

CHAPTER I

INTRODUCTION

1.1 Background of the study

Literature is used by authors as the media to express their critiques and opinions toward the world. There are many forms of literary works, such as novel, poems, prose, etc. Among those forms, poems are considered special because it has its own unique form and language which includes textual elements such as rhythm, rhyme, etc. A poet uses devices to express their ideas and imaginations about life and give poetry its beauty (Simecek and Rumbold 2016). However, to reach wider audience, those creative writings must be transferred to different languages. Therefore, the practice of translation is present. But the different language and culture can be barriers that make literary translation a difficult task.

Translation is defined as a process of transferring meaning from source language (SL) into target language (TL). As argued by Larson (1984), the meaning from the SL has to be maintained in the TL. However, in translating literary texts especially poetry, the form has to be taken into account. Translating a poetry is perhaps more difficult than translating other types of text because poetry has imaginative powers of expression and specific values called aesthetic and expressive values (Sharif and Khameneh 2015)

There is an issue of untranslatability and translatability in translating poetry mainly because of tension between form and content. Translator's main concern is whether to prefer the form over the content or vice versa (Kolahi 2012). Frost, an

American poet, stated “Poetry is what gets lost in translation” (cited in (Aiwei 2005)). Supporting Frost statement, Dadlez (2013) further explained that translations can never fully convey what the original does. It is because of the figurative language of poetry. Metaphors can be tricky and symbols are not always universal. Jacobson (cited in Venuti, 2000) believed that “poetry by definition is untranslatable and it requires creative transposition.”. Jacobson also believed that poetry involves a good deal of interpretation about intent and effect. Munday (2008) also claimed that poetry is untranslatable because the form of words in verse contributes to the construction of the meaning in the text. Therefore, some scholars believe that poetry is untranslatable due to the poetic expressions that often get lost in the translation.

On the other hand, scholars like Dryden (cited in Kolahi, 2012) argued that all meanings and concepts are translatable and what is said in one language can be conveyed in another language. Since it is undeniable that both languages have different cultures, to be completely faithful is impossible. Translators can be called successful with their job when they manage to deliver the message of the original and the translated version plays the same functions of the original (Aiwei 2005). So, translating poetry is totally possible as long as the translator can convey the message and function from the SL into the TL. In fact, there are many products of translated poems all around the world. One translated poetry book is *Milk and Honey* analyzed in this study.

Since one of the main goals in translating poetry is to deliver the message written in one language into another, as a consequence, translation shifts happen. Translation shift involves the transform of elements in the SL to adjust to the TL.

The term translation shift is proposed for the first time by Catford (1965), who stated that the shifts are “departure from formal correspondence in the process of going from the SL to the TL”. He further explained that in translation shift or transposition the changes mainly happen to the form and not the meaning (Catford 1965). The main purpose of translation shift is maintaining the meaning even though the form has to be changed.

However, Catford (1965) focused more into the linguistic aspect rather than extra-lingual aspect. He proposes two types of shift namely level shift and category shift. Category shift deals with all kinds of grammatical changes and different structures of both source text and target text. While level shift focuses on the level changing from grammar to lexis. This study focused on category shift of poetry translation from *Milk and Honey* which genre is defined as instapoetry.

Instapoetry is a kind of poetry which makes its debut and becomes well-known through Instagram (Leszkiewicz 2019). Based on Gray’s observation (2019), instapoetry has some characteristics. They usually consist of short poems and focus on a specific and consistent theme or topics. Most of them are free verse poem. To gain popularity and readers, instapoetry is made to be easy to read, but it still touches people’s heart. Thus, the language of the poem is not too complex so readers can easily understand it.

Milk and Honey is included in instapoetry which consists of free verse poems and prose. *Milk and Honey* is believed to be one of the books that push the trend of instapoetry phenomenon. It is first published in 2014 and is on #1 list of New York Times bestseller. It has also been translated into over 30 languages. As

free verse poem, according to Kolahi (2012), it is free from the rules of rhyme, rhythm or meter, thus it gives an easier task for translators in translating it. Even though it is easy to read and the language is not as complex as classic poetry, instapoetry still contains figurative language. Eskandari, Behnam, Ramazani, & Monsefi (2019) mentions that in translating poems the shifts of form may happen to maintain the message from the SL into the TL.

It is already stated that poem is translatable but experiences some shifts. Category shift happens mostly due to the differences of the set of grammar of the SL and the TL (Eskandari, et al. 2019). One important linguistic category that affect meaning is noun phrase. Noun phrase in a poetry sometimes belongs to figurative language which may have no literal translation in the TL. The translation shift is possible to happen in order to deliver the original meaning to the TL. Further, in this study, the SL is English and the TL is Indonesian which both possess different culture and structure.

The main purpose of the present study is to illustrate the shift happened in poem translation, especially on noun phrases. It is important to study about noun phrase because noun phrases sometimes can be modified by adjectives and adverb that contributed to the meaning of the noun (JapenSarage 2014) and noun itself can be assumed as the most frequent lexical word class appeared in the text (Bieber, et al. 2004). The analysis is focused on the category shifts of noun phrases happens in the translation of *Milk and Honey* into Indonesian and revealing the equivalence in order to produce good translation and understandable in TL. The data of noun phrases are taken from the first chapter of the book titled *Milk and Honey*. The

theory that is used is Catford's theory on translation shifts and Nida and Taber's theory of equivalence. Bell (1991, 6) have argued that text in different languages can be equivalent in different degrees. It can be fully or partially equivalence. The degrees include increased, decreased and complete meaning

The study of poetry translations and translation shifts have been conducted by scholars. Aisyah (2015) conducted a study which analyzed the types of shift occurred in 'Pantun Terang Bulan in Midwest'. The main focus of this study is to find out the types of shift and the equivalence in the target language, which is English. Tirtayasa and Setiadji (2018) have also conducted a study focusing on the shift in micro-level analysis. The data was taken from one poem in Goenawan Mohamad's poem collection, 'On God and Other Unfinished Things'. Prafitasari, Nababan, & Riyadi (2019) has also conducted the study on translation technique and translation quality on a book 'Love & Misadventure'. The result showed that the translator mainly used established equivalence as the translation technique and most of the translation product is accurate and considered as readable translation. The result showed high percentage of readability, it means that the poetry is easy to be understood.

Another study on category shifts also has been conducted by Eskandari, Behnam, Ramazani, & Monsefi (2019). He attempted to analyze the structural elements such as verbs, nouns, pronouns, adjectives, adverbs, articles, conjunctions, prepositions, and interjections. The study concluded that the translation is target-oriented. This means that the translator tried to translate the ST linguistic elements as close as possible to the TT.

In general, the present study is similar to the studies mentioned above. However, this study used different genre of poetry. This study explores to what extent the shifts happen in the poetry translation in *Milk and Honey*. While other studies focus on the big scope of translation shifts and structural elements, this study focused only on the category shifts and the noun phrases and also the equivalence of words that undergo translation shift. This study used instapoetry as the data since it is still under research. This study is used Catford's theory (1965) of translation shifts and Nida and Taber's theory of Equivalence because the theories are still applicable and used in recent studies.

1.2 Statements of the Problem

Based on the background of the study, the writer formulates the problems as follow:

- 1.) What are the category shifts of noun phrases that occur in the translation of *Milk and Honey*?
- 2.) What are the effects of category shifts on the equivalence in translating *Milk and Honey* into *Susu dan Madu*?

1.3 Objectives of the study

From the statements of the problem which have already stated before, in the following is the objectives:

- 1.) To identify the category shifts that occur in the translation of *Milk and Honey*.
- 2.) To elaborate the effects of category shifts on the equivalence in translating *Milk and Honey* into *Susu dan Madu*.

1.4 Significance of the study

Theoretically, this study is expected to give a contribution to translation studies in English Department, especially on literary translation. It may be used as a reference in improving knowledge about translation shifts from English to Indonesian. This study may also be used as a reference for students who are interested in the study of translation and translation shifts and planning to conduct similar research on translation shifts in literary works. Practically, this study may be used as a reference for students who translate poetry.

1.5 Scope and Limitation

This study examined how the category shifts occurred and the equivalence in translating *Milk and Honey* into *Susu dan Madu* only on the first chapter of the book, namely *the hurting* and its Indonesian version, *luka*. The analysis on the category shifts is based on Catford's translation shift theory (Catford 1965) and Nida and Taber's theory (1969) about equivalence. Therefore, the finding of this study may not reflect the category shifts occurred in the whole book nor in other poetry books.

1.6 Definition of Key Terms

Translation shift: departures from formal
correspondence in the process of
going from the source language (SL)

- to the target language (TL) (Catford 1965)
- Category shift: The structure changes that happen in translation. (Catford 1965).
- Noun phrase: a group of words that contains noun. It is divided into simple noun phrase and complex noun phrase. (Zhang, et al. 2007)
- Equivalence: a procedure which includes the activity of replicating the same situation as in the original but used different wording. (Vinay and Darbelnet 1958)
- Instapoetry: poetry which is first introduced and popular through instagram. (Leszkiewicz 2019)