

THE CHANGING STYLE AND MEANING OF DAMONO'S TRANSLATED POEMS

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ABSTRACT

Translating poems is different from translating other kinds of documents such as scientific articles, textbooks, and the like, since the translator is expected not only to transfer the meaning, but also the original poems' style and other important aspects. Related to it, the objective of this analysis is to identify the changing style and meaning of Sapardi Djoko Damono's poems translated and compiled in an anthology entitled *Before Dawn* by John H. McGlynn. In this research, descriptive qualitative method and stylistic approach were utilized in analyzing the data, interpreting the resulting findings, and reporting the analysis. The focus of analysis is on the four compared literary devices of Indonesian and English versions of the selected poems, i.e. theme, imagery, diction, tone and mood. The results of analysis show that several changes on those four aspects were identified in the selected poems of the anthology. The changes mostly happen in their theme, tone, and mood. The poems' style also slightly changed after being translated into English. They had simpler and more concise style of description, yet elegant and beautiful in structure and diction. Thus, the translation of those poems is proven to have several changes in terms of style and other literary devices so as to influence the poems' meanings.

Key words: translation, poem, style, meaning, literary devices

INTRODUCTION

Poetry deals with joy, pain, as well as wonder. It thus wraps emotions and presents them in appetizing yet amusing piece of literary arts. Poetry often uses particular forms and conventions to suggest alternative meanings in words, and to sense the world in a strong response of feeling. A successful poem depends greatly on its selection and arrangements of words to convey meanings. As suggested by Kennedy and Gioia (2005), 'the most impressive idea in the world will not make a poem, unless its words are selected and arranged with loving art'. It is always fascinating to dive into poet's mind for everything that has been described in the poem. The poet might give a sketch of understanding in every selected piece of words; it will evoke senses in more dramatic way than a mere story.

However, in this globalized world, poets often borrow styles, techniques and forms from various cultures and languages. This phenomenon can only be achieved through the works of translation. Translation of literary works is considered a literary pursuit in its own right. Literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language (Schulte, 2012).

The features of poetry translation are much more complicated than any other literary works. Jackson (2003) noted that literary translation involves a good deal of interpretation about intent and effect. Besides, the literary translator is often not much interested in literal transliteration as in finding the mood, tone, voice, sound, response, and so forth, which is the main paraphernalia in interpreting poetry. On the contrary, there are beliefs that poetry can be preserved, illustrated, and illuminated if a translator succeeds in doing so. Poetry is in large part found again and repainted by the translator. Of course, many of the original poetical touches of color cannot be transposed, yet the new arrangement may be even more luminous than the original (Dastjerdi, n.d.). The problem is, whether the illuminating part will preserve the true soul of the poem or it ends up with forming another shade of colors.

In line with the objective of the analysis, several relevant theories are worth conveying, such as stylistics as the main approach to analyze the data, intrinsic elements and poetic devices that contribute to the quality of a poem, such as theme, imagery, mood and tone, as well as diction. Mostly connotatively conveyed in terms of its meaning, poems can be analyzed stylistically. Verdonk (2002) believes that stylistic analysis will not only be focused on the text form or structure, but also on the elements that arouse the readers' interests and emotions, such as sounds, word choice (diction), grammar or sentence structure. The goals of stylistics, according to Todd (1987) and supported by Barry (1995), are to provide a hard data to support intuition about literary works, to suggest new interpretation of literary works based on linguistic evidence, and to establish general points about how literary meanings are made. This term is also closely connected to the term 'style', which means 'the manner of linguistic expression in verse – as how the poet says whatever it is that he says' (Abrams, 1999). Therefore, a poem's style or a poet's style is always related to a distinctive type of writings based on rhetorical situation and aim, characteristic diction or choice of words, type of sentence structure, density, kinds of figurative language, forms and divisions of stanzas, and the like.

Devices applied in the process of analysis are theme, imagery, mood and tone, and diction. Theme, a quite significant feature in poetry analysis, is known as thing that connects all parts of the idea that has been presented in a verse. As its main concern is to convey experience, a poem is organized in such a way in order to produce a meaningful one, using the chosen and specific pattern of words. Since every part of poems is interrelated, a researcher needs to analyze the elements of the poem in order to obtain the theme (Arp & Johnson, 2005). Furthermore, he states that imagery, as a poetic device, is used to deliver the message through senses. The images in the poet's language are 'more sensuous than ordinary language', and might also be presented as 'the representation through language of sense experience'. The types of imagery can be visual, auditory, olfactory, gustatory, tactile, organic, and kinesthetic. It covers the entire mental picture that is seen by mind's eye, the sounds that the readers imaginatively hear, a smell that is pictured in the poem, a feeling of touch, internal sensation, and sense of movement.

Mood and tone are closely connected. While tone is defined as the attitude that style implies, mood is related to the feeling and atmosphere of a poem. Tone can also be defined as 'the poet's personal attitude in style or expression toward the subject, e.g. loving, ironic,

bitter, pitying, fanciful, solemn, etc.’ To analyze the poem’s mood and tone, a researcher relies on the poet’s use of words and phrases, since actually the poet ‘paints the right scene’. His imagination, emotion, and senses will touch the readers not merely on one or two side of nature, but also bring them to pure pleasure, fresh insight of human experiences (Arp, 1997). In translating poetry, it is important to make the readers feel the mood and tone of the original poem in the target language. The insight and attitude of the poet should be clearly described in the translated poem so as to give the same foregrounding effect to the readers. In order to accomplish that, the researchers believe that the innate mood from the poems must be well preserved.

Diction, as the last poetic device being examined, signifies the actual vocabulary used by a poet. The use of diction in poetry is to express the thought, idea, and feeling of the poet. Poems’ analyst deals with the meaning of words since it consists of systems of signs. Therefore, ‘in reading any poem, it is necessary to know what the words mean, but it is equally important to understand what the words imply or suggest’ (DiYanni, 2000). As a result, readers should pay attention to the fact that words do not stand by themselves in literary works, since they represent what the poet intends to convey to his readers, meaning that the poem’s interpretation will depend on the meaning of careful selection of words and phrases.

This study is a comparative analysis of English translations of Sapardi Djoko Damono’s poems with the original ones in his native language, i.e. Indonesian. This effort brings a new overview about the translator’s success in forming the colors and emotions of the poems and the possibilities of forming the new version of the poem as the result. Andre Lefevre (1992) mentioned that the result of translation can only be judged by those who do not need them, and this statement triggered as well as encouraged the researchers to choose poems originally written in the language that they really understand, namely, Indonesian. This enables them to figure out the captured soul of the poems, interpret them and manage to evaluate the differences to some extent. To add, Damono’s selected poems are fascinating and deep, despite being written in brief stanzas.

As one of founders of Lontar Foundation, Damono intended to promote the translation and publication of Indonesian literary works. Its main goal is to stimulate further development of Indonesian literature and make it accessible for international audience. The first publication of Lontar Foundation was *Suddenly the Night*, a collection of translated poetry of Sapardi Djoko Damono by John H. McGlynn. John McGlynn himself is the chairman of Lontar Foundation and has translated several Indonesian literary works into English, including Damono’s poems.

Through McGlynn’s works, the researchers intended to capture the illumination of emotion in Damono’s poems and figure out the capability of the translator in preserving the style and meaning. The hint of culture in the process of translation is occasionally presented in this study, since it cannot be separated from literary translation. Therefore, the problems can be summarized into the following questions: (1) Are the features of the poems successfully preserved after the translation process?, and (2) Are there any differences in terms of style and meaning in the translation results of the poems?. In line with that, this

study is intended to examine the translator's style in order to preserve the meaning and features of the original version of poems after being translated into English.

RESEARCH METHOD

Since this study focused on gaining the interpretive understanding on the changing style and meaning of Damono's translated poems, it utilized descriptive qualitative method in which the researchers interpreted the data based on the comparative analysis between the original poems and the translated versions. The entire resulting analysis was presented in the form of verbal description.

Process of data gathering was carried out through a library study and exploration, in which the researchers compiled and selected various kinds of data sources as well as relevant theories from written texts, online sources, and the like. Only three poems were selected for this study, based on purposive sampling, taken from an anthology of translated poems entitled *Before Dawn* by John H. McGlynn. Published by Lontar Production in 2005, it has 197 pages and consists of 133 poems. The three poems are entitled *December Poem*, *After Accompanying the Body*, and *In the Hands of Children*.

As for data analysis, the researchers mainly used stylistic approach, with its main focus on the literary features and devices of the poems, such as mood and tone, theme, imagery, and diction which eventually convey meaning. Another aspect being considered was the translation process, since this study dealt with poetry translation. After the reading process, the researchers searched for the different effects of the tone and mood between the original poems with the translated ones. Later on, they analyzed further using theories of theme, imagery, and diction in order to find whether the meaning of the original poem was successfully preserved in the translated one. The study, hence, was mostly concerned with the poems' interpretation, the poet's as well as the translator's style that led to the changing meaning of the selected poems.

FINDINGS AND DISCUSSION

Findings

In analyzing the poems, the researchers directly compared all features in the selected poems. The findings dealt with differences found in both versions of the poems, including changes that influenced readers' understanding and impression. The interpretation is an overall conclusion of the translator's capacity in translating the poems without changing the original poet's style and the meaning of the poems. Therefore, each analysis is provided with the original version of the poem, followed by the translated version. This step is taken to give readers a clear overview about the main data sources and create an opportunity to acknowledge and feel the uniqueness of both versions. It is then followed by the discussion of the poem's literary features and devices, i.e. theme, imagery, tone and mood, as well as diction.

Poem One: December Poem

| Sajak Desember | December Poem |
|--|--|
| <p>kutanggalkan mantel serta topiku yang tua ketika daun penanggalan gugur: lewat tengah malam. kemudian kuhitung hutang-hutangku pada-Mu mendadak terasa; betapa miskinnya diriku; di luar hujan pun masih kudengar dari celah-celah jendela. Ada yang terbaring di kursi, letih sekali masih patutkah kuhitung segala milikku selembar celana dan selembar baju ketika kusebut berulang nama-Mu: taram-temaram bayang bianglala itu (Damono, 2001:2)</p> | <p>I take off my old coat and hat when the leaves of the calendar fall: past midnight. and then i count my debts to You and suddenly fell: how very poor I am; outside, I can still hear the rain through the bars of window. Something slouches in the chair, completely exhausted it is still fitting for me to count my possessions a pair of pants and a set of clothes as I repeat the mention of Your name: Rainbow's ray so faded and dim (McGlynn, 2005:4)</p> |

Its Theme

Poetry is an exclusive result of contemplation, which metamorphosed into solid form, then crystalized into words and lines. Here, Damono with his powerful simplicity presented the moment of contemplation and its mysterious complication. The readers are introduced to the enchantment of subconscious minds of human that might reveal secret, dissatisfaction, misery and acknowledgement. Consequently, the theme of the original version is about a contemplation of life and how it brings awareness on how hopeless we are before God.

Meanwhile, in the translated version, the readers are still capable of sensing the moment of contemplation brought by the poem, but the moment seemed weighted with burden and fear. The description is a bit somber and dull, which can be seen in lines 'through the bars of window. Something slouches in the chair, completely exhausted'. McGlynn apparently tried to preserve the simplicity of Damono's diction by translating this poem as

precisely as possible, by using less poetic language as the original poem. That only made the theme of this poem changed into something heavier. It still tells about contemplation, but a kind of contemplation that is followed by burden and despair.

Its Imagery

The imagery that is strongly carried on the original poem is organic imagery. Because the poet is poetically telling an event to the readers, the poem is full of the subject's feeling when it happened. The reader will be informed about the subject's thought and the impression of the situation as the story goes on. The setting describes that it happened at midnight, and the one sided conversation between the subject and God emphasizes the sense of contemplation. It gives a sense of closeness on the personal relationship between man and God.

There is another imagery that completed this poem, but it is actually the supporting image that created the setting of the event. The kinesthetic imagery was used when the poet portrayed the event 'I take off my old coat and hat', it gave an impression of someone who just went home from a long day work and then took off the hat, hung the coat and prepared for a rest in one serene night. While auditory imagery was used to strengthen the setting and clarify the atmosphere 'I can still hear the rain through the window bars', as an impression of continuity from the first stanza. It makes the readers imagine the situations when the night grows late and he hears nothing but the sound of rain that emphasizes loneliness. The visual imagery was used to give the background and setting of the story, like when the poet described 'something slouches in the chair' and 'the leaves of the calendar fall'.

Each imagery is transferred relatively well in the translated version, because the poet used fairly literal translation of dictions and expressions as explained in the previous part. In translating experience, the most suitable way to describe is by preserving the details and environment. However, in translating a poem, the translator should also pay more attention to the preservation of the original poem's style.

Its Tone and Mood

The tone shared by this poem is spiritual and remorse. Damono illustrated someone's feeling when he was already through a large amount of lifetime and then looked back for introspection. For many times, God has gracefully blessed and mercifully forgiven, but then he realized that he often forgot to be grateful. He humbly admitted his weakness, his regret and his fear, but still he held on tightly to his faith and faced it with all his might. That story eventually creates some guilt in the readers' mind and unconsciously invites the readers to think seriously of their life story before it is too late. That melancholic storyline creates submission and apprehensive mood. The poet's reflection will touch the readers' awareness about their own lives.

Following the change on the theme, the tone in the translated version also becomes heavier and more fearful. The subject was burdened by his 'debt' to God and it trapped him in 'bars'. The image of rainbow that appeared in the last line does not bring the color either to the poem as what is usually expected in the existence of rainbow; inevitably it brings the dull

and regretful mood to the readers as seen in ‘rainbow’s ray so faded and dim’. McGlynn here changed the poem into something more miserable, repentant, and bleak.

Its Diction

The diction employed in Damono’s *Sajak Desember* is apparently not so ornate and does not use various figurative expressions. Even so, the beauty of the poem and the intensity of the moment are still perfectly delivered to the readers by Damono’s unique style of simplicity. Moreover, this poem is like an impressive fragment that happened in one rainy night, so it sounds comprehensible and neat. Thus, in translating this particular poem, McGlynn tried to preserve the order of sequence and told it naturally like Damono’s order of sequence. It was very brave, because actually there are several expressions that might confuse the readers in the target language such as ‘daun penanggalan gugur’ that has been translated into ‘the leaves of calendar fall’, or ‘taram-temaram bayang bianglala itu’ that was translated into ‘rainbow’s ray so faded and dim’.

However in some cases, McGlynn used heavier diction to translate the poem that makes some features change, as what has been explained in the previous sub-subchapter. He translated ‘terbaring’ into ‘slouches’ instead of ‘lay down’, while the meaning of ‘slouch’ is to stand, sit or walk with the shoulders hanging forward and the head bent slightly over so that you look tired and bored (Cambridge Dictionary). That makes the subject pictured as someone who is completely desperate and powerless, while the original meaning is not that bad. Another example can be seen from the use of words ‘sela-sela jendela’ that was translated into ‘bars in the window’. Such a choice creates a feeling of imprisonment or being trapped rather than only describing it as a window sash.

Poem Two: After Accompanying the Body

| Sehabis mengantar jenazah | After accompanying the body |
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| <p>masih adakah yang akan kau tanyakan tentang hal itu? Hujan pun sudah selesai sewaktu tertimbun sebuah dunia yang tak habisnya bercakap di bawah bunga-bunga menua, musim yang senja pulanglah dengan payung di tangan, tertutup anak-anak kembali bermain di jalanan basah seperti dalam mimpi kuda-kuda meringkik di bukit-bukit jauh</p> | <p>is there anything left for you to ask in regard to this? The rain finally stops as a world of never ending conversation is buried beneath aging flower, august days going home now with a closed umbrella in hand children return to play on the wet road as if in a dream, horses whinny in the distant hills perhaps we need not grow old in question</p> |

| | |
|--|---|
| <p>barangkali kita tak perlu tua tanpa tanda tanya</p> <p>masih adakah? Alangkah angkuhnya langit</p> <p>alangkah angkuhnya pintu yang akan menerima kita</p> <p>seluruhnya, seluruhnya kecuali kenangan</p> <p>pada sebuah gua yang menjadi sepi tiba-tiba</p> <p>(Damono, 1967:12)</p> | <p>are there any? How stately is the sky</p> <p>how stately the portal that will welcome us</p> <p>all, save memories</p> <p>of a cave suddenly failing silent.</p> <p>(McGlynn, 2005:17)</p> |
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Its Theme

This poem depicts how people who are facing death should struggle to continue their lives. Talking about death, the ‘victim’ will not only be the dead person, but also people who are left behind. It will never be easy to be parted suddenly. It leaves regret, misery, and question; therefore Damono opened this poem in question ‘masih adakah yang akan kau tanyakan tentang hal itu?’ which was later translated into ‘is there anything left for you to ask in regard to this?’ by McGlynn. The second stanza is full of figurative expressions on how they should continue with acceptance, as children will play again, and the dream lasts. When the time finally comes, nothing will last, and the only thing left behind is merely a memory.

The English version of the poem more or less carried the same theme. It tells about the continuity of life after the people we love passed away, and nothing is left but memories. McGlynn successfully transferred the soul of the poem and even made it somehow easier to understand. He transferred the metaphor quite well, and used words as simple as needed, without losing the poetic sensation for each line, for instance, ‘as a world of never ending conversation is buried beneath aging flower’, and ‘going home with a closed umbrella in hand’. Yet, at the third stanza, McGlynn did not really succeed in transferring the form of the poem, because it became briefer and the stanza’s form is not as beautiful and comprehensible as the original poem. This can be seen in the following much more simplistic lines:

how stately the portal that will welcome us
all, save memories
of a cave suddenly failing silent
 (McGlynn, 2005)

Those particular lines seem to be losing their intensity, partly because the original poem utilized repetition of the expression ‘seluruhnya’ as an emphasis, whereas the translated version only utilized ‘all, save memories...’ which makes it lighter in meaning.

Its Imagery

This poem is rich with metaphor and symbol. Consequently, the imagery is mostly metaphorically written. The visualization of the feeling after the funeral brings the readers to sense the mourning and loss. The sounds of horses and child playing bring a sense of the world when the ceremony is over. The cave that is suddenly silent brings the sense of loneliness, after all the rituals and condolences leave nothing but memories. Hence, actually the imagery is not directly used to describe the situation or the scene is truly portrayed in the poem. Instead, they are used particularly to arouse readers' imagination on what happens after burying someone in Damono's world.

In the translated version, McGlynn could transfer all the quality of metaphorical imagery used by Damono. He transformed the art of simplicity that has always been Damono's signature without making the poem less intense, except certain minor parts mentioned in the theme discussion. He left the metaphor as exceptional as the expressions used by Damono, and left the impression to the readers of the poem while maintaining Damono's style.

Its Tone and Mood

Reading this poem, readers are intrigued to feel the bitter mourn illustrated in every question and word. This poem is likely a poet's message for someone he cared about. He swallowed his own bitterness and loss for the sake of telling the other to stay tough and continue his life. *After accompanying the body* is a poem which carries a diverse tone. It is heartbreaking and painful, as the feeling when we realize that our beloved one has gone and left the world that we are no longer able to reach, those who are buried under withered flowers. Yet it is also heartening and comforting to see that there are still new lives to build, a new phase to begin.

The mood that is shared to the readers is also mixed as the tone. From the first stanza, it blew the readers' mind with bitterness and hardship by a story of the end of life. It was then followed by composed feeling and hint of happiness, a hope for the world that is actually colorful and lively. In the last stanza, the readers are presented bluntly with the poet's feeling of death itself; a fate that will perish every existence but memories. It brings fear and anxiety, but also ascertains an acceptance in the loss of someone we love.

McGlynn can portray all the mixed tone and mood of the original version in the translated poem. The readers will also feel the bitterness and sadness of the poem because of his structured translation 'a world of never ending conversation is buried beneath aging flower'. To add, the hope and cheerful words that Damono employed in 'seperti dalam mimpi kuda-kuda meringkik di bukit-bukit jauh, barangkali kita tak perlu tua tanpa tanda tanya' which were skillfully translated into 'as if in a dream, horses whinny in the distant hills, perhaps we need not grow old in question'. Unfortunately, in the last stanza, he failed to express the last two lines and made them more difficult to understand.

Its Diction

Damono wrote this poem in beautiful euphemisms so as to infiltrate readers mind more deeply. He described funeral as 'a world of conversation that is buried in aging flower', and how we should stand for the sadness as we go home with 'a closed umbrella in hand'.

The scene being depicted in the poem is exceptional and impressive, so that McGlynn only needed to transform it as it was and was still able to transfer the same power and effect to the readers.

Nevertheless, McGlynn invented expressions that add the exceptionality of this poem. He translated ‘musim yang senja’ into ‘August days’, which is actually indirectly related. ‘Musim yang senja’ literally means a season that is almost ended, like a sun that is about to set. McGlynn cleverly used ‘August’ to express this particular expression, probably because August is in autumn, before winter comes, as the symbol of death. Therefore, readers are expected to catch the meaning by imaginatively visualizing the scenes as days in the late autumn.

Poem Three: In the Hands of Children

| Di Tangan Anak-anak | In the Hands of Children |
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| <p>Di tangan anak-anak, kertas menjelma perahu Sinbad yang tak takluk pada gelombang, menjelma burung yang jeritnya membukakan kelopak-kelopak bunga di hutan; di mulut anak-anak, kata menjelma Kitab Suci.</p> <p>“Tuan, jangan kauganggu permainanku ini.” (Damono, 1983)</p> | <p>In the hands of children, paper becomes Sinbad’s ship Undeclared by the waves, becomes a bird Whose cries open flower blooms in the forest; In the mouths of children, words become the Holy Book.</p> <p>“Excuse me, Sir, leave this game of mine alone.” (McGlynn, 2005)</p> |

Its Theme

The theme of this poem is successfully transferred within the process of translation. This poem is a beautiful yet vivid description of children’s minds. It talks about the ability of dreaming, dreaming until it changes a mere paper into mighty mythical Sinbad’s ship. It tells about a sincere hope of children, who simply believe that everything might happen with outstanding faith like believing a Holy Book.

McGlynn perfectly captured the way Damono adored children and even created the exquisite twins of it. He used a brief statement like ‘undefeated by the ways, becomes a bird’, ‘whose cries open flower bloom in the forest’ as well as the original version. He told the readers as Damono formed them in a more ‘humble’ way, without leaving the beauty of western poems.

Its Imagery

Both versions carried strong organic imagery. The readers are enforced to enter the children's fantastic world. By the end of the poem, readers will understand how fast children's mind grows and becomes undefeated dream as mighty as Sinbad's ship, as free as a bird and as powerful as words of God. Beside organic imagery, the kinesthetic feature also strengthens this poem, indicated by the fast transformation of the paper to be an amazing object. The reader can imaginatively understand the magical transformation of the paper as they read the poem and feel the words and the lines.

McGlynn used incomplete sentence as Damono wrote it in Indonesian. It emphasized the feeling of movement and highlighted the changing shape that gracefully formed in the readers' mind as they understand the message conveyed by the poem.

Its Tone and Mood

The original version was written in adventurous tone. As if, when the readers read it, they will be drawn into the child's world, which is naïve, plain, and dynamically changing. Its stanzas still carried Damono's signature of brevity yet rich with ideas, until it practically moved in the readers' mind. The mood is quite playful as it draws our attention to something magical. Damono used abstract scene and fictional action to strengthen the atmosphere and the so-called characters of the poem. At the end of the poem, he even did not forget to add a distinct statement that perfectly described the selfishness but innocent manner of a child and declared this awesome tribute to children in the line 'Tuan, jangan kauganggu permainanku ini'.

On the contrary, the child in the translated version seems to turn into a well-mannered, educated and charming one. The poem becomes more beautiful and well-furnished, rather than plain and honest like the way Damono presented the original transparently, by letting the readers know it just the way it was. It is because the poem is conceded melodious words and expression like 'undefeated by the waves, becomes a bird', 'whose cries open flower blooms in the forest'. Certainly, it was a very suitable translation for the poem but it also inevitably changed the tone and mood of the poem into something less adventurous and careless. The readers will also still feel the playful mood of the poem drawn in its simple beauty of a child's world, but in the end, again, we will meet a quite matured child who politely asks:

"Excuse me, Sir, leave this game of mine alone."

Its Diction

In the poem *In the Hands of Children*, the readers are introduced with the world of fantasy when paper can turn into a magical ship and bird. The use of paper as a metaphor of something that can become any possible pieces of arts fits well with the title and the theme of the poem. Damono also used Sinbad, a well-known adventurous character, to picture the colorful world of children, but in contrast also compared their sincere faith with words of God in Holy Book. At the end, the children asked for letting them play 'their game' in an honest and untarnished way. It is a very smooth strategy to drive the readers into the wonder

of children's dream as it is also employed to ensure them to be satisfied with it by only watching the children.

In the translated version, McGlynn wisely translated the diction as simple as the original one. Damono's choice of words perfectly fulfills the purpose of the poem. Even with the simplicity and boldness of those words, they are capable to form a kind of art to the readers. By translating it exactly like the original poem, McGlynn gave his readers the essential charm of Damono's style embellished with his own style in transforming an art.

DISCUSSION

After examining the resulting findings, the researchers come to a conclusion in compliance with the changing features taking place during the translation process. It is true that every poem will have a distinctive result and problems, but the researchers found some tendency on parts when the poem usually altered during the translation process. To make it more comprehensible, the researchers explained it based on features discussed in the findings.

The first feature discussed in every beginning of analysis is theme. It is because the theme is the core idea that forms a poem. Therefore it is important for the researchers to discuss it from the very beginning. The theme evidently also becomes an important determinant of the analysis, since when it is reinterpreted and changed during the translation process, the readers will get an entirely different poem. In this case, McGlynn is fairly precise in capturing the soul of Damono's three poems. He managed to translate the idea of each poem without losing the touch of art contained by its diction. However, even when a great job was done, there were some differences that can still be found in terms of understanding the poems. The difficulty usually occurs in the morphological level seen from stylistic viewpoint, i.e. words or diction that should be translated. For example, the word 'terbaring' in a poem entitled *December Poem* was translated into 'slouches', whereas according to the researchers it has another possible English word as its translation, i.e. 'lay down'. Because of the changing of the previous aspects, consequently the poem's theme may also slightly change, as what happened to the first selected poem, in which the theme changed into a heavier situation.

The changing of theme consequently influences the poems' tone and mood. The tone is the poet's feeling that is captured by the readers when they read the poem, while the mood is the feeling that the readers get after reading the poem. Those experiences are very personal and impossible to be theoretically defined. The capability of a translator in translating feeling should be exceptional; a fair knowledge of sources of language and cultural understanding are needed to perform a high quality translation. In delivering the tone and mood to the readers, the translator should preserve the atmosphere of the poem, while actually everyone might have different interpretation about it. By understanding the background of the poem and the poet, the translator will be able to comprehend the soul of the poem and transfer it to the target language as closely as possible. The translator should also be very careful in forming the translated version, since the translator's own style might 'accidentally' merge with the result and illuminate the poem into a new one with the same basic idea.

Diction is essentially the key whether the translation process functions smoothly or not. A different choice of words will create a different effect to the reader and then bias another meaning, for instance, the word ‘stately’ in *After Accompanying the Body*. This word gives a rather big difference on the translated poem, leading to the change of tone and mood. Another important matter is about translating the figurative expression into the target language. The divergence of culture and pattern of speech sometimes make the expression impossible to transfer as naturally as the origin. Here, McGlynn should decide wisely to keep the expression as in *In the Hands of Children* when ‘bird cries open flower blooms in the forest, or finding an equal one in *After Accompanying the Body* with ‘August’s days’.

Apart from the preceding three features, the easiest feature to preserve is imagery, since it particularly explains the action or events felt by human senses, that’s why the poem translation will not really change. As long as what should be heard will not change to something to touch, the translation will be considered successful. Indeed, the diction will influence the effect captured by the readers, but it will not change the entire meaning of the poem. McGlynn’s previous three translated poems have partly preserved the imagery of the original poems.

From those explanations, McGlynn apparently could not definitely leave out his style in transforming Damono’s poems. He has a more gentle and elegant style in terms of writing poetry. Because of that, the bluntness of Damono’s style was occasionally not well transferred in the translation. McGlynn sometimes also failed in finding appropriate and equivalent words. It is one of the biggest factors why the poem’s meaning and the poet’s style alter after the poems are translated to the target language.

On the other hand, McGlynn had an excellent skill in translating the situation of the scene of the poem. He had a more structured style in making a poem than Damono who tended to focus the idea in concise sentences and expressions. It makes the lines easier to understand, especially for foreigners who are not acquainted with Damono’s style. He could understand the characteristics of Damono’s imagery very well and almost always translated it as powerfully and beautifully as the original poems. His elegant ways in forming sentences and expressions can add the aesthetic side of Damono’s bluntness and simplicity, which is sometimes less compelling for Western taste. His exceptional skill can be seen in the first two stanzas of *After Accompanying the Body* and the first stanza of *In the Hands of Children*.

CONCLUSION

There have been two main points to discuss in this paper, i.e. whether the features of the poems are successfully preserved after the translation process and whether there are some differences in terms of style and meaning in the translation results of the poems. The findings and discussion prove that both questions have been successfully answered. The following points will elaborate those answers.

Firstly, McGlynn’s translated poems experienced some changes in terms of their tone, mood, and theme. It is because those features are abstract, so that the translator is expected to capture the soul of the poem in order to succeed in transforming and delivering them properly. The differences in structure and sentence pattern can also change the impression of

the poem, and then create a different mood as well as theme. Diction was also often changed, because McGlynn should find an appropriate word in the same level, so that the tone and mood of the poem do not change. It is very difficult because it is often inevitable when he needed to preserve the beauty of the poem. To add, imagery is a feature that can be easily preserved when the translation takes place, because it is mostly practical and factual for it deals with human senses. The difference occurred in terms of effect levels and intensity felt by the readers.

Secondly, in terms of style, the powerful simplicity and brevity of Damono's style of poems and the elegant structured lines of McGlynn's versions created two different unique styles of poems. McGlynn's translated versions were blunt and brief, yet beautiful and classy. However, it was found that those different styles did not really change the entire meanings of the poems. They only suggested different layers of possible interpretations and distinct characteristics, since McGlynn's own ideas and interpretation were also involved in the process of translation.

To add, the features that were too difficult to preserve in the translation process are particularly inner structure, i.e. theme, tone, and mood. Literary devices such as diction and imagery are more easily preserved. There were also changes in terms of style between the translated versions and the original ones that slightly influenced the change of the poems' meanings.

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