

TRANSLATION OF SAPARDI DJOKO DAMONO'S POEM INTO ENGLISH

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Abstract: This article investigates the strategies John H. McGlynn used in translating Sapardi Djoko Damono's poem *Sajak Orang Gila* into English entitled *Ballad of a Crazy Man*. Has this translation's poem equivalence in the word level? If not, what is the cause? This study uses a qualitative approach in describing the data. The data are all stanzas and lines taken from the poem *Sajak Orang Gila* and *Ballad of a Crazy Man*. Words, phrases, and sentences in all the stanzas and lines were analyzed using the poetry translation theory by Andre Lefevere to classify what strategies translator used in translating the poem as well as the Mona Baker's theory in identifying the cause of inequality. The analysis shows that John H. McGlynn applied literal and interpretation strategies. The former strategy was used to translate 11 stanzas, and the latter one was used for 2 stanzas. In conclusion, the translation of *Sajak Orang Gila* is good as the meaning has been successfully conveyed in *Ballad of a Crazy Man*. However, the translation of some stanzas was found to be mismatched the meanings in words. The differences in physical or interpersonal perspectives, the target language lacks a special term (hyponym), and differences in expressive meanings are the sources of inequivalence in meanings.

Keywords: translation strategy; poem; equivalence, literal and interpretation strategies

INTRODUCTION

In addition to translating language, in the translation process the translator must also to translate the cultural content in the text. Therefore, the translator's ability to understand the contents of the text and cultural content is highly demanded, so it can be said that the translator is a figure that cannot be underestimated.

Compared to other literary genres, poem can be considered the most difficult to translate, because translators not only transfer meaning but also pay attention to the beauty of its form. Therefore, the translation of poem is relatively small and growth is slow compared to other literary genres, especially novels.

Translating poem is a work rarely done by a translator. Not only because in translating the poem the translator must re-express the beauty of the original poetic text, but also because he has to re-express

the meaning contained in the poem into the poem text of the target language. So, some people think, translating poem is impossible because it is considered to replace the whole beauty of the original poetic text. Even some experts argue that the translation of poem in essence cannot be done. Frost (1969) says that the main characteristic of poetic discourse that distinguishes it from general discourse is that the form and content of poetry cannot be separated. The form and content of the poem are interrelated and make the translation of poetry more difficult than other types of translations. The opponents of poetic translation such as Bateson and Turco in Lazim propose their reasons: when poems, especially philosophical ones, satires, lyrics, etc. are translated into another language, they become not only flabby poems, but rather new ones in a new language. They stress that poetry in translation surely loses its basic elements. Such views go with the belief that poetry is wholly lost in translation. Also expressed by Venuti (2004) that translating

of poetry often cannot reproduce both form and content in their translations, because in general forms are usually sacrificed for the sake of content. Poem has its own aesthetic value (Sari, 2015) that cannot be found in other literary works such as novels or short stories. Poem has rhythm, rhyme, word pressure (meter), tone, and structure that may be different from similar elements in daily language. The poem's translator must pay attention to the elements forming poem, namely rhyme, typography, concrete words, imagination, speech, diction, themes, feelings, tone and atmosphere, and mandate (Kosasih, 2008). It is natural that Newmark (1988) states that the translation of poem is the most difficult type.

The research that underlies this research was conducted by Agung Prasetyo (2016) with the title *Penerapan Metode Penerjemahan Interpretasi Puisi oleh Susan Bassnett* aimed at discussing the application of poem translation methods that emphasize the meaning of poem. Data is poem with the title *Geneva Bulan Juli* by Toeti Heraty as source poem and translated with the title *Geneva in July* as target poem, translated by Ulrich Kratz (Anggana, 2012). The results were found the most widely used interpretation strategies, then literal translation strategies, and rhyme translation strategies.

Translation's Method of Poem

Many translation methods, techniques, or strategies can be used to translate texts. But not all of the translation methods, techniques, or strategies are suitable using in translating poetry. According to Lefevere (1975) there are seven translation strategies that can be used to translate poem, namely: (1) phonemic translation, which is a translation strategy that tries to recreate the sound of source poem into target poem or create the same sound between source poem and target poem, and at the same

time convey mean. This type of translation usually results in rigid translation and sometimes omits some of the original meaning; (2) literal translation is a literal translation strategy, which emphasizes word for word translation. The use of this strategy will not be able to move the original meaning in source language, because the phrases and sentence structure tend to be different from target language; (3) metric translation is a translation strategy that emphasizes that target poem has the same metrics as source poem. Whereas we know that each language has its own pronunciation and spelling system, so the use of this strategy will result in translations that are not appropriate in meaning and structure; (4) translation of stanzas into prose is a translation strategy by changing the structure of poetic text into the form of prose text structure. This type of translation strategy will eliminate the beauty of the original poetic form; (5) rhyme translation is a translation strategy that emphasizes the transfer of rhymes of source poem to target poem. The results of the translation will be physically appropriate but tend not to have the same meaning; (6) version translation is a translation strategy by changing the form of source poem into another form as target poem. The use of this strategy tends to ignore the rhymes and metrics of the original poem so that the results of the translation will be physically different, but the meaning of the source poem and target poem is same, and (7) interpretation translation, namely the translation strategy by reproducing and interpreting the structure of source poem into target poem by maintaining the composition and topic of source poem (Bassnet, 2002).

It was further said that phonemic translation, literal translation, and rhyme translation emphasized the poetic form or structure of a poem, while the translation of poem into prose, version translation, and interpretation translation emphasized the meaning of source poem which would

be transferred to target poem. The whole strategy only emphasizes on one or several poetic components. Whereas poem has a single element. If one element is not interconnected with other elements, the meaning of the results of the translation of poem as a whole will be damaged.

Equality in Word Level

Basically, equivalence is a basic concept in translation theory, because in the translation process the translator must look for the equivalent meaning between the source text and the target text. The equivalence in the target text is expected to be able to communicate the meaning or message contained or referred to in the source text.

In the translation process, usually, the translator will start by encoding the units and structures that exist in the source text into the target text. The first unit to be analyzed is the word as stated by Newmark (1988) that there are only words also known as lexicon (Ramli, 2019) on source text to be translated. From this statement, we can assume that in the process of translation we must first understand in understanding the source text as a whole is the word.

Many people assume that words are the smallest units that has meaning. But in linguistics, the smallest unit that has meaning is morpheme. This was revealed by Hatch and Brown in Nababan (2003) "morphemes are the smallest units that have meaning that cannot be broken down into smaller units". Thus, it can be concluded that morpheme has only one element of meaning while words can have more than one element of meaning. Therefore, in the process of translation it is possible to have an element of meaning symbolized by one word in a particular language, but it must be symbolized by several words in another language, or vice versa. Example: the word tennis player in

English is the equivalent of one word in Turkish, namely *tenisci*; instead the type word in English is symbolized by three words in Spanish, namely the *market a maquina*.

From the example above, we can conclude that not always one word in the source text is translated with one word also in the target text, or vice versa. Therefore, to determine an appropriate equivalence, in analyzing a translator's words it is necessary to apply structural analysis or morphemic analysis on the surface structure, while in the inner structure by applying the analysis of the meaning components (Nababan, 2003). However, because translations involve two different languages, words often do not have an equivalence, often called nonequivalence cases or empty equivalents.

Inequality Problem

The problem of incompatibility at the word level, namely that the target language does not have a direct equivalence to a word in the source language, the type and degree of difficulty caused by this case vary greatly depending on the nature of the incompatibility itself. Therefore, a type of inequality that arises requires a specific strategy to overcome the problem.

Catford (1974) states that linguistics and non-linguistics/cultural untranslatability factors cause the weakness of translation. Baker (1992) also states that the causes of this case are:

1. Culture specific
Words in the source language related to the local culture can express a unique concept that is not recognized in the target culture. Example in Javanese words *tingkeban*, *nyewu*, *mitoni*
2. The source language is not lexicalized in the target language.

- The concept of source language can be understood with the target language, but the target language does not have the appropriate words to describe the concept. For example, Indonesian people, especially in urban areas are familiar with pizza food, but we don't have the word to express the concepts contained in it.
3. The source language words are semantically complex.
Semantic words in the target language may be very complex. Sometimes a word can express a more complex meaning than the meaning of a sentence. For example, a Javanese word *matun* which means the work done by farmers in the fields, such as cleaning weeds that disturb their rice plants. That's why to be able to deduce a very complex meaning is usually effective by nominalization. The use of nominalization is often used by scientists, such as words: *reboisasi*, *abrasi*, *sedimentasi* and others.
 4. The source and target language make different distinctions in meaning.
For example, the Indonesian language distinguishes the concepts of *kehujanan* and *hujan-hujan*. *Kehujanan* means that we do not mean to go out to bathe in the rain. While the *hujan-hujan* is a deliberate condition. English does not distinguish the two of them. Therefore, we will have difficulty translating the sentence "He is going out in the rain" into Indonesian if the context of the sentence is not clear.
 5. The target language lacks of super ordinate.
The target language does not have a superior element that points to an object or concept. For example, English has an element of superior facilities that refers to subordinate elements such as buildings, natural equipment, and services for certain activities. Whereas Russian language does not have an element of superior like that.
 6. The target language lacks a special term (hyponym).
The target language has no subordinate/hyponym elements. In English, the word is classified as a superior element which has several subordinate elements such as repeat, review, and report. The word *house* has several subordinate elements such as *bungalows*, *cottages*, *mansions*, *halls*, *villas*, *hut*, and *lodge*.
 7. Differences in physical or interpersonal perspectives.
Physical perspective shows the relationship of people in a discourse. For example, in Javanese the word *pulang* depends on who and the position of the person in the discourse, so we must choose the right words that are *manthuk*, *mulih*, *wangsul*, or *kondur*.
 8. Differences in expressive meaning.
The word in source language and target language have the same proposition meanings but differ in the expressive meaning they contain. Examples of the words be quiet and shut up have the same proportion meaning that the speaker tells the other person not to speak. However, the expressive meaning of these words is very different.
 9. Differences in frequency and purpose of using specific forms.
Often words in the target language do not have direct guidelines in the target language due to differences in word formation. For example, English has pairs of words that have the same tone as the interviewer/interview, so does Indonesian *penatar/ petatar*. But the derivation of certain words can also produce different patterns of word formation. For example, the suffix *-ity* in the *unity* and *nationality* can be translated with the pattern of *ness*, namely *unity*, and *nationality*, but the

pattern cannot be used in the word loyalty.

10. Differences in frequency and purpose of using specific forms.

In English the form V + *ing* is very often used to combine two ideas in a clause, but not so in German and Indonesian. Therefore, it can be said that this V + *ing* form is a feature of the English writing style, and if we omit it means we have eliminated the natural style of the English text.

11. Use of the word loan in the source text.

When a foreign word is used in a language, the meaning of the foreign word is unpredictable. For example, the word *feminist* in English means a person who supports the belief that women should have the same rights and opportunities as men. Whereas in Japanese means a man who is excessively soft with women.

Based on the above discussion, this research investigates the strategies John H. McGlynn used in translating Sapardi Djoko Damono's poem *Sajak Orang Gila* into English entitled *Ballad of a Crazy Man*.

METHODOLOGY

It is a descriptive qualitative study. The data sources are the poem *Sajak Orang Gila* by Sapardi Djoko Damono and its translation *Ballad of a Crazy Man* by John H. McGlynn. The poem *Sajak Orang Gila* and its translation in English *Ballad of a Crazy Man* consist of 6 parts; in parts I, II, III, IV, and V each consists of two stanzas. Whereas, section VI consists of 3 stanzas. The poem overall has 13 stanzas. The total of lines in each stanza varies. The analyzed units are words, expressions, and sentences in all lines and verses of the poem. The steps taken by the author include: 1) perusing the poem in the source language to find out the meaning, understanding, and story in the poem; 2) reading poem in the target language

carefully to find out the meaning, understanding, and story in the poem; 3) comparing poem in the source language and in the target language, and determining the translation strategy used to translate the poem; 4) draw conclusions whether poem in the target language has meaning, understanding, and a story that is commensurate with poem in the source language. If it lacks or has no equivalent meaning, what is the cause?

RESULTS AND DISCUSSION

Below are data of poem *Sajak Orang Gila* by Sapardi Djoko Damono and its translation in English *Ballad of a Crazy Man* by John H. McGlynn.

Sajak Orang Gila

I

aku bukan orang gila, saudara
tapi anak-anak kecil mengejek
orang-orang tertawa

ketika kukatakan kepada mereka: aku
temanmu
beberapa anak berlari ketakutan
yang lain tiba melempari batu

II

aku menangis di bawah trembesi
di atas dahan kudengar seekor burung
bernyanyi
anak-anak berkata: lucu benar orang gila
itu
sehari muput menangis tersedu-sedu

orang-orang yang lewat di jalan
berkata pelan: orang itu sudah jadi gila
sebab terlalu berat menafsir makna dunia

III

sekarang kususuri saja sepanjang jalan
raya
sambil bernyanyi: aku bukan orang gila
lewat pintu serta lewat jendela

nampak orang-orang yang menggelengkan
kepala mereka:
kasihan orang yang dulu terlampau sabar
itu
roda berputar dan dia jadi begitu.

IV

kupukul tong sampah dan tiang listrik
kunyanyikan lagu tentang lapar yang
menarik
kalau hari ini aku tak makan lagi
jadi genap sudah berpuasa dalam tiga hari

tapi pasar sudah sepi, sayang sekali
tak ada lagi yang memberikan nasi
ke mana aku mesti pergi, ke mana lagi

V

orang itu sudah lama gila, kata mereka
tapi hari ini begitu pucat nampaknya
apa kiranya yang telah terjadi padanya

aku katakan pada mereka: aku tidak gila!
aku orang lapar, saudara.

VI

ku dengar berkata seorang ibu:
jangan kalian ganggu orang gila itu,
anakku
nanti kalian semua diburu

orang kota semua telah mengada-ada,
aduhai
menuduhku seorang yang sudah gila
aku toh cuma menangis tanpa alasan
tertawa-tawa sepanjang jalan

dan lewat jendela, tergeleng kepala
mereka:
kurus benar sejak ia jadi gila.

Yogyakarta, '61
(*Sastra*, Th. 1 No. 7, November 1961)

Ballad of a Crazy Man

I

I am not crazy, my friend
but children mock me

and people laugh

when I say to them, I am your friend
some of the children run away in fear
while other throw stones

II

I cry beneath a shade tree
above, I hear a bird sing
the children say: that crazy man is really
funny
all he does is cry and sob the whole day

people passing by on the street
mutter: that man is crazy
from trying too hard to understand the
meaning of the world

III

now I wander along the size of the road
while singing: I am not crazy

in the doorways and windows I pass
I see people shaking their heads
with pity for that man who was once so
self possessed
but the wheels turned, and now he's like
that

IV

I bang a garbage can, electric poles
I sing pop songs about hunger
if today I don't eat again
it will be three straight days I've fasted
but the market is quiet, which is too bad
no one is there to offer me rice
where is it that I must go, where must I go
now

V

that man's been crazy for quite a while,
they say
but today he seems particularly pale
what could have happened to him

I say to them: I am not crazy!
I am hungry, my friend

VI

I hear a woman say to her children:
 you leave that crazy man alone
 or one day he'll come after all of you

and in windows, people shake their heads
 he's awfully thin since becoming crazy

city people make up things, utterly
 fantastic
 accusing me of being a crazy man
 but I am only crying for no reason
 and laughing as I walk the roads

Based on Andre Lavaferé's translation strategy, the translation strategies used to translate poem *Sajak Orang Gila* into English *Ballad of a Crazy Man* are as follows:

Table 1. Translation Method Poem of *Sajak Orang Gila* Into *Ballad of a Crazy Man*

Stanza \ Method	Stanza													Total
	1	2	3	4	5	6	7	8	9	10	11	12	13	
Phonemic Translation														
Literal Translation														11
Metrical Translation														
Prose Translation														
Rhymed Translation														
Blank Verse Translation														
Interpretation Translation														2
TOTAL														13

In the poem translation above, from 13 stanzas only 2 stanzas, stanza 6 and stanza 11, which are translated with interpretation translation strategy. The other 11 stanzas are translated with literal translation strategy. An explanation of the use of interpretation translation strategy and literal translation strategy in the process of translating poem above can be seen as follows:

Translation of stanza 6 and stanza 11 used interpretation translation strategy, namely translation strategy by reproducing and interpreting the structure of source poem into target poem by maintaining the composition and topic of source poem. It

is clear in the table below that the translator tries to interpret the meaning of the source poem and convey it in the target poem using a different structure, but still maintains the structure and topic of the source poem. However, the meaning referred to in the source poem is conveyed in the target poem.

Table 2. Translation of Stanza 6 and Stanza 11

Source Text	Total of Words	Target Text	Total of Words
III		III	
lewat pintu serta lewat jendela	5	in the doorways and windows I pass	7
nampak orang-orang yang menggelengkan kepala mereka:	7	I see people shaking their heads	6
kasihan orang yang dulu terlampau sabar itu	7	with pity for that man who was once so self possessed	11
roda berputar dan dia jadi begitu.	6	but the wheels turned, and now he's like that	10
VI		VI	
ku dengar berkata seorang ibu:	5	I hear a woman say to her children:	8
jangan kalian ganggu orang gila itu, anakku	7	you leave that crazy man alone	6
nanti kalian semua diburu	4	or one day he'll come after all of you	10
orang kota semua telah mengada-ada, aduhai	7	city people make up things, utterly fantastic	7
menuduhku seorang yang sudah gila	5	accusing me of being a crazy man	7
aku toh cuma menangis tanpa alasan	6	but I am only crying for no reason	8
tertawa-tawa sepanjang jalan	4	and laughing as I walk the roads	7

Translation of stanza 1 until 5, stanza 7 until 10, stanza 12, and stanza 13 uses literal translation strategy, that emphasize word for word translation. Although literal translation emphasizes word-for-word translation, it does not mean that one word in the source text must be interpreted with one word in the target text, because it relates to the use of the word in the target language. Besides that, the English structure is different from the Indonesian structure. Therefore, there is a change in the number of words in the translation of each line.

- a. The title in the source poem is 3 words, while in the target poem changes to 5 words.
- b. In stanza 1, the first and second lines have different words. Only the third line did not change. In the source text 3 words and target text are also 3 words.
- c. In stanza 2, all lines change.
- d. In stanza 3 which consists of 4 lines, all of them also changes.

- e. In stanza 4 which consists of 3 lines, only the first line does not change. The next 2 lines change.
- f. In stanza 5, the 2 lines show that the first line changes, while in the second line doesn't.
- g. In stanza 7 there are 4 lines, the first- and fourth-lines change, while the second and third lines have the same words both in the source poem and the target poem
- h. In stanza 8, all of the 3 lines change.
- i. In stanza 9, the first line changes, while the second and third lines do not.
- j. In stanza 10, there are 2 lines that all change.
- k. In stanza 12, from the 4 lines only the first line does not change. The next 3 lines change.
- l. In stanza 13 consists of 2 lines that all change.

An explanation of the changes in total of words in the source and target poem above can be seen in table 2 below.

Table 3. Change in Total of Words from the Source Poem to the Target Poem

Source Text	Total of Words	Target Text	Total of Words
<u>Sajak Orang Gila</u>	3	<u>Ballad of a Crazy Man</u>	5
I		I	
aku bukan orang gila, saudara	5	I am not crazy, my friend	6
tapi anak-anak kecil mengejek	5	but children mock me	4
orang-orang tertawa	3	and people laugh	3
ketika kukatakan kepada mereka: aku temanmu	6	when I say to them, I am your friend	9
beberapa anak berlari ketakutan	4	some of the children run away in fear	8
yang lain tiba melempari batu	5	while other throw stones	4
II		II	
aku menangis di bawah trembesi	5	I cry beneath a shade tree	6
di atas dahan kudengar seekor burung bernyanyi	7	above, I hear a bird sing	6
anak-anak berkata: lucu benar orang gila itu	8	the children say: that crazy man is really funny	9
sehari muput menangis tersedu-sedu	5	all he does is cry and sob the whole day	10
orang-orang yang lewat di jalan	6	people passing by on the street	6
berkata pelan: orang itu sudah jadi gila	7	mutter: that man is crazy	5
sebab terlalu berat menafsir makna dunia	6	from trying too hard to understand the meaning of the world	11
III		III	
sekarang kususuri saja sepanjang jalan raya sambil bernyanyi: aku bukan orang gila	6 6	now I wander along the size of the road while singing: I am not crazy	9 6
IV		IV	
kupukul tong sampah dan tiang listrik	6	I bang a garbage can, electric poles	7
kunyanyikan lagu tentang lapar yang menarik	6	I sing pop songs about hunger	6
kalau hari ini aku tak makan lagi	7	if today I don't eat again	7
jadi genap sudah berpuasa dalam tiga hari	7	it will be three straight days I've fasted	9
tapi pasar sudah sepi, sayang sekali	6	but the market is quiet, which is too bad	9
tak ada lagi yang memberikan nasi	6	no one is there to offer me rice	8
ke mana aku mesti pergi, ke mana lagi	8	where is it that I must go, where must I go now	12
V		V	
orang itu sudah lama gila, kata mereka	7	that man's been crazy for quite a while, they say	11
tapi hari ini begitu pucat nampaknya	6	but today he seems particularly pale	6
apa kiranya yang telah terjadi padanya	6	what could have happened to him	6
aku katakan pada mereka: aku tidak gila!	7	I say to them: I am not crazy!	8
aku orang lapar, saudara.	4	I am hungry, my friend	5
VI		VI	

orang kota semua telah mengada-ada, aduhai	7	city people make up things, utterly fantastic	7
menuduhku seorang yang sudah gila	5	accusing me of being a crazy man	7
aku toh cuma menangis tanpa alasan	6	but I am only crying for no reason	8
tertawa-tawa sepanjang jalan	4	and laughing as I walk the roads	7
dan lewat jendela, tergeleng kepala mereka:	6	and in windows, people shake their heads	7
kurus benar sejak ia jadi gila.	6	he's awfully thin since becoming crazy	7

From the table above we can see that in general the total of words in the target poem is greater than the total of words in the source poem. Only in the first stanza second line, the second stanza third line, the fourth stanza second line 4, and the sixth stanza second line, the total of words in the target poem is less than the total of words in the source poem. This is due to the use of words in the target language and the effect of structure on the target language.

Lavaferre (1975) in his theory said that the use of literal translation strategies would not be able to move the original meaning in source language, because phrases and sentence structures tend to be different from target language. In fact, the translation of the poem *Sajak Orang Gila* with this strategy generally worked well. Most of the meaning in the source poem is conveyed in the target poem.

However, in the translation of the poem there are several stanzas that have a meaning incompatible at the word level. The discrepancies found include:

a. In the source poem, in the stanza 1 first line is written *aku bukan orang gila, saudara*, and in the stanza 10 second line written *aku orang lapar, saudara*, this word *saudara* in both lines are translated into English with my friend. Whereas the word my friend has a meaning that is far different from your word in the source poem, *saudara*. This is due to differences in physical or interpersonal perspectives in interpersonal and physical perspectives between the source language and the target language. In Indonesian, the

word *saudara* is also a form of greeting to others. Actually, it is appropriate if the word *saudara* is translated with brother, because the word brother or bro is also a form of greeting to others. But this was not done by the translator, perhaps because the translator saw that in the next stanza, the second stanza first lines of the poem is written *ketika kukatakan pada mereka, aku temanmu* or in English when I say to them, I am your friend. That why the translator translated the word *saudara* into my friend.

- b. In the third stanza first line of the source poem is written *aku menangis di bawah trembesi*. *Trembesi* is a large tree plant whose leaves are very shady, with a height of up to 20 meters. This plant is often found in tropical forest areas in Indonesia. Because the western country is not a tropical region, these plants are unknown, so they do not have a specific term for these plants. Therefore, the statement *aku menangis di bawah trembesi* translated into I cry beneath a shade tree, only said to take shelter under a shady tree. In other words, the target language does not have a subordinate element (hyponym), namely *trembesi*, so only use words that are superordinate of *trembesi*, ie shady trees.
- c. In the stanza 10 first line of the source poem is written *orang kota semua telah mengada-ada, aduhai*. The term *aduhai* may be appropriate if translated with how wonderful. But the translator does not use the term, but is translated with utterly fantastic. Perhaps this is

due to differences in expressive meaning. The word *aduhai* in source language and how wonderful in target language have the same proposition meanings but differ in expressive meaning. The use of the word utterly fantastic is considered more expressive than how wonderful. Therefore, translators prefer use the word utterly fantastic, to translate the word *aduhai*.

CONCLUSION

The translation of the *Sajak Orang Gila* into English *Ballad of a Crazy Man* has been done well by translator. Although the literal translation strategy theoretically is said to be inappropriate to translate poem, in fact the translation of the poem *Sajak Orang Gila* is able to present poem which is poetic and interesting to read. Although there are some discrepancies at the word level, it does not really affect the content of the poem. In general, the meaning of the source poem conveyed to the target poem.

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