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### DEVELOPING MODEL OF SYNTACTICAL EXTRICATING IN TRANSLATION VARIANTS OF BURN'S A RED RED ROSE AS A PRACTICAL STUDY FOR INDONESIAN STUDENTS' TRANSLATION CLASS



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#### ABSTRACT

*The study offers variant translations of Robert Burns' A Red, Red Rose has written in Indonesian. The research design of this paper is qualitative descriptive, in any case, the source of the data is a text of poem presented in a description of the products of translating the poem; The source of data is the original Scots dialect Poem text of Robert Burns' A Red, Red Rose, as the source text (ST). The units of analysis are words, phrases, and sentences in lines and stanzas of the poem. In translating process, the writer conducts three steps. Those are (1) analysing the source text by close reading using syntactic framework by identifying clause and sentences in order to comprehend the substance of the text, (2) Transferring the meaning of the source text into the target text. This step can be defined as evaluation and revision activity in creating appropriate equivalence, and (3) restructuring the equivalence meaning to the target text. The significant findings of the study as the implication are Indonesian translation variants of Robert Burn's A Red, Red Rose and helpful model to English teachers, learners, and translators of any language.*

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**Keywords:** Syntactic framework, Variant translations, Products of translation, Poem, Syntactic framework, Equivalence meaning.

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#### Contribution/ Originality

This paper's primary contribution is finding that the study as a practical study by applying Andre Lefevere's translation principles. The significant findings of the study are the Indonesian translation variants of Robert Burn's A Red, Red Rose and as the helpful model to English teachers, learners, and translators of any language.

#### 1. INTRODUCTION

Poetry is one of major literary works except prose and play representing a meant to express emotions and touch feelings and influencing depth of listeners or readers. Poets resort to diverse devices to serve their intentions. They apply a variety of figures of speech; such a rhythm, rhyme, tone; there is a deviation from the institutionalized linguistic code and musicality expressed through meter and cadence.

Translating poetry into other languages without losing its beauty maybe is the most difficult thing, because when translator tries to do it, he cannot just take a dictionary and find the words that he needs and applies. The translator requires more than that such as privilege of poetry forces him to find some appropriate translation principles, i.e. the principles that can help to transfer language from the source to the target language without losing its meaning and beauty.

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In translation discourse, there has been a deputation that poetry is translatable or not. It has made a developing issue. Because of the issue, there is any assumption between two fortifications. Those are a premise war of impregnable fortification versus pregnable fortification in the world of translation studies.

The impregnable fortification assumes that poetry is untranslatable or impossibility in translating poetry form one language to another. This side is supported by some figures; the former is Eghishe Charents in Nichanian (2002) who says that poetry must be translated by a poet, Clement Wood in Landers (2001) makes a statement, saying that literary translation is more than simply changing words from one language to another, it involves the intricate task of expressing the words of the writer in a way that express the original intention, assumes that translating it uses absolute fidelity into another language, and the poetry is dead.

The latter reinforces the impregnable fortification such as Professor Widdowson (1975) appears less extreme. He assumes that the translation of poetry is extremely difficult because of "the patterning of sound and sense into a single meaning".

Furthermore, such views go with argument that poetry is wholly lost in translation and Roman Jakobson in Venuti (2000) writes in his article "On Linguistic Aspects of Translation" about the possibility and impossibility of translation and defines poetry as "by definition untranslatable. Only creative transposition is possible". A variety of views have been proposed in this regard, Theodore Savoy (2001) mentions some of these views. He says that people such as Carlyle, Leigh Hunt and Professor Po states that poetry cannot be translated into a form other than poetry, for its aesthetic impact is expressed through meter.

In developing of translating studies, the other fortification is the pregnable one. This side is developing positive assumption on poetry translation, literary translation. Poetry, possessing all the above components, arouses doubts and queries on the possibility of its translatability. Whereas some people look at it as a sacred entity, others dare to conquer its impregnable fortifications. Professor Rainer Schulte, Co-Founder of ALTA (American Literary Translator Association), convinces that literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation, the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language. Others such as Mathew Arnold and Helaire Belloc expressed the possibility of translating poetry into prose for a prose form can still have its poetic essence.

To logically conclude that poetry can be translated by those who have deep interest in poetry and who possess the poetic sensation, in addition to their mastery of the other language. The poet, in this regard, is a leading translator. But, how many poets, who master a foreign language, can be found because poets have not been the (literary) translators yet.

Based on the phenomenon above, the writer tries to deliver practical study by applying Andre Lefevere's translation principles on poem. The writer focuses on translating Robert Burns' *A Red, Red Rose* written in the English into the Indonesian by applying Andre Lefevere's translation principles. The purpose of this study shows the translation as products of translating in Indonesian language of the Robert Burns' poem *A Red, Red Rose*.

Newmark (1998) in Hartono states that while translation principle relating to whole texts, translation procedures are used for sentences and the smallest unit of language. Newmark (1991) states that translation is a cover term with three distinguishable meanings: 1) translating, the process (to translate; the activity rather than the tangible object), 2) a translation: the product of the process of translating (e.g. the translated text), and 3) translation: the abstract concept which encompasses both the process of translating and the product of that process.

Based on the Newmark's theoretical statement above, the writer finds logical conclusion as a frame working is that in translating process, I conduct three steps. Those are (1) analyzing the source text by close reading using the syntactic framework by identifying clause and sentences in order to comprehend the substance of the text, (2)

Transferring the meaning of the source text into the target text. This step can be defined as evaluation and revision activity in creating appropriate equivalence, and (3) restructuring the equivalence meaning to the target text. The significant finding of the study is that there are Indonesian translation variants of Robert Burns's *A Red, Red Rose* and helpful model to English teachers, learners, and translators. In line with Newmark's statement, Bell (1991) asserts the term 'translation' used and discussed throughout this study is confined to the written language, and refers to both the product and process of translating.

The principle that the translation should have an equivalence relation to the source language text is such a problematic activity. It is impossible for a text to have constant interpretations, even for the same person on two occasions. According to it, before objectively assess textual effects, the translator would need to have recourse to a fairly detailed and exact theory of psychological effect, a theory capable, among other things, of giving an account of the aesthetic sensations that are often paramount in response to a text Hervey *et al.* (1995).

Andre Lafevere in Bassnett delivers the principles of literary translation. Those are as the followings: (1) Phonemic translation principle, which attempts to reproduce the SL sound or phone of word in the TL while at the same time producing an acceptable paraphrase of the sense. Lafevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether, (2) Literal translation principle, on which emphasis to word-for-word translation distorts the sense and the syntax of the original, (3) Blank verse translation principle. In this principle, restrictions imposed on the translation by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted. This principle can be divided into two ways to apply; (a) Metrical translation, of which the dominant criterion is reproducing the SL meter. Lafevere concludes that, like literal translation, concentrating on one aspect of the SL text at the expense of the text as a whole and (b) Rhymed translation, applying this principle, the translator enters into a double bondage of meter and rhyme. Lafevere's conclusions are particularly harsh, since sound and song of the SL to TL, (4) Poetry into prose principle. Lafevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this principle, although not to the same extent as with the literal or metrical types of translation, and (5) Interpretation principle. Lafevere discusses what he calls version and imitation. The version indicates the substance of the SL text is retained, but the form is changed, and the imitation, the translator produces a poem of his own, which has 'only title and point of departure, if those, in common with the source text'.

The research design of this study is qualitative descriptive, in any case, the source of the data is text and the result are presented in a description form. The source of data for this paper is the English poem by Robert Burns, *A Red, Red Rose*, as the source text (ST). The units of analysis are words, phrases, and sentences in lines and stanzas of the poem. In the process of translation, the writer conducts three steps. Those are (1) analysing the source text by close reading in order to comprehend the substance of the text, (2) Transferring the meaning of the source text into the target text. This step can be defined as evaluation and revision activity in creating appropriate equivalence, and (3) restructuring the equivalence meaning to the target text. The findings of this study are the syntactical extricating and its Indonesian translations as the products of translating into the Indonesian language on Robert Burns' poem *A Red, Red Rose*.

## 2. SYNTACTICAL EXTRICATING AND TRANSLATIONS OF ROBERT BURNS' POEM *A RED, RED ROSE*

Translation can be said as a means of interlinguas communication and it can be applied in literary translation such as a poetry or poem. The writer as the translator of the poem makes a possible exchange of information between the users of different languages by reproducing the target language or translating language a text which has an identical communicative value with the source or original text. The text is going to translate is the poem written by Robert Burns, *A Red, Red Rose* as source text.

*A Red, Red Rose* is a 1794 poem in Scots dialect by Robert Burns based on traditional song. The song is also referred to by the title *My Love is Like A Red, Red Rose* or *Red, Red Rose* and is often published as a poem, four quatrains- four lines in four stanzas. The following text is the original poem taken from the website “Poetry Foundation”.

**A Red, Red Rose (1794)**  
by Robert Burns

Line	
1	O my Luve's like a red, red rose
2	That's newly sprung in June;
3	O my Luve's like the melodie
4	That's sweetly play'd in tune.
5	As fair art thou, my bonnie lass,
6	So deep in luve am I:
7	And I will luve thee still, my dear,
8	Till a' the seas gang dry:
9	Till a' the seas gang dry, my dear,
10	And the rocks melt wi' the sun:
11	I will luve thee still, my dear,
12	While the sands o' life shall run.
13	And fare thee well, my only Luve
14	And fare thee well, a while!
15	And I will come again, my Luve,
16	Tho' it were ten thousand mile.

**Text-1.** Original Scots Dialect Poem of Robert Burns' *A Red, Red Rose*  
Source: (<http://www.poetryfoundation.org/poem/173068>)

In this discussion, the writer shows the translated products on the English poem by Robert Burns *aRed, Red Rose* into the Indonesian language by applying Andre Lefevere's translating principles. The implementation and translations can be shown as the followings.

## 2.1. Phonemic Translation Principle on Robert Burns' A Red, Red Rose

In applying the phonemic translation principle, the writer attempts to reproduce the SL sound into the TL while at the same time reproducing an acceptable paraphrase of the sense. As what Lafevere delivered, the writer comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

### 2.1.1. Standard English of Robert Burns' A Red, Red Rose

Based on the phonemic translation principle, the writer changes some words, which have the similar or alike sound phonetically or literal meaning into Standard English and extricates into sentences.

Many translators have translated the poem, Robert Burns' *A Red, Red Rose*, from the original to Standard English by using adaptation technique like the following one. The following underlined words are the changes from the source to target language in applying the phonemic translation principle. The reference of this Standard English is taken from the website “All Poetry”. The underlined blacken words in the original text to standard one is the changes of the words by sound adapting.

Line	A Red, Red Rose by Robert Burns	A Red, Red Rose
1	O my <u>Luve</u> 's like a red, red rose	O, my <u>Love is</u> like a red, red rose

2	That's newly sprung in June;	That <u>is</u> newly sprung in June;
3	O my <u>Luve's</u> like the <u>melodie</u>	O, my <u>Love is</u> like the <u>melody</u>
4	That's sweetly <u>play'd</u> in tune.	That <u>is</u> sweetly <u>played</u> in tune.
5	As fair <u>artthou</u> , my <u>bonnie</u> lass,	As fair <u>areyou</u> , my <u>lovely</u> lass,
6	So deep in <u>luve</u> am I:	So deep in <u>love</u> am I:
7	And I will <u>luvethée</u> still, my dear,	And I will <u>loveyou</u> still, my dear,
8	Till <u>a'</u> the seas <u>gang</u> dry:	Till <u>all</u> the seas <u>go</u> dry:
9	Till <u>a'</u> the seas <u>gang</u> dry, my dear,	Till <u>all</u> the seas <u>go</u> dry, my dear,
10	And the rocks melt <u>wi'</u> the sun:	And the rocks melt <u>with</u> the sun:
11	I will <u>luvethée</u> still, my dear,	I will <u>loveyou</u> still, my dear,
12	While the sands <u>o'</u> life shall run.	While the sands <u>of</u> life shall run.
13	And fare <u>thee</u> well, my only <u>Luve</u>	And fare <u>you</u> well, my only <u>Love</u>
14	And fare <u>thee</u> well, a while!	And fare <u>you</u> well a while!
15	And I will come again, my <u>Luve</u> ,	And I will come again, my <u>Love</u> ,
16	<u>Tho'</u> it were ten thousand mile.	<u>Although</u> it were ten thousand mile.

**Text-2.** Standard English of Robert Burns' *A Red, Red Rose*

Source: (<http://allpoetry.com/A-Red,-Red-Rose>)

Based on the Standard English poem, there are 25 changes in adapting the appropriate sound of words occurring from the original into standard English are shown in the following table 1.

**Table-1.** The Changes from Origin to Standard English

No.	Origin	Line	Standard
1.	Luve's	1	love is
2.	's	2	Is
3.	Luve's	3	love is
4.	melodie	3	Melody
5.	's	4	Is
6.	play'd	4	Played
7.	art	5	Are
8.	thou	5	You
9.	bonnie	5	Lovely
10.	luve	6	Love
11.	luve	7	Love
12.	thee	7	You
13.	a'	8	All
14.	gang	8	Go
15.	a'	9	All
16.	gang	9	Go
17.	wi'	10	With
18.	luve	11	Love
19.	thee	11	You
20.	o'	12	Of
21.	thee	13	You
22.	Luve	13	Love
23.	thee	14	You
24.	Luve	15	Love
25.	Tho'	16	(Al)though

Source: The writer

By using the adapting technique of the origin to standard poem, the alike sound phonetically or literal meaning into Standard English of the words are: luve's into love is, 's into is, melodie into melody, play'd into played, art into are, bonnie into lovely, luve into love, thee into you, a' into all, gang into go, wi' into with, o' into of, and tho' into (all)though.

**2.1.2. Syntactically Extricating of Robert Burns’ A Red, Red Rose**

The poem is extricated from clauses to sentences as the followings. To understand the essence of content of the poem, the writer conducts syntactical extrication. In syntactical extrication process, the analysis at least to identify the subject and predicate as the elements of a group of words that can be called as a clause and identify the sentence types. It can be seen that something or someone that the sentence is about is called the subject of the sentence and the predicate contains information about someone or something that is the subject. Based on the syntactical extrication, the narrative sequence of the poem can be stated and it will help the translators to find general idea of the poem, what is going on being told in the poem. It will help applying the poetry to prose translation principle.

**(i) Identifying Clauses in Every Line on the Poem**

To identify the clause structure on the poem is to recognize the subject and predicate.

**Table-2.** The Subject - Predicate Recognition on the Poem

No:	Clause:	Subject:	Predicate:
1.	O, my Love is like a red, red rose	my Love	is like
2.	That is newly sprung in June;	That	is sprung
3.	O, my Love is like the melody	my Love	is like
4.	That is sweetly played in tune.	That	is played
5.	As fair are you, my lovely lass,	You	are as
6.	So deep in love am you:	You	am so
7.	And I will love you still, my dear,	I	will love
8.	Till all the seas go dry:	the seas	go
9.	Till all the seas go dry, my dear,	the seas	go
10.	And the rocks melt with the sun:	the rocks	melt
11.	I will love you still, my dear,	I	will love
12.	While the sands of life shall run.	the sands	shall run
13.	And fare you well, my only Love	You	fare
14.	And fare you well a while!	You	fare
15.	And I will come again, my Love,	I	will come
16.	Although it were ten thousand mile.	It	were

Source: The Writer

By identifying the clauses on table 2, there are 16 clauses consisting of 16 subjects and 16 predicates. To deepen understand about what is going on, at least the general idea of the poem; the writer displays the clauses of every stanzas into four paragraphs as the followings.

O, my Love is like a red, red rose that is newly sprung in June; O, my Love is like the melody that is sweetly played in tune.

As fair are you, my lovely lass, so deep in love am I: And I will love you still, my dear, till all the seas go dry:

Till all the seas go dry, my dear, and the rocks melt with the sun: I will love you still, my dear, while the sands of life shall run.

And fare you well, my only Love and fare you well a while! And I will come again, my Love, although it were ten thousand mile

**Text-3.** Robert Burns’ A Red, Red Rose in Paragraph

Source: The Writer

Based on the paragraphs above, the writer later on can identify how many types of sentences and clauses.

**(ii) Identifying Sentences on the Poem**

To identify the sentence type on the poem into simple, compound, complex or compound-complex sentence.

**Table-3.** The Sentence and Clauses Types on the Poem

<b>Sentence:</b>	<b>Independent Clause:</b>	<b>Dependent Clause:</b>	<b>Type:</b>
1. O, my love is like a red, red rose <b>that</b> is newly sprung in June.	(a) O, my love is like a red, red rose	(1) that is newly sprung in June.	Complex sentence Combined by subordinating conjunction: relative pronoun 'that'
2. O, my love is like the melody <b>that</b> is sweetly played in tune.	(b) O, my love is like the melody	(2) that is sweetly played in tune.	Complex sentence Combined by subordinating conjunction relative pronoun 'that'
3. You are as fair as my lovely lass.	(c) You are as fair as my lovely lass	-	Simple sentence
4. I am so deep in love, <b>and</b> I will always love you, my Dear, <b>until</b> all of the seas go dry, my Dear, <b>and</b> the rocks melt with the sun.	(d) I am so deep in love and (e) I will always love you, my Dear, and (f) the rocks melt with the sun.	(3) until all of the seas go dry, my Dear,	Compound-complex sentence Combined by the coordinating conjunction 'and' and the subordinating conjunction: adverbial conjunction 'until'
5. I will always love you, my Dear, <b>while</b> the sands of life shall run <b>and</b> you fare well, my only Love, <b>and</b> you fare well a while! <b>And</b> I will come again, my Love, <b>And</b> I will come again, my Love,	(g) I will always love you, my Dear, and (h) you fare well, my only Love, and (i) you fare well a while! and (j) I will come again, my Love, and (k) I will come again, my Love,	(4) while the sands of life shall run	Compound-complex sentence Combined by the subordinating: adverbial conjunction and coordinating conjunction 'and' and subordinating conjunction: adverbial conjunction 'while'

Source: The writer

From the table above, it can be seen that there are 5 types of sentence on the poem consisting 1) complex sentence combined by subordinating conjunction: relative pronoun 'that'; 2) complex sentence combined by subordinating conjunction relative pronoun 'that'; 3) simple sentence; 4) compound-complex sentence combined by the coordinating conjunction 'and' and the subordinating conjunction: adverbial conjunction 'until'; and 5) compound-complex sentence combined by the subordinating: adverbial conjunction and coordinating conjunction 'and' and subordinating conjunction: adverbial conjunction 'while' (from no. 1 to 5).

Based on the sentence identification, it can be seen that there are 11 independent clauses (from (a) to (k)) and 4 dependent clauses (from (1) to (4)).

**2.2. Literal Translation of Robert Burns' A Red, Red Rose**

The literal translation principle emphasises on word-for-word translation distorts the sense and the syntax of the original. The number in bracket indicates how many number or words in every line of the poem.

A/ Red/, Red/ Rose/ (4)  
by Robert Burns

Setangkai/ Merah/, Merah/ Mawar/ (4)  
oleh Robert Burns

O/, my/ love/ is/ like/ a/ red/, red/ rose/ (9)	1	<i>O./ cintaku/ bagaikan/ setangkai/ merah/, mawar/</i>
That/ is/ newly/ sprung/ in/ June/; (6)	2	<i>merah/ (7)</i>
O/, my/ love/ is/ like/ the/ melody/ (7)	3	<i>Yang/ berkembang/ dimusim/ semi/ bulan/ Juni/; (6)</i>
That/ is/ sweetly/ played/ in/ tune/. (6)	4	<i>O/, cintaku/ bagaikan/ melodi/ (4)</i> <i>Yang/ dimainkan/ dengan/ indahnya/. (4)</i>
As/ fair/ are/ you/, my/ lovely/ lass/, (7)	5	
So/ deep/ in/ love/ am/ I/: (6)	6	<i>Secantik/ dikau/, gadisku/ kasihku/, (4)</i>
And/ I will/ love/ you/ still/, my/ dear/, (8)	7	<i>Terlalu/ dalam/ kumencintai/: (3)</i>
Till/ all/ the/ seas/ go/ dry/: (6)	8	<i>Dan/ Kukan/ selalu/ mencintamu/ sayangku/, (5)</i> <i>Hingga/ semua/ samudra/ mongering/: (4)</i>
	9	
Till/ all/ the/ seas/ go/ dry/, my/ dear/, (8)	10	<i>Hingga/ semua/ samudra/ mongering/, Kasihku/, (5)</i>
And/ the/ rocks/ melt/ with/ the/ sun/: (7)	11	<i>Dan/ bebatuan/ meleleh/ karena/ panasnya/ mentari/: (6)</i>
I will/ love/ you/ still/, my/ dear/, (7)	12	<i>(6)</i> <i>Kukan/ mencintaimu/ selalu/, Kasihku/, (4)</i>
While/ the/ sands/ of/ life/ shall/ run/. (7)	13	<i>Walaupun/ pasir/ kehidupan/ berlalu/. (4)</i>
And/ fare/ you/ well/, my/ only/ Love/ (7)	14	
And/ fare/ you/ well/ a/ while! (6)	15	<i>Dan/ kau/ sangat/ berharga/, satu/ satunya/ Kasihku/ (7)</i>
And/ I will/ come/ again/, my/ Love/, (7)	16	<i>Dan/ kau/ sangat/ berharga/, walau/ sebentar! (6)</i>
Although/ it/ were/ ten/ thousand/ mile/. (6)		<i>Dan/ Kukan/ dating/ kembali/, Kasihku/, (5)</i> <i>Meskipun/ jarak/ sepuluh/ ribu/ mile/ memisahkan/. (7)</i>

**Text-4.** Literal Translation

Source: The writer

The changes occur in applying the literal translation or word-for-word translation from English text into Indonesian one of Robert Burns' *A Red, Red Rose* is the number of words on the SL and the TL. Those are: the first (9 into 7), third (7 into 4), and forth line (6 into 4) of the first stanza; the first (7 into 4), second ^ into 3), third (8 into 5), and forth (6 into 4) line of the second stanza; the first (8 into 5), second (7 into 6), third (7 into 4), and forth line (7 into 4) of the third stanza; and the third line (7 into 5) of the forth stanza, and the other lines are keep the same number of words.

**2.3. Blank Translation of Robert Burns' A Red, Red Rose**

In applying the blank verse translation principle, the restrictions imposed on the translation by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted. In applying this principle, the translation can be using metrical and rhymed translation way.

**2.3.1. Metrical Translation of Robert Burns' A Red, Red Rose**

Applying the metrical translation is based on dominant criterion to reproduction of the SL meter or tap in every lines of the poem.

**A Red, Red Rose (4)**

by Robert Burns

O/, my/ love/ is/ like/ a/ red/, red/ rose/ (9)  
That/ is/ new/ly/ sprung/ in/ June/; (7)  
O/, my/ love/ is/ like/ the/ me/lo/dy/ (9)  
That/ is/ sweet/ly/ played/ in/ tune/. (7)

As/ fair/ are/ you/, my/ love/ly/ lass/, (8)  
So/ deep/ in/ love/ am/ I/: (6)  
And/ I will/ love/ you/ still/, my/ dear/, (8)  
Till/ all/ the/ seas/ go/ dry/: (6)

Till/ all/ the/ seas/ go/ dry/, my/ dear/, (8)  
And/ the/ rocks/ melt/ with/ the/ sun/: (7)  
I will/ love/ you/ still/, my/ dear/, (7)  
While/ the/ sands/ of/ life/ shall/ run/. (7)

**Mawar Merah (4)**

Karya Robert Burns

*Oh/, cin/ta/ku/ ma/war/ me/rah/ku/ (9)*  
*Ber/se/mi/ A/wal/ Ju/ni/; (7)*  
*Oh/, cin/ta/ku/ ba/gai/ me/lo/di/, (9)*  
*Meng/a/lun/ de/ngan/ in/dah/. (7)*

*Se/can/tik/ eng/kau/, ga/dis/ku/, (8)*  
*Se/da/lam/ ka/sih/ku/: (6)*  
*Ku/ kan/ cin/ta/ kau/ se/la/lu/, (8)*  
*Hing/ga/ la/ut/ ke/ring/: (6)*

*Hing/ga/ la/ut/ ke/ring/, Ka/sih/, (8)*  
*Men/ta/ri/ le/bur/ ba/tu/: (7)*  
*Ku/kan/ se/la/lu/ cin/ta/, (7)*  
*Wa/lau/ hi/dup/ ber/la/lu/. (7)*



And/ fare/ you/ well/, my/ only/ Love/ (8)      *Ber/har/ga/, ha/nya/ Ka/sih/ku/ (8)*  
 And/ fare/ you/ well/ a/ while/! (6)      *Dan/ eng/kau/ ber/har/ga/! (6)*  
 And/ I/ will/ come/ a/gain/, my/ Love/, (8)      *A/ku/ kem/ba/li/, Ka/sih/ku/, (8)*  
 Al/though/ it/ were/ ten/ thou/sand/ mile/. (8)      *Mes/ki/pun/ ja/rak/ me/mi/sah/. (8)*

Text-5. Metrical Translation

Source: The writer

The writer concludes that this principle concentrates strategically on one aspect of the SL text at retaining the number of syllables in the poem as a whole in every line of the stanzas. The numbers in bracket indicates the retained number of syllables, from the title to the last line, the number of syllables are retained on translation.

### 2.3.2. Rhymed Translation of Robert Burns' *A Red, Red Rose*

The rhymed translation principle in which translator enters into a double bondage of meter and rhyme. The writer concludes that are particularly harsh, since ending sounds of the SL to TL in every line is maintained.

#### **A Red, Red Rose 4**

by Robert Burns

O/, my/ love/ is/ like/ a/ red/, red/ rose/ |rəʊz| (9-a)  
 That/ is/ new/ ly/ sprung/ in/ June/ |dʒʊn|; (7-b)  
 O/, my/ love/ is/ like/ the/ me/lo/dy/ |'melədi| (9-c)  
 That/ is/ sweet/ly/ played/ in/ tune/ |tju:n|. (7-b)

As/ fair/ are/ you/, my/ love/ly/ lass/ |læs|, (8-d)  
 So/ deep/ in/ love/ am/ I/ |'aɪ|: (6-e)  
 And/ I/ will/ love/ you/ still/, my/ dear/ |diə|, (8-f)  
 Till/ all/ the/ seas/ go/ dry/ |draɪ| : (6-e)

Till/ all/ the/ seas/ go/ dry/, my/ dear/ |diə|, (8-f)  
 And/ the/ rocks/ melt/ with/ the/ sun/ |sʌn|: (7-g)  
 I/ will/ love/ you/ still/, my/ dear/ |diə|, (7-f)  
 While/ the/ sands/ of/ life/ shall/ run/ |rʌn|. (7-g)

And/ fare/ you/ well/, my/ on/ly/ Love/ |lʌv| (8-h)  
 And/ fare/ you/ well/ a/ while/ |waɪl|! (6-i)  
 And/ I/ will/ come/ a/gain/, my/ Love/ |lʌv|, (8-h)  
 Al/though/ it/ were/ ten/ thou/sand/ mile/ |maɪl|. (8-i)

Text-6. Rhymed Translations

Source: The writer

#### **Mawar Merah 4**

Karya Robert Burns

*Oh/, cin/ta/ku/ ma/war/ me/me/rah/ (9-a)*  
*A/wal/ Ju/n/i ber/se/mi/; (7-b)*  
*Oh/, cin/ta/ku/ ba/gai/ ber/na/da/ (9-c)*  
*Da/lam/ a/lu/nan/ bu/nyi/. (7-b)*

*Se/can/tik/ di/ri/mu/, ga/dis/, (8-d)*  
*Ku/ ter/la/lu/ ka/sih/, (6-e)*  
*Dan/ Ku/ se/la/lu/ i/dam/kan/, (8-f)*  
*Hing/ga/ la/ut/ pi/pih/: (6-e)*

*Hing/ga/ ke/ring/ nya/ la/u/tan/, (8-f)*  
*Men/ta/ri/ le/bur/ ba/tu/: (7-g)*  
*Ku/ se/la/lu/ ber/ta/han/, (7-f)*  
*Wa/lau/ hi/dup/ ber/la/lu/. (7-g)*

*Ber/har/ga/, ha/nya/ Di/ri/kau/ (8-h)*  
*Kau/ ber/har/ga/ jen/jang/! (6-i)*  
*A/ku/ kem/ba/li/, Di/ri/kau/, (8-h)*  
*Mes/ki/pun/ ja/rak/ mem/ben/tang/. (8-i)*

The sound of the last words in the Standard English poem every line is taken from “PhoTransEdit (Online English Phonetics Transcription”, <http://www.photransedit.com/online/text>). The writer concludes that this principle concentrates strategically on combining of the SL text at retaining the number of syllables and rhymes, especially at the end-sound of the words, in the poem as a whole in every line of the stanzas.

The numbers in bracket indicates the retained number of syllables, from the title to the last line, the number of syllables are retained on translation as which what the writer has explained on the previous metrical translation principle. The letters in brackets indicates the retained rhyme at the every line end-word in the poem.

Order of the retained rhyme in translation using this principle from the SL into TL as the followings:

Stanza:	Line:	SL rhyme:	TL rhyme:
I	1	rə <u>uz</u>   (a)	merah  (a)
	2	dʒ <u>ún</u>   (b)	bersemi  (b)
	3		bernada  (c)
	4	'melə <u>dj</u>   (c)	bunyi  (b)
II	5		gad <u>is</u>   (d)
	6	tj <u>ún</u>   (b)	kas <u>ih</u>   (e)
	7	l <u>æs</u>   (d)	idamka <u>n</u>   (f)
	8	'a <u>ɪ</u>   (e)	pip <u>ih</u>   (e)
III	9		lauta <u>n</u>   (f)
	10	d <u>ɪə</u>   (f)	bat <u>u</u>   (g)
	11	dra <u>ɪ</u>   (e)	bertaha <u>n</u>   (f)
	12	d <u>ɪə</u>   (f)	berlalu  (g)
IV	13		dirika <u>u</u>   (h)
	14	s <u>ʌn</u>   (g)	jenj <u>ang</u>   (i)
	15	d <u>ɪə</u>   (f)	dirika <u>u</u>   (h)
	16	r <u>ʌn</u>   (g)	membenta <u>ng</u>   (i)
		l <u>ʌv</u>   (h)	
		wa <u>ɪ</u>   (i)	
		l <u>ʌv</u>   (h)	
		ma <u>ɪ</u>   (i)	

The alphabet in bracket indicates the rhyme order composition in every stanza of the poem. The sign ‘| ’ refers to sound of the last word in every line and the sign ‘\_’ refers to rhyme at the end of every line.

The rhyme of the SL and TL stays in same composition; the first stanza is a b c b, the second stanza is d e f e, the third stanza is f g f g, and the fourth stanza is h i h i.

#### 2.4. Poetry into Prose Translation of Robert Burns' *A Red, Red Rose*

This sub discussion is the poetry into prose translation principle. The writer concludes that distortion of the sense, communicative value, and syntax of the SL text results from this principle, although not to the same extent as the literal, metrical or rhymed types of translation.

##### *Cintaku Bagaikan Mawar Merah*

*Pesona dalam puisi ini menceritakan rasa cinta seseorang lelaki yang dideskripsikan bagaikan setangkai bunga mawar merah, sekuntum bunga indah merah merekah pada awal bulan Juni di musim semi. Cintanya juga digambarkan seperti alunan melodi music yang dimainkan dengan harmoni.*

*Cintanya ditujukan kepada gadis kekasihnya. Cintanya sangat dalam dan bertahan lama bagaikan lamanya waktu semua samudra mengering. Cintanya tidak akan menghilang dan lenyap di akhir dunia sehingga akan mencintai kekasihnya sampai akhir dunia. Gambaran usianya yang tidak akan berakhir digambarkan seperti laut mengering dan batu karang yang dilelehkan oleh matahari. Hal itu menunjukkan bahwa rasa cintanya tidak hanya sebentar saja walaupun mereka saling berjauhan.*

*Rasa cintanya kepada kekasihnya menguraikan cerita cinta abadi seperti tanda yang menunjukkan bahwa ia tidak akan menyerah sampai akhir dunia. Ia rindu karena kehilangannya bahkan mereka saling berjauhan satu sama lain.*

**Text-7. Prose Translation**

Source: The writer

The text above is the result of poetry to prose translation of the poem Robert Burns' *A Red, Red Rose*. It can be said that this prose is a form of language that has no formal metrical structure of the poem. It applies a natural flow of speech, and ordinary grammatical structure rather than rhythmic structure in the poem. This prose comprises of full Indonesian grammatical sentences which consist of paragraphs and forgoes aesthetic appeal in favour of figurative language. It can be said to be the most reflective of conversational speech. This prose tells about how a man expresses his love to a woman.

**2.5. Interpretation Translation of Robert Burns' *A Red, Red Rose***

The interpretation translation principle drives the writer to discuss aversion interpretation translation which the substance of the SL text is retained but the form is changed, the changes occurs the number of words in every line and retains some equivalence between the SL into the TL and imitation which the writer produces a poem of his own way which has 'only title and point of departure, if those, in common with the source text. The result of these translation principles; version and imitation as the followings:

**Version:**

***Cintaku, Mawar Merah***

*Cintaku bagai sekuntum bunga mawar  
Yang indah merah merekah.  
Pada bulan Juni di musim semi.  
Cintaku bagai music emosi yang intensif.*

*Cintaku pada seorang gadis,  
Cintaku takkan lenyap di akhir dunia.  
Bagaikan aktifitas laut mengering  
Dan kuakan mencintainya hingga akhir dunia.*

*Cintaku tidak akan berakhir  
Bagaikan laut mengering.  
Batu karang dilehkan sang matahari.  
Rasa cintanku tak hanya sebentar saja  
Walupun kita saling berjauhan.*

*Cerita cintaku tak ada akhirnya,  
Takkan menyerah sampai akhir dunia.  
Rinduku akan kehilangannya walau  
Saling berjauhan satu sama lain.*

**Imitation:**

***Setangkai Bunga Mawar Merah, Cintaku***

*Keagungan cintaku  
Seperti bunga mawar dan nyanyian,  
Cintaku adalah keindahan dan berharga.  
Cintaku bagaikan setangkai bunga mawar merah.*

*Cintaku hadir di musim semi.  
Saat musim semi di bulan Juni  
Ketika aku memandang sekelilingnya,  
Aku melihat sekuntum bunga mawar merah.*

*Cintaku adalah persahabatan yang menggelora,  
Cinta itu seperti keberuntungan.  
Aku harus pergi untuk temukannya.  
Cinta yang fisik dan emosional,*

*Perasaan, seperti bangkit dan melaju  
Bagaikan orang yang lahir, hidup, dan mati.  
Cinta abadiku untuk kamu rasa,  
Tak peduli bagaimana jauh terpisah.*

**Text-8. Interpretation Translation**

Source: The writer

**3. CONCLUSION**

The findings of this study are the translations, products of translating in Indonesian language of Robert Burns' poem *A Red, Red Rose* as the followings.

In applying the phonemic translation principle, the writer uses the adapting technique of the origin to standard poem, the same sound phonetically or literal meaning into Standard English of the words, the writer attempts to adapt the source language sound in the target language one while at the same time producing an acceptable paraphrase of the sense. The reference of this Standard English is taken from the website "All Poetry".

In syntactically extricating analysis, the writer identifies sentence structure and type of the poem to find subject and predicate and kind of clauses.

In applying blank verse translation principle, the writer restricts and imposes on the choice of emphasized structure, although the greater accuracy and higher degree of literalness obtained are also noted by translating the translation into metrical and rhymed translation way.

In applying the metrical translation, the writer is based on the dominant criterion in the reproduction of the SL meter. The writer concludes that, this principle concentrates on one aspect of SL text at the number of syllables in every line of each stanza.

In applying rhymed translation principle, the writer enters into a double bondage of meter and rhyme. The conclusions are particularly harsh, since maintaining the sound and song in the end of every line of the SL to TL.

In applying poetry into prose translation principle, the writer concludes that distortion of the sense, communicative value and syntax of the SL text results from this principle, although not to the same extent as with the literal or metrical types of translation.

In applying interpretation translation principle, the writer discusses what called version which the substance of the SL text is retained but the form is changed, and imitation which the writer reproduces a poem of his own which has only title and point of departure, in common with the source text.

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