AN ANALYSIS OF THE TRANSLATION OF THE POEM "A DIRGE" BY CHRISTINA ROSSETTI INTO "SEBUAH RATAPAN" BY M. AAN MANSYUR

Bernadeth Dwi Sascia[1], Dwi Meisyitah Ananda[2], Yosafat Barona Valentino[3]
Universitas Terbuka[1], Universitas Negeri Jakarta[2-3]
043371944@ecampus.ut.ac.id

Abstract	Article Information
Literary works refer to books and writings with distinctive reason, emotion, and imagination characteristics. Poetry is a literary work that is a means for a poet to express the contents of his/her thoughts and feelings by prioritizing the aesthetics of language that is structured in such a way. This study analyzes poetry as a literary work that is transferred from the source language (SL) to the target language (TL), or what is known as poetry translation. This study aims to analyze M. Aan Mansyur's translation of the poem "A Dirge" by Christina Rossetti. This study uses a qualitative descriptive method because the data is compared and described in writing and content analysis. The data sources are a translation of the poem "Sebuah Ratapan" by M. Aan Mansyur and the original poem in English. This analysis results from Newmark's translation method and Lefevere's poetry translation strategy, showing that free and rhymed poetry translation strategies dominate poetry translation texts. ***Keywords****: M. Aan Mansyur, poetry, translation methods, translation strategies*	

INTRODUCTION

Literary works can be written or oral expressions based on an author's thoughts, experiences, opinions, and feelings, shaped through imagination (Syarifah, 2023). Regarding literary genres, poetry is the oldest form of literature in the world. Poetry served as a medium for prehistoric humans to communicate their deepest thoughts and feelings, recount the ex-

ploits of their heroes, and offer prayers to their gods. Poetry also embodies beauty, particularly in its language, word rhythm, sound patterns, figurative expressions, and metaphors, making it a pleasure to read.

Hutagalung (2022) notes that the meaning in poetry is not always expressed by the poet in a denotative manner but often connotatively or through figurative language. One of the renowned Victorian-era female poets known for her connotative expressions is Christina Rossetti. Her first collection encompassed various poetic forms, such as fairy tales, ballads, and devotional verses, which became Rossetti's focus in later years. Rossetti's poetry contains aesthetic elements, often likened to word paintings, as stated by Darraji (2021): "Rossetti's childhood in the countryside of Buckinghamshire provided her with natural experiences reflected in the vivid descriptions of nature in her poetry." This makes Rossetti's poetry particularly intriguing to translate. The poet M. Aan Mansyur translated one of Rossetti's poems, "A Dirge," into Indonesian as "Sebuah Ratapan."

"In the translation process, a translator must possess the skill to examine the meaning embedded within words, phrases, clauses, or sentences" (Harsa, 2023). Translating poetry, as a form of literary translation, involves linguistic aspects that serve as vehicles for conveying ideas, messages, meanings, and stylistic elements, thus requiring imaginative ability to capture the impressions within the poem. Since the beauty of poetry is inseparable from its translation, translating poetry must pay attention to detail, meaning, word arrangement, and efforts to recreate its aesthetic elements in the target language (TL). Chaer and Muliastuti (2020) explain that, generally, the linguistic code in literature is divided into two layers: the sound and meaning layers. Wulanda et al. (2022) add three other layers: the object, world, and metaphysical. Pudjiati et al. (2003) further highlight these three aspects as reasons why poetry translation is often considered one of the most challenging areas of literary translation. Juansah (2020) states that the difficulties encountered in translating poetry can be attributed to at least three factors: linguistic, literary, and socio-cultural. "The challenge in transferring the meaning of poetry lies not only in finding equivalents in different cultures but also in identifying the compositional form, whether the meaning falls under the classification of literal or non-literal" (Tarjana, 2022).

Therefore, the translation of poetry is a subject worthy of analysis. The original poem and its translation must be compared linguistically to achieve more meaningful results. Based on the background, the following are the research questions formulated:

1) What translation method was used by M. Aan Mansyur in translating the poem *A Dirge* by Christina Rossetti?

2) M. Aan Mansyur employed what translation strategies in translating the poem *A Dirge* by Christina Rossetti?

LITERATURE REVIEW

Translation of Poetry

In literature, culture and language are inseparable. The works of the renowned English poet and writer, Christina Rossetti, have been widely translated into Indonesian. M. Aan Mansyur, an Indonesian poet, has translated one of Rossetti's poems, "A Dirge," into Indonesian.

Generally, a good poetry translation involves an introduction to the original poem and its contextual recreation (Putra, 2021). Meanwhile, the most effective poetry translation closely resembles the original poem and successfully conveys the most important aspects of the source text (ST) into the target text (TT).

In a study conducted by Sari et al. (2022), which aimed to describe the translation methods used by M. Aan Mansyur in translating poems by Lang Leav, it was found that the most frequently used translation method was the free translation method. This was due to the translator's desire to present translated poetry that aligns with the context of the original poem, in a language that is acceptable and easily understood by the target readers.

Additionally, research conducted by Helmawan (2022), which aimed to examine the strategies used by Chairil Anwar in translating the poem "Refugee Blues" by W. H. Auden, revealed that Chairil Anwar employed a rhyme translation strategy.

Therefore, it is appropriate for us to analyze M. Aan Mansyur's poem "Sebuah Ratapan" as a translation of Christina Rossetti's poem "A Dirge" to determine and explain the translation methods and strategies used by M. Aan Mansyur.

Translation Methods

Juhariyanti and Gusthini (2022) present Newmark's theory, which categorizes translation methods into two groups, each consisting of four methods: methods leaning towards the source language (word-for-word translation, literal translation, faithful translation, semantic translation) and methods leaning towards the target language (adaptation, free translation, idiomatic translation, communicative translation).

a) Word-for-Word Translation

This method can be seen in interlinear translation in the original Bible text, where the target language appears below the source language text. The source language word order is maintained, words are translated into their most common meanings, and cultural terms are translated literally, resulting in a translation that is unappealing and difficult for readers to understand.

b) Literal Translation

Literal translation lies between word-for-word translation and free translation. It starts with word-for-word translation and then adjusts the word order in the target sentence by the translator. This method is another term for technical translation, which is the translation of scientific, legal, or technological texts (Postan, 2023).

c) Faithful Translation

This translation method transfers cultural words while minimizing grammatical and lexical deviations in the target language (Lingua, 2020). It strives to be faithful to the source text's intent and author but in the target language's structure.

d) Semantic Translation

This method varies as it must consider the source text's aesthetic value, which includes beauty while remaining natural and compromising meaning. The translation can also use third or functionally neutral terms for less important cultural expressions compared to other cultural terms.

e) Adaptation

Adaptation is a translation technique that transfers elements from the source language to elements accepted and understood by the target audience in the target language. This technique is also interpreted as an adjustment or equivalence between the source and target languages.

f) Free Translation

In free translation, the translator must be able to convey messages in the source language at the paragraph or text level as a whole and then express them in the target language. Informal expressions and idioms are often translated without any specific rules.

g) Idiomatic Translation

The idiomatic method reproduces the 'message' of the source text. However, it tends to distort nuances of meaning by preferring colloquial language and idioms that do not exist in the source language. This means the original text's message is transferred, but sometimes, it tends to twist the original meaning by prioritizing grammatical and lexical aspects, making it not look like a translation.

h) Communicative Translation

In the communicative method, there are many changes in grammatical structure in the target language because the translation process is based on the words themselves, focusing on contextual meaning. This method pays great attention to the effectiveness of the translation to facilitate the target audience's reception of the meaning from its context.

Translation Strategies

Fahruri (2022) states that several aspects must be considered when translating original poetry texts, which can affect the translation results. Therefore, strategies are needed to recreate the meaning contained in the original poetry text, both implicit and explicit. In this regard, he cites seven translation strategies from Lefevere, which consist of phonemic translation, literal translation, metrical translation, poetry into prose translation, rhymed translation, blank verse translation, and interpretation.

a) Phonemic Translation

In this strategy, the meaning of the source text is transferred to the target text by paraphrasing the sounds from the source language to the target language. This strategy emphasizes the sounds in the target language, but the translation results will often appear rigid, and the meaning of the source text is often lost.

b) Literal Translation

Literal translation is a strategy that applies word-for-word translation to the meaning and syntax of the source text. With this strategy, the meaning in the source text cannot be transferred to the target text. This is due to phrases and sentence structures far from the target language.

c) Metrical Translation

Metrical translation is a strategy that emphasizes the metrical rhythm or similarity between the source text and the target text. The way of emphasizing and spelling varies in each language, so the meaning and structure of the translation produced by this strategy generally do not match the original meaning in the source text.

d) Poetry into Prose Translation

This strategy translates the meaning of poetry into prose to duplicate the original poetry in a new literary style, ignoring rhyme and meter in both the source text and the target text. However, this approach will cause certain distortions in the original poetry's meaning, value, and syntax.

e) Rhymed Translation

This strategy emphasizes adapting or reproducing the original rhyme into the rhyme of the target text. The translation results will create beauty and structural conformity but contain different meanings.

f) Blank Verse Translation

In poetry, blank verse refers to unrhymed poetry that creates a translation with the cultural style characteristics of the target language rather than a rhymed translation. This technique emphasizes the translator's structural choices, accuracy, and level of literalness. The result will be physically different but semantically the same.

g) Interpretation Translation

This strategy can be applied in two ways, namely version and imitation. The " version " translation result refers to similar semantics but is very different in form from the original poetry. Meanwhile, the "imitation" translation result differs from the original poetry in terms of form and linguistic features but has the same idea as the original poetry.

RESEARCH METHODOLOGY

The method used in this research is descriptive qualitative. In the qualitative method, we obtain data based on what is in the data source and use descriptive analysis methods where the data studied is explained and described in detail. This research takes data sources from the poem "A Dirge" by Christina Rossetti and its translation titled "Sebuah Ratapan" by M. Aan Mansyur. This research will examine the methods and strategies used by M. Aan Mansyur to translate the original poem. Data is collected by reading "A Dirge" and its translation "Sebuah Ratapan" in detail, analyzing and describing the translation methods in the translated poem, and analyzing and describing the translation strategies in the translated poem. We use descriptive analysis techniques to provide a true depiction and meaning of the studied object through the data and evidence obtained. The research analyzes the original poem and its translation in two stages: examining the translation methods using Newmark's theory and the translation strategies using Lefevere's theory. We play multiple roles: as an observer, reading the original poem and its translation carefully and thoroughly; as a data collector, gathering data in the form of lines in the original poem and its translation; as an analyst, carefully analyzing the data based on Newmark's translation methods and Lefevere's translation strategies; and as a data reporter, reporting the data analysis results in the form of detailed explanations.

FINDINGS

As the title suggests, "A Dirge" by Christina Rossetti is a poem in the form of a mournful song to honor someone's death, also known as a lament. This poem depicts the lamentation over the sudden death of a loved one. Rossetti connects the beauty of nature's cycle with the sense of loss through simple language, but its repetition creates a sad tone, conveying her sorrow and longing.

Unlike her other works, the poem "A Dirge" uniquely blends lyrical beauty and emotional depth. It reflects the death and mourning often experienced during the Victorian era, but Rossetti adds a unique touch through the poem's gentle rhythm and evocative use of natural imagery.

Here is the original poem and its translation "A Dirge" by M. Aan Mansyur.

Table: 1 The Poem *A Dirge* and Its Translation *Sebuah Ratapan*

Original Poem	Translated Poem
A DIRGE	**SEBUAH RATAPAN**
(karya Christina Rossetti)	(terjemahan karya M. Aan Mansyur)
Why were you born when the snow was falling?	Kenapa kau lahir saat salju membuat langit bungkuk?
You should have come to the cuckoo's calling,	andai saja kau tiba ketika musim dekut burung kukuk,
Or when grapes are green in the cluster,	atau saat buah-buah anggur di tandan meranum hijau,
Or, at least, when lithe swallows muster	

For their far off flying From summer dying.	atau, setidaknya, saat kawanan burung camar berkicau, sehabis menempuh perjalanan jauh yang ganas menyelamatkan diri dari serangan musim panas.
Why did you die when the lambs were cropping? You should have died at the apples' dropping, When the grasshopper comes to trouble, And the wheat-fields are sodden stubble, And all winds go sighing For sweet things dying.	Kenapa kau mati saat bulu-bulu domba dipangkas? andai saja kau pergi ketika buah-buah apel ranggas, atau saat gerombolan belalang berubah jadi masalah, dan lahan gandum semata hamparan jerami basah, dan napas angin berembus sangat berat sebab semua hal indah tiba-tiba sekarat.

To discuss the translation of the poem above, we use structural analysis by examining it line by line. We aim to review the methods and strategies used by M. Aan Mansyur in translating the poem "A Dirge."

DISCUSSION

Translation Methods

The translation results above show that M. Aan Mansyur translated the poem's title using the semantic translation method.

1) Title

   The title "A Dirge," translated as "Sebuah Ratapan," appears natural because the semantic translation method is a flexible version of faithful translation. The word "dirge," which means "funeral song," is interpreted as "ratapan" (lament) to reflect the depth of context conveyed in the text, making the meaning in the source language more expressively conveyed in the target language. Overall, M. Aan Mansyur uses the free translation method to produce the same meaning in the target language but with different words and structures.

2) Stanzas

   a) Line 1

      Source Text: the snow was falling

      Target Text: salju membuat langit bungkuk

   b) Line 2

Source Text: You should have come to the cuckoo's calling

Target Text: andai saja kau tiba ketika musim dekut burung kukuk

c) Line 3

Source Text: are green in the cluster

Target Text: di tandan meranum hijau

d) Line 4

Source Text: lithe swallows muster

Target Text: kawanan burung camar berkicau

e) Line 5

Source Text: For their far off flying

Target Text: sehabis menempuh perjalanan jauh yang ganas

f) Line 6

Source Text: From summer dying

Target Text: menyelamatkan diri dari serangan musim panas

g) Line 7

Source Text: the lambs were cropping

Target Text: bulu-bulu domba dipangkas

h) Line 8

Source Text: You should have died at the apples' dropping

Target Text: andai saja kau pergi ketika buah-buah apel ranggas

i) Line 9

Source Text: the grasshopper comes to trouble

Target Text: gerombolan belalang berubah jadi masalah

j) Line 10

Source Text: the wheat-fields are sodden stubble

Target Text: lahan gandum semata hamparan jerami basah

k) Line 11

Source Text: all winds go sighing

Target Text: napas angin berembus sangat berat

l) Line 12

Source Text: For sweet things dying

Target Text: sebab semua hal indah tiba-tiba sekarat

Instead of translating these lines literally, M. Aan Mansyur chooses to match them freely to create more natural, non-rigid poetic sentences that do not even appear as a translation of a poem. Through the free translation method, M. Aan Mansyur has conveyed the original poem's meaning in an easily understandable way, although he disregards the literal accuracy of the sentences' meanings.

Regarding the translation methods used by M. Aan Mansyur in translating Christina Rossetti's poem "A Dirge," this research shows similar results to previous studies conducted by Sari et al. (2022), which examined the translation methods used by M. Aan Mansyur in translating Lang Leav's poems into Indonesian. They found that the free translation method dominated Lang Leav's poems translated by M. Aan Mansyur, including the poems "A Toast!" (Sesulang), "Heart on the Line" (Ketika Cinta Menyerang Jantungmu), "A Stranger" (Seseorang yang Tak Kukenal), and "Wallflower" (Bunga Dinding). Shabitah (2020), in her research on the novel "I Was Here" by Gayle Forman from English to Indonesian, also revealed that free translation is the most frequently used translation method for translating novel dialogue sentences. Additionally, Hasanah (2019), who studied the translation methods used in translating conversations in the novel "Daddy" by Danielle Steel, stated that the most used translation method is free translation. Free translation is the most widely used method because the language style or structure makes it easier for readers to understand the novel.

This research shares similarities with those studies, namely the dominance of the free translation method in the translated poem "Sebuah Ratapan" by M. Aan Mansyur in translating Christina Rossetti's poem "A Dirge." Meanwhile, the semantic translation method is only used when translating the poem's title.

Poetry Translation Strategies

From the explanation above, it is evident that M. Aan Mansyur uses the rhymed translation strategy to translate the original poem. Physically, the translation results have rhymes adapted and reproduced from the original poem.

1) Rhyme in Lines 1 and 2 Source Text: falling – calling Target Text: bungkuk – ku-kuk

2) Rhyme in Lines 3 and 4 Source Text: cluster – muster Target Text: hijau – berkicau

3) Rhyme in Lines 5 and 6 Source Text: flying – dying Target Text: ganas – panas

4) Rhyme in Lines 7 and 8 Source Text: cropping – dropping Target Text: dipangkas – ranggas

5) Rhyme in Lines 9 and 10 Source Text: trouble – stubble Target Text: masalah – basah

6) Rhyme in Lines 11 and 12 Source Text: sighing – dying Target Text: berat – sekarat

From the first to the sixth lines, the original poem's rhyme scheme g–g–r–r–g–g is reproduced as k–k–u–u–s–s in the translated poem. Meanwhile, from the seventh to the

twelfth lines, the original poem's rhyme scheme g–g–e–e–g–g is recreated as s–s–h–h–t–t in the translated poem. M. Aan Mansyur successfully creates a translation using a beautiful language style.

Regarding the translation strategies used by M. Aan Mansyur in translating Christina Rossetti's poem "A Dirge," the results of this research show some similarities with previous studies. For instance, Bahadi (2023) examined the translation strategies used in the children's novel "The Christmas Pig" by J. K. Rowling from English to Indonesian, revealing the frequent use of rhymed translation strategies in the sentences of the children's novel.

Additionally, Helmawan (2022) studied the strategies used by Chairil Anwar in translating the poem "Refugees Blues" by W. H. Auden from English to Indonesian, stating that Chairil Anwar used rhymed translation strategies, particularly end rhymes in the first and second lines and repetition in the third line of each stanza.

Lastly, Aisah (2021) conducted research aimed at describing the strategies in finding translation equivalents for the song lyrics in the soundtrack of the film Mulan "Reflection," stating that the most widely used translation strategy was rhymed translation, accounting for 90% of the data collected.

CONCLUSION

Based on the analysis of the discussion results above, it can be concluded that M. Aan Mansyur uses the semantic method to translate the title and the free translation method to translate the original poem text into the target language. This shows that the free translation method is very suitable for translating poetry because it considers the meaning and context of the source language and reproduces the translation results more expressively and deeply. Additionally, with this method, the connotative meaning contained in the poem is accurately matched and aligned with the social and cultural context of the target readers. Meanwhile, the poetry translation strategy used by M. Aan Mansyur is rhymed translation, where he adapts and recreates the rhyme from the original poem into his translation. This is his effort to create a beautifully linguistic translated poem. Although there is some distortion of meaning in the translation results, the text largely retains similar meaning.

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