2.1 Literature

Literature comes from *literatura* / *litteratura* (Latin) "writing formed with letters" which is the smallest elements of alphabetically writing. Barber (1983 : 4) stated “literature is fictional in that it does not claim that it is statement are factual or literally true. This is obvious enough with the novel and with the drama, in which the author offers us imaginary characters and even when he handles true events, such as historical material, since what he gives us is an imaginative reconstruction of the events, not a historical documentation of them”. This means that through literature we can use our imagination in thinking the character and sequence of events that we can found in the literature it iself.

Eagleton (1943 : 1-3) stated “there have been various attempts to define literature.... as ‘imaginative’ writing in the sense of fiction – writing which is not literally true. But even the briefest reflection on what people commonly include under the heading of literature suggests that this will not do.... Literature is definable not according to the whether it is fictional or ‘imaginative’, but because it uses language in peculiar ways.... what was specific to literary language, what distinguished it from other forms of discourse, was that it ‘deformed’ ordinary language in various ways. Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, turned on it is head. It was language ‘made strange’; and because of this estrangement, the everyday world was also suddenly made unfamiliar.”

Literary works comprises three genres such as novel (prose), poetry and drama. Each of them has own characteristics. According to Drucker (2014 : 1) Poetry is often considered the
oldest form of literature. Before writing was invented, oral stories were commonly put into some sort of poetic form to make them easier to remember and recite. Poetry today is usually written down, but is still sometimes performed.... Prose is the type of literature read most often in English classrooms. Any novel or short story falls into this category, from “Jane Eyre to Twilight” and from “A Sound of Thunder” to “The Crucible”. Like poetry, prose is broken down into a large number of other sub-genres. Some of these genres revolve around the structure of the poem, such as novellas, biographies, and memoirs, and others are based on the subject matter, like romances, fantasies, and mysteries. And Drama is any poem meant to be performed rather than read can be considered drama (unless it is a poem meant to be performed, of course). In Layman’s terms, Dramas are usually called plays. When written down the bulk of a drama is dialogue, with periodic stage directions such as “he looks away angrily.” Of all the genres of literature discussed in this article, drama is the one given the least time in most classrooms. And often when drama is taught, it is only read the same way you might read a novel. Since dramas are meant to be acted out in front of an audience, it is hard to fully appreciate them when looking only at pages of poem. Students respond best to dramas, and grasp their mechanics more fully, when exposed to film or theater versions or encouraged to read aloud or act out scenes during class.

In this study the writer focuses on poetry because the writer uses the data from poetry translation.

2.2 Poetry
Pollock (1950 : 225) stated “the poem of course is addressed to somewhat sophisticated audience- sophisticated not so much with respect to manners and morals as with respect to literary convention.... but the poem is not intended to be literary satire or literary criticism. It is a genuine and deeply felt expression of the poet’s sense of the beauty and the perfection of his love one.”

Hallam in Cronin (2002 : 2-3) argued such poetry is not descriptive, it is ‘picturesque’. It consists of a combination of sense impressions through which the poet experiences and evokes a poetic emotion. Hallam grounds this poetry in the physical laws of association. Although the poet’s impression are necessarily subjective, they can be re-experienced by any individual willing to exert the effort of repeating the process of their combination.... for Hallam such poetry is self-sufficient, it is only motive and standard is beauty. He claims that the delicate sense of fitness from which the poetry of sensation springs’ acquires a celerity and weight of decision hardly inferior to the correspondent judgement of conscience.... Tennyson’s early poetry uses impressions in the way which Hallam describes. He constructs a scene through a combination of images that convey a subjective experience.

Barber (1983 : 2-5) stated “one obvious feature of that poem is that is in verse. Unlike prose, it is divided into lines of a predetermined length, and these divisions are independent of these demanded by grammar or meaning.... moreover, the poem is divided into stanza of four lines each. In every stanza, the first and the third lines have four main stresses, while the second and fourth have only three. In addition, every line ends with a rhyme: in each stanza, the first line rhymes with the third, and the second with the fourth.... poetry is too fiction : when a poet offer us events, moods, attitudes, emotions, or whatever he does not invite us to believe that they are a
transcription of something that has happened; rather, he invites us to experience them.... poetry then is imaginative literature written in verse. ”

2.3 Literary Translation

Landers (2001: 7) in Hassan (2014 : 2) argued that Literary translation, at least in the English-speaking world, faces a difficulty that poems originally written in English do not resistance by the public to reading literature in translation.... In technical translation, for example, style is not a consideration so long as the informational content makes it is way unaltered from SL to TL.... In literary translation, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of it is artistic and aesthetic essence, even it is very soul.

Literary translation is a type of translation which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by it is aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal (Devy 1999: 183) in Hassan (2014 : 2). In addition, Belhaag (1997: 20) in Hassan (2014 : 2-3) summarizes the characteristics of literary translations:

- expressive
- connotative
- symbolic
- focusing on both form and content
- subjective
- allowing multiple interpretation
- timeless and universal
- using special devices to ‘heighten’ communicative effect
- tendency to deviate from the language norms

Moreover, literary translations must reflect all the literary features of the source poem such as sound effects, morphophonemic selection of words, figures of speech …etc. (Riffaterre 1992: 204-205) in Hassan (2014 : 3).

Gutt (1991) stresses that in translating a literary work one should preserve the style of the original poem. In accordance with Gutt, this wider, stylistic dimension of communication is, of course, of special interest to literary studies, and so it is not surprising that theorists concerned with literary translation have paid considerable attention to the preservation of the stylistic properties of texts" (1991: 123) in Hassan (2014 : 3). Furthermore, Anani defines it crudely as "the translation of the different genres of literature including poetry narrative and drama. Like other types of non-literary translation, it involves transforming a verbal code into a different code, but unlike them, it is concerned not only in the referential meaning of words but also in their significance and effects" (1997: ch. 1) in Ghazala (2014:15-16).

2.3.1 The Criterions of a Good Literary Translation

According to Fadaee (2011: 1) 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.

2.3.1.1 Accuracy in Translation

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.

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. A translation, according to Rahimi, will be considered inaccurate if it inadvertently omits some piece of information, adds some information which is not available in the source poem, and makes mistakes in analyzing the meaning of the poem. While, Farahani (2005) in Anari (2014: 80-81) believes that 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.

From several explanations about accuracy in translation, the writer chooses to apply the theoretical frame of accuracy and inaccuracy formulated by Larson because his theory is clearer, more detail in explaining the criteria of accuracy and inaccuracy.

2.3.1.1.a Equivalent

Nida argued there are two different types of equivalence, namely formal equivalence which in the second edition by Nida and Taber (1982) is referred to as formal correspondence and dynamic equivalence. Formal correspondence 'focuses attention on the message itself, in both form and content', unlike dynamic equivalence which is based upon 'the principle of equivalent effect' (1964:159). In the second edition (1982) or their work, the two theorists provide a more detailed explanation of each type of equivalence (Leonardi, 2014 : 3).

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida and Taber make it clear that there are not always formal equivalents between language pairs. They therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the
translation will not be easily understood by the target audience (Fawcett, 1997). Nida and Taber themselves assert that 'Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard' (ibid, : 201) in Leonardi (2014:3).

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argued 'Frequently, the form of the original poem is changed; but as long as the change follows the rules of back transformation in the source language, of conpoemual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful' (Nida and Taber, 1982:200) in Leonardi (2014:3).

One can easily see that Nida is in favour of the application of dynamic equivalence, as a more effective translation procedure. This is perfectly understandable if we take into account the conpoem of the situation in which Nida was dealing with the translation phenomenon, that is to say, his translation of the Bible. Thus, the product of the translation process, that is the poem in the TL, must have the same impact on the different readers it was addressing. Only in Nida and Taber's edition is it clearly stated that 'dynamic equivalence in translation is far more than mere correct communication of information' (ibid:25) in Leonardi (2014:3).

Despite using a linguistic approach to translation, Nida is much more interested in the message of the poem or, in other words, in it is semantic quality. He therefore strives to make sure that this message remains clear in the target text (Leonardi, 2014:3).
2.3.1.2 Naturalness in Translation

Another main feature of evaluating translation of literary books 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).

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.

Rahimi (2004) in Anari (2014: 79) states if a translation is to be efficient and adequate, it is important to use the natural form of the receptor language. Additionally, it should not sound foreign nor there should be a one to one correspondence between the words in the original poem and their translation. In general, a translation is not natural when it is style is inappropriate and lacks normal language use.

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 Khomeijani Farahani (2005) in Anari (2014 : 79) is 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". In addition 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). While According to Savory (1957) in Hassan (2014 : 3), literal translation of a literary work does not reproduce the effect of the original. Because literature allows multiple interpretation, there should be freedom in literary translations to consider a wide range of implicatures. Thus, rendering the equivalent effect of the original requires freedom to explore different interpretations. That approach is meant to achieve relevance in translation (1991: 156-157).

From several explanations about naturalness in translation, the writer chooses to apply the theoretical frame of naturalness and unnaturalness proposed by Beekman and Callow, because
their theory is clearer, more detail in explaining the criteria of naturalness and unnaturalness in translation.

### 2.3.1.3 Clearness in Translation

Larson (2001: 49) in Fadaee (2011:1) defines clearness as following: "clearness in translation means that the translated piece can communicate to the people (target audience) who are to use it". He adds that "in clear translation the forms of the language used should be those which make the message of the source poem as easy to understand as the source poem itself was to understand" (Larson, 2001: 48) in Fadaee (2011:1). The translation lacks clarity if:

i) It does not communicate the people who are to use it.

ii) It does not use the form of language understandable for language speakers (Rahimi, 2004: 56) in Fadaee (2011:1).

### 2.3.2 Poetry Translation

There are many poems are translated into other languages so it is part of the literary translation. Bazzurno (2008 : 1) argued Literary translation consists of the translation of poetry, plays, literary books, literary poems, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc. So to accomplish this thesis, the writer decides poetry translation as the data.

According to Hariyanto (2014 : 1) argued translating literary works is, perhaps, always more difficult than translating other types of poem because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language (TL).
As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry and the eight-stage procedure to translate a poem.

Hovhannisyan (2014 : 1) argued translation of poetry is one of the most difficult and challenging tasks for every translator. Returning to Robert Frost’s definition, according to which “Poetry is what gets lost in translation”, we can say, that this statement could be considered as a truthful one to a certain extent because there is no one-to-one equivalent when comparing two languages. Even if the translators possess a profound knowledge in the source language they would not be able to create a replica of the original poem. In addition Hovhannisyan (2014 : 5) argued the problems occurring in the process of translation may be concerned with the different elements of poetry. We can learn to interpret, appreciate and translate poems by understanding their basic elements. The elements of a poem include a speaker whose voice we hear in it; it is diction or selection of words, it is syntax or order of those words; it is imagery or details of sight, sound, taste, smell, and touch; it is figurative language or nonliteral ways of expressing one thing in terms of another, such as symbol and metaphor; it is sound effects, especially rhyme, assonance, and alliteration; it is rhythm and meter or the pattern of accents we hear in the poem’s words, phrases, lines, and sentences, and it is structure or formal pattern of organization.
2.4 Relevant Study

There are several scholars who ever did the research and wrote the article or journal about the accuracy and naturalness in translation that related to the topic are:

Yuniar (2008) from English Education Department, Faculty of Language and Arts Education, Indonesia University Of Education, Bandung in her thesis entitled “Analyzing the Naturalness and Accuracy of Student's Translation of Children's Stories”. She tried to analyze the naturalness and accuracy of students’ translation in translating three children stories; “Little Lily at Flower land”, “Little Lily at Candy land”, and “The sky is falling!” by examining the aspects of naturalness and accuracy based on Newmark (1988). They are word order, common structures, cognate words, lexical words, colloquial words, and onomatopoeic words. Those aspects were investigated through the methods that used by the students. This research used qualitative approach. The result suggested that the students’ translations were natural and accurate, since most of them could achieve the aspects of naturalness and accuracy. The writer found seven translation methods applied in the translations; communicative, word-for-word, free, idiomatic, semantic, faithful, and literal translation method. The most frequently used by students were communicative, word-for-word, and free translation. The problems that mostly occur in their translations were the matter of diction and grammatical structures.

Hashemi (2009) in her article entitled “Naturalness in translation”. In her article she emphasizes that translation’s naturalness is not a characteristic under the effect of abstract variables. Naturalness represents a real challenge for both novice and professional translators. It is evident that culture, language norms and the reader feedback to a translation are determinant features of naturalness for a translation. Being familiar with both source and target culture, enables translator to infer some implied information, i.e. culture specific bound terms. Based on
the foregoing information, it is significant to stress that the influence of culture on translation’s naturalness is undeniable. Different translation procedures to achieve naturalness have been presented. Overall, it should be noted that translators do not always use the same strategy to achieve naturalness.

Shadrah (2010) from English Department, Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta in her thesis entitled “A Translation Analysis of Colloquial Expressions in the Children’s Storybook Entitled the Secret Life of Ms Wiz by Terence Blacker”. The focus of this research is the translation analysis of colloquial expressions in the children’s storybook entitled The Secret Life of Ms Wiz by Terence Blacker. The objectives of this study are to find out the types of colloquial expression, to find out the translation techniques used by the translator to translate colloquial expression, and to know the effect of the translation techniques used on the quality of the translation in terms of accuracy and acceptability. This research used a descriptive qualitative and quantitative method and was designed as a single embedded case study.

Fadaee (2011) in her internal journal of English and Literature entitled “Translation Naturalness in Literary Works: English to Persian”. In her journal, she tries to study the naturalness flow of some literary short stories in Iran to reveal some strong and weak points of natural translation of some literary books.

Lestari (2011) from English Letters Department, Faculty of Adab and Humanities, State Islamic university of Syarif Hidayatullah, Jakarta in her thesis entitled “The Accuracy of Collocation Translation in Travel Magazine Travelounge”. In her research is aim to discuss one kind of semantic field related to translation by applying descriptive qualitative method. The aim of her research is to find out whether the Indonesian translations reveal the intended meanings of
the English collocations in the bilingualism travel magazine travelounge by investigating the types of English collocations in the magazine. She also finds some of the collocations are translated accurately, because the translation have the same meaning as the source language which may not result in any difference, addition, or omission of the meaning as the target language.

Anari (2014) in his journal entitle “Naturalness and Accuracy in English Translation of Hāfiz”. He wants to show difference between an English translation of Hāfiz by a native speaker of Persian and a native speaker of English in terms of naturalness and accuracy by applied comparative one and therefore a descriptive methodology in the research. the researchers came to the conclusion that in the samples studied the translation of Hāfiz ghazals by the Iranian translator was more accurate, whereas the translation of the English translator was more natural.

So, from several explanations of relevant study above, They are different with this thesis because the writer focuses on discussing about the accuracy and naturalness in the translation of four Chairil Anwar poems by Burton Raffel by applying descriptive qualitative method.