CHAPTER I

INTRODUCTION

1.1. Background of the Study

As generally known, a language plays an important key in the process of translation. Translation is a challenging thing to do in every process of transferring the meaning from a source language (SL) to a target language (TL). Newmark (1981:7) says, “Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.” Nida and Taber (1974:12) says, “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message.” Therefore, the process of translation is not merely changing the words, but also transferring of culture equivalence with the culture of the original language and the recipient of that language whereas become the challenge or even obstacle for a translator himself.

Language and culture are two sides of coin which can not be separated each other. On one side, language is the main object of a translation studies; while on the other hand, language is a part of culture. This phenomenon indicates that translation involves cultural elements, either SL or TL. Thus, the ability of translation require extensive and insight knowledge that covers not only the knowledge of the SL and TL but also the culture of the language user.

The translation is often found not only in the health articles, business text, economic text or movie, but also in the literary works such as poetry (poem), prose, novel, short story, and drama. Translating literary works especially poem is more difficult than translating other types of text because literary works have specific
values called the aesthetic and expressive values, such as the choice of words (diction), rhyme, figurative language, metaphors, symbols, etc. For that reason, the translation of poetry needs something more than translating other genres of literature. One of the literary works which is often translated into other languages is poetry (poem). Newmark (1988:163-164) says, “Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. Poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else – a feeling, a behaviour, a view of life as well as itself.”

In Indonesia, there are many famous poets, one of them is Goenawan Mohamad. He was born in Karangasem, Batang, Central Java, July 29, 1941. In Poetry International Festival in Rotterdam (1973), Mohamad is registered as Indonesian poet and essayist that most of his poems are haunting, elusive, sensually morbid or morbidly pessimistic. His poem often uses allusions drawn from diverse sources ranging from Javanese legends to the Mahabharata and the Bible to Greek mythology and contemporary arts. One of the translators who ever translates Mohamad’s poems is Laksmi Pamuntjak. She is an Indonesian poet and writer. She translates and edits Goenawan Mohamad’s selected poems and On God and Other Unfinished Things and writes the preface to Not A Muse: International Anthology of Women’s Poetry (2008). Pamuntjak has also participated in numerous international literary events and festivals. Her poems and short stories have been published in several international journals.

This study attempts to analyse the three poems of Goenawan Mohamad which have been translated into English by Laksmi Pamuntjak. The three poems are
“Firman ke-12” into “The 12th Commandment”, “Sang Minotaur” into “The Minotaur”, and “Doa Persembunyian” into “Prayer for Refuge”.

The writer chooses the three poems because she finds there are some words which are translated not equivalent in meaning, and some words are translated very well by the translator. Also, the three poems have not been analysed yet by other people because there are still pros and cons in the words. So, the writer is interested in analysing the poems. This study is focused on the procedures of translation applied and the problems of non-equivalence found in translating the poems.

For example in “Sang Minotaur” (The Minotaur)

ST : Di pusarmu, di pantatmu, yang tak akan musnah.
TT : Though your navel, your loins, the imperishables.

In the example above, the translator translates the word “pantatmu” into “your loins”. Based on English-Indonesian dictionary by John M. Echols and Hassan Shadily, the word “loin” means daging pinggul, daging pinggang, pinggang. The meaning is not as same as pantat. There are words that have same meaning with “pantat” namely “ass, butt, buttock, bottom”. But the translator translates “pantat” into “loin” to make it more suitable, idiomatic and not awkward in the TL. Because in poetry (poem), the words used are usually poetic words. Therefore, the procedure used is Modulation.

1.2. Problem of the Study

There are two problems of the study to be analysed as follows:

1. What translation procedures are applied in the translation of Goenawan Mohamad’s poems?
2. What problems of non-equivalence are found in the translation of Goenawan Mohamad’s poems?

1.3. Objective of the Study

There are two objectives of the study in this analysis, those are:
1. To find out the procedures of translation applied in the translation of Goenawan Mohamad’s poems.
2. To find out the problems of non-equivalence in the translation of Goenawan Mohamad’s poems.

1.4. Scope of the Study

This study is focused on the procedures of translation applied and the problems of non-equivalence found in translating the Goenawan Mohamad’s poems. The most dominant procedure of translation applied is also disclosed.

1.5. Significance of the Study

The significances of the study are as follows:

The result of this study will be useful for students especially in English Department who learn translation, and the teachers or lecturers of translation in general, and the translator in particular. This study can become their reference.