

Translation Procedure of *Full Moon in the Midwest, Is it the Sound of Pines, and the Moon Poems* by John H. McGlynn

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Abstract

This research aims to describe the use of translation procedures in translating Full Moon in the Midwest, Is it the Sound of Pines, and The Moon poems. This research was conducted using a qualitative approach. This was done that researchers can describe the use of translation strategies applied by translators. Data sources are three poems by Taufik Ismail entitled Pantun Terang Bulan di Midwest, Adakah Suara Cemara and Bulan, and translated into English by McGlynn with the title Full Moon in the Midwest, Is it the Sound of Pines and The Moon. In analyzing the data, all translated poems and original poems were analyzed, and the results of the analysis were compared to see in what aspects each of the poems of the translation and poem was equivalent and faithful. The result shows that in terms of meaning, aesthetic values, and structure, Full Moon in the Midwest, Is it the Sound of Pines and The Moon is the result of a faithful translation from Pantun Terang Bulan di Midwest, Adakah Suara Cemara, and Bulan. Each target language successfully defends the meaning of the source language. In other words, the translation of the three poems can meet fidelity.

Keywords: translation procedure, poems

Introduction

Translation as a means of exchanging information has various benefits in it. Soesilo (in Kaswanti Purwo, 1990) underlines the importance of translation, including as a means of exploring various kinds of information from other countries without having to learn the language first, opening the door to information throughout the world, removing the dividing wall between nations, means of cooperation, understanding, and world peace. In addition, translation can also be used as a learning tool for a language.

Translating literary more difficult than translating other types of text because literary 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.

As one type of literature, poetry is an important target for translators. Poetry is classified as the oldest literary work that

began to be created and enjoyed by all levels of society - both farmers, soldiers, scientists, lawyers, doctors, philosophers, to kings and queens - since about 3000 S.M. (Microsoft Encarta, 2005). Even so, poetry is still a part of everyday human life. Perrine (1973: 3) states that poetry is a literary work that is important because it has something special, a kind of unique values about life. Therefore, it is not surprising that many poems are translated into various languages. According to Baker (2005: 170), the practice of translating poetry has lasted more than 2000 years. Purpose of this study was to find out: (1) Procedure were used by translator in translating *Full Moon in the Midwest, Is it the Sound of Pines* and *The Moon*, translated by John H. McGlynn; (2) To describe the process of translating poetry *Full Moon in the Midwest, Is it the Sound of Pines* and *The Moon*, translated by John H. McGlynn; (3) To describe the level of achievement of the translation results based on the translation strategies.

Theoretical Review

Translation is the interpretation of the meaning of text from the source language to produce equivalent text in the target language that communicates similar messages. According to Oxford, translation is communication of messages from source languages to target languages using equivalent text. Where interpretation is undoubtedly first arising from writing,

translation has only emerged after the appearance of the writing (literature).

Catford (1965) in his book *A Linguistic Theory of Translation: Translation as a discourse transfer in the source language (SL) with its equivalent discourse in the target language (TL)*.

Levy in his book *Translation as Decision Process* (quoted in Holidaja, 1993) Translation is a creative process that always gives translators the freedom of choice to lend some possibilities to the closest equivalence in producing situational meaning.

House in his dissertation "*A Model for Translation Quaity Assessment*": Translation as a transfer of a text in SL through semantic and pragmatic equivalence into TL (House in Holidaja, 1993). The person who translates is called a translator. Translators when translating must consider a number of limitations, including context, grammar rules, writing conventions, and idioms, as well as other things between the two languages.

Translation of Poetry

Translation of poetry is difficult than translating prose, drama, or other scientific texts. In the translation of prose, drama, or other scientific texts the transfer of messages or content is important, for the translation of message transfer poetry and forms is equally important. This means that the problem of translating poetry is more difficult than any other translation problem. In translating poetry, the translator is faced with two

demands; he must maintain the original message and must maintain the original form. Baker in Maisinur (2009) "the ongoing dilemma of poetry is how to account as accurately as the original and the same time text that will have similar pragmatic effect on the reader."

Especially in the translation of poetry, these difficulties are increasingly complex because aesthetic values of poetry are not only built by diction, metaphor, imagery, and figurative language. Poetry has its own aesthetic values, which are not found in novels or short stories, namely rhythm, rhyme, word pressure (meter), tone and structure that may be different from similar elements in everyday language. In this connection, Newmark (1988) states that the translation of poetry is the most difficult type (most testing type) and Dastjerdi (2004) concludes that the translation of poetry is a severe test considering its very challenging nature. In fact, some experts argue that the translation of poetry in essence cannot be done. American poet Robert Frost (in Dudek, 2003) once stated that poetry is 'lost' in translation. Whereas Merwin (in Kessler, 2000) states that poetry translation is not possible.

The difficulties that in the translation of poetry, some people argue that poetry can only be translated by poets. To some extent this statement might be true. But according to Lazim (2000), translators with high qualifications are seen as able to produce good poetry translations. The referred

qualified translator must fulfill at least four requirements: (1) good mastery of SL and TL; (2) knowledge, interest, and ability to appreciate high poetry, especially poetry in SL and TL; (3) good mastery of poetry translation methods and procedures; and (4) a good understanding of the concepts of structure, rhythm, rhyme, word pressure (meter), tone (tone), metaphor, imagery, and figurative language.

Translating Method of Poetry

Basically there are many methods. According to Lafevere (in Bassnett-McGuire, 1980), there are seven methods used in translating poems, namely: (1) phonemic translation, (2) literal translation, (3) metrical translation, (4) translation of poetry-to-prose (verse-to-translation), (5) translation of poetry (rhymed translation), (6) translation of free verse translation, and (7) interpretation.that can be used to translate text, but not all of they are used to translate poetry.

Phonemic translation is a method that tries to recreate poetry sounds from the source language (SL) into the target language (TL) and at the same time convey meaning. This method is believed to provide rigid translation results and tend to eliminate some of the original meaning.

Metric translation emphasizes the reproduction of the pronunciation of the SL into the TL. Given that each language has its own pronunciation system, the method produces translations that are not

commensurate in terms of meaning and structure. While the translation of poetry-prose will make the loss of the beauty of the original poem.

Somewhat similar to metric translation, translation rhymes with emphasizing the transfer of rhymes into the target language. The result will be physically similar, but will be different or not semantically equivalent.

The method of translating free verses is considered to be able to produce equivalent and high-value translations in terms of literature. However, in this method rhyme and pronunciation tend to be ignored. Therefore the translation results are somewhat physically different from the original but are semantically equivalent.

The method of interpretation includes two types, namely verse and imitation. Verse types give the same semantic results but are physically different from the original poetry (so, this method is similar to the free verse translation method). The method of imitation produces a translation that is very different from the original poem, except for the title, topic, and starting point that is maintained.

According to Lafavere, the weaknesses of the various methods above are caused by an emphasis on one or more components of poetry during the translation process. Literal, metric, and poetic translation tend to emphasize "form" or "structure of poetry". While other methods emphasize the transfer of meaning precisely into the target language.

Therefore, none of these methods can meet the needs of poetry translators.

Unlike Lafavere, Newmark (1988) proposes semantic translation as an appropriate method used to translate literary works, including poetry. This method attempts to reproduce the contextual meaning of the original text precisely by maintaining aesthetic values and expressive components, such as distinctive word choices, connotative meanings, figurative language, metaphor, imagination, sound, structure, rhyme, etc. Thus, this method is able to fulfill two main purposes of translation: accuracy and economics.

Translating Procedure of Poetry

According to Hariyanto (2002) the process of translating poetry can be divided into two stages, namely reading and writing which are then subdivided into smaller steps. The two main steps are the main considerations in the translation of poetry even though the procedure carried out may differ between translators from one another.

He also proposed the translation technique used by Robert Bly by using poetry *Berjaga Padamukah Lampu-Lampu Ini, Cintaku* by Gunawan Muhamad to describe the technique. In the first stage, translators translate poetry literally without worrying even though the results are "bad and boring". Then, using his knowledge of literature in general and poetry in particular, translators explore the true meaning of original poetry. At this stage it may need help

from other people, especially native speakers of the source language to capture the meaning the poet wants to convey. The meaning formulated in this second stage is then compared to the meaning that is in the literal version. In this third stage the translator corrects and rewrites the literal versions of the meanings which are deviant and at the same time strives for the meaning to be well revealed in the target language construction.

Although it is good in terms of meaning, it is likely that the text obtained in the third stage is still rigid. Therefore, the next task the translator must do is 'refreshing' the rigid version so that it feels natural to the target language speakers. This is achieved by adjusting the target language variety with the source language. If the source language is formal, then the target language must also be formal, and if the language of the original poem is informal, then the language of poetry translation must also be informal.

In the fifth stage, the translator listens to the feelings expressed by the original poem through sound. In other words, the translator must try to realize the atmosphere (mood) of the poem. If the atmosphere of the original poem is fun, the atmosphere of translation poetry must also be fun. At this stage, the translator requires the ability of a poet to express the atmosphere through the sounds of poetic language.

In the next stage, the translator needs to pay attention to the music - the rhythm of the original poem must be preserved in the

translation poem. This can be done by memorizing the original poem and then reciting it to yourself and others. After that, the translator needs to ask a native speaker who understands the literary elements in the original poem to correct things that might not be appropriate. As a final step, translators need to learn the translation poetry over and over so that it can be appreciated in the TL.

Translation Poetry Criteria

The success of poetry translation is still controversial. A famous American poet, Robert Frost (in Dudek, 2003), for example, once stated that poetry 'got lost in translation.' Therefore, there is no successful translation of poetry. Nevertheless, in (Referencsics.com) various experts argue that poetry translation can succeed as long as it meets two criteria, namely fidelity (translation moves SL meaning accurately to TL) and transparency (the translation results look natural in TL). Although the understanding of the two criteria is still controversial, in general, translation poetry that fulfills both is poetry that can convey the meaning of original poetry. Therefore, a translation poem is poetry in the real sense. In other words, a good translation poem is able to convey messages, emotional elements, and aesthetic values of original poetry as well as good poetry in TL.

Method

This research was conducted using a qualitative descriptive approach. This was

done that researchers can describe the use of translation strategies applied by translators. Singarimbun (1982) stated that the purpose of descriptive research is to explain, describe an object or fact.

Data sources are three poems by Taufik Ismail entitled *Pantun Terang Bulan di Midwest*, *Adakah Suara Cemara* and *Bulan*, and translated into English by McGlynn with the title *Full Moon in the Midwest*, *Is it the Sound of Pines* and *The Moon*. Data collection was done by reading and analysing three poems by Taufik Ismail and translated to find out procedure were used by translator in translating *Full Moon in the Midwest*, *Is it the Sound of Pines* and *The Moon*, translated by John H. McGlynn; to describe the process of translating poetry *Full Moon in the Midwest*, *Is it the Sound of Pines* and *The Moon*, translated by John H. McGlynn; to describe the level of achievement of the translation results based on the translation strategies.

To achieve this goal, all translated poems and original poems were analyzed, and the results of the analysis were compared to see in what aspects each of the poems of the translation and poem was equivalent and faithful. The findings obtained are expected to contribute to the practice of translating Indonesian poetry into English.

The three poems of McGlynn's translation were accepted as examples of good translations with the consideration that their participation was published in an

anthology of caliber *On Foreign Shores: American Image in Indonesian Poetry* (1990) the publication of the Lontar Foundation and sponsored by the American Indonesian Friendship Association (PPIA) and The Ford Foundation are strong evidence of the quality of the three translation poems. In addition, the process of translating all the poems in the anthology has also gone through the stages of confirmation and discussion with each of the original poets (McGlynn, 1990: viii). *On Foreign Shores: American Image in Indonesian Poetry* contains 73 poems by 21 Indonesian poets and their respective translations in English. All the poems were written when the authors were in the United States or after returning from the country and revealed things they did not find in Indonesia. In other words, the works reveal various facets of life in the United States through the views of several Indonesian poets. This background is an additional reason why the author chooses all poems and their translations as corpus in this analysis.

To facilitate the discussion, the analysis was carried out in three stages. In the first stage, the analysis focused on the comparison of meanings between each original poem and their respective translations. After that, analysis moves to the comparison of aesthetic values (diction, metaphor, imagination, and figurative). In this stage, the analysis is continued on expressive structures and values.

Result

By using the concepts of translation of the poetry above as a foundation, the following is a comparison of the results of the analysis between three Taufiq Ismail poems, *Pantun Terang Bulan di Midwest*, *Adakah Suara Cemara* and *Bulan* with the translation in English, which is titled: *Full Moon in the Midwest*, *Is it the Sound of Pines* and *The Moon*. The analysis was carried out by using an eclectic method between the various concepts of poetry analysis described by Barnet (1993), Guchess (1980), Hirsch (1999) and Tylor (1981). To facilitate the discussion, the analysis was carried out in three stages. In the first stage, the analysis focused on the comparison of meanings between each original poem and their respective translations. After that, analysis moves to the comparison of aesthetic values (diction, metaphor, imagination, and figurative language). In the third stage, the analysis is continued on expressive structures and values.

The Meanings

Pantun Terang Bulan di Midwest is a descriptive poem that expresses the poet's fascination with the natural beauty of the Midwest, America. When reading this poem the reader is as if faced with a stunning landscape painting. Wherever the eye can see, what is seen is the natural charm that is being sprinkled with moonlight. Poetry begins with a picture of the full moon with a rather red light. Moonlit, the Mississippi

River is clearly visible, including the width and the murky water. When averted their eyes, we could see the expanse of fields of corn, swamps, hills, smoke, lakes, grouse, and the hillside filled with pina phon. The beautiful natural scenery is accompanied by natural music produced by the roar of clouds, hum of insects, and gusts of wind that eventually turn into drizzle.

Pantun Terang Bulan di Midwest (SL), *Full Moon in the Midwest* (TL), also portrays the enchanting Midwest realm. Judging from the details of the meaning expressed, these two poems have no difference. In other words, McGlynn faithfully translates the meaning *Pantun Terang Bulan di Midwest* to *Full Moon in the Midwest*.

Different with *Pantun Terang Bulan di Midwest* more show visual image, *Adakah Suara Cemara* more show beautiful “*musik alam*”. Viewed from diction “*cemara*” and “*lautan ladang jagung*” used, it is clear that this poem also expresses the poet's fascination with the beauty of American nature. *Pantun Terang Bulan di Midwest* become a beautiful painting, *Adakah Suara Cemara* as an amazing natural orchestra. The music in this poem begins with the sound of a pine voice accompanied by the sound of leaves being released. The music was echoed by the hills and continued in waves by the cornfield.

Viewed from the detailed meaning revealed, *Adakah Suara Cemara* is not different with *Is it the Sound of Pines*. Both

appear as the same natural orchestra in two different languages. So, it can be said that McGlynn managed to faithfully translate the inner meaning *Adakah Suara Cemara* ke dalam *Is it the Sound of Pines*.

Bulan is a poem that expresses the beauty of nature. But it's different from *Pantun Terang Bulan di Midwest* which emphasizes visual images and *Adakah Suara Cemara* focused on beauty "musik alam", *Bulan* expressing beauty through the movements that make up the dance. This poem begins by showing how the moon "tersangkut" in "rimba musim gugur". The poet then shows the movement of the flowing river and scattered leaves and then washed away in the river. After that, a swing of corn trees and a spinning propeller appeared. Before repeating the motion picture of the moon caught in the jungle, the poet shows the movement of the fluttering oxen and the movement of the straw thrown.

After tracing the deep meaning details *Bulan* and translated *The Moon*, it is seen that both of them expressed "dance" of identical nature. The detailed sequence of contents conveyed by these two poems is also similar. So, it can be said that McGlynn managed to translate meaning *Bulan* to *The Moon* without deviation.

Aesthetic Values

As a descriptive poem that describes the beauty of natural scenery, *Pantun Terang Bulan di Midwest* use visual imagery that stimulates the reader's sense of sight. The

lines in the five verses of this poem use words that stimulate the sense of sight, such as: "*Bersinar agak merah*", "*Lebar dan keruh*", "*Ladang-ladang jagung*" and "*Biru abu-abu*". *Full Moon in the Midwest*, this imagery is translated into "Sheds rosy light", "Wide and muddy", "Fields of corn", dan "grayish blue." So, in terms of using imageri, *Full Moon in the Midwest* is a good translation from *Pantun Terang Bulan di Midwest*.

Adakah Suara Cemara, use auditory imagery. This is very appropriate considering the purpose of writing this poem as a poem about beauty "musik alam", the lines in all three verses of poetry use words that stimulate the sense of hearing, such as: "*suara*", "*mendesing*", "*menderu*", and "*menyeru*". In *Is it the Sound of Pines*, this translates into "sound", "hiss", "roar", dan "knell". Therefore, in terms of imagery usage, *Is it the Sound of Pines* is correct translation from *Adakah Suara Cemara*.

As a poem that expresses the beauty of dance or "tarian alam", *Bulan* use kinesthetic imagery. The lines in the five verses of this poem use verbs that show movement, such as: "*tersangkut*", "*mengangkut*", "*mendesing*", "*berpusing*" "*mengibas-ngibaskan*", and "*terpelanting*". In the translated, *The Moon*, this imagery is translated precisely into "snared", "shoulder", "buzzling", "twirl" and "swish". Incorrect translated is "*terpelanting*" to "broken."

Bulan and *The Moon* also use several personifications to enhance the "lively" impression of the two poems. In *Bulan*, use personification "*Sungai pun lelah*" and "*Dan mengangkut*", in *The Moon* translated to "The weary river" and "Shoulders".

"Shoulders", which show that the river "*memundak*" the leaves scattered in this context even managed to reinforce its function as personification. In connection with that, in terms of the use of imagery and personification, *The Moon* is a relatively correct translation of *Bulan*.

Structure and Expressive

Pantun Terang Bulan di Midwest has a very neat structure. This poem is written in five verses, and each verse consists of four lines with the end rhyme (*end-rhyme*) ie: a-b-a-b. The word pattern (meter) of all lines in each stanza is also relatively good. For example, the first and third rows of the second stanza both contain six syllables, while the second and fourth rows contain five syllables. This structure, rhyme and 'meter' make this poem beautiful to hear. This poem sounds like a poem, so it is very much in accordance with the title given to it.

Same with *Pantun Terang Bulan di Midwest*, *Full Moon in the Midwest* has a neat structure - written in five stanzas and each strophe consists of four lines. However, the similarity in terms of this structure is not followed by similarities in terms of 'meter' and rima. For example, the four lines in the first verse use different final rhyme.

Therefore, seen in terms of structure and expressive values, *Full Moon in the Midwest* is not appropriate with the SL.

Structure *Adakah* *Suara Cemara* written quite neatly. Poems written in these three verses have the same number of lines — four lines — in each verse. *End-rhyme* every verse is not so tight. The first line is patterned a-b-c-c; second line a-a-b-b; and the third a-b-c-b; This end rhyme variation may be intended to prevent the monotonous sound. In addition, so that the reader can immediately understand, the poet uses repetition, which is to use the first and second lines of the first verse as the first row and the second third stanza. This repetition function can be compared with the usage function "refrain" in song.

Is it the Sound of Pines consists of three lines, and each row consists of four lines. As *Adakah Suara Cemara*, the end rhyme *Is it the Sound of Pines* not so tight. Repetition of the first and second rows of the first row in the third row was also carried out by McGlynn. In connection with that, it can be said that *Is it the Sound of Pines* is a translation that is commensurate with the original text.

In terms of structure, *Bulan* and its translate, *The Moon* not different. Both have five lines. The first and second lines of each poem are formed by three lines, and the third and fifth lines of the two poems are also the same, namely four lines. Both of these poems also use short lines, ranging from three to eight syllables. Thus, judging by the structure

and expressive values, The Moon is a translation that is appropriate with *Bulan*.

Conclusion

Based on result of research, was revealed that in terms of meaning, aesthetic values, and structure, *Full Moon in the Midwest*, *Is it the Sound of Pines* and *The Moon* is the result of a faithful translation from *Pantun Terang Bulan di Midwest*, *Adakah Suara Cemara*, and *Bulan*. Each target language successfully defends the meaning of the source language. In other words, the translation of the three poems can meet fidelity requirements.

Based on expressive values (especially the aspects of 'meter' and rhyme) the translation of the three poems is not very faithful, because the Source Language and Target Language have some differences. Basically this is acceptable considering that Indonesian (SL) has a very large difference in pronunciation with English (TL). As a result, 'meters' and rhyme cannot be forced into the target language without destroying naturalness (target language) for target readers (native speakers of English). Because the three target languages appear as natural poetry for native speakers of English, it can be said that translation is able to fulfill the criteria of transparency.

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