




Analysis of Sapardi Djoko Damono's Translation of the Poem 'A Dream of Washed Hair' by Rhyll McMaster

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Submission Track: Received: February 13, 2022 Revised: March 29, 2022 Accepted: May 27, 2022	The poem is the aesthetic work that can translate by target language translation; however, there is an exception on Sapardi Djoko Damono's translation of the poem 'A Dream of Washed Hair' by Rhyll McMaster because there are numerous semantic translations as the primary method. This article would like to analyze Sapardi Djoko Damono's translation of the poem 'A Dream of Washed Hair' by Rhyll McMaster because the subjugated of this work by source orientation language translation, especially semantic translation. This study uses a qualitative descriptive type of research because it describes the data in writing and analysis of translation. The method in this qualitative research uses the method of content analysis. The analysis has resulted from the numerous methods employed to translate the text above, including two faithful translation methods, three free translation methods, six semantics translation methods, one word-for-word translation method, and two literal translation methods.
Keywords: Translation of the Poem, Newmark Methods, Source Language Oriented	
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INTRODUCTION

Over the years, novels, short stories, dramas, poetry, and other forms of creative expression have created novels. In terms of literary genres, poetry is the oldest. People in prehistoric times used poetry to communicate their innermost thoughts and feelings, recount the exploits and exploits of their heroes, and worship and pray to their God (Barnet et al., 2008; Klarer, 1999; Sutikno, 2021a, 2021b). The pleasure of beauty also comes from poetry, especially from the beauty of language, the rhythm of words, the similarity of sounds, figurative phrases, and imagery, which is a beauty that is delightful to read (Fitria, 2018; Kennedy & Gioia, 1995; Leblanc, 2017; Nurmamatovich & Oysta, 2021). Among other benefits, the poet's teachings through his poetry made more memorable thanks to the poetic language's beauty (Anindita & Satoto, 2017; Butt & Shafiq, 2017).

The study of poetry translation as a subfield of literary translation entails the study of linguistic aspects that serve as a vehicle for delivering ideas, messages, meanings, and stylistics, which demands a solid imagination to capture the reflections included in poetry. Because the beauty of poetry cannot be separated from its translation, translation must pay close attention to detail and meaning, right down to the sort of linguistic unit at the word level (Newmark, 1988). Not only

poetry is an artistic medium. The translation is also an art form in that it requires the capacity to evaluate and comprehend meaning, which the translator then conveys effortlessly and artistically (Levy, 2011). The analysis of poetry translations could approach from a variety of angles. Several of them take the form of a comprehensive study within a single poem of the extratextual elements of poetry, namely the poet's and translator's schemata, the proximity of the source language poetry, and its results in the target language. Additionally, the study of poetry translation could see in the translation technique and performance functions recreated in target language poetry (Damanik, 2017; Nurhidayah, 2018).

One of the purposes of literary translation is to acquaint readers with the cultures of other nations located in various parts of the world. Inevitably, cultural values and literary concepts will exist. Due to the close and inseparable relationship between culture and literature, the transfer cannot occur without transferring the concept of culture. As a result, the translator's responsibility is to introduce the source language's values and concepts into the target language. Those are why the Newmark perspective of Sapardi Djoko Damono's translation of the poem 'A Dream of Washed Hair' by Rhyll McMaster should be analyzed. It means there is some method from his theory.

THEORETICAL SUPPORT

Literature is considered a part of a person's mentality that recorded or remembered is. Culture and language are inseparable. The thinking of its citizens determines an entire nation's cultural identity. Literature, such as short stories, novels, and poems, can also serve as a vehicle for cultural expression (Nurgiyantoro, 2010; Sutikno, 2020). Many works of literature, including those by renowned Australian author Rhyll McMaster, have been translated into Indonesian. Sapardi Djoko Damono, an Indonesian poet, has translated this author's poetry into Indonesian. One approach to look at poetry is a form of literary expression in which thoughts and feelings by uniquely expressed.

Lyrical poetry is the most personal form of literary expression, whereas plays aim at a larger audience, entitled to some assistance with cultural expressions when translated from the original languages (Newmark, 1988). Creativity is at its peak when it comes to translating poetry, where there are so many additional essential factors, such as words as images, meter, rhythm, and sounds. A good translation of a poem is almost always an introduction to the original and a recreation of it. However, the most effective translation is the closest to the original and can successfully convey the most important aspects of the source text into the target text (Newmark, 1991).

There are methods that Newmark gave. They are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, communicative translation. However, in this article, we only describe faithful, free, semantic, word-for-word, and literal translation because of Damono's translation methods have we found.

Word-for-word translation. A typical example of this is interlinear translation, in which the TL appears below the SL text. Out-of-context translations preserve SL word order, and words translated using their most common meanings. The translation of cultural terms is literally (Newmark, 1988). For the most part, a word-for-word translation is a pre-translation tool to help interpret a problematic text or better understand the mechanics of the source language. For example: 'I will come to your house' into Bahasa Indonesia is 'Aku akan datang ke rumahmu.'

Literal translation. Using the term “literal translation,” we mean that a translation adheres too closely to the original text in terms of words for words. An unnatural, difficult-to-read, and illegible translation does not accurately convey the original text’s meaning. While the grammar converts to its TL equivalent, the lexical words translate individually (Newmark, 1988). It serves as a pre-translation indicator of the issues that need addressing. In this method, there is a problem when the translator faces the sentence, “Could you pass the tea, please?” It could be translated to be “Bisakah kau melewati tehnya?” Then, it should translate into Bahasa Indonesia with Within the limitations of the TL grammar structures, a faithful translation attempts to reproduce the exact context of the original. This method ‘transfers’ cultural terms and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation (Newmark, 1988). It aims to be faithful to the original SL author’s intentions and textual realization. There is a proper method for this male person to convince his girlfriend, such as “I always love you.” The sentence form is a simple present and comes easily to translate in Bahasa Indonesia as “Aku selalu saying padamu.” On the other side, there is a problem when the translator meets a complex sentence such as “Do you mind if I lock the door?” and translates into Bahasa Indonesia as “Keberatankah kamu jika aku mengunci pintunya?” It has far from natural translation because it could be “Boleh pintunya aku kunci?” as the free translation.

Semantic translation. Semantic translation varies because it must consider the aesthetic value of the SL text (i.e., the beautiful and natural sounding SL text, and compromise on meaning where appropriate. No assonance, wordplay, or repetition is jarring in the completed edition) (Newmark, 1988). The translation may also use culturally neutral third or functional terms for less significant cultural expressions than cultural counterparts. It is essential to distinguish between ‘faithful’ translation and ‘semantic’ translation since the former is rigid, while the latter is more flexible, allowing for the translator's instinctive empathy with the original.

Free translation. An available translation reproduces the source text’s subject matter, not its style or format. A so-called ‘internal translation’ is usually a much lengthier paraphrase than the original, which is typically long-winded and pompous and not a translation at all (Newmark, 1988). It has examples such as “When I was a kid, I saw my mom being murdered.” it cannot translate as “Ketika aku masih kecil, aku melihat ibuku dibunuh.” Because it has to translate as “Sewaktu kecil, aku melihat ibu dibunuh.”

The methods above bring us to the term ‘translation’ encompasses two distinct concepts: a) the translation of written language, spoken language, and sign language, and b) the translation of written language particularly (Ma’mur, 2004). Between these two points of view, the second point of view chosen is that of written translation, in which the outcomes of actions are the expression as written texts read to be. By contrast, oral translation is a direct translation of outcomes for the activities as spoken texts heard are, and each pair of actors to as a translator-reader or interpreter-listener referred is. Translation entails three significant components:

1. The source language, which serves as the medium for conveying the author’s message
2. Written text material containing the author's message, which can take the form of words or books
3. The target language, which serves as the medium for conveying the message by the translator (Ma’mur, 2004)

Rewrite the author's message in a foreign language appropriate for the receiver. While various idioms refer to language transfer activities, these terms, such as translating (rendering), transferring (transferring), replacing (replacement), and modifying, all have the same basic meaning (turned into) (Ma'mur, 2004). They are all based on the concept of meaning. The source language meaning text must be analyzed, and the closest possible counterpart found in the target language text, both semantically, syntactically, stylistically, and pragmatically, depending on the aim of the translation and the translator's perspective. Priority should be given to analogs that require meaning, followed by linguistic style and form. Translation can be thought of as a series of operations that convert the meaning of the message contained in the source language text into the corresponding message contained in the target language text under the author's wishes while taking into account the new audience of readers (in the target language).

METHOD

This study uses a qualitative descriptive type of research because it describes the data in writing and analysis of translation. The method in this qualitative research uses the method of content analysis. The content analysis method is research, an in-depth discussion of written and printed information in digital and print media. The source of data in this study is a collection of Indonesian poetry translated into English. The data are in the form of contradictory dictions and lines of poetry, which are used as analysis material to interpret translation strategies. The research process validity would see from applying methods and techniques that can significantly provide an overview of the data for the classification of antonym types and their translation strategies according to the focus of this study. The text analyzed is a poem entitled 'A Dream of Washed Hair' by Rhyll McMaster, translated into Bahasa Indonesia by Sapardi Djoko Damono.

RESULT AND DISCUSSION

"A Dream of Washed Hair" by Rhyll McMaster is an outpouring of the feelings of a child who has a simple desire and dream poem. It tells the story of a child who has a desire to be bathed by her mother, but unfortunately, that dream cannot achieve because, in reality, her mother is already in a different world. Starting from the child standing under the pouring water while imagining the visualization of his mother, who is still small and young, the way her mother brushes her hair from her temples with her palms, and how her skin feels soft. Her life stopped at that moment. At first, her daughter did not think so until her mother got dressed and left and coupled with the fact that all her mother's skin was cold and pale when she was seen leaning back and smiling. The child kept thinking about it, even though the mother thought nothing of it. The youngster turned off the water, flushing her at the end of the story, and imagining came to a halt. It was not just her imagination that ended; the child's world ambush. From here, we can see that the meaning of 'that stopped world' is an outpouring of deep feelings of loss. There is no greater, sincere, authentic love than a mother's love for her child.

A Dream of Washed Hair Rhyll McMaster	Impian Rambut yang Dikeramas Rhyll McMaster
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Word-for-Word Translation

She leans and smiles.
(ia bersandar dan tersenyum)

This method sequentially translates one word after another. The word-for-word translation method heavily depends on the word order that is maintained and does not change. Each word is translated one at a time based on its general meaning. The translation results on by the original arrangement, such as the word "leans," which means "bersandar," followed by "smiles," which means "tersenyum." Everything is in order.

Literal Translation

though I stare in her eyes.
(meskipun kutatap matanya.)

In this line, we found literal translation or straight translation. As we know, in this literal translation method, the translator uses the word-for-word translation method, but the translator then adjusts the wording in the translated sentence according to the wording in the target language sentence. (Newmark, 1988:46). In the sentence "though I stare in her eyes," the translator is in between word-for-word translation and free translation, where the meaning of the translation results. The translator adjusts the wording according to the source language, which then adjusts to the target language grammatical.

In that water, this dream, that stopped world
(di air itu, mimpi ini, dunia yang terhenti itu)

In this sentence, we choose literal translation or direct translation. Because basically, the literal translation is between word-for-word and free translation because the method at first does not look far from word-for-word. In the translation process, translators look for grammatical constructions in SL that are commensurate with or close to TL. The sentence "In that water, this dream, that stopped the world" becomes "di air itu, mimpi ini, dunia yang terhenti itu." The word-for-word translation would be "di itu air, ini mimpi, itu terhenti dunia," but here, it is adjusted again in the same order.

Faithful Translation

A Dream of Washed Hair
(Impian Rambut yang Dikeramas)

We can determine that this is a faithful translation, the translation results in this sentence the translator tries to generate contextual meaning from the original text with an interpretation with grammatical limitations, this occurs when: the verb "washed" + ed, then the meaning of washed here becomes "dikeramas" why not be "dicuci" like the actual translation? Back again to the meaning of the faithful translation itself, which tries to form an appropriate contextual meaning. The translator tries to translate the meaning of the source language to translate the author's intent. The result is not as flexible as to when other methods.

e.g.; Standing under the shower
(Berdiri di bawah dus)

At this time, we also decided that again, the translator tries to produce contextual meaning from the original text; in this case, the grammatical form is not too contrasting. We focus more on the translation results; the results of this faithful translation tend to be unusual, stiff, and not familiar with TL; we can see here in the shower section that defined as “dus.” Translators use the final result with “dus” because this is another word or a synonym for “Pancuran” so that it produces translations and tends to be foreign in TL.

Free Translation

My mother washes her hair;
(Ibuku keramas)

The previous method, the translation sentence above, refers to free translation because the translator, in this case, prioritizes the content than the form of the structure. When prioritizing the structure, the result of the translation will be “Ibuku mencuci rambutnya” but turns into “Ibuku keramas” which is very accessible and easy to understand, besides that the meaning created is still in context. The result will look like paraphrasing SL, not always long and detailed, but the translation can be concise.

She slicks back her hair from the temples
with the palm of one hand.
(la kibaskan rambut di pelipisnya
dengan telapak tangannya)

The translated sentence here looks easy to understand, and the reference is to the target language; as previously explained, free translation refers to the content rather than the structure. In this sentence, “She slicks back her hair from the temples with the palm of one hand,” which word-for-word translation becomes “Dia merapikan rambutnya dari pelipis dengan telapak satu tangan.” On the other hand, the translator interprets it as “la kibaskan rambut di pelipisnya dengan telapak tangannya” in the word “one hand,” which translates before changed in such a way as to be more suitable so that it can be easily understood.

Her life does not go on from here.
(hidupnya berhenti di sini.)

The translation above leads to free translation because it is TL orientation; we can see that the word chosen by the translator is a form of paraphrase from the SL, which has its meaning adjusted in a concise and easy-to-understand manner. In the sentence “Her life does not go on from there,” which means “Hidupnya tidak berlanjut dari sini” to “Hidupnya berhenti disini” this will be easier to understand and tend to be concise.

Semantic Translation

She is small and young.
(Ia mungil dan muda)

In this translation, the translator translates look more natural as, in the semantic translation component, the semantic translation method is interested in the aesthetic value of the source so that the target language must also look beautiful and natural. This method is a flexible version of faithful translation. The word "small," translated as "kecil" in this sentence, is interpreted as "mungil." It reflects the deepening of the context of something discussed in the text. We see that the translation results are expressive, the value of beauty and fairness, and the meaning contained in the SL more attention.

Her skin looks secret and cool;
(Kulitnya serba rahasia dan sejuk)

In the sentence above, the meaning of "looks" is defined as "serba" compared to "terlihat" like the usual translation, and then "cool" is represented as "sejuk" compared to "dingin atau keren." The meaning of "keren atau dingin" does not feel right to be combined and matched by the sentence because it will be confusing to the content of the text so far. Therefore, the translator tries to adjust it to the context that is still related to the previous sentence so that the translation results look natural and more flexible.

Though she dresses and goes
(Meskipun ia berdandan dan pergi)
this I don't see in my dream;
(tak kusaksikan ini dalam mimpiku)

Combined analysis of the two sentences above. As we know, the semantic translation method is interested in the aesthetic value of translating the source so that the target translation must look beautiful and natural. In this case, it makes us wonder why on usage "Dresses" then the translator goes with "berdandan" compared to the usual translation, which as we know is "berpakaian," and that is because it aims to make the overall result look natural. The description can explain more deeply from the context of this discussion. Then a follow-up sentence is connected below. It also looks natural and suitable for the sentence above. The results tend to be flexible.

She is not thinking of me
(Ia tak memikirkanku)

We used the semantic method in this translation. Because, as we all know, the semantic method is concerned with aesthetic value. The semantic method is more adaptable to the target language and limits the amount of meaning conveyed within reasonable limits. "A translator places great emphasis on the use of terms, keywords, or expressions presented in translation," Benny (2006, p. 58) adds. As in the sentence "She is not thinking of me," the meaning of the expression of pain is conveyed flexibly, semantically accurately, following the target language, and does not cause misinterpretation.

She is thinking of nothing at all
(Ia tak memikirkan apa pun sama sekali)

We chose the semantic method for the sentence "She is thinking of nothing at all" because the translator translates the meaning while still paying attention to the aesthetic elements of the

source language text at the expense of the translation's meaning within reasonable limits. It could be delivered flexibly, context-sensitive, and readily accepted in the target language. As we all know, in this semantic method, translators still consider the aesthetic elements of the text concerning the source language while compromising the meaning as long as it is within reasonable limits (Newmark, 1988)

CONCLUSION

According to our research, the text above uses various methods, including two faithful translation methods, three free translation methods, six semantics translation methods, one word-for-word translation technique, and two literal translation methods. This poetry study does not employ any modification or communication techniques. To our knowledge, there are no translations in the communicative method that represent an essential principle or the essence of communication and message conveyance. As a result of the translation's aesthetics, we also get a new appreciation for the original language's orientation.

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