



## An Investigation into Linguistic Deviation in the Students' Translation of "The Road Not Taken" by Robert Frost

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### Article Info

#### Article history

Received: 28 August 2019  
Approved: 22 September 2019  
Published: 25 September 2019

#### Keywords:

Linguistic deviations; poetry translation; lexical; grammatical.

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### Abstract

Poetic diction has its own characteristic features and anyone engaged in translation of a poem should have a sufficient understanding. According to Leech (1969), what causes linguistic deviation in translating poetry is that the poet manipulates the general language rules in his poem as a means of creating artistic beauty. Since the form and the meaning in a poem are inseparable, a translator of a poem should do his best to transfer these two aspects as otherwise he/she produces some linguistic deviations in the translation. So far little attention has been paid to linguistic deviations in translation of English poems. This study is intended to investigate such matter by analyzing the linguistic deviations in the translations of the poem "The Road Not Taken" by Robert Frost. Ten students of sixth semester of English Education Department of Universitas Wijaya Kusuma Surabaya (UWKS) participated in the study. The result of the analysis showed that although the students have passed two obligatory subjects exams, Vocabulary and Structure, both lexical and grammatical deviations are still two most dominant compared to other aspects. Findings also suggest that the subject of Translation should be more intensified and include literary texts in its weekly meetings.

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## INTRODUCTION

In Stitt's view (2016, pp. 1-2), if the translator does not have the same level of knowledge as the persons who will be reading the translated text, they will not be able to understand its intended translation. That is because the translator will find some terms in specific way and without a background in neuroscience; the translator is left with a 50/50 chance of interpreting this phrase incorrectly. This is

because—in Clare's view—English language often allows for some ambiguity (2003, pp. 1-7).

Translating literary works is even more problematic to translate by Indonesian students. It is more serious when translating poetry because poetic language, in some theorizations, is different from everyday ordinary language. In ordinary usage, language is mostly automatic and words are used in a way that does not need special attention from the hearer or the reader. The language of poetry, however, is used in a special way that the readers should distinguish between poetic language and the usual one (Jones, 2011, pp. 1-14). Quoting Leech's view, Minhas (2013, pp. 1-9) states that deviation in poetry is intended to make language creative or inventive; different from the conventional and everyday language. The big question then is "Is it possible to make a (close to being) correct translation of a poem?"

As one subject in English Department, translation is considered as one of the most difficult subjects. The difficulty is due to the complexity of the text; even seemingly straightforward texts will have at least one or two words or phrases that require careful thinking. According to Oudadesse (2018, pp. 1-4), before starting to translate, a translator has to consider the language structure, cultural factors, sector expertise and specific content. All of these must be faced before presenting the result of the translation to the target audience of the text.

In English undergraduate classes, "The Road Not Taken" is one of Frost's poems that often becomes the topic of discussion in classes of Introduction to Literature. Lecturers often focus the discussions on the theme, figures of speech, symbols, and possible meanings in the poem. Very rare that this poem is made as the object of translation. Indeed, translating this poem will offer some academic advantages, particularly in translation class.

In this present study, the analysis is intended to investigate such matter by analyzing the linguistic deviations in the translations of the poem "The Road Not Taken" by Robert Frost (Frost, 1936, p. 131). The participants of the study are ten students of sixth semester of English Education Department of UWKS. The students were assigned to translate the poem into Indonesian and they had to submit the translation within 90 minutes. The data were analyzed and discussed using the theory of linguistic deviation proposed by Leech (1969) and other related theories.

## **THEORETICAL FRAMEWORK**

### **Translation and Linguistic Deviations**

In Newmark's theory (1988, pp. 46-47), there are several types of translation. They are (1) communicative translation; (2) free translation; (3) literary translation; and (4) semantic translation. He defined translation as "the body of knowledge about the process of translating, and it attempts to give some insights into the relation between thought, meaning, and language; the universal, cultural, and individual aspects of language and behavior". It is implied here that in each type there will be some deviations in its products.

Jovanovic (1991, pp. 83-98) views that "deviation is when one is prohibited breaking the rules of language, or deviating from the norm, from the standard, which caused a misunderstanding". In proposes at least two large groups of deviations; they are unintentional deviations and the intentional deviations. Jovanovic further states that there are also "deviation from the norm", "breaking the rules of language" or, sometimes, "illiteracy", "the lack of knowledge of the language", et cetera. In this study, analysis and discussion are focused on the unintentional deviation because that is what happens when the students make when translating "The Road Not Taken".

In applied linguistics, an error is an unintended deviation from the immanent rules of a language variety made by a second language learner. Such errors result from the learner's lack of knowledge of the correct rules of the target language (Ellis, 1994, p. 700). The study of learners' errors has been the main area of investigation by linguists in the history of second language acquisition research (1994, p. 43).

In this relation, Leech (1969, p. 57) discusses the concept of foregrounding to poetry. He considers the foregrounded figure as "linguistic deviation", while the background is the language itself. In his view, it is a very general principle of artistic communication that "a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used" (1969, p. 56). He argues that in a work of art, the artistic deviation "sticks out" from its background, the automatic system, like a figure in the foreground of a visual field. For him, a linguistic deviation is artistically significant when (a) it communicates something, (b) it communicates a hidden author's intention, and (c) the reader opines or feels that there must be a significance (see also: Bresseler, 2007, p. 51). It can also be

seen that the three significances are the causes of the deviations made by the learners in translating an English poem (see: Selden, Widdowson, Brooker, p. 1997, p. 32).

Ellis (1994, p. 700), defines an error as an unintended deviation from the immanent rules of a language made by a second language learner. In Ellis' view, such errors result from the learner's lack of knowledge of the correct rules of the TL (Brown, 1994, p. 205). Meantime, Norrish (1983, p.7) states that error as a systematic deviation that happens when a learner has not learnt something, and consistently gets it wrong. Deviation, therefore, is the violation and breaking of the rules of a language. Such deviations, in Leech's view (1969, pp. 10-12), will give rise to a "disorientation" and the expected meanings in the poetry are also deviated.

In this regards, Leech (1969, pp. 57-59) introduces eight types of linguistic deviation. They are (1) Lexical deviation, (2) Grammatical deviation, (3) Phonological deviation, (4) Graphological deviation, (5) Semantic deviation, (6) Dialectical deviation, (7) Deviation of register, and (8) Deviation of historical period. In this present study, the analysis is focused on the two most frequent types deviation; lexical deviation and grammatical deviation. While errors can be defined as the deviations from the standard rule of a language lexicon, making 'wrong choices' of lexical items in particular context can produce miscomprehensions. In Llach's view (2005, pp. 45-57) this miscomprehension takes place between persons engaged in the communication; oral or written.

According to Hemchua & Schmitt (2006, p. 8), due to the complexity of lexis, classifying and clarifying the learners' errors often results in unappropriateness and, therefore, the present study adopted lexical errors taxonomy proposed by James (1998) which provides two major classes of lexical errors; 'formal' and 'semantic errors'. Since this study is interlanguage, the students' lexical deviation can be categorized only into two types; (1) formal misselection, and (2) semantic error caused by confusion in sense relation and collocational error. Based on James' view above, Hemchua and Schmitt (2006, p. 8) clarifies that confusion in sense relations is due to the concepts and their relations in lexical field, while collocational errors are usually acceptable to native speakers.

In English, grammatical rules are so large and substantial. To distinguish between the many different types of grammatical deviation, it is suggested to draw between morphology which covers the grammar of the word, and syntax

the grammar of how words pattern within sentences (Leech, 1969, p. 45). It is also predicted that the grammatical deviation made by the students participating in the study will encounter similar grammatical difficulties (Short, 1969, p. 47). In analysis, therefore, theories of different grammatical rules in both languages will be referred to describe the deviations.

As far as researcher's knowledge, researches that analyze translations of poems by English students to see why and how the linguistic deviations take place are still rare. Indeed, such researches will offer some inputs in the teaching of translation and materials for teaching it. Many of them only discuss the linguistic and non-linguistic discrepancies in the translations (see: Tirtayasa and Setiajidi, 2018), or only to prove that such discrepancies are part of the poet's excellences (see: Hameed, 2015), or to prove that the loss of effect in translating poetry was inevitable (see: Al-Shaikhili, 2011), otherwise to confirm that linguistic deviations in poems are not the writer's 'blunder' but are the significance in creating poetic impression and poetic effects (see: Khalil, 2016).

This present paper was intended to analyze the linguistic deviations made by English department students in translating the poem "The Road Not Taken" by Robert Frost to see why they encountered such difficulties and how such errors caused the deviations. Once their difficulties are identified and the deviations are analysed, they can be the clues for the teaching of translation by translating poetry (as useful resource of materials) in particular and other literary works in general.

## **RESEARCH METHODOLOGY**

This particular study applied the approach proposed by Ellis's view (1994, p. 700) that an error is defined as an 'unintended deviation' from the inherent rules of a language variety made by a second language learner (in this study Indonesian students). The unintended deviations are caused by the learner's lack of knowledge of the correct rules of English that—in translation—is the source text (Leech, 1969, pp. 56-59). The significant difference is that while in one way, linguistic deviation is intentional and for the purpose of creativity in literary works (as Leech states), in the other (the students' translations) linguistic deviation is unintentional and due to lack of knowledge in English as the source language.

The object under analysis is the poem by Robert Frost "The Road Not Taken" and its Indonesian translation by the sixth semester students of English Education Department, Universitas Wijaya Kusuma Surabaya. In eliciting the data, students were assigned to translate "The Road Not Taken" by Frost in written. The process was carried out based on Newmark's theory of translation. That is, students were reminded that the source text was poetry (Newmark, 1988, p. 46-47), and they were instructed to make a free translation of the poetry, and the results were expected to be as close as possible to the original (source) text of the poetry. To avoid numerous deviations, participants were set in a convenient atmosphere and allowed to use any dictionary.

## DISCUSSION

For easy analysis, the students' translation is put into 4 tables. Each table represents one stanza of the poem. Translation of the lines that are not close to being equivalent or close to being correct are typed in italics. The numbers (1-20) on the left column represent the number of the lines in the poem (the source text), and the students' translations—line by line—are on the right column. Below is the first table of the students' translation of the first stanza.

In the table below (table 1), it is found that the title of the poem was translated in three different ways. Four students produced sentences that are close to being equivalent to the source line. The words they chose were put in correct syntactic structure as well. *Jalan Yang Tidak Ditempuh (4 stds)*. Six other students' translations cannot be considered as close to being equivalent either in terms of words choice or syntactic structure.

Table 1: Translation of the First Stanza:

<b>The Road Not Taken</b>	<i>Jalan Yang Tidak Ditempuh (4 stds)</i> Jalan Yang Tidak Kutempuh (4 stds) Jalan yang jarang dilalui orang (2 stds)
1. Two roads diverged in a yellow wood,	Dua jalan bercabang dalam remang hutan kehidupan, (5 stds) <i>Dua jalan bercabang dalam hutan yang menguning, (3 stds)</i> <i>Dua jalan bercabang dalam hutan menguning, (1 std)</i> Dua jalan menyimpang dalam hutan kehidupan, (1std)
2. And sorry I could not travel both	<i>Dan sayang aku tidak bisa menempuh keduanya (7 stds)</i> <i>Dan maaf aku tidak bisa menempuh keduanya (2 stds)</i> <i>Dan menyesal aku tidak bisa menempuh keduanya (1 std)</i>
3. And be one traveler, long I stood	Dan sebagai seorang pengembara, aku berdiri lama (3 stds) Dan sebagai pengembara, aku berdiri lama (3 stds) <i>Dan sebagai seorang pengembara, lama aku berdiri (2 stds)</i> Dan sebagai satu pengembara, aku berdiri lama (2 stds)

4. And looked down one as far as I could	Dan memandangi ke satu jalan sejauh aku bisa (3 stds) Dan memandangi satu jalan sejauh aku bisa (2 stds) <i>Dan memandangi salah satu jalan sejauh aku bisa (2 stds)</i> Kupandang begitu rupa salah satunya (2 stds) dan melamun-merenungi sejauh yang aku mampu (1 std)
5. To where it bent in the undergrowth;	<i>Ke mana jalan ini berbelok di bawah semak-semak; (3stds)</i> Ke mana jalan ini berbelok dalam semak-semak; (3 stds) Ke mana kelokannya mengarah di balik semak belukar (3 stds) pada semak-semak di ujung sana; (1 std)

The 1<sup>st</sup> line of the first stanza was translated in four different ways. In lexical choice, the word 'diverged' was translated (by 6 students) as 'bercabang' which more or less equivalent to 'branching' and was translated (by 4 students) as 'menyimpang' which is closely equivalent to 'splitting'. The two different lexical choices are both acceptable, but the confusion came about when they translated the phrase 'yellow wood'. As soon as the 6 students had an idea that the word 'wood' might symbolize 'life', they soon translated 'yellow wood' as 'hutan kehidupan' (wood of life). Here, they forgot that they also had the word 'yellow' in the same line and it was left untranslated.

The 2<sup>nd</sup> line, though the word 'sorry' was translated in three different words (sayang [pity], maaf [apologetic], and menyesal [regretful]), the sentences are on the whole acceptable. That is, the three different translations more or less produce the same meanings and can be seen as being equivalent to the source sentence.

In translating the 3<sup>rd</sup> line, it can be seen that students are not used to the different meanings resulted from different positions of a word in a sentence. More clearly, students could not distinguish the different meanings of 'long I stood' and 'I stood long'. Thus, they considered both constructions were just similar in meaning. As a result, only two students' translation is the most acceptable while the other eight students' translations are less acceptable.

Line number 4 of the poem was translated in five different translations. Seven students constructed three different translations which more or less acceptable. Although they used three different phrases in translating 'looked down' (memandangi ke [3 stds]; memandangi [2 stds]; and memandangi [2 stds]), they are more or less close to being equal to 'looked down'. The phrase 'as far as I could' was also translated very accurately. Three students, however, seemed to be carried away by their 'imaginative' translation that lead them deviated from the expected equivalence.

The 5<sup>th</sup> line of this stanza was translated in four different translations where three of the translations were—though using different phrases—acceptable. The only differences they made were the use of prepositions 'di bawah'; 'dalam'; and 'di balik' which in essence they mean the same thing in Indonesian. Only one student—again presumably he or she was carried away by his/her rush imagination—produced an unacceptable translation (see table 1 above).

The second stanza was translated in 24 lines, which is the biggest number of translations in the poem under investigation (see Table 2). Line number 6, for example, was translated in five different translations. Four of the translations by eight of the students are acceptable as they are close to being equivalent to the source line in the text. On the contrary, one translation by the two other students are not acceptable as they used the words 'memandang' which is close to English two-word verb 'look down'. This choice of word caused a deviation in meaning due to the incorrect lexical choice. Hence, lexical deviation.

The 7<sup>th</sup> line was also translated in five translations. Four of them can be seen as close to being correct as they are nearly equivalent in meaning to the source line. Although the four translations used different words in constructing the intended phrases, they produce more or less the same meaning as the source line. One translation by two students deviated from the intended meaning because they used the word 'argument' to translate the word 'claim' in the line. Thus, eight students produced four translations close to being correct, and two students produced one translation that is not acceptable due to incorrect lexical choice.

Table 2: Translation of the Second Stanza

6. Then took the other, as just as fair,	<i>Kemudian menempuh yang satunya, juga biasa saja, (3 stds)</i> <i>Kemudian menempuh yang satunya, biasa biasa, (2 stds)</i> <i>Kemudian mengambil yang satunya, biasa saja, (2 stds)</i> <i>Kemudian memandang yang satunya, sama bagusnya, (2 stds)</i> <i>Kemudian memilih yang satunya, sama saja, (1 std)</i>
7. And having perhaps the better claim,	<i>Dan mungkin mempunyai tawaran lebih bagus, (3 stds)</i> <i>Dan mungkin mempunyai harapan lebih bagus, (3 stds)</i> <i>Dan mungkin mempunyai argument lebih bagus, (2 stds)</i> <i>Dan mungkin lebih menjanjikan, (1 std)</i> <i>Dan mungkin malah lebih menjanjikan, (1 std)</i>
8. Because it was grassy and wanted wear;	<i>Karena dia berumput dan ingin dilewati; (4 stds)</i> <i>Karena dia berumput dan ingin digunakan; (2 stds)</i> <i>Karena jalan itu berumput telah melewatinya; (2 stds)</i> <i>Karena jalan itu segar dan mengundang; (1 std)</i> <i>Karena jalan itu berumput dan ingin dipakai; (1 std)</i>
9. Though as for that the passing	<i>Meskipun bagi yang telah melewatinya (3 stds)</i> <i>Meskipun untuk yang telah melewatinya (3 stds)</i>



there	bagi yang sudah pernah melewati (2 stds) <i>meski bagi yang sudah melewati</i> (1 std) <i>meski bagi yang sudah lewat sana</i> (1 std)
10. Had worn them really about the same,	<i>Sudah merasakan kurang lebih sama,</i> (5 stds) Juga telah merundukkan rerumputannya, (2 stds) mungkin sama saja rasanya dengan yang tadi, (2 stds) Juga telah merundukkan rerumputannya, (1std)

Similarly, line number 8 was translated in five different lines. Seven students produced three different but acceptable translations, and three students produced two deviated translations (see line 8 of table 2). Instead of word choice, however, the deviation is caused by the students' syntactic misarrangements of the words into their own constructions.

The 9<sup>th</sup> line of the poem was also translated into five different translations. Four of them are acceptable, and one of the translations was unacceptable because the word 'though' in the poem was left untranslated. Despite different words used in the four translations, the meaning they produced did not deviate from its intended meaning. When the word 'though' was left untranslated, however, the meaning deviated from its intended meaning. Thus, it is a lexical deviation of meaning caused by not translating the word 'though'.

Line number 10 of the poetry was the only line translated into four different translations (while the four previous lines were each into five). It is interesting to find that only one translation out of the four is acceptable. One major cause of the deviation is the use of 'juga' which means 'also' and 'mungkin' which means 'maybe'. In fact, in line number ten, there is no such word that translates into either 'juga' or 'mungkin'. Besides, other words ('rasanya'; 'merundukkan'; 'rerumputananya') used in the three translations did not translate any words in the source text either. Again, this might be the students' personal imagination of the two students that slip into the translation.

The third stanza was translated into twenty-one different translations (see Table 3). Line number 11 was translated in three different ways; two of them are acceptable because the meanings they produce are more or less similar and one is unacceptable in terms of the semantic syntax. While the use of the phrase 'sama terbentang' and 'sama-sama membentang' do not produce any difference, placement of the word 'both' before and after 'that morning' caused a deviation in the meaning that is stressed by the writer of the poetry. That is—in Aarts' (2001, pp. 44-45) view—when 'both' is placed before 'that morning equally lay', the word

'both' in the construction was more strongly stressed by the author.

Table 3: Translation of the Third Stanza

11. And both that morning equally lay	Dan keduanya pagi itu sama-sama membentang (4 stds) Dan keduanya pagi itu sama terbentang (3 stds) Dan pagi itu keduanya sama-sama membentang (3 stds)
12. In leaves no step had trodden black.	Dalam dedaunan yang belum terinjak. (3 stds) Di bawah dedaunan yang belum terinjak. (2 stds) Di bawah hamparan dedaunan yang belum terinjak. (2 stds) Di hamparan dedaunan yang belum terusik. (2 stds) Di hamparan dedaunan yang hitam karena terinjak. (1 std)
13. Oh, I kept the first for another day!	Oh, kusimpan jalan pertama untuk lain kali! (4 stds) Oh, kusimpan yang pertama untuk lain hari! (3 stds) <i>Oh, kujalani yang pertama untuk lain hari!</i> (2 stds) Oh, kusimpan jalan pertama untuk lain kali! (1 std)
14. Yet knowing how way leads on to way,	Belum tahu jalan juga menuju ke jalan, (3 stds) Belum tahu semua jalan menuju ke jalan lain, (3 stds) Belum tahu tahu semua jalan berkaitan, (2 stds) Meski tahu semua jalan mengarah ke jalan lain, (1 std) Meski tahu semua jalan berkaitan, (1 std)
15. I doubted if I should ever come back.	<i>Aku ragu kalau aku harus pernah kembali.</i> (4 stds) <i>Aku ragu jika aku harus kembali.</i> (4 stds) <i>Aku ragu jika aku seharusnya kembali.</i> (2 stds)

The 12<sup>th</sup> line of the poem was translated in five different translations. Three of them, despite different words choice and grammatical constructions, are acceptable as they produce close equivalent of meaning to the source line. In terms of the grammar of word, 'dedaunan' and 'hamparan dedaunan' are no different because they are both followed with 'yang belum terinjak-injak' or 'belum terinjak'. The word 'dedaunan' is a contamination of the duplication 'daunan-daunan'. Since the meaning of the word 'dedaunan' is always plural or even in a big number, and therefore, the form 'hamparan' which means 'a mass scatter' means 'hamparan dedaunan' (see: Leech, 1969, p. 45; Short, 1969, p. 47).

Line number 13 was translated in four different translations, but only one of the translation is acceptable. It all starts from the source word 'kept' which means 'retained' where most students made mistake. They chose incorrect meaning for this word. Instead of choosing the meaning 'retained' (as two of the students did) they (eight of them) chose 'preserved' which caused the meaning of the line deviated from the intended one.

The 14<sup>th</sup> line was translated in five different translations but only one of them is acceptable in terms of both lexical and grammatical rules. Like the 13<sup>th</sup> line, the confusion starts from the word 'yet' where eight students translated as 'belum

tahu' which is equivalent to 'not yet' in English. This caused a deviation, where the meanings of all of the nine translations are not acceptable. Here, only one translation by one student is close to being equivalent to the source line.

Despite translated in three different ways, line 15 was translated very close to being correctly by all of the students. In this particular translation, word choices seemed to be very dominantly helpful. The word 'if' was translated as 'kalau' or 'jika' where they are interchangeable each other. Similarly, the word 'should' was translated as 'harus' or 'seharusnya', and the translation or exemption of the word 'ever' does not cause any deviation from the intended meaning.

The fourth stanza of the poem was translated in 22 different translations. Line 16, though students used different wording particularly in translating the phrase 'with a sigh', all of the nine translations can be seen as being close to being equivalent to the source line. While this particular phrase was translated 'dengan mendesah' (4 students); 'sambil mengeluh' (3 students); and 'dengan mengeluh' (2 students), the word 'telling' was translated as 'menuturkan' or 'menceritakan'. This particular word-by-word translation seemed to be very helpful, and only one student made a deviation which is presumably based on his/her own interpretation.

Although the 17<sup>th</sup> line was translated in five different translations, all are acceptable at least in terms of grammaticality. The word 'somewhere', for example, was translated 'di suatu tempat'; 'di sebuah tempat'; or 'suatu saat'. Although the word 'suatu saat' can mean different from 'suatu tempat', the whole line is still equivalent to the source line. The translation does not even cause a deviation even when 'setelah' as a translation of the English word 'hence' moves before or after the phrase 'berabad-abad' which is the translation of 'ages and ages'. This is also what happened to line number 18, where it was translated into two different translations. Seven students translated the word 'diverged' as 'bercabang' while three others translated 'menyimpang'. All other words in the two translations are just the same.

Table 4: Translation of the Fourth Stanza

16. I shall be telling this with a sigh	<i>Aku akan menuturkannya dengan mendesah</i> (4 stds) <i>Aku akan menuturkannya sambil mengeluh</i> (3 stds) <i>Aku akan menceritakannya dengan mengeluh</i> (2 stds) <i>Barangkali aku harus bercerita dengan duka</i> (1 std)
17. Somewhere ages and ages hence:	<i>Di suatu tempat berabad-abad mendatang:</i> (3 stds) <i>Di sebuah tempat setelah berabad-abad:</i> (2 stds) <i>Di suatu tempat berabad-abad kemudian:</i> (2 stds)

	Di suatu tempat berabad-abad setelah itu: (2 stds) Suatu saat berabad-abad mendatang: (1 std)
18. Two roads diverged in a wood, and I—	Dua jalan bercabang di hutan, dan aku – (7 stds) <i>Dua jalan menyimpang di hutan, dan aku – (3 stds)</i>
19. I took the one less traveled by,	<i>Aku menempuh yang jarang dilalui, (3 stds)</i> <i>Aku memilih yang jarang dilalui, (2 stds)</i> <i>Aku memilih jalan yang jarang dilalui, (2 stds)</i> <i>Aku menempuh jalan yang jarang dilalui, (2 stds)</i> <i>Aku menempuh yang jarang dilewati, (1 std)</i>
20. And that has made all the difference.	Dan itu mengubah segalanya. (2 stds) <i>Dan itu membuat semuanya berbeda. (2 stds)</i> <i>Dan itu membuat semua perbedaan. (2 stds)</i> <i>Dan itulah yang membuat perbedaan. (2 stds)</i> <i>Dan itulah yang sebabkan perbedaan. (1 std)</i> <i>Dan itulah yang mengubah segalanya. (1 std)</i>

Although 19<sup>th</sup> line was translated in five different translations, it is clear that they are all acceptable. The different words chosen in each of the five translations are in synonymy. The word 'took' for example (as also in line 6) was translated either 'menempuh' or 'memilih'. Therefore, they are more or less produce meanings equivalent to the source line.

It is interesting to find that 20<sup>th</sup> line was translated into six different translations; the most compared to translations of all other lines. Seven students produced four translations equivalent to the source line. While the slight grammatical differences in the use of 'itu' and 'itulah' are acceptable, the lexical choice of 'membuat' and 'sebabkan' do not cause any deviation either. Seven out of ten students produced acceptable translations and three others did not.

## CONCLUSION AND SUGGESTION

It is found in the analysis and discussions that despite of the facts that students have been taught the subjects of vocabulary and structure, lexical and grammatical deviations are still the most dominant in translating an English poetry. It is also found that the factors that cause such deviations are both forms and the meanings intended by the poet are different. It is possibly the difference between the forms and the meanings that caused the students 'interfere' their own imagination in translating some words or grammars differently. Here, it is clear that learner's error can be seen as important in considering the material for teaching translation (see: Corder, 1967, pp. 161-170). It is suggested, therefore, that in teaching the subject of translation, material design should include some literary

works—especially poetry. As such, English instructors and lecturers will have a chance to handle with the linguistic deviations in teaching translation by relating the deviations with poetry respectively.

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