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**| RESEARCH ARTICLE**

## **The Analysis of Imagery Aspects and Translation Strategies of Joko Pinurbo's Poetry Anthology**

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**| ABSTRACT**

This study aims at describing imagery aspects and their English translation strategy in the poetry anthology "Celana" by Joko Pinurbo. The method of research is descriptive and qualitative. This study describes and analyses the imagery aspects of the poetry anthology "Celana" by Joko Pinurbo; Night Raid, Patrol, and Calvary. The subject of the research is the text which contains imagery aspects. In gathering the data, the researcher collected the data by using library research as well as documentation analysis focusing on the imagery aspects from the poetries. The analysis of the translation strategy used Chesterman's translation strategy. The results of the study based on data analysis showed 1) the imageries found in the three poetries by Joko Pinurbo are visual imagery, auditory imagery, and kinesthetic imagery. The dominant one is visual imagery, 2) The translation strategies found in the English translation by Harry Aveling are explicitness change, literal translation, compression, expansion strategy, cultural filtering (adaptation), level shift, paraphrase, transposition, and information change (addition). The most dominant imagery is visual imagery, and the most dominant strategy is the literal translation strategy.

**| KEYWORDS**

Imagery aspects; poetry translation; translation strategy; visual imagery; literal translation

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### **1. Introduction**

Literature is a creative idea by humans which could be interpreted to be anything based on its readers. "literary means not only what is written but what is voiced, what is expressed, what is invented, in whatever form" (Lowance, 2017). The result of literature can be in the form of poems, poetry, or drama. One of the forms of literature is poetry. Poetry usually expresses feelings. It somehow gives emotional effects such as happiness, anger, or sadness. "Poetry is made specifically to express what is being thought and felt (Gills, 1995). Further, Bonn (2010, p. 139) argues that poetry is, in its broader sense, writing that aims to present ideas and evoke an emotional experience in the reader through the use of dimensions, imagery, connotative and concrete words, and carefully structure based on rhythmic patterns. So, in a nutshell, poetry can be interpreted as a literary genre that expresses the thoughts and feelings of its creator in a special way.

Various factors make up the power of poetry. One of them is imagination or imagery. A beautiful poem would be much better in understanding and its deep meaning if the reader could use his or her imagination when reading the poem. By understanding Imageries from the poem and all the imagination of the poem, we can understand the whole meaning of the poem itself. To make good imagery, one should choose the words carefully, as supported by Sambuchino (2015) by stating that vivid imageries depend on the application of the right words as the means of conveying. On the other hand, the use of inappropriate diction will not be able to make the reader imagine as if he feels what the poet feels because, generally, the imagery in poetry is used by the poet to strengthen the image of the reader's thoughts. That is why imagery is the way for poets to give a vivid description of their narration. DiYanni (2007) states that Imagery is the heart of literature, which allows the reader to become immersed in the story, the poem, or the play. It provides all of the "details of sight, sound, taste, smell, and touch".

Arp & Perrine (2020, pp. 24–25) define imagery as “the representation through the language of sense experience”. The word image perhaps often suggests a mental picture, something seen in the mind’s eye –and visual imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound (auditory imagery); a smell (olfactory imagery); a taste (gustatory imagery); touch, such as hardness, softness, wetness, or heat and cold (tactile imagery); an internal sensation, such as hunger, thirst, fatigue, or nausea (organic imagery); or movement or tension in the muscles or joints (kinesthetic imagery).

Furthermore, Abrams (1999, p. 121) argues that “imagery is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the analogues used in its similes or metaphors”.

The object of this research will be three poetries from Joko Pinurbo’s poetry anthology entitled “Celana”. Joko Pinurbo is an Indonesian poet whose work is a mixture of narrative, irony, and self-reflection. The writer specifically chose 3 poetries from Joko Pinurbo’s poetry anthology entitled “Celana”. They are Night Raid, Patrol, and Calvary. The researcher chose those poetries because they clearly describe some real-life events that happened during the writing of the poetry. The English translation of the poetry is made by Harry Aveling. He is an Australian who specializes in Indonesian and Malaysian literature and Translation Studies; he was a President of the Australian Association for Literary Translation from 2005–2008 and was a Visiting Professor of Translation Studies at the Faculty of Humanities, the University of Indonesia in 2006.

The focus of the research is on the imagery aspects and their translation from Joko Pinurbo’s poetry anthology entitled “Celana”. Based on this, so the research questions are how the imagery aspects of the poetry are conveyed and how the translation of the imagery aspects from Joko Pinurbo’s poetry anthology entitled “Celana”. Therefore, this study aims at describing imagery aspects and their English translation in the poetry anthology “Celana” by Joko Supardi.

Several studies on similar studies on imagery aspects have been conducted by other researchers, such as Marsela et al. I (2018), Imanuel (2021), Tiwiyanti (2020), and Meinawati (2020), Mtumane (2004). These researches focus on the analysis of the imagery aspects of the poetry. However, in this study, the imagery aspects are further studied on its translation strategies. The translation strategies used are from Chesterman (2016).

## 2. Methodology

The researcher used a descriptive qualitative research method, and the data in this study were described descriptively based on the facts. In this case, the researcher used the descriptive qualitative method because the study will describe and analyze the imagery aspects of the poetry anthology “Celana” by Joko Pinurbo. The data is then presented by using descriptions based on the existing facts. The source of the research is the poetry anthology “Celana” by Joko Pinurbo, which the researcher chose 3 poetries from the anthology. They are Night Raid, Patrol, and Calvary. The subject of the research is the text which contains imagery aspects. In gathering the data, the researcher collected the data by using library research as well as documentation analysis focusing on the imagery aspects from the poetry anthology “Celana” by Joko Pinurbo.

The steps and techniques for data analysis are grouped in a table. After that, the data is analyzed by finding the imagery aspects from the 3 poetries in the poetry anthology of “Celana” by Joko Pinurbo. After that, the data is described based on two aspects, the imagery aspects and the translation strategy. The translation strategy is analyzed based on Chesterman’s translation strategy, which consists of the following:

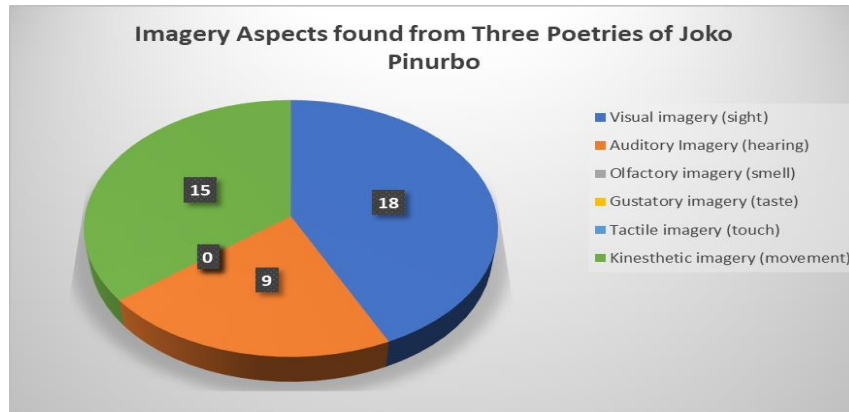
- 1) Syntactic strategies. These strategies primarily manipulate forms. They are Literal translation, Loan or calque, Transposition, Unit Shift, Phrase Structure Change, Clause Structure Change, Sentence Structure Change, Cohesion Change, Level Shift, and Scheme Change.
- 2) Semantic Strategies. Semantic strategies are strategies that manipulate meaning. They are Synonymy, Antonymy, Hyponymy, Converses, Abstraction Change, Distribution Change, Emphasis Change, Paraphrase, Trope Change, and Other Semantic Change.
- 3) Pragmatic strategies. This strategy primarily has to do with the selection of information in the TT, a selection that is governed by the translator’s knowledge of the prospective readership of the translation. This can be said to manipulate the message itself. They are Cultural filtering or naturalization/domestication/ adaptation, Explicitness change,<sup>1</sup> Information change, Interpersonal change, Illocutionary change, Coherence change, Partial translation, Visibility change, Transediting, and Other pragmatic changes.

Finally, the researcher concludes with the data that has been analyzed and described.

**3. Result/Finding**

**3.1 Result/Finding**

The results of the research showed that there were forty data found in the three poetries of Joko Pinurbo. The details of imagery aspects found in those three poetries are illustrated in the following chart.



*Figure 1 Types of Imagery Aspects found from three poetries of Joko Pinurbo*

From Figure 1, it is known that there are eighteen visual imageries, nine auditory imageries, and fifteen-teen kinesthetic imageries.

After the data are classified into the types of imagery, the data are analyzed and classified the translation strategy applied. The following table shows the result of translation strategies used in the translation of imagery aspects.

*Table 1 Translation Strategy*

<b>Imagery/ Translation Strategy</b>	<b>Visual imagery (sight)</b>	<b>Auditory Imagery (hearing)</b>	<b>Kinesthetic imagery (movement)</b>
Explicitness Change	2	0	2
Literal	9	3	5
Compression	0	1	0
Expansion	3	1	5
Cultural Filtering: Adaptation	1	2	1
Paraphrase	0	2	1
Transposition	1	0	1
Information Change: Addition	1	0	0
Information Change: Omission	1	0	0
<b>TOTAL</b>	<b>18</b>	<b>9</b>	<b>15</b>

Based on table 1, it is known that there are forty-two translation strategies found in the three poetries of Joko Pinurbo. The strategy used is four data using explicitness change strategy, seventeen data using literal translation strategy, one datum using compression strategy, nine data of expansion strategy, four data of cultural filtering (adaptation) strategy, three data of paraphrase strategy, two data of transposition strategy, and one datum using information change (addition) strategy and Information change: omission strategy.

The following is the analysis of several data found from the three poetries of Joko Pinurbo.

#### 4. Discussion

##### 4.1 Visual imagery.

This is an image that appeals to the sense of sight. This imagery is usually used to describe the physical or the characteristic of a character, situation, and the setting of place and plays the largest role in imagery in literature. Based on the analysis done by the researcher, there are eighteen visual imagery aspects found in the three poetries of Joko Pinurbo. The following are some of the examples from poetry that have visual imagery.

##### Datum 1.

Source Text	Target Text
<p>la sendiri tetap <b>tenang</b>, ingin <b>santai</b> dan <b>damai</b> menghadapi detik-detik akhir kehancuran.</p> <p>(Joko Pinurbo, Malam Pembredelan)</p>	<p>He was <b>calm</b>, wanting only <b>peace</b>, When facing the final moments of destruction.</p> <p>(Harry Aveling, Night Raid)</p>

##### Analysis:

From the above sentences, the visual imagery is on the words **tenang**, **santai**, and **damai**. These words show the condition of the person. The words give a vivid imagination of a calm man and at peace even though he is facing destruction. The poet wants to show what he sees is also seen by the readers. The poet wants to make sure that if a reader reads these words, he or she will be able to imagine the condition of the person.

As for the translation strategy, Chesterman (2016) stated that syntactic and semantic strategies manipulate meaning while pragmatic strategies manipulate the message. In the above example, the translator has omitted the word "**santai**," which evokes an image of a carefree person in the mind of the source text reader, which has been omitted in the TT; omission is one of Chesterman's pragmatic translations strategies.

##### Datum 2.

Source Text	Target Text
<p><b>Malam masih ngelangut</b>, seperti masa muda yang harus bergegas ke pelabuhan, meninggalkan saat-saat indah penuh kenangan.</p> <p>(Joko Pinurbo, Malam Pembredelan)</p>	<p><b>The night was somber</b>, like a young man forced to rush off to the harbor leaving behind beautiful moments full of memories.</p> <p>(Harry Aveling, Night Raid)</p>

##### Analysis:

From the above quote, the visual imagery is in the sentence *malam masih ngelangut*. The sentence is translated into *the night is somber*. From the visual imagery point of view, the usage of the word *ngelangut* or *somber* means dark, gloomy or dull, and dull in color. Joko pinurbo uses the word *ngelangut* to show the situation of the particular evening and also to emphasize the feeling of the young man who has to go to the port even though he seems doesn't want to go and leave behind beautiful and sweet memories he has. As for the translation strategy, in the source text, the phrase **...malam masih ngelangut...** consists of three words. It is expanded into four words. Therefore, the translation strategy is a distribution change of expansion.

##### Datum 3.

Source Text	Target Text
<p>la mengenakan pakaian serba putih dengan rambut disisir rapih dan wajah amat bersih.</p> <p>(Joko Pinurbo, Night Raid)</p>	<p>He was dressed in white, with his hair combed neatly and his face immaculate.</p> <p>(Harry Aveling, Night Raid).</p>

##### Analysis:

In the above quote, the visual imagery is on all the sentence *la mengenakan pakaian serba putih dengan rambut disisir rapih dan wajah amat bersih*. The sentence is translated into "He was dressed in white, with his hair combed neatly and his face immaculate". From the visual imagery point of view, Joko Pinurbo uses the sentence to visualize the appearance

of the young man who came to the port. The usage of the words white, neatly, and immaculate gives the impression of purity and innocence. By adding the words neat and immaculate, it visualizes that the person is extremely clean, tidy, or neat. As for the translation strategy, the sentence in the source text has thirteen words which are expanded into fourteen words in the target text. Thus, the translation strategy is expansion.

**Datum 4**

Source Text	Target Text
<p><i>Sementara di atas seratus halaman majalah yang seluruhnya <b>kosong</b> dan <b>lengang</b> kata-kata bergerak riang seperti di keheningan sebuah taman. Sebab, demikian ditulisnya dengan tinta <b>merah</b>.</i></p> <p>(Joko Pinurbo, <i>Malam Pembredelan</i>)</p>	<p>Meanwhile, on hundreds of <b>deserted</b> and <b>lonely</b> magazine pages, words moved cheerfully about, as in a quiet-filled garden, because, as he had written in <b>red</b> ink.</p> <p>(Harry Aveling, <i>Night Raid</i>).</p>

**Analysis:**

In the above quote, the visual imagery is on the words *kosong*, *lengang*, and *merah*. The words are translated into *deserted and lonely*, and *red*. From the visual imagery point of view, Joko Pinurbo uses the words to emphasize the visualization of abandoned magazines. Instead of using dusty and dirty to describe the magazines, Joko Pinurbo chooses the words *kosong* and *lengang*. According to *Kamus Besar Bahasa Indonesia*, *kosong* means *tidak berisi, tidak berpenghuni, hampa, tidak mengandung arti, tidak bergairah, tidak ada yang menjabat, and tidak ada muatannya*. While *lengang* in *Kamus Besar Bahasa Indonesia* means *sunyi, sepi, tidak ramai*. If we look at the context, Joko Pinurbo probably wants to describe the entire ambiance of the room where the magazines are found. This purpose is caught by the translator, Harry Aveling, by translating the words *kosong* and *lengang* into *deserted and lonely*. According to the online Cambridge dictionary, 'deserted' means having no people or things in it; empty. While 'lonely' according to the online Cambridge dictionary (of someone) feeling sad because you are alone, or (of something) causing this feeling. As for the translation strategy, the word *...kosong* should be translated into *...empty*, but the translator used *...deserted...* to give more effect on the visual imagery itself that the magazine has been there for so long. That is why the translation strategy is cultural filtering: adaptation.

**Datum 5**

Source Text	Target Text
<p><i>Komandan berteriak, "Kalian sembunyikan di mana <b>penyair kurus yang tubuhnya seperti jerangkong itu?</b></i></p> <p>(Joko Pinurbo, <i>Patroli</i>)</p>	<p><i>The commandant screams: "Where have you hidden that <b>skinny little poet, whose body looks like a skeleton?</b></i></p> <p>(Harry Aveling, <i>Patrol</i>).</p>

**Analysis:**

In the above quote, the visual imagery is on the sentence *penyair kurus yang tubuhnya seperti jerangkong itu*. The sentence is translated into a *skinny little poet whose body looks like a skeleton*. From the visual imagery point of view, Joko Pinurbo uses the sentence to emphasize the visualization of a skinny body by using the word *jerangkong* or *skeleton*. It exaggerates the condition of the poet because no matter how skinny a person is, you cannot compare it to a skeleton. As for the translation strategy, the words *penyair kurus yang tubuhnya seperti jerangkong itu?* is translated literally in the target text as *...skinny little poet, whose body looks like a skeleton?* Therefore, the translation strategy is a literal translation.

## Datum 6

Source Text	Target Text
Lalu <b>ia tidur pulas</b> . Segerombolan pembunuh lain telah <b>mengepung</b> rumahnya  (Joko Pinurbo, Malam Pembredelan)	<b>He slept soundly</b> then when outside, another pack of killers <b>surrounded</b> his house.  (Harry Aveling, Night Raid)

## Analysis:

In the above quote, the visual imagery is in the sentence ...**ia tidur pulas**... The sentence is translated into **He slept soundly**.... From the visual imagery point of view, Joko Pinurbo uses the *tidur pulas* to give a vivid description of the condition of the person when the house was surrounded by killers. As for the translation strategy, Chesterman (2016) stated that "I use this term (from Vinay and Darbelnet) to mean any change of word-class, e.g., from noun to verb, adjective to adverb". In the Indonesian source text, the word ...*ia tidur pulas*... from the grammar of Indonesian consists of 'ia' as subject, 'tidur' as *verba*, and 'pulas' as *ajektiva*. It is translated into English target text into **he slept soundly**... which consists of he as subject, slept as an adverb, and soundly as an adverb of manner. There is a change from adjective to an adverb. Therefore, the translation strategy is a transposition.

## 4.2 Auditory Imagery.

This is an image that represents our sense of hearing. Auditory images are those images that describe specific sounds that are happening within the atmosphere of the narrative. Based on the analysis done by the researcher, there are seven auditory imageries found from the three poetries of Joko Pinurbo. The following is the data from the poetries that have auditory imagery.

## Datum 7

Source Text	Target Text
Komandan <b>berteriak</b> , " <i>Kalian sembunyikan di mana penyair kurus yang tubuhnya seperti jerangkong itu?</i> "  (Joko Pinurbo, Patroli)	The commandant <b>screams</b> : "Where have you hidden that skinny little poet, whose body looks like a skeleton?"  (Harry Aveling, Patrol)

## Analysis:

In the above quote, the auditory imagery is represented by the word ...**berteriak**. *Berteriak* is *verba* in Indonesian. According to The Great Dictionary of the Indonesian Language (*Kamus Besar Bahasa Indonesia*), *berteriak* means *berseru (berkata, memanggil, dan sebagainya) dengan suara keras; memekik*. The word *berteriak* indicates producing a loud sound that triggers the sense of hearing. Joko Pinurbo uses the words to represent auditory of how the commandant screams to ask the audience where the poet is. As for the translation strategy, the word ...**berteriak**... is translated into ...**screams**... The word is translated literally. Therefore the translation strategy is a literal translation.

## Datum 8

Source Text	Target Text
" <i>Sialan!</i> " umpat komandan geram sekali, lalu memerintahkan pasukan melanjutkan patroli.  (Joko Pinurbo, Patroli)	" <i>Damn!</i> " the commandant loudly curses. Then he orders his men to continue their patrol.  (Harry Aveling, Patrol)

## Analysis:

In the above quote, the auditory imagery is represented by the sentence. Especially when Joko Pinurbo uses the word *sialan* and *geram sekali*, those words indicate the activity of screaming, which triggers the sense of hearing. Joko Pinurbo uses the words to represent auditory of how the commandant was frustrated and then shouted the words. The auditory imagery in the data above functions as a stimulation of the imagination of the readers and a stage for building the ambiance of the poetry.

As for the translation strategy, in this part, there are two strategies used. Chesterman (2016) stated that "I define this rather loosely as meaning maximally close to SL form, but nevertheless grammatical" (p.94).

In the English source text, the word **sialan** is translated literally into damn in the English target text. Therefore, the translation strategy is literal.

**Datum 9**

Source Text	Target Text
<i>Bahkan ia masih sempat menghabiskan sisa kopi di cangkir ungu, sambil bersiul dan sesekali berlagu.</i>	<i>Whistling and singing occasionally, he even had the time to finish the last of the coffee in his purple cup.</i>
(Joko Pinurbo, <i>Malam Pembredelan</i> )	(Harry Aveling, <i>Night Raid</i> )

**Analysis:**

In the above quote, the auditory imagery is represented by the words *bersiul* (whistling) and *berlagu* (singing). Those words indicate the activity of making a voice from someone's mouth with a certain rhythm. This, of course, triggers the sense of hearing. The auditory imagery in the data above functions as a stimulation of the imagination of the readers and a stage for building the ambiance of the poetry.

As for the translation strategy, in the target text, the words *...bersiul...* and *...berlagu...* are translated into *...whistling...* and *...singing...*. The words in the source text are verbs and translated into another verb. This means there is no changing of class and the meaning is literal. So, the translation strategy is a literal translation.

**Datum 10**

Source Text	Target Text
<i>Di kejauhan <b>terdengar letusan, api sedang melalap</b> dan menghancurkan mayat-mayat korban.</i>	In the distance, he can <b>hear explosions and fires burning</b> , destroying the bodies of the dead.
(Joko Pinurbo, <i>Patroli</i> )	(Harry Aveling, <i>Patrol</i> )

**Analysis:**

In the above quote, the auditory imagery is represented by the words *...terdengar letusan, api sedang melalap...*. Those words indicate a situation that is very noisy. This will, of course, make sense of hearing be triggered, thus imagining the situation and the loudness of the situation from the poetry.

As for the translation strategy, the words *...terdengar letusan, api sedang melalap* are translated literally into *...hear explosions and the fire burning...* therefore, the translation strategy is a literal translation.

**Kinesthetic imagery.** This refers to images that present the image of movement, especially the movement of an object, so here we are dealing with the movement or action of objects or people. Based on the analysis done by the researcher, there are sixteen kinesthetic imageries found from the three poetries of Joko Pinurbo. The following is the data from the poetries that have kinesthetic imagery.

**Datum 11**

Source Text	Target Text
<i>Pasukan disiagakan dan diperintahkan untuk memblokir setiap jalan. Semua mendadak panik. <b>Kata-kata kocar-kacir dan tiarap seketika.</b></i>	<i>He orders his troops to get ready and tells them to block every road. Suddenly there is utter panic. <b>Words give way to chaos and fall to the ground.</b></i>
(Joko Pinurbo, <i>Patroli</i> )	(Harry Aveling, <i>Calvary</i> )

**Analysis:**

From the above quote, the kinesthetic imagery lies in the sentence *kata-kata kocar kacir dan tiarap seketika*. *Kata-kata* or words is a non-animated objects. However, in the sentence, the poet tries to show that the words are scattering in chaos. The words move and fall to the ground as if they are living objects. As for the translation, the sentence ...***Kata-kata kocar-kacir dan tiarap seketika*** is translated into ...***Words give way to chaos and fall to the ground***. The sentence in the target text has seven words and is expanded into ten words. Therefore, the translation strategy is expansion.

#### Datum 12

Source Text	Target Text
<i>Kami melihat kata-kata berbaris gagah di sekitar bola mata Anda.</i> (Joko Pinurbo, Malam Pembredelan)	<i>We can see words forming a bold line around your eyes.</i> (Harry Aveling, Night Raid)

#### Analysis:

From the above quote, the kinesthetic imagery lies in the word *berbaris*. *Kata-kata* or words is non-animated objects. However, in the sentence, the poet tries to show that the words make a straight line as if the words move like a living object. As for the translation strategy, Chesterman (2016, p.95) stated, "The unit are: morpheme, word, phrase, clause, sentence, paragraph. A unit shift occurs when an ST unit is translated as a different unit in the TT...". In the Indonesian source text, the word ...***berbaris***... is translated into English target text into a phrase ...***forming a bold line***... in the target text. There is a shift from word to phrase. Therefore, the translation strategy is a unit shift.

#### Datum 13

Source Text	Target Text
<b>MALAM PEMBREDELAN</b> Segerombolan pembunuh telah mengepung rumahnya. <b>Mereka menggigil di bawah hujan</b> yang sejak sore bersiap menyaksikan kematiannya. (Joko Pinurbo, Malam Pembredelan)	<b>NIGHT RAID</b> The gang of killers, who had surrounded his house, <b>shivered in the rain</b> that, since early evening, had prepared to witness his death. (Harry Aveling, Night Raid)

#### Analysis:

From the above quote, the kinesthetic imagery lies in the word *mereka menggigil dibawah hujan/ shivered in rain*. The word *menggigil* or *shivered* used by the poet tries to show the readers the condition of the killers that came that night. Their bodies are shivering because the killers have been waiting probably for hours under the rain. The duration of waiting is long. The rain had started in the afternoon when the killers came and waited until evening.

As for the translation strategy, Chesterman (2016) stated:

"This change is either towards more explicitness (explicitation) or more implicitness (implicitation). Explicitation is well known to be one of the most common translatorial strategies ... It refers to the way in which translators add inferrable information explicitly in the TT, information which is only implicit in the ST" (p.105).

The phrase ...***mereka menggigil di bawah hujan***... is translated into English target text into...***shivered in rain***...The word *mereka* (**they**) is explicit in the source text, and it is made implicit in the target text. Therefore, the translation strategy is Explicitness Change (implicitness).



**Datum 14**

Source Text	Target Text
<p>"Terima kasih, Saudara masih juga berkelakar dan pura-pura menghibur saya. Cepat laksanakan tugas Saudara atau <b>kata-kata akan balik menyerang Saudara.</b>"</p>	<p>"Thanks, you can still make jokes and pretend to humor me.  Quick, do your job, or <b>your words will come back to haunt you.</b>"</p>

**Analysis:**

From the above quote, the kinesthetic imagery lies in the word *kata-kata akan balik menyerang saudara*. Joko Pinurbo uses the word *menyerang* to show the movement of words. He tries to describe that the person who is going to be killed in this poem told the killers to immediately carry out their duties (to kill the person). Otherwise, their own words will haunt them back.

As for the translation strategy, Chesterman (2016, p. 105) stated that explicitness strategy is the change of translation to either towards more explicitness (explicitation) or more implicitness (implication). It refers to the way in which translators add inferable information explicitly in the TT, information which is only implicit in the ST. The sentence ...**kata-kata akan balik menyerang Saudara** is translated into English target text as ...**your words will come back to haunt you**. The word **kata-kata** in the source text does not have any possessor; it is implicit. However, it is made explicit in the target text as **your words**. Therefore, the translation strategy is explicitness change.

**5. Conclusion**

From the translation analysis of the imagery aspects using Chesterman's translation strategy, the researcher found that there are visual imageries, auditory imageries, and kinesthetic imageries from the poetries. The translation strategies found are explicitness change strategy, literal translation strategy, compression strategy, expansion strategy, cultural filtering (adaptation) strategy, paraphrase strategy, transposition strategy, information change (addition) strategy, and Information change: omission strategy. Thus it can be concluded that the messages of imagery in the poetries are well conveyed from SL into the TL mostly by using literal translation and expansion strategy. All 17 data of imagery translated by using this technique show no distortion in meaning in transferring the message. The literal translation that is used can convey the message well. Applying an expansion strategy which means adding some additional information, is also a good choice because the translator can better explain what the writer in SL wants to convey by using more words and phrases.

The researcher expects this study to be useful for those translation readers, learners, or other next researchers to add more knowledge about translation, especially the translation of imagery aspects. Furthermore, to increase prospects for the development of research and further relevant research that will be the next study.

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