
RESEARCH ARTICLE

The Approaches, Strategies, and Imageries on the Translation of the Poem “Refugees Blues”

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ABSTRACT

This research aims at describing the approaches and strategies applied by Chairil Anwar in translating the poem of W.H. Auden's *Refugees Blues* into its translation poem in Indonesian, *Lagu Orang Usiran*. This research also aims at finding out what kinds of imageries are contained in the poem and its translation. The method used for this research is a qualitative descriptive analysis by conducting research procedures as follows: 1) determining data and data sources of the translation to be examined; 2) determining the problems and aims of the research; 3) comparing the source text and the target text to identify the translation approaches and the strategies applied; 4) identifying the kinds of imageries in the poem and its translation; 5) drawing conclusion of the research and proposing suggestion. The results of the research show that 1) Chairil Anwar applied a mimetic approach by largely translating the meanings and the forms of the source text faithfully; 2) There are four kinds of imagery in the source poem and its translation, i.e., visual imagery, auditory imagery, kinesthetic imagery, and organic imagery; 3) regarding the translation strategies Chairil Anwar used Rhymed translation strategy by staying faithfully on the rhymes, particularly on the end rhyme on the first and the second lines, and repetition on the third lines of every stanza.

KEYWORDS

Poetry translation, translation approaches, translation strategies, and imagery aspects.

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1. Introduction

There have been many translations of literary works from the world's authors that have been translated into Indonesian. According to Amar (2018, p. 56), the translation of various literature works has long been developing in Indonesia. In fact, that development has been going on since the days of the Hindu and the Buddhist kingdoms, the Islamic kingdoms, the Dutch colonial period, and until today.

Although the number of translations has been relatively large, it does not mean that translating literary works is a simple thing to do. In fact, the translation of literary works can be considered one of the most challenging translation jobs because it deals with the translation of unique aspects, such as aesthetic and expressive aspects. The aesthetic aspect is the aspect of beauty in the language used, i.e., in the choice of words, the use of figurative language, metaphors, and idioms, as well as the use of the meaning of symbols. While the expressive aspect emphasizes the process experienced by the poet in expressing or devoting all thoughts, experiences, and feelings to doing literary works.

In addition, according to Suryawinata & Hariyanto (2016, p. 162), in translating literary works, the transfer of messages from the source language to the target language must be appropriate and flexible because literary works have their own aesthetic function so that the translators of literary works need to have a broad knowledge of the qualified sociocultural background. Thus, it can be

concluded that in the translation of literary works, a translator is required not only to translate the meaning but also those related to all values in the literary works, including moral and cultural values.

Of the three types of classification of non-fiction literary texts; prose, poetry, and drama, translating poetry texts is probably the most difficult one. Not only aesthetic and expressive aspects, but the translation of poetry texts must also pay attention to the forming of texts. It is because poetry is a literature genre bound by rhythm, dimension, rhyme, and the arrangement of lines and stanzas. In addition, poetry is also a component of a language whose forms are carefully selected and arranged so as to heighten people's awareness of life experiences and generate special responses through the arrangement of sounds, rhythms, and special meanings.

The factor of only a small number of words used in the poem is also a challenge in translating poetry. Newmark (1988, p. 163) stated that poetry is the most personal and concentrated of all literary works. There is no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. One word in poetry cannot be interpreted with only one meaning; even sometimes, it must be interpreted beyond its literal meaning. The word wall, which literally means an upright structure of masonry, wood, plaster, or other building material serving to enclose, divide, or protect an area, can have the meaning "distance" or "boundaries," such as in the sentence "We keep the wall between us as we go" in one of the lines of the poem "The Mending Wall" by Robert Frost. The background of the poet's life and residence can also add to the diversity of meanings of a word. William Shakespeare, in Sonnet 18, relates female beauty with summer, "Shall I compare thee to a summer's day", which may not be understood by people living in desert areas.

Several researchers have previously conducted research on the translation of English poems into Indonesian. Noezafri Amar (2018) conducted research entitled Translation Techniques and Ideology on the translation of the poem 'HUESCA' translated by Chairil Anwar. Amar focused on the techniques and ideologies used in translating the poem HUESCA. This study found that of the eighteen (18) translation techniques of Molina & Albir, the translator only applied seven (7) translation techniques, namely adaptation, amplification, discursive creation, literal, modulation, reduction, and transposition. Another study was conducted by Danti Pujianti and Nu'umah A. Ashri (2019) entitled The Approaches of English-Indonesian Translation in the poems Huesca and Song IV, which examined the four approaches described by Holmes & Van de Broeck (1988) in translating poetry. This study found that Chairil Anwar used a mimetic approach in translating the poem *Huesca* because all stanzas are proven to be faithful in terms of the message and form of Source Text (ST) and Target Text (TT), but *Song IV* uses a derivative content approach because each translation does not really refer to ST and focuses only on the content of the message in the ST and translating it into TT that suits the culture of the TL reader to make it more poetic. In addition to the two studies above, another study was carried out by Nuryadi (2012) entitled *Penerjemahan Puisi HUESCA ke Dalam Bahasa Indonesia oleh Chairil Anwar* (Translation of the poem HUESCA into Indonesian by Chairil Anwar). This study found that in terms of meaning, aesthetic values, and structure, *Huesca* is the result of a semantic translation, TT manages to maintain the meaning of ST, and the translation of poetry does not really refer to ST in terms of expressive values, especially in the aspects of meter and rhyme.

The three studies above are different from the study conducted by the researcher. The difference lies in the poem that is taken to be studied and several approaches taken in the research. This research will focus on several aspects of translating the poem *Refugee Blues* by W.H. Auden, which was translated by Chairil Anwar into an Indonesian translation poem *Lagu Orang Usiran*.

This paper aims to find out what aspects are contained in the translation of the poem *Refugee Blues* by W.H. Auden, which is translated into *Lagu Orang Usiran* by Chairil Anwar. To achieve this goal, the original poem and its translation were analyzed and compared to see the aspects that were considered in translating the poem. This paper is expected to give input on how a foreign language poem is translated into Indonesian.

2. Methodology

This study used the descriptive qualitative method. The research material used is an English poem entitled *Refugee Blues* which was translated into the Indonesian poem '*Lagu Orang Usiran*' by Chairil Anwar. The analysis was carried out using a combined method of various theories of translation analysis described by Lavere in Holmes & van de Broeck (1988, pp. 25-27), Perrine & Arp (1992, pp. 24-25), and Bassnet (2002, p. 87).

The research was conducted by analyzing the original poem and its translation poem in four stages. The first stage of the analysis will focus on what translation approaches were used by the translator. The translation approaches used are the translation approaches proposed by Holmes and van de Broeck (1988, pp. 25-27). The second stage is to examine the original poem's imagery and whether it is translated using the same imagery in the translated poem. The imagery theory used is the imagery theory of Perrine and Arp (1992, pp. 24-25). The third stage is to examine which translation strategies Chairil Anwar used to translate the *Refugee Blues* poem. The strategies used are the strategies proposed by Lavefere in Bassnet (2002, p. 87).

3. Results and Discussion

The Refugee Blues poem discussed in this study is one of the poems written by a famous literary figure in the 20th century. This poem was first published in 1939, during the second world war. This poem explained the grief experienced by German Jewish refugees during the Holocaust in Germany that occurred around the 1930s. The refugees were forced away by Nazi German soldiers but could not find a place to receive them. As the poem reveals, questions arise about exile, loneliness, and expulsion. This poem depicts the trauma and pain of being forced to leave their own homes and the inability to find a safe haven and shelter from the cruelty and uncertainty that occurs in the world.

3.1 Translation Approaches

Holmes and van den Broeck (1988, pp. 25-27) stated that traditionally, there are four approaches to translating a poem.

The first traditional approach is described as retaining the form of the original. While it is certainly impossible for a translator to fully preserve the form of the original, translators will try their best to imitate the form of the original poem. Therefore, this approach is not called the "identical form" approach but is called the "mimetic form".

The second approach is the 'analogical form.' In this approach, translators look beyond the original poem to the function of its form within its poetic tradition, then look for a form that has a parallel function within the poetic tradition of the target language.

The first two approaches can be categorized as a "form derivative" approach because they are still looking for equivalents in TL for the translation of the original poem.

The third approach is "content derivatives," or might be called "organic form". In this approach, the translator does not use the form in the original poem as a reference but starts from the semantic material. The translator only tried as much as possible for the content of the original poem to match the mimetic or analogical form. This process allows the translator to have his own poetic shape during the translation process.

The fourth approach is the "deviant form" or "extraneous form". Translators use this approach to convert the original poem into a poem that is completely unrelated to the form or content of the original poem.

The researcher will analyze the translation of the Refugee Blues poem verse by verse using the above translation approaches. The original poem will be put side by side with the translation poem, as displayed in table 1.

Table 1 Source Language and Target Language of Blues Refugee Poetry

Source Language	Target Language	Approach
Say this city has ten million souls, Some are living in mansions, some are living in holes: Yet there's no place for us, my dear, yet there's no place for us	Misalkan, kota ini punya penduduk sepuluh juta Ada yang tinggal dalam gedung, ada yang tinggal dalam gua Tapi tidak ada tempat buat kita, sayangku, tapi tidak ada tempat buat kita	Mimetic
Once we had a country, and we thought it fair, Look in the atlas, and you'll find it there: We cannot go there now, my dear, we cannot go there now.	Pernah kita punya negri, dan terkenang rayu Lihat dalam peta, akan kau ketemu di situ Sekarang kita tidak bisa ke situ, sayangku, sekarang kita tidak bisa ke situ	Mimetic
In the village churchyard, there grows an old yew, Every spring, it blossoms anew:	Di taman kuburan ada sebatang pohon berdiri Tumbuh segar saban kali musim semi	Mimetic

Old passports can't do that, my dear, old passports can't do that.	Pasjalan lama tidak bisa tiru, sayangku, pasjalan lama tidak bisa tiru	
The consul banged the table and said, "If you've got no passport, you're officially dead": But we are still alive, my dear, but we are still alive.	Tuan Konsol hantam meja dan berkata: "Kalau tidak punya pasjalan, kau resmi tidak ada." Tapi kita masih hidup saja, sayangku, tapi kita masih hidup saja.	Mimetic
Went to a committee; they offered me a chair; Asked me politely to return next year: But where shall we go to-day, my dear, but where shall we go to-day?	Datang pada satu panitia, aku ditawarkan kursi Dengan hormat aku diminta supaya datang setahun lagi Tapi ke mana kita pergi ini hari, sayangku, ke mana kita pergi ini hari.	mimetic
Came to a public meeting; the speaker got up and said; "If we let them in, they will steal our daily bread": He was talking of you and me, my dear; he was talking of you and me.	Tiba di satu rapat umum; pembicara berdiri dan kata: "Jika mereka boleh masuk, mereka colong beras kita." Dia bicarakan kau dan aku, sayangku, dia bicarakan kau dan aku.	mimetic
Thought I heard the thunder rumbling in the sky; It was Hitler over Europe, saying, "They must die": O we were in his mind, my dear, O we were in his mind.	Kukira kudengar halilintar di langit membelah Adalah Hitler di Eropah yang bilang: "Mereka mesti punah." Ah, kitalah yang dimaksudnya, sayangku, ah kitalah yang dimaksudnya.	Mimetic
Saw a poodle in a jacket fastened with a pin, Saw a door opened, and a cat let in: But they weren't German Jews, my dear, but they weren't German Jews.	Kulihat anjing kecil dalam baju panas terjaga Kulihat pintu terbuka dan kucing masuk begitu saja Tapi bukan Yahudi Jerman, sayangku, tapi bukan Yahudi Jerman.	Mimetic
Went down the harbour and stood upon the quay, Saw the fish swimming as if they were free: Only ten feet away, my dear, only ten feet away.	Turun ke pelabuhan dan aku pergi berdiri ke tepi Kelihatan ikan-ikan berenang merdeka sekali Cuma sepuluh kaki dari aku, sayangku, cuma sepuluh kaki dari aku.	Mimetic
Walked through a wood, saw the birds in the trees;	Jalan lalu hutan, terlihat burung-burung di pohon	Mimetic

They had no politicians and sang at their ease: They weren't the human race, my dear; they weren't the human race.	Tidak punya ahli-politik bernyanyi ria mereka konon Mereka bukanlah para manusia, sayangku, mereka bukanlah para manusia.	
Dreamed I saw a building with a thousand floors, A thousand windows and a thousand doors: Not one of them was ours, my dear, not one of them was ours.	Kumimpi melihat gedung yang bertingkat seribu Berjendela seribu dan berpintu seribu Tidak ada satupun kita punya, sayangku, tidak ada satupun kita punya.	Mimetic
Stood on a great plain in the falling snow; Ten thousand soldiers marched to and fro: Looking for you and me, my dear, looking for you and me.	Berdiri di alun-alun besar ditimpa salju Sepuluh ribu serdadu berbaris datang dan lalu Mereka mencari kau dan aku, sayangku, mereka mencari kau dan aku.	Mimetic

1) The first stanza

Almost all the words in the first stanza are faithfully translated by Chairil Anwar, both in terms of form and meaning. The translator tried to translate the meaning as closely as possible. Therefore, it can be considered that the translator used a mimetic form approach. However, there are a few words that are not translated into the equivalent meaning. Some of these words are souls, which should be translated into *jiwa*, but it is translated into *penduduk* (residents), and holes, which should be translated into *lubang*, but it is translated into *gua* (caves).

2) The second stanza

This stanza is also the same. Almost all words were translated faithfully, except for a few words, namely 'we thought it fair', which should be literally translated into '*kami anggap itu adil*', but it is translated into '*terkenang rayu*' (recalling the affection), and 'atlas' which can actually be translated into 'atlas' too, because the word is a loan word in Indonesian, but instead it is translated into '*peta*' (map). Because almost all of the words are faithful in their translations both in terms of meaning and form, we can conclude that this second stanza is also a mimetic form approach.

3) The third stanza

There are several words that the meaning of which have been changed in this stanza. In the first line, the word 'village churchyard', which literally means *halaman gereja desa*, is translated into *taman kuburan* (a graveyard). However, *halaman gereja desa* are usually *taman kuburan*. So, this translation is not far off the meaning. Likewise, the word 'yew' is generalized into *pohon* (a tree) and the word 'grow' becomes *berdiri* (standing).

In the second line, the words 'blossom anew' should be translated *mekar lagi*, but it is translated into *tumbuh segar* (growing fresh). Likewise, the words 'can't do that' which should be translated *tidak bisa melakukan itu*, but it is translated into *tidak bisa tiru* (cannot be imitated).

All of the translations in this third stanza are not in accordance with their literal meaning, but there is still a connection between meaning and form. Therefore, we can conclude that the approach in this stanza uses a mimetic form approach.

4) The fourth stanza

In this stanza, almost everything is translated literally, both meaning and form. Therefore, this fourth stanza is also categorized as mimetic.

- 5) The fifth stanza
In this stanza, almost everything is translated literally, both meaning and form. Therefore, this fifth stanza is also categorized as mimetic.
- 6) The sixth stanza
In this stanza, there is only one word that is translated differently, namely daily bread, which is translated into *beras* (rice). This is because bread is the Germans' staple food, while Indonesians' staple food is rice. Therefore, this stanza can also be categorized as mimetic.
- 7) The seventh stanza
In this stanza, there are two words that are translated differently. First, the word 'rumbling' is literally translated into *bergemuruh*, but it is translated as *membelah* (splitting). Since it is related to the word 'thunder in the sky', the meaning of rumbling and *membelah* (splitting) is not much different. The second word that has a different translation is 'die', which should be literally translated into *mati*. However, the translator uses the word *punah* (extinct), which is also related to death. Because almost all of them have the same meaning and form between SL and TL, this stanza is also categorized as mimetic.
- 8) The eighth stanza
In this stanza, there is a difference in the translation of one phrase, namely 'jacket fastened with a pin' which should mean *jaket yang diikat dengan peniti*, but is translated into *baju panas yang terjaga* (clothes that keep the body warm) the meaning of which is not much different from the actual meaning. Therefore, this stanza can also be categorized as mimetic.
- 9) The ninth stanza
In this stanza, there are two different meanings, 'quay' which should be translated into *dermaga*, but it is translated into *tepi* (edge). Because the location of 'quay' is on the edge of the harbor, it can be considered that the two words have relatively the same meaning in this case. The second word is 'as if', which should be translated into *seolah-olah*, but it is translated into *sekali* (once). When the word is put into the sentence, it can be considered that the two have relatively the same meaning. This ninth stanza can also be categorized as mimetic.
- 10) The tenth stanza
In this stanza, all words and forms of the source language are translated literally by the translator. Therefore, this stanza is also mimetic.
- 11) The eleventh stanza
The translator also translates all the words according to the meaning and form of the source language. Therefore, this stanza is also categorized as mimetic.
- 12) The twelfth stanza
In this stanza, there are two phrases that are not translated literally by the translator. The phrase 'a great plain' is supposed to be translated into *dataran yang luas*, but it translates to *alun-alun besar* (a vast square), which relatively has the same idea as 'a great plain'. The phrase 'to and fro' should be translated into *mondar-mandir*, but it is translated into *datang dan lalu* (come and go), which can be considered the same as 'to and fro'. This twelfth stanza is also categorized using a mimetic approach.

3.2 The imagery in the Source Poetry and the Translated Poetry

Imagery is a representation of meaning through the use of images. The purpose of it is to make comparisons that usually evoke a more meaningful experience. So, imagery is a mental picture or based on experience.

Perrine & Arp (1992, pp. 24-25) explained that *imagery* in poetry might be defined as the representation of the imagination of our sense experience.

- *visual imagery* represents our visual.
- *auditory imagery* represents a sound.
- *olfactory imagery* represents a smell,
- *gustatory imagery* represents a taste,
- *tactile imagery* touch, such as hardness, softness, wetness, or heat and cold,
- *organic imagery* an internal sensation, such as hunger, thirst, fatigue, or nausea,
- *kinesthetic imagery* movement or tension in the muscles or joints.

In the poem *Refugee Blues*, there are several imageries. Visual imagery is the most imagery that can be found in this poem. It is also the most imagery that can be found in almost all poems.

The visual imagery can be found in 'some are living in mansions, some are living in holes', 'saw a poodle in a jacket fastened with a pin', 'saw a door opened and a cat let in', 'dreamed I saw a building with a thousand floors, a thousand windows, and a thousand doors', 'stood on a great plain in the falling snow'.

Kinesthetic imagery can be found in, 'there grows an old yew', 'the consul banged the table', 'saw the fish swimming as if they were free', 'ten thousand soldiers marched to and fro'. Meanwhile, there is only one organic imagery, that is 'every spring it blossoms anew'.

There is a shift of imagery that occurs between the original poem and the translation poem. This change can be seen from the line 'though I heard the thunder rumbling in the sky' which is auditory imagery when we put attention to the word 'rumbling'. However, in the translation poem, the translation does not use the word '*bergemuruh*' (rumbling), Chairil Anwar uses the word '*membelah*' (splitting) in the translated sentence '*kukira kudengar halilintar di langit membelah*'. The word '*kudengar*' (heard) refers to 'halilintar' (thunder), while the word '*membelah*' refers to 'langit' (sky). When we put our attention to the words 'sky splitting', the expression can be classified into visual imagery. So, there is a shift in imagery from auditory imagery to visual imagery.

3.3 Strategies for translating a poem

Meanwhile, Lavefere in Bassnet (2002, p. 87) reveals seven strategies for translating poems, namely:

First, phonemic translation or translation by creating the same sound between SL and TL while also producing an acceptable paraphrase of the sense. The weakness of this strategy is that the result of the translation is clumsy and often does not make sense.

Second, literal translation or word-for-word translation. Because there are differences in phrases and sentence structures between SL and TL, this method will not be able to translate the original meaning.

Third, metrical translation or translation aims to reproduce the metre in order to be the same between SL and TL. Just like literal translation, this method will be detrimental to the translation of the text as a whole because it only focuses on one aspect.

Fourth, poetry into prose translation. This translation strategy can eliminate the beauty of the original poem.

Fifth, rhymed translation. In this strategy, the translator is considering two things, setting the metre and rhymes. The results of the translation will be appropriate in terms of the structure but tend to be meaningless.

Sixth, blank verse translation. Translation with this strategy will translate the meaning of the original poem by using an accurate equivalent and having a literary value in TL but tends to ignore the rhyme and metrics of the original poem. The translation results are semantically the same, but the structure is different.

Seventh, interpretation translation or translation that interprets in its own way. Lavefere divides it into two, namely 'version' where the substance of the SL is preserved, but the form is changed, and 'imitation' where the translator produces a different poem, only the title and starting point are the same as the SL.

In translating the poem 'Refugee Blues' into a translation poem *Lagu Orang Usiran*, Chairil Anwar uses the fifth form of translation, namely rhymed translation. In the poem 'Refugee Blues', W.H. Auden uses masculine ending rhymes (equal sound at the end of one syllable in each line) in lines one and two in each stanza, while the third line uses repetition of the figure. The rhyme scheme formed in each stanza becomes A-A-B.

Chairil Anwar maintains the rhyme, figure of repetition, and rhyme scheme from the source text into the target text (Its translation poem '*Lagu Orang Usiran Song*'). In the third line of each stanza, Chairil Anwar might not find it difficult to use the figure of repetition because he only repeated the translated sentence in front of it. However, Chairil Anwar needed some strategies to maintain the rhymes in the first and second lines of each stanza.

In the first stanza, he changed the position of the translation of 'ten million souls' which should be '*sepuluh juta jiwa/penduduk*', to '*penduduk sepuluh juta*'. It does so to rhyme the last word of the first line, '*juta*' (million), with the last word in the second line, '*gua*' (cave). The word '*gua*' was chosen instead of using the literal translation of hole in the original poem, that is '*lubang*', or '*tempat tinggal yang sempit atau lusuh*'.

In the second stanza, Chairil changes the meaning of the translation of 'we thought it fair', which should be translated into '*kami anggap itu adil*' to be changed to '*terkenang rayu*' (recalling the affection), which means a bit far from the original text. This is done so that the last word in the second line, 'situ', can rhyme with 'rayu'.

In the third stanza, grows an old yew is translated into '*sebatang pohon berdiri*' (a standing tree), and in the second line there is also a modulation by placing the translation of every spring which should be in the front of the line, into '*musim semi*' (spring) which is placed behind. '*Berdiri*' and '*semi*' make a perfect masculine rhyme ending pair.

In the last word in the second line of the fourth stanza, the word 'dead' which should have been translated '*meninggal*' or '*mati*' was replaced with a synonymy technique of '*tidak ada*' (nothing). '*Berkata*' and '*tidak ada*' have the same ending rhyme.

The last word of the second line of the fifth stanza, 'next year', which should be translated '*tahun depan*', is changed to '*setahun lagi*' (another year) so that the final rhyme matches the last word of the first line, *korsi – lagi*.

In the sixth stanza, the translator may not find it difficult to maintain the rhyme because the literal translation from the source text to the target text is in accordance with the final rhyme.

In the seventh stanza, the translator makes modifications to the translation of the first and second lines. The phrase 'rumbling in the sky' at the end of the first line should be translated *bergemuruh* (rumbling) *di langit/angkasa* (in the sky), but the words and the order of the words were changed into '*di langit membelah*' (in the sky splitting). Meanwhile, in the last word in the second line, 'die', which should be translated *meninggal dunia* or *mati*, is translated using a synonym technique to become '*punah*' (extinct) so that the two lines form the same final rhyme *membelah – punah*.

In the eighth stanza, there is a modification in the translation at the end of the first and second lines. 'Jacket fastened with a pin', which should be translated into '*jaket diikat dengan peniti*', is changed, with a discursive creation technique, into *baju panas terjaga* (clothes that keep the body warm). While in the second line, the amplification technique is used by adding the phrase '*begitu saja*' (just like that) so that the first and second lines have the same ending rhyme, *terjaga – saja*.

In the ninth stanza, the translator modifies the translation by changing the word 'quay', which should be translated into '*dermaga*' to '*tepi*' (edge). While in the second line, the word 'as if' should be translated into '*seolah-olah*', but it is translated into '*sekali*' (once) by using the discursive creation technique.

In the tenth stanza, the translator uses a discursive creation translation technique on the second line by adding the word 'konon' so that the first and second lines have the same ending rhyme, *pohon – konon*.

In the eleventh stanza, the translator changes the word order of the translation so that the first and second lines have the same rhyme, even word ending. 'A thousand floors', which should be translated as '*seribu lantai/tingkat*' become '*bertingkat seribu*', and in the second row 'a thousand doors' which should be '*seribu pintu*' become '*berpintu seribu*'.

In the last stanza, the translator makes modifications at the end of the second line. 'To and fro', which literally means '*mondar-mandir*', is changed, with a synonymy strategy, into '*datang dan lalu*', so that the word '*lalu*' can have the same rhyme as '*salju*' (snow).

4. Conclusion

Based on the results of the analysis above, conclusions can be drawn regarding the aspects of the translation approaches, the translation strategies, and the types of imagery used in translating the poem Refugee Blues into its translation poem 'Lagu Orang Usiran'. First, in general, the poetry translation approach used by Chairil Anwar in this poetry translation is using a mimetic approach. Chairil Anwar translated the poem Refugee Blues into its translation poem 'Lagu Orang Usiran' faithfully in most of its meanings and forms of translation. Second, there are several imageries in this poem and its translation poem, namely visual imagery, organic imagery, kinesthetic imagery, and auditory imagery. It is also found that there is a shift in imagery from the original poem to its translation poem from auditory imagery to visual imagery. Third, Chairil Anwar used a rhymed translation method by maintaining the final rhyme in the first and second lines and maintaining the repetition figure in the third line in each stanza. This translation is remarkable since the thing Lavefere was worried about, that the translation using rhymed translation will be appropriate in structure but tends to be semantically inappropriate, has not been proven. The results of the translation of this poem are very suitable in structure and also, in general, suitable in its semantics. This proves that Chairil Anwar has excellent competence in translating poetry.

This analysis is only carried out on only one source poem and its translation. It would be better if there were other studies that analyze the translation of poetry by the same translator, Chairil Anwar. It is hoped that other researchers can conduct research by translating poetry other than this poem and Huesca's poem, which has been studied by many researchers. It will be useful to know the translation characteristics of the leading writer in Indonesia in terms of translation techniques, translation strategies, the choice of words or diction, lines in stanzas, and the use of figures of speech in poetry.

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