accuracy is defined by Rahimi (2004) in Anari (2014: 80) as the suitable and detailed explanation of the source message and the transmission of that message as exactly as possible.

According to Farahani (2005) in Anari (2014: 80-81) accuracy refers to the extent to which the writer translates a poem accurately and precisely. He believes that there are two possible ways in which one can determine the degree of accuracy of the translation. The first way is to identify and underline the key (or content) words of the original poem and their
equivalents in the target language poem and compare them to establish how close the two sets of vocabulary items are. The point, here, is the selection of the best possible equivalents for the source language keywords. If the translator has been successful to do so, it can be concluded that they have managed to convey the same message as the source poem and thus the translation is acceptable in terms of accuracy criterion. The second method is to back translate the translated poem to the source language and then to carry out a contrastive analysis and examine how close the reconstructed poem is to the original poem. If the reconstructed poem is reasonably close to the original one, it may be concluded that the translation is acceptable in terms of accuracy. A much unexpected result for reconstructed poem is to be completely identical to the original poem, which makes the translation entirely acceptable.

Another important feature in a good literary translation is naturalness. According to Shuttleworth and Cowie (1997) in Anari (2014 : 78) naturalness refers to the extent to which a translation is expressed in clear, unforced terms in the target language and is the way of expression close to that of the native speakers. It is described as “well-formedness” in linguistics, “acceptability” in pragmatics and sociolinguistics, and “naturalness” or “acceptability” in translation studies’ (Mollanazar, 2001 : 1) in Anari (2014 : 78). On the other hand, Newmark (1988) in Anari (2014 : 78) believes that it is not so easy to be concrete about defining naturalness. Natural usage comprises a variety of idioms or styles or registers determined primarily by where it is typically published or found, what is called the setting of the poem. Another important factor regarding the naturalness of poetry is the way it is expressed by it is author, it is topic and it is readers who are usually dependent on it is setting. The level of naturalness for a vast majority of poems, however, is revealed by whether translation makes sense to the reader, is written in ordinary language, the grammar, idioms, and words are common
and in general if the poetry reads naturally to the reader (Newmark, 1988) in Anari (2014 : 78). In addition, Farahani (2005) in Anari (2014 : 79) defines naturalness as the extent to which a work of translation sounds natural in the target language. He states that all readers have experienced poems which are instantly acknowledged as translation and sound very artificial in the target language, and alternatively there are translated poems that sound quite natural and amazingly enjoyable to read. However, the most important issue, according to Farahani how to decide on the degree of the naturalness or artificiality of the poem and he further suggests two ways to determine upon the issue. The first possibly way is to refer to the native speakers of the translated poem and ask for their judgments on the naturalness of the poem, though the problem would be to find a native speaker who is linguistically knowledgeable enough to have a reliable judgment. The second way to determine the degree of naturalness of a translation is to see whether the translator has followed the syntactic structure and word order of the target language or those of the source language. In case the translator has been familiar enough with the syntactic structure of the receptor language and has observed it is linguistic features, the translation would be acceptable in terms of naturalness.

Beekman and Callow (1974: 45) in Fadaee (2011: 201) have offered another criterion for assigning the naturalness of translation" Their definition is based on the term 'ease'. They say there is correlation between ease of understanding the meaning of a poem and the level of naturalness which it has". Beekman and Callow (1989) in Anari (2014 : 78) introduce four types of translation, namely highly literal, modified literal, idiomatic, and unduly free translations and believe modified literal and idiomatic types to be more acceptable than the other two types. Literal translation considers linguistic form as it is main focus. Moreover, as Beekman and Callow (1989) in Anari (2014 : 78) suggest if the form of translation corresponds to the form of
the original poem it is classified as a literal translation. However, a translation is classified as idiomatic when it corresponds more to the receptor language. In fact, in the highly literal translation, as Beekman and Callow (1989) in Anari (2014 : 78) argued the obligatory grammatical rules of the receptor language are set aside and the translation follows the order of the original word for word and with high consistency which mostly results in ambiguity, awkwardness, and unnaturalness.

The unduly free translation is on the extreme side of the highly literal one. The purpose of the unduly free translation is to make the message as relevant and clear as possible. In this kind of translation there are no distortions of the message arising from literalisms, though there are alterations of content, where the translation does not express what the original says or implies. Therefore, although the highly literal and the unduly free translations are at opposite extremes, they both fail to communicate what the original poem has communicated (Beekman & Callow, cited in Manafi, 2005a, 1985) in Anari (2014 : 79).

Conversely, the modified literal translation occurs when the translator makes some lexical or grammatical adjustments to correct the errors arising from literalism, and produce something which is equivalent to the original. An idiomatic translation is the one which conveys the meaning of the original in the natural lexical and grammatical forms of the receptor language. In this kind of translation the focus is on the meaning conveyed in the linguistic form of the receptor language (Manafi, 2005a, 1986) in Anari (2014 : 79).

The writer attempts to determine the degree of accuracy of the meaning and naturalness of the form in English translation of four Chairil Anwar poems “Buat Gadis Rasid”, “Buat Nyonya N”, “Biar Malam Kini Lalu” and “Puncak” that are translated into English by Burton Raffel. The writer chooses to apply the theoretical frame of accuracy and inaccuracy formulated
by Larson (1984) as well as the theoretical frame of naturalness and unnaturalness proposed by Beekman and Callow (1989), because both theories are clearer, more detail in explaining the criteria of good translation. therefore the writer found several words, phrases and sentences that not accurate and not natural in the four of Chairil Anwar poems “Buat Gadis Rasid”, “Buat Nyonya N”, “Biar Malam Kini Lalu” and “Puncak” that are translated into English by Burton Raffel. For example a sentence “Bangsa muda menjadi baru bisa bilang “aku’ ” in Chairil Anwar poem “Buat Gadis Rasid” translated by Burton Raffel become “The whole new nation, just old enough to say “Me” ” in line 9 is inaccurate because based on the theory of Larson (1984) argued accuracy forces the translator to assess a range of all possible word choices in the structure of the language and carefully decide on the most contiguous word which equates with the vocabulary used in the source language. The word “new” which is used as equivalence for the word “muda”. “New” means not existing before while “muda” refers to young thus it conveys a different meaning therefore it is translated inaccurately (see page 34). As far as the naturalness criterion is concerned, this kind of translation is the unduly free translation which causes unnaturalness because refers to Beekman and Callow (1985) argued the unduly free translation is on the extreme side of the highly literal one. The purpose of the unduly free translation is to make the message as relevant and clear as possible. In this kind of translation there are no distortions of the message arising from literalisms, though there are alterations of content, where the translation does not express what the original says or implies, thus it is unnatural.

The writer will focus on discussing about the accuracy and naturalness in the translation version of Chairil Anwar poems “Buat Gadis Rasid”, “Buat Nyonya N”, “Biar Malam Kini Lalu” and “Puncak” By Burton Raffel. Burton Raffel was born 1928 in New York, he is a translator, a
poet, a writer and a teacher. He has translated many poems, including the Anglo-Saxon epic Beowulf, poems by Horace, and Gargantua, Pantagruel by François Rabelais, and many of Chairil Anwar poems. He has translated many of chairil Anwar poems since he taught English in Indonesia for two years in the early 1950’s with the help of his student Nurdin Salam, this collaboration resulted in the publication of “Chairil Anwar : Selected – poems”. The writer is interested in doing this research because the writer is interested in both major Literature and Translation studies, so the writer tries to combine both of them in this thesis where the writer focuses on discussing about the accuracy and naturalness in literary translation. In this case the writer will analyze the accuracy, inaccuracy, naturalness and unnaturalness found in the translation of four Chairil Anwar poems by Burton Raffel. The writer gets the data from all words, phrases and sentences in the four of Chairil Anwar poems. The writer chooses Chairil Anwar poems in this research because he is one of an Indonesian poet and member of the "1945 generation" of writers. He has written 96 works, including 70 individual poems. Many of his works were translated into many foreign languages among other thing English, German, Russian and Spanish. So to accomplish this thesis, the writer chooses four of Chairil Anwar poems that translated into English by Burton Raffel because the writer found many of words, phrases and sentences in these poems are not natural and not accurate in the translation into English.

1.2 Problem of the Study

1. How accurate is the translation of words, phrases and sentences in four of Chairil Anwar poems by Burton Raffel?

2. How natural is the translation of words, phrases and sentences in four of Chairil Anwar poems by Burton Raffel?

1.3 Objective of the study
1. To find out the accuracy in the translation of words, phrases and sentences in four of Chairil Anwar poems by Burton Raffel.

2. To find out the naturalness in the translation of words, phrases and sentences in four of Chairil Anwar poems by Burton Raffel.

1.4 Scope of the Study

In this study, the writer focuses on discussing about the accuracy, inaccuracy, naturalness and unnaturalness in translation version of Chairi Anwar poems. The writer chooses four of Chairil Anwar poems namely “Buat Gadis Rasid”, “Buat Nyonya N”, “Biar Malam Kini Lalu” and “Puncak” that are translated into English By Burton Raffel, and the data of this thesis are all words, phrases and sentences in these four poems and their translation into English by Burton Raffel.

1.5 Significance of the Study

This thesis has two main significances, both practically and theoretically. Practically this thesis will enable the readers to have a better understanding of the accuracy and naturalness in literary translation. Theoritically, this thesis can give further information to the students of English Literature Department who plan to combine both majors Literature and Translation studies.