

TRANSLATING WILLIAM WORDSWORTH'S POETRY INTO INDONESIAN: STRATEGIES EMPLOYED BY ENGLISH LITERATURE STUDENTS

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Article Info

Article History:
Received July 2024
Accepted September 2024
Published October 2024

Keywords:
translation difficulties,
translation strategies,
poem, Indonesian students

Abstract

Poetry is a literary art that can be difficult to translate, considering its interpretations and the gap between languages. Previous related studies have yet to provide a deeper investigation into problems of poems and translation from students' points of view. Filling in the gap, this study uses a qualitative method to examine the dominantly utilized translation method, the difficulties encountered, and how such difficulties were tackled. Twelve English Literature students were involved in translating a poem and answering interview questions. The data were analyzed using the poetry translation methods by André Lefevere (1975) and complemented by a written interview to further discuss the students' perspectives. The results revealed that literal translation is the dominant method used. Problems related to diction in the target text were their main difficulty. Analyzed from their interview responses, the strategies utilized include consulting dictionaries, using descriptive equivalents, finding alternative terms online, and so on. This study concludes that the translation difficulties encountered leaned more toward language production skills and that poem translators should have a strong familiarity with both languages and an interest or expertise in poems. Translation studies should provide more exposure to Indonesian poems to increase familiarity with Indonesian literary diction.

INTRODUCTION

Translation skill is considered the fifth fundamental language skill (Newmark, 1988). Mastering this skill offers various advantages, from simply increasing one's vocabulary to creating a bridge connecting people restrained by a language barrier. In translation, various factors can cause particular problems and difficulties. However, the main issue always comes down to the confusion of whether to focus more on maintaining detailed aspects in the source text (ST) or to produce an output leaning as close to the target language (TL) as possible (Newmark, 1988). Therefore, understanding and utilizing suitable translation methods must provide the best possible output.

There are several translation methods, each with a tendency to be utilized in specific texts. In other words, certain types of texts generally require specific translation methods to be translated appropriately. The examples provided by Dewi (2022) illustrate different translation methods based on the type of text. When translating food recipes, two translation ideologies—domestication and foreignization—are typically applied, with a preference for semantic and communicative methods. In contrast, translating manuals prioritize the source language, requiring the foreignization ideology and a faithful translation method. For song translation, a greater emphasis is placed on the target language to ensure the lyrics are singable.

Regarding poems as the source text to be translated, several studies have examined poem translations from English to Indonesian and vice versa. One particular study analyzed an old poem translated from Indonesian into English by a non-native Indonesian translator. The study revealed that a form change was often sacrificed to convey meanings to the target language (Raharjo, 2018). His finding aligns with prioritizing the receptor message before the source message (Nida, 1991). Another study examines the translation of two poems from Indonesian to English by 41 students from the English Department of Hasanuddin University and Makassar State University, revealing that the participating students still had lexical and grammar difficulties (Saleh & Weda, 2018). Next, a recent study analyzed poem translations from English to Indonesian by sixth-semester students of the English Education department at UIN Syarif Hidayatullah Jakarta. The study found that the literal translation method is dominantly used (Fahruri, 2022). However, more research needs to be conducted to strengthen his findings because the accuracy of his data classification lacked credibility. It was never mentioned that the study involved a professional translator to check the classification. He did not discuss the students' strategies for countering their difficulties either.

Each of the previous studies above has research gaps as follows: The study by Raharjo (2018) did not involve Indonesian students and focused only on semantic as well as syntax as

cultural and conceptual phenomena; The study by Saleh & Weda (2018) only examined poem translation errors without discussing the utilized methods, difficulties, and strategies; The data of Fahruri's (2022) study lacked credentials and did not further discuss strategies of translation. That being said, the number of recent studies that analyze students' translation methods for English-to-Indonesian or Indonesian-to-English poems, along with insights into translation difficulties and strategies of this language pair, is still limited. Thus, the author is eager to continue previous studies by analyzing translated poems by Indonesian English Literature college students and see if his recent findings can add insights into [English-to-Indonesian](#) poem translations and support or oppose previous findings.

Sought to find out the dominant methods, difficulties, and strategies utilized by students in translating a poem, the author formulated three research questions: (1) What is the dominant translation method used by final-year English Literature students at Universitas Indonesia in translating a poem from English to Indonesian? (2) What is the main difficulty encountered by the final-year English Literature students at Universitas Indonesia in translating a poem from English to Indonesian? (3) How do the final-year English Literature students at Universitas Indonesia tackle their difficulties translating a poem from English to Indonesian? Answering the three research questions can specifically address students' difficulties more in-depth than previous research because this study involves Indonesian students translating the poem and a professional translator to review the author's data analysis partially, discusses the utilized methods, difficulties, and strategies, as well as further analyzes all the responses obtained from a written interview to provide more insights.

The objectives of this study are to discover the most frequently used method of poem translation, to highlight the typical difficulties of translating a poem from the perspective of Indonesian EFL (English as a Foreign Language) students, and to investigate possible strategies used by these students in translating a poem written in a foreign language. The result of this study is significant in providing more recent information about Indonesian EFL students' tendency to utilize particular methods for translating English poems to Indonesian. Moreover, it can also shed light on what the students need to improve following the difficulties they encounter and ultimately lessen their confusion when translating poem(s).

REVIEW OF LITERATURE

There are several definitions regarding translation. Translation is to transfer a textual material from the source text to a textual material in a target text while paying attention to the lexical and grammatical elements of the target text (Catford, 1965). Another definition is

derived, which views translation as the delivery of text meaning to another language in a way that matches the intention of the source text's author (Newmark, 1988). Translation is a process and product of an activity that translates a text from one language to another with the aid of equivalence and functionality (Sundari & Febriyanti, 2016). In addition, translation is about giving accurate information in a text to properly maintain its messages after going through a transformation of language (Hastuti et al., 2020).

Translation methods (Mahmoud, 2023) refer to how a text is translated. There are eight translation methods formulated by Newmark (1988), and each is described as follows: (1) The word-for-word method translates words one by one and ignores the overall meaning of a sentence. (2) The literal translation method provides a grammatically correct result without maintaining any implied meaning. (3) The faithful method can translate implied meaning but still result in a rigid structure as it maintains the source text structure. (4) The semantic translation is more flexible and less rigid yet results in a flat tone. (5) The communicative method can produce translation results that sound natural to the target text. It is neither bound to a sentence structure nor produces a flat or neutral tone. (6) Idiomatic translation changes an idiom from the source text to another idiom in the target text with the same meaning, regardless of its literal meaning. (7) The free translation method solely focuses on core meanings that must be translated, involving the act of paraphrasing. (8) Adaptation translation only maintains the theme, characters, or plots from the source text. These methods are suitable for analyzing translations of various documents in general, but not specifically poems. They do not necessarily touch upon particular aspects of poetry, such as rhyme scheme, sound patterns, rhythm, etc. Since the data of this study are translated poems, it is better to use another theory.

Aside from Newmark's formulated methods, there are seven particular translation methods for poems, which include the phonemic, literal, metrical, verse-to-prose, rhymed, blank verse, and interpretative translation methods (Lefevere, 1975). Compared to Newmark's, many of these methods specifically address aspects relating to literary texts more, especially poems. For example, the phonemic translation method examines the similarity of sound patterns, the rhymed translation method focuses on maintaining the rhyme scheme of the source text, the metrical translation method puts emphasis on the meter (rhythm) of poetry, the verse-to-prose translation involves a change of format from stanzas to sentences or paragraphs resembling prose, and the interpretative translation method provides flexibility for translators to produce another writing based on their interpretations. The seven methods by Lefevere (1975) fully cover poetic features: formal and contextual (Kolahi & Shiraz, 2012).

As previously mentioned, translation comes with a variety of difficulties and challenges (Jones, 2012; Wang, 2024). The main problems concerning translation consist of lexical-semantic, grammatical, syntactical, rhetorical, practical, and cultural problems (Mathieu, 2015). Other scholars have different takes on categorizing translation problems. These problems can be divided into linguistic and cultural problems (Opan, 2008 in Sukmawati, 2019). Linguistic problems highlight grammar, vocabulary, and word meanings, while cultural problems consider different forms in different situations.

METHOD

The data of this study were twelve versions of a translated poem from English into Indonesian and twelve written interview responses. The source data for the twelve versions of a translated poem was from William Wordsworth's original English poem titled "I Wandered Lonely as a Cloud." As for the written interview responses, the author formulated the interview questions for the study subjects to answer. These two data instruments will be explained further in the following paragraphs.

The author considered a descriptive qualitative method suitable for this study, which formulates conclusions through a detailed qualitative interpretation of data. Since qualitative research is a way to examine and comprehend issues about humans or society (Creswell, 2014), the author found it relevant for processing the data of this study topic involving translation. After obtaining the data, which were twelve translation results and interview responses, they were analyzed and interpreted to produce a descriptive explanation in the discussion section. Ultimately, the results were used to form conclusions of the study.

The proper requirements for the research subject would include being a native Indonesian, pursuing a degree in English studies, and having background education in translation. Thus, the research subject consisted of 12 final-year undergraduate English Literature students at Universitas Indonesia, all of whom are native Indonesian, have been studying English for at least 13 years, and had taken mandatory translation courses in their third and fourth semesters. Other than translation courses, they had also taken courses which are related to English literature, including *Telaah Teks Berbahasa Inggris*, *Sastra Bahasa Inggris dan Masyarakatnya*, and *Kritik Sastra dan Budaya Inggris*. Although materials and exercises for poem translation were included in the course book from one of their mandatory courses, the students had minimal study about poem translation because there had never been an in-depth discussion and assignment. The final exam of the courses also did not touch upon poem translations.

Other than the 12 final-year students meeting the requirements above, the reason for selecting them as participants was to assess the effectiveness of the English study program in equipping the students with the skills needed to translate an English poem into Indonesian (Bahasa Indonesia) even if they have varied areas of interest. The selection process for participants began with the author listing final-year students' research topics to identify their areas of interest. Since it was not feasible for the author to include all 50+ final-year students from the batch, he had to select representatives. One-third of the participants focused on translation studies, while two-thirds focused on other studies (gender, postcolonial, sociolinguistics, and psychoanalysis). For reference, the participating students permitted their research titles to be mentioned in this study, as shown in the following table. Student 9's research title was tentative but would still focus on the same area of interest.

Table 1. Various Areas of Interest

No.	Participant	Research Title	Area of Interest
1.	Student 1 - IG	Self-Objectification in The Seven Husbands of Evelyn Hugo by Taylor Jenkins Reid	Gender studies
2.	Student 2 - JS	Posthumanism Translation on Pantuns of Wisdom, Religion, and Customs with Gemini AI	Translation studies
3.	Student 3 - KN	Discursive Construction of Female Sexuality in the Game VA-11 Hall-A: Cyberpunk Bartender Action	Gender studies (discourse analysis)
4.	Student 4 - ES	Translation Strategies Used in the Indonesian Translation of Oscar Wilde's "The Happy Prince"	Translation studies
5.	Student 5 - LN	The Portrayal of Femme Fatale and Female Rage in the Heroines of Do Revenge (2022)	Gender studies
6.	Student 6 - NR	Cultural-Specific Items Translation Strategies and Ideology in The Subtitling of Dilan 1990 Movie	Translation studies
7.	Student 7 - MT	Colonialism and Agency in R. F. Kuang's Babel: Or the Necessity of Violence: An Arcane History of the Oxford Translators' Revolution (2022)	Postcolonial studies
8.	Student 8 - NB	Analysis of Extralinguistic Culture-bound References and Translation in Netflix's "Gadis Kretek" English Subtitles	Translation studies
9.	Student 9 - BG	Challenging the Male Gaze: A Comparative Analysis of Barbie (2023) and Poor Things (2023) in Subverting Traditional Gendered Spectatorship	Gender studies
10.	Student 10 - DJ	Performative Language and Identity Construction in Ballroom: A Sociophonetic Exploration	Sociolinguistics
11.	Student 11 - FJ	"What Was I Made For?": An Analysis of Barbie (2023) Using Postfeminism and Neoliberal Feminism as Critical Frameworks	Gender studies
12.	Student 12 - GR	Parental Scars and Children's Defense Mechanism: A Psychoanalytic Exploration of the Main Characters of Nanti Kita Cerita Tentang Hari Ini (2020) and Beef (2023).	Psychoanalysis

Researchers who utilize the qualitative method in their study are to look at records, observe behavior, or interview the subjects to collect the necessary information (Creswell, 2014). The author finds Creswell's argument relevant in this study since it utilizes the qualitative method. Thus, two instruments are used to collect the data: a translation test and a written interview.

Translation Test

The students are asked to translate a 24-stanza poem, "I Wandered Lonely as a Cloud" by William Wordsworth, from English to their native language, Indonesian. The author chooses the poem "I Wandered Lonely as a Cloud" because it has a moderate number of stanzas. It also has strong poetic sentence structures and word choices that are rare outside the literary genre, especially poems.

Interview

A written interview is conducted via a written interview to further examine the perspective of these Indonesian EFL students when translating the English poem. This interview serves as a brief evaluation containing open-ended questions for the students to answer. They can share any difficulties or confusion encountered during the translation process here.

The procedures for collecting the data are elaborated as follows. First, the author formulated the translation test and the written interview while consulting with his advisor before the test was conducted. Second, the author informed the chosen students about this study, the data collection purposes, and confidentiality. Third, the author sent the translation test to the students who agreed to participate as the study subjects. In this step, the author instructed them that there is no limitation to how they should translate except for one: Translations generated purely from AI tools are prohibited. Then, students were given a written interview. In this step, the author encouraged the students to be true to the questions. After the students submitted their work, the author collected, organized, and analyzed all the data. Finally, the author formulated conclusions and suggestions based on the findings from the analyzed data.

In analyzing the data, the author examined each translated stanza to find out to which poem translation method it belongs among the seven methods by André Lefevere (1975): the phonemic, literal, metrical, verse-to-prose, rhymed, blank verse, and interpretative translation methods. These are the methods used to analyze the data of the study because they specifically address literary devices in poetry more than the general methods formulated by Newmark (1988), as previously elaborated in the literature review. Another reason Lefevere's methods were chosen over Newmark's is to link further or provide a continuation to the previous study

conducted by Fahruri (2022), who also used Lefevere's methods. Fahruri (2022), however, did not involve a professional translator in reviewing his method implementation on the data nor deeply analyzing his interview responses.

RESULTS AND DISCUSSION

The following paragraphs show the frequency of each poem translation method found in the translated poems after a thorough analysis by the author of this study. The author analyzed the students' work by categorizing each translated line. Note that a single translated line can contain more than one translation method. Summary tables and bar charts are used to visualize and rank the frequency of the translation methods.

Phonemic Translation Method

This method emphasizes the similarity of sound from the source language to the target language when uttered. The sound pattern in the target text should resemble that of the source text. Consequently, it often fails to convey the meaning of the source text. None of the twelve students in this study appear to utilize this method in translating the assigned poem.

Literal Translation Method

The literal translation method focuses on conveying the literal meaning of a source text to the target text. It ignores meanings and messages that are implied beyond the literal sense. This method practically reduces certain cultural or aesthetic values that may be present in the source text. It is often used in simple or short lines because it usually does not involve translation procedures or other necessary modifications. Below are several examples of the literal translation method in the students' poem translation.

Table 2. Literal Translation Examples

No.	Translator	Source Text (ST)	Target Text (TT)
1.	Student 1 - IG	I wandered lonely as a cloud [line 1]	<i>Aku berkelana kesepian layaknya awan</i>
2.	Student 1 - IG	Beside the lake, beneath the trees [line 5]	<i>Di pinggir danau, di bawah pepohonan</i>
3.	Student 3 - KN	Along the margin of a bay: [line 10]	<i>Di sepanjang tepi teluk</i>
4.	Student 3 - KN	The waves beside them danced; but they [line 13]	<i>Ombak-ombak di sebelah mereka berdansa; tetapi mereka</i>
5.	Student 5 - LN	What wealth the show to me had brought: [line 18]	<i>Kekayaan pertunjukan yang mereka bawakan untukku:</i>
6.	Student 5 - LN	Which is the bliss of solitude; [line 22]	<i>Yang adalah kebahagiaan kesendirian;</i>
7.	Student 12 - GR	And dances with the daffodils [line 24]	<i>Dan menari dengan bunga-bunga bakung</i>

Student 1 translated the first and fifth lines using the literal translation method because her translation result has no deeper or underlying meaning. Student 3's translation of line 10 has a flat tone because she literally translated the words in the source text just as they are. Her translation of line 13 has no additional or omitted meaning. The structure is the same as the source text. Student 5 translated words like "wealth" and "show" literally, overlooking other possible meanings, which may extend beyond simple translations like "*kekayaan*" and "*pertunjukan*" in Indonesian. In line 22, she translated the word "bliss" into mere "*kebahagiaan*," or "happiness." Even though the word "*kebahagiaan*" can describe a range of positive feelings or happiness, it is rather too general because "bliss" is more than just happiness; it suggests a state of perfect joy or a peaceful sense of contentment. In Indonesian, the word would most likely translate to phrases like "*kebahagiaan yang sempurna/hakiki/mendalam*" to firmly maintain the depth of happiness the word "bliss" often conveys. The translation of line 24 by Student 12 is literal, as there are no additional or omitted meanings in the target text.

Metrical Translation Method

This following method stresses a metrical reproduction or rhythm in a stanza. Similar to literal translation, implied or subtle meanings of the source text may differ or be distorted in the target text. The difference is that while the literal translation tends to produce a more neutral tone, which may sound less like a poem, the metrical translation can maintain the aesthetic values of poems. It produces specific patterns of stressed and unstressed syllables, which can be felt when read. The rhyme scheme may not always be maintained. The following metrical translation examples are taken from the students' work.

Table 3. Metrical Translation Examples

No.	Translator	Source Text (ST)	Target Text (TT)
1.	Student 2 - JS	I wandered lonely as a cloud [line 1]	<i>Diriku berkelana bagai gegana</i>
2.	Student 2 - JS	Continuous as the stars that shine [line 7]	<i>Bertabur-tabur bagai bintang bercah'ya</i>
3.	Student 2 - JS	Ten thousand saw I at a glance [line 11]	<i>Sepuluh seribu sekaligus sekilas</i>
4.	Student 5 - LN	I gazed—and gazed —but little thought [line 17]	<i>Aku memandang—dan terus memandang—lalu <i>berpikir sedikit</i></i>

In the first line, Student 2's word choices in "*berkelana **bagai** gegana*" can evoke a more poetic effect to the readers when spoken compared to the previous one translated using the literal method "*berkelana kesepian layaknya awan.*" If this is translated literally, it would also simply be "*seperti awan.*" The way he translated line 7 provides a sense of rhythm when read,

especially with the repetitive usage of the alphabet “B” at the beginning of each word. A similar sense of rhythm is also present in his translation of line 11. Student 5’s additional word “*terus*” in line 5 of her translation supports and maintains the intended emphasis of the source text: “I gazed—and gazed.” She also maintained the hyphen, indicating that the emphasis, semantic meaning, and original structure of the source text are prioritized.

Verse-to-Prose Translation Method

Translating a poem into prose maintains the poem’s aesthetic values. However, it causes a change of form from that of a poem to the format of prose. No verse-to-prose translations are found in the text, most likely because the students are not explicitly instructed to do so. They might also not be aware that such a method is possible or considered a translation due to its nature of changing the form into another.

Rhymed Translation Method

The rhymed translation mimics the rhyme scheme from the source text into the target text. Note that this method may cause the original meaning to be distorted in some other cases because it limits the vocabulary in the target language to match the rhyme of the source text. The rhyme scheme of each verse in William Wordsworth’s poem “I Wandered Lonely as a Cloud” is A–B–A–B–C–C. The following examples show how several students managed to match their rhyming with Wordsworth’s.

Table 4. Rhymed Translation Examples

No	Translator	Source Text (ST)	Target Text (TT)
1.	Student 2 - JS	Continuous as the stars that shine And twinkle on the milky way, They stretched in never-ending line Along the margin of a bay: Ten thousand saw I at a glance,	<i>Bertabur-tabur bagai bintang bercah 'ya Di jagat raya mereka berkilau, Terbentang tiada usai bagai cakrawala Memeluk teluk nirrisau: Sepuluh seribu sekaligus sekilas, Kulihat mereka menari tangkas.</i>
2.	Student 4 - ES	Tossing their heads in sprightly dance. [verse 2]	<i>Terus seperti bintang gemerlang Juga berkerlap di Bima Sakti, Mereka berjalar tak menghilang Mengiring tepi teluk nan asri: S'puluh ribu kulihat di mata, Bergoyang lincah di dalam dansa.</i>
3.	Student 10 - DJ		<i>Bertebaran bagai bintang bersinar Dan berkelap-kelip di Bimasakti sana, Dalam barisan mereka terbentang lebar Sepanjang tepian teluk laguna: Sepuluh ribuan kulihat sekilas, Mengayunkan tubuhnya dalam tarian riang dan gemas.</i>

It is shown in several examples above that some students were able to match the rhyme scheme of one complete verse from the source text. The detailed meanings of these three translation results vary from each other because they may overlap with other translation methods being used. Regardless of other methods used simultaneously on the same line/stanza, as long as the rhyme scheme matches the source text, these translations can all be considered to utilize the rhymed translation method.

Blank Verse Translation Method

Utilizing the blank verse translation results in an equivalent semantic meaning of the source and target text. It has more significant contortions or modifications of structure and literary elements to suit the target language, making it seem like a poem that has not undergone a translation process. Some examples from the students' work are featured in the table below.

Table 5. Blank Verse Translation Examples

No.	Translator	Source Text (ST)	Target Text (TT)
1.	Student 1 - IG	They stretched in never-ending line [line 9] Along the margin of a bay: [line 10]	<i>Hamparan daffodil terbentang luas Di tepi teluk seolah tak berujung</i>
2.	Student 2 - JS	Which is the bliss of solitude; [line 22]	<i>Dan itulah keindahan menyendiri</i>
3.	Student 4 - ES	They flash upon that inward eye [line 21] Which is the bliss of solitude [line 22]	<i>Berkecapan mereka dengan hening 'Kan kesendirian yang terkandung</i>

There are several modifications in the translation result of Student 1. The pronoun “they” is translated into “*hamparan daffodil*”. If translated using the literal method, it would be “*mereka*” instead. The noun “line” complemented by the adjective “never-ending” is conjoined semantically through the word choice “*luas*.” There is an additional semantic meaning of “never-ending” in the following line because she added “*seolah tak berujung*.” In the translation of line 22 by Student 2, the part “which is” is modified into “*dan itulah*” instead of “*yang merupakan*.” Despite the modification, the meaning of the sentence is substantially the same. The translation of Student 4 in line 21 and line 22 is considered the blank verse translation because the sentence is reconstructed as a whole with a slight interpretation. It still has a similar semantic meaning to the source text, so it cannot be considered an interpretative translation method.

Interpretative Translation Method

This method is only marginally related to the source language text. It less resembles the surface structure of the source text. Below are the examples of an interpretative translation found in the students' work.

Table 6. Interpretative Translation Examples

No.	Translator	Source Text (ST)	Target Text (TT)
1.	Student 2 - JS	Beside the lake, beneath the trees [line 5]	<i>Di sisi danau bergurau, merdu di bayang-bayang tumbuhan perdu.</i>
2.	Student 1 - IG	What wealth the show to me had brought: [line 18]	<i>Ah, betapa berharganya tarian mereka:</i>
3.	Student 11 - FJ	I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host, of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze. [verse 1]	<i>Akulah sang pengelana Yang mengembara dalam sepi, Terbaring di hamparan bunga Tempatku terlahir kembali.</i>

The way Student 2 translated the phrase “beneath the trees” in line 5, there is a change of object “trees” into “*tumbuhan*.” Some additional vocabularies can be seen as well. One of which complemented the word “*bayang-bayang*.” This complemented word is marginally related to the word “beneath” because one that takes shelter under something is usually covered under its shade. In line 18, Student 1’s translation includes a sentence reconstruction similar to the blank verse method, a change of emphasis and meaning detail that excludes it from being categorized as a literal and metrical method, and a change of substance. What correlates the translation result to the source text is the theme of it. All these combined attempts are an example of an interpretative method being utilized. The same goes for Student 11’s translation, who even changed the number of stanzas.

The following table displays the number of times each method was found in each work of the students. There are 24 lines in the poem “I Wandered Lonely as a Cloud,” each translation method can be found up to 24 times, depending on how many times one student utilizes a particular method. A professional translator has checked and revised up to 10.6% of the author’s method categorization. Then, the author reviewed all his categorizations following the feedback of the expert. The final report of the poem translation categorization can be seen below:

Table 7. Total Number of Translation Methods Found

No.	Translator	Phonemic	Literal	Metrical	Verse-to-Prose	Rhymed	Blank Verse	Interpretative
1.	Student 1 - IG	0/24	13/24	0/24	0/24	0/24	9/24	3/24
2.	Student 2 - JS	0/24	0/24	7/24	0/24	24/24	11/24	7/24
3.	Student 3 - KN	0/24	15/24	2/24	0/24	2/24	8/24	1/24
4.	Student 4 - ES	0/24	3/24	5/24	0/24	20/24	4/24	0/24
5.	Student 5 - LN	0/24	22/24	1/24	0/24	0/24	6/24	0/24
6.	Student 6 - NR	0/24	11/24	3/24	0/24	4/24	8/24	3/24
7.	Student 7 - MT	0/24	16/24	1/24	0/24	0/24	4/24	0/24
8.	Student 8 - NB	0/24	14/24	1/24	0/24	0/24	2/24	1/24

9.	Student 9 - BG	0/24	13/24	5/24	0/24	4/24	3/24	0/24
10.	Student 10 - DJ	0/24	4/24	2/24	0/24	24/24	5/24	1/24
11.	Student 11 - FJ	0/24	0/24	0/24	0/24	4/24	0/24	24/24
12.	Student 12 - GR	0/24	13/24	2/24	0/24	10/24	0/24	2/24
TOTAL		0/288	124/288	29/288	0/288	92/288	60/288	42/288
		(0%)	(43%)	(10%)	(0%)	(31.9%)	(20.8%)	(14.5%)

The **literal translation method** is mainly used by eight students: Student 1, Student 3, Student 5, Student 6, Student 7, Student 8, Student 9, and Student 12. In translating each line of the poem, these students appear to have used the literal translation method the most. As a result, their translations managed to deliver literal meanings conveyed in the source text, but at the cost of reducing the poem's aesthetic values and rhyme scheme and losing poetic devices such as imagery and alliteration in the translation process. This is proven by the fact that most students who mainly rely on literal translation have a low rate of rhymed translation in the target texts, and vice versa. Among the eight students, four of them have no rhyme scheme at all that matches the source text. The result of their translation might evoke little to no feelings or emotions that were once conveyed in the original poem through particular word choices. One example is the translation of "bliss" into "*kebahagiaan*," which is essentially correct but does not convey the depth of happiness well. Their translations appear flatter than those of other students who utilized several other methods, especially the metrical translation method.

None of the students used **metrical translation** as their primary poem translation method. Only Student 2 used the method more than five times. The phonemic and verse-to-prose translation methods are absent in the students' translation results. No sound pattern in the target text is identified to be similar to the sound pattern of the source text. The students also maintained the format of a poem (verse by verse) rather than converting them to the format of prose.

Three students used the **rhymed translation** as their primary method throughout their translation process: Student 2, Student 4, and Student 10. Two of them fully matched the rhyme scheme of all their lines to the rhyme scheme of the source text (all 24 stanzas). Contrary to the literal translation method, the translation results of these students are less direct to the source text's literal meaning. They are more focused on matching the rhyme scheme of the source text and bound to the limitation of particular ending syllables when it comes to word choices. One of the examples can be seen in Table 3, which shows how Student 10 had to add the word "*gemas*" to maintain the rhyme scheme even though it does not translate the word "sprightly" well enough.

Almost all of the students used the **blank verse translation method**. Student 2 is the only one who used the method the most compared to the rest of the students. His translations contain

significant reconstruction and modification of the source text, but the semantic meaning is still reflected. Furthermore, it is no wonder why the blank verse translation method was one of the most utilized methods (ranked third) here. Looking back, translators who utilize the blank verse translation method resort to several contortions, resulting in a much “wordy,” or simply put, more descriptive translation result (Lefevere, 1975). This can be seen in a 2018 research on English-to-Indonesian poem translation procedures, which found that some figurative expressions were translated into descriptive equivalents and vice versa (Puspani & Indrawati, 2018). Thus, blank verse is commonly used as an alternative to help translators translate words, sentences, or figurative expressions that do not have quite an exact equivalent in the target language (TL).

Student 11 fully utilized the **interpretative translation method** in her poem. Her translation results contain the farthest substance and meaning in the target text because she interpreted the overall meaning of the source text. None of her rhyme schemes matched the source text. The total number of stanzas is even reduced to only 19 as the method allows her to convey only the theme while freely writing a translation with a replaced substance.

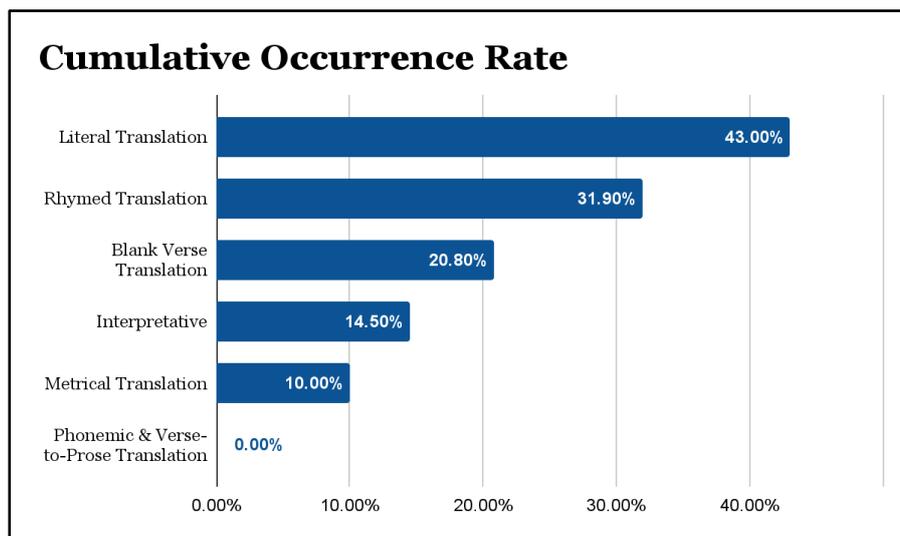


Figure 1: Cumulative Occurrence Rate

Based on the summary in Table 7, a bar chart above shows the ranking of translation methods in a particular order from the most frequently used to the least. The dominant poem translation method used among the twelve students is the literal translation method. The rhymed translation method is the second dominant translation method used. The blank verse translation ranked third, followed by the interpretative translation method. The metrical translation is the least used method in translating the poem. The phonemic and verse-to-prose translations were not found in the students' works.

Moving on to the brief report of the written interview with the students, it is revealed that six students have never translated poems before. On the other hand, two students tried to translate a poem once, while four students translated poems during the literary translation course, a course other than the two mandatory ones that all students had attended. Except for one, all three students who attended the literary translation course seem to believe that matching rhymes is essential in translated poems, judging from how they mainly utilized the rhymed translation method.

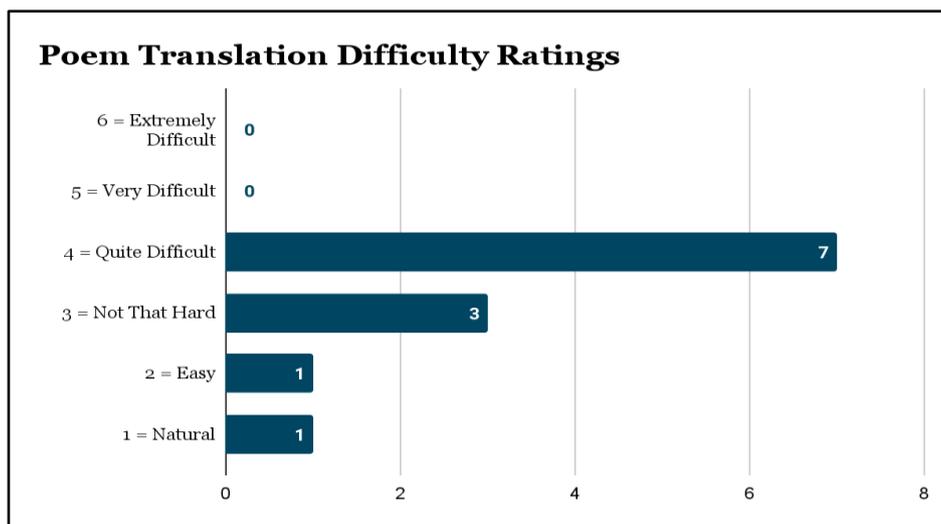


Figure 2: Poem Translation Difficulty Ratings

As seen on the bar chart above, more than half of the population rated the difficulty level of translating the poem “I Wandered Lonely as a Cloud” 4 out of 6, or **Quite Difficult**. Most of these students have never translated poems before. They also did not have translation courses other than the mandatory ones. For them, the reason behind this rating would include uncertainty of whether poem translation principles have been followed, non-linear writings, minimum readings of literary works that use aesthetic terms and rhymes as a medium of expression, and maintaining both rhyme scheme and meaning from the source text. One of the students who rated 3, or **Not That Hard**, noted that she might even rate it 3.5 if possible because of the idea that a translator’s interpretation of a poem may not always be the poet’s intended message. As previously mentioned, the four students who had taken an additional course, namely the literary translation course, had lower difficulty translating the poems as none gave ratings above three, and two rated poems 2 (**Easy**) and 1 (**Natural**). Each level of difficulty is described in the following table.

Table 8. Translation Difficulty Level

Level	Definition
6 = Extremely Difficult	<i>I barely or even fail to understand both the literal meaning and the implied message the author intends to deliver in the source text. I am unable to find the equivalence in the target text that best carries the meaning of the source text, even after consulting with dictionaries.</i>
5 = Very Difficult	<i>I struggled to understand both the literal meaning and the implied message the author intends to deliver in the source text. I had a hard time finding the equivalence in the target text that best carries the meaning of the source text.</i>
4 = Quite Difficult	<i>In the source text, I understand some literal meaning and is able to roughly guess the implied message the author intends to deliver. I am still confused here and there to find the best equivalence in the target text.</i>
3 = Not That Hard	<i>I have adequate vocabulary, enough to at least understand the literal meaning of the source text. I can guess the implied message the author intends to deliver. A bit reluctant, but I managed to find the best equivalence I could think of in the target text after some thorough research.</i>
2 = Easy	<i>I have a proper vocabulary and familiarity with the source language to understand both the literal meaning and the implied message the author is trying to convey. It did not take much time for me to find the best equivalence I could think of in the target text, but I might need someone to review my translation.</i>
1 = Natural	<i>I have a rich vocabulary and familiarity with the source language to fully comprehend both the literal meaning and the implied message the author is trying to convey. Translation results may differ, but I believe my translated version is appealing enough in the target language while at the same time still properly maintaining the core meanings of the original poem.</i>

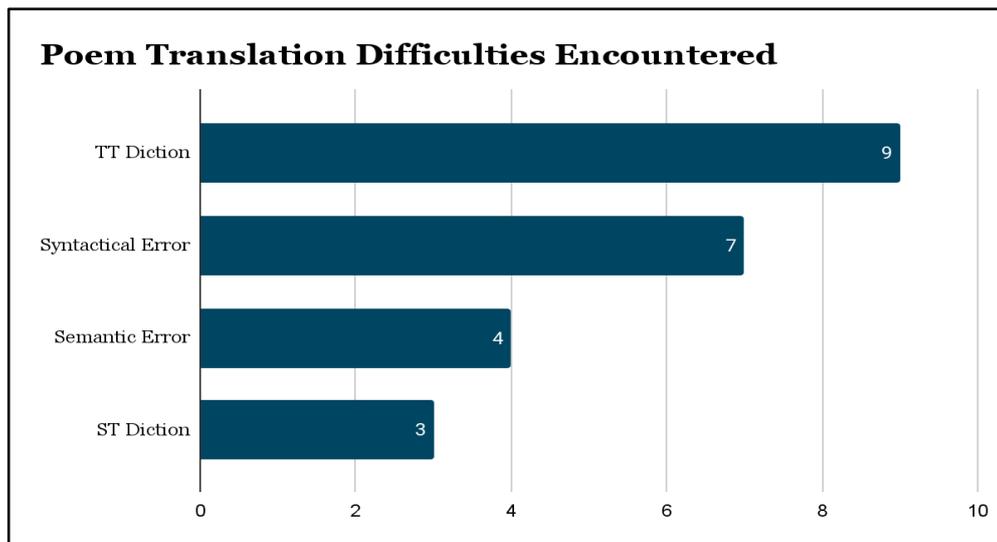


Figure 3: Poem Translation Difficulties Encountered

The bar chart above summarizes the students' answers in their written interview sheet regarding the difficulties they encountered while translating the poem. Each student encountered at least one type of difficulty, while another encountered all the problems above. The difficulty the students pointed out the most is the **Target Text (TT) Diction**, which refers to a failure/difficulty in finding the vocabulary in the target language that best encapsulates the equivalent meaning. Based on their responses, the reason behind this includes the need to find words capable of not only conveying an equivalent meaning but also producing a similar effect

from the source text, a rhyme scheme that limits word choices in the target language, particular phrases that do not translate well or have no straightforward equivalence, and others. Most participants stated they had never translated poetry before. Since poetry translation is not covered well in their mandatory translation courses, it is understandable that they struggled with diction in Indonesian literary contexts. Although they are English literature students and are consistently exposed to the English language and its various uses, they have not had similar exposure to Indonesian literature, which could have helped improve their TT Diction.

Other than TT Diction, they also struggled with Syntactical Error, Semantic Error, and ST Diction in the respective order. The following table shows how each type of translation difficulty is defined and mentioned in this study.

Table 9. Translation Difficulty Types

Type	Elaboration
ST Diction	Failure/difficulty in comprehending the meaning of an unfamiliar vocabulary in the source text (ST).
TT Diction	Failure/difficulty in finding the vocabulary in the target language (TL) that contains the equivalent meaning.
Syntactical Error	Confusion relating to word order/arrangements, and difficulty in conforming to the syntactic rules of the target language (TL).
Semantic Error	Confusion that relates to understanding an implied or indirect meaning of a phrase or sentence in the source text (ST) beyond the literal sense.

The fourth interview question unravels how the students tackled the problems they encountered while translating the particular poem. Student 1, who mostly had problems regarding **Syntactical Errors**, had to look for examples of how poems are usually written in the target language and look up plenty of synonyms. Student 6 encountered the same central problem and believed that the solution was not to be too restricted by the literal meaning of the source text; paraphrasing would be an option. Student 8 shared another way to counter the same problem: searching for online explanations and examples. According to the majority of students, namely Student 2, Student 3, Student 10, Student 12, Student 9, Student 7, Student 4, and Student 5, several ways may be an option to ease the difficulty relating to their shared problem—**TT Diction**: using a descriptive or functional equivalent technique, using Google Translate and consulting online dictionaries (SL & TL) to check for meaning, using an online website SinonimKata to search for alternative words, using the ChatGPT to look for translation comparisons, translating other poems with similar words to see how they are translated to the target language, comprehending the general message or sense of 1-2 lines and reword it in the target text. Like TT Diction, several students share their strategy to aid problems relating to ST (Source Text) Diction simply by looking up KBBI, the dictionaries, and the thesaurus. Regarding the **Semantic Error**, Student 11 argues that one may simply proceed to translate

the poem based on his/her understanding, as the beauty of art also lies in how things may be interpreted differently. This approach contrasted Student 1's solution to the same type of problem by doing much research regarding the poem to acquire various possible interpretations other than her own.

Note that some solutions to Target Text Diction involve machine translators, including Google Translate. It may result in their work being less "organic," humane, or original. However, it should not affect the findings and reliability of this study significantly because translating manually, which is then combined with the help of translation tools, has been customarily practiced even by a prominent localization company. The author himself had witnessed the demo in one of its webinars held by a particular company. Using such tools is in line with the argument stating that translation technology, such as machine translation and CAT tools, is utilized to enhance or support the process of translating a language in large companies (Patience, 2016).

Furthermore, the author confirmed with the students who used a machine translation that he/she did not use the translation generated from the machine exactly as it is but provided examples of translation results. Moving on to the Syntactical Error, two students shared contrasting solutions to it. This difference essentially reflects the idea by Newmark (1988), who stated that the central issue of translation is either to prioritize the source text and its substances or the way one wants it to be written in the target text. In addition, Student 11 emphasizes that her approach to translating creatively may differ according to the type of document to be translated, such as legal documents, recipes, novels, or others.

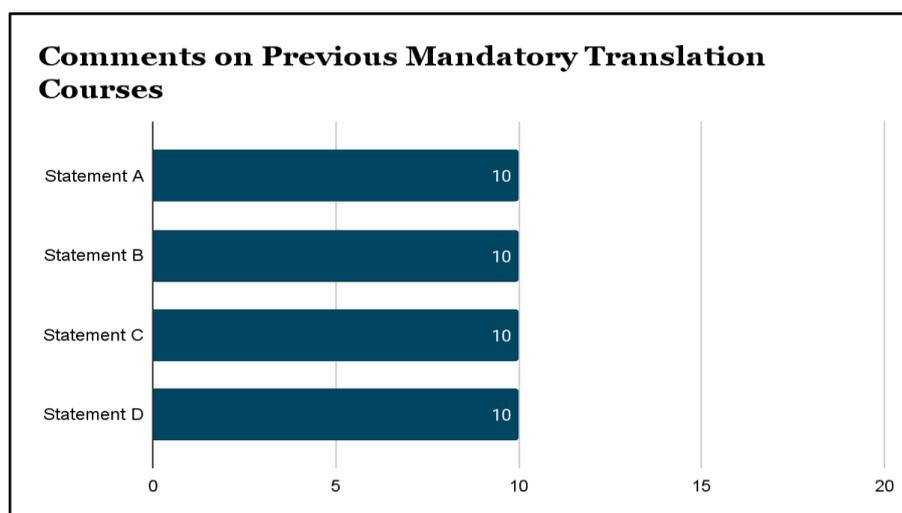


Figure 4: Comments on Previous Mandatory Translation Courses

As seen in the chart above, four statements regarding the effectiveness of mandatory translation courses the students previously attended are equally agreed. Each of the statements can be seen below:

Table 10. Option of Statements

Option	Statement
Statement A	<i>It helped me understand the fundamental aspects of translations, such as how they are defined, the common problems, ideologies, and other basic concepts of translations.</i>
Statement B	<i>It exposed me to examples of translations from various documents/types of source text and helped me differentiate which method is used by examining the translated texts.</i>
Statement C	<i>It increased my knowledge about the definition of various translation methods and procedures when to use them, and how each method provides different results.</i>
Statement D	<i>It taught me how to analyze translation results, ultimately increasing the quality of my translation skills.</i>

All four statements are agreed upon by seven students: Student 2, Student 6, Student 7, Student 8, Student 9, Student 10, and Student 11. Meanwhile, three other students agreed to three of the given statements. Student 3 chose statements A, C, and D. Student 4 agreed to statements A, B, and D. Student 12 found statements A, B, and C relevant to her. Finally, Student 5 agreed to two statements (B & C), while Student 1 agreed to only one (D). In total, ten students agreed upon each of the statements. Even though the options are to agree or disagree, they can add or share their answers, as elaborated below.

Some students shared more opinions about their experiences during or after completing the courses. According to the students, they had no academic knowledge about translation before the mandatory courses. After completing the courses, they have become more aware of their translation process while understanding that it is not simply about carrying meaning across languages but more of a negotiation of meaning. The courses also helped them to decide the most suitable translation strategies for a particular work. Two students, namely Student 3 and Student 5, recalled not having been explicitly taught about poem translations, which may be one of the reasons behind them mainly translating the poem literally through the dominant usage of the literal translation method. Student 4 believed that statement C is not applied much in translating documents (including poems) because one does not need to know all the definitions and methods of translation well. Her argument is acceptable to the author because it is possible that one can translate documents without realizing what method he/she is utilizing while still producing a proper translation result as long as it meets the aim/goal of the particular document being translated.

The last question of the interview revealed how the students view poem translation in general and what distinguishes it from other literary genres or documents. They argue that poem translation is trickier than translating other documents for several reasons. The following arguments discuss the answers of all twelve participating students.

Table 11. Examples of Grammatical Errors

Grammatically Incorrect (original line)	Grammatically Correct (if revised)
<i>Ten thousand saw I at a glance</i> [line 11]	<i>I saw ten thousand (noun) at a glance.</i>
<i>And then my heart with pleasure fills</i> [line 23]	<i>And then, my heart is filled with pleasure</i>

First, it does not always follow specific rules, such as grammar. One example can be seen in the 11th and 23rd lines of Wordsworth's poem "I Wandered Lonely as a Cloud." As seen in the 11th line, the subject "I" should begin the sentence and be followed by the action or verb "saw." The line does not explicitly mention any noun or pronoun. What is the ten thousand "object" the subject saw at a glance? In the 23rd line, the single-word adverb of time "then" requires a comma afterward.

Moreover, the phrase "with pleasure" should not get in between the subject and the verb. In order to make a clearer sense of the sentence, the verb should be switched from active to passive voice, "is filled," as written above. These grammar errors are not necessarily caused by the author's lack of language proficiency. Poems are often deliberately written in a way the poet wants them to be or sound like because they are meant to capture or express the poet's feelings and thoughts. In addition, poems have restraining formats. They are written line by line and can be identified using sound patterns or rhyme schemes. The rhyme scheme in the poem "I Wandered Lonely as a Cloud" is A-B-A-B-C-C. If translators attempt to maintain the original rhyme scheme from the source to the target text, it will increase the limit of word choices. They have to develop vocabularies that end with a particular sound or syllables.

Second, many elements of language are involved to evoke a particular reading experience. Such elements include meter, imagery, alliteration, personification, and simile. Meter refers to a pattern of stressed and unstressed syllables, often intended to make poems sound musical. Imagery attempts to construct a particular image in the mind through words. Alliteration is about the repetition of certain sounds/words meant to control the mood of the poem; Personification is a description of inanimate objects that involve human characteristics. Simile refers to using "as" or "like" to compare two things. The involvement of these language elements, also called literary devices, increases the challenges in translating poems across

languages. One has to come up with words that not only maintain the meaning of the source text but also evoke similar reading experiences from it.

Finally, poems sometimes require deep understanding to be interpreted, let alone translated. Moreover, even if one's interpretation of a particular poem sounds acceptable and relevant, it does not guarantee that the interpretation is precisely what the poet is trying to deliver. Moreover, poems can have multiple interpretations in cultural/language-specific contexts. Sometimes, poems are intended to be that way and open to interpretations. It is a form of art that readers can interpret. Therefore, translating such a form of art depends on how a translator interprets it. Student 1 added that poem translations can be done more freely than other texts or documents. Student 2 agreed to such a statement called it "creative liberties." This is one of the things that distinguishes poem translation from other document translations.

CONCLUSIONS

To conclude, this research finds literal translation a dominant method in the translated poem "I Wandered Lonely as a Cloud" by the 12 final-year English Literature students at Universitas Indonesia. The findings of this research support the previous findings by Kolahi & Shiraz (2012) and Fahruri (2022), who conducted similar research, with the literal translation method serving as the most used method by their research participants.

Moreover, students who had taken an additional translation course found translating poems easier than those who had only taken the mandatory courses. This conclusion is based on how none of these students (who had additional translation courses) rated the difficulty level above three, like those who only took the mandatory courses. Students struggled more with the production of language because, among the four mentioned types of poem translation difficulties, TT Diction and Syntactical Error were majorly chosen by the students. The strategies they utilized to counter the difficulties included consulting dictionaries, using descriptive equivalents, and ultimately finding alternative terms online. Additionally, they suggest comparing humanist translations with AI-generated ones, utilizing machine translators for mere reference, capturing the primary sense, researching multiple interpretations, and adjusting syntax by referencing target language examples or paraphrasing.

Since the main difficulties encountered are related to conforming with the target language, English literature students should be given additional lessons/teachings relating to Indonesian literature to improve their English-to-Indonesian or Indonesian-to-English literary translation skills. Students can lessen their difficulties in translating a poem by having equally strong receptive and productive language skills. Poems are utilized in teaching literature to help

students practice reading comprehension skills in the genre of literary works (Herlina, 2016 in Milal, 2022). This example should be applicable in the case of this study, that is, by providing students with courses that expose them to Indonesian poems to increase Indonesian literary diction familiarity and the students' productive language skills of the Indonesian language themselves. Preferably, translation courses can include more exercises that equally focus on the poetic devices of a language pair. Provide students with examples of Indonesian poems with rhythm patterns, symbolic imagery, or metaphors and discuss how such elements might translate from English poems, identifying which aspects are easy to carry over and which may require adaptations. Comparative exercises may also help students realize the impact of various translation methods on a poem. For example, after selecting an English poem translated into Indonesian by 2-3 translators (possibly with different methods), students are to compare and analyze the word choices and tone of each translated poem to discover the creative decisions in translation. Educators can also ask students to build a glossary of English terms, idioms, or poetic phrases that may not have clear equivalents in Indonesian. Then, facilitate a classroom discussion where the students can propose several optional Indonesian translations and how these options affect a poem's tone and meaning.

Maintaining the detailed aspects in the source text and the nature of poems results in complexities. They are often sacrificed to carry the same or similar emotion evoked into the target text and ultimately speak to the reader(s) heart. To translate a poem means to reproduce a form of art. Consequently, translators of poems should not only possess a relatively strong familiarity with the source language but also have a creative mind, a vast vocabulary in the target language, and perhaps an interest or expertise in poems themselves.

There are limitations regarding this study. **First**, considering the small number of participants/study subjects, the findings of this study are not absolute or significant enough to be generalized. **Second**, the translation problems are only categorized into four types with no additional insights by the students even though they are free to share their thoughts had the four given problems do not encapsulate their difficulties well;

For further studies with a similar topic examining poem translation analysis, the author's suggestions would include involving more participants and creating more ways to help prompt the study subjects to share their difficulties when translating poems.

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