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EDITORIAL

This issue differs to some extent from the previous issues as the IJELS management decides that starting from this issue the journal does not focus on only one or two but accommodate all the streams in the English language studies due to the interdisciplinary nature of the Graduate Program of English Language Studies. Two articles address issues on English language education: Kristin Natalina Nugraha Bakti studied the strategies adopted by junior high school students in learning English vocabulary while Wimbo Pambudi Wicaksono examined the types and frequency of written corrective feedback in adult ESL classroom. One article in literature by Dian Natalia Sutanto, Melania Prischa Mendrofa, and Teti Apriyanti deals with the Existential Meaning and Social Justice in Egyptain Noble Laurete Naguib Mahfouz's Short Stories. Two articles address the translation of literary works. Yohanes Maria Restu Dian Raharjo analyzes the translation aspects of Chairil Anwar's poem "Aku" by Burton Raffel while Juma D. Imamu analyzes the semantics, syntax, equivalence, fluency and authenticity of Seif Salum's Poem entitled "Ewe Bibi Mwenye Enzi" which is translated into English as "This Love".

Happy reading!

Editor-in-Chief

F. X. Mukarto

Vocabulary Learning Strategies Used by Junior High School Students

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ABSTRACT

In language learning, mastery of vocabulary is crucial. However, in Indonesia, where English is taught as a foreign language, vocabulary is often taught incidentally and given little priority. Due to the importance of vocabulary, a comprehensive language learning strategy is needed. As an example, vocabulary-learning strategies (VLS) can facilitate the development of vocabulary. This study aims at investigating VLS used by junior high school students in learning English. The data were collected by using Schmitt's vocabulary learning strategies questionnaire. The questionnaire consists of 31 statements administered to 50 junior high school students in the 8th grade at SMP N I Salatiga. Interviews were also conducted to obtain more information from the participants. The results show that the students choose practical, simple and fast strategies in learning vocabulary. Strategies such as checking if the word is also an Indonesian word, guessing the word's meaning from the context, asking the teacher to give the definition, studying the word with their classmates, remembering the word by studying and paying attention to the word's spelling, underlining the word, and using English media were frequently chosen in this study.

Keywords: *vocabulary learning strategies (VLS), junior high school student*

INTRODUCTION

Vocabulary is considered to be one of the most important elements in comprehending lesson materials, especially when learning a foreign language. Heidari et al. (2012) states that vocabulary is the core of language and the cornerstone of language learning. Through comprehending foreign words, students will understand the meaning of the words. Wessels (2011: 46) believes that knowledge of vocabulary is essential to students' academic success. "If students do not understand the meaning of the words in the text, they will have difficulty understanding the content". Therefore, comprehension of the meaning of words can help students understand the materials and the reading texts.

However, as one of the core elements of language learning, vocabulary comprehension presents various obstacles (Zhi-liang, 2010). Students tend to be passive during English classes because they lack vocabulary, which affects their behaviour in learning English. Fan (2003) notes that vocabulary is neglected in language learning in Asia because vocabulary is given little priority and learned incidentally. In addition, Goulden (1990) as cited in Olmos (2009) explains that the measurement of vocabulary size, particularly the size of academic vocabulary, is an important indicator of the ability of second language learners to achieve academic success. The amount of

vocabulary that learners have will affect their achievement; hence, learners need vocabulary learning strategies (VLS) to help them develop their knowledge of vocabulary.

VLS are therefore important for junior high school students, because they help students to understand new words and increase their wealth of vocabulary, and encourage them to become independent learners. However, English lessons in junior high school do not provide specific classes on technical vocabulary. As such, the students cannot always rely on their teachers. They need to master their own strategies of determining the meanings of unknown words independently so that they can better understand their class materials.

Hence, this study aims at investigating the VLS used by junior high school students when they learn English. This study seeks to answer the research question: What are the vocabulary learning strategies (VLS) used by junior high school students? This study could be useful for language students, especially junior high school students who encounter problems in comprehension of vocabulary in their language learning. Furthermore, teachers could use this study as a reference to help learners who find difficulty understanding the meaning of vocabulary in their English learning.

VOCABULARY LEARNING STRATEGIES

Vocabulary learning strategies (VLS) are designed to assist learners in facilitating and streamlining their vocabulary learning to achieve optimal goals. Schmitt (2000) explains that VLS can empower learners and attract learners' attention in learning language in a way that will improve the learners' vocabulary development. Schmitt (1997) also mentions that in vocabulary acquisition, emphasizing high exposure to the language is critical. Furthermore, VLS are important in second language learning to maximize the productivity of language acquisition. According to Takač (2008), VLS are specific strategies utilized in vocabulary learning activities in the target language. Moreover, VLS are the methods for learning vocabulary that facilitate expedient language learning (Amiryousefi & Ketabi, 2011). For this reason, VLS can assist learners in figuring out the meaning of terms in the target language to expand their vocabulary knowledge (Hulstjin, 1993, as cited in Morin & Goebel, 2001).

In addition, Asgari and Mustapha (2011) define vocabulary learning strategies as stages taken by learners when learning new words. When students encounter new English words in their learning process, they need to take actions to comprehend the words in order to help them understand the materials. However, VLS do not only focus on how learners learn new vocabulary, but also on how they store the words in their long-term memories as well as use and produce the words in the appropriate contexts as stated by Ruutments (2005) as cited in Jurcoviæ (2006). Gu (2003: 75) adds that "knowing a word means knowing at least its form, its meaning, and its basic usage in context receptively and productively". This indicates that vocabulary learning strategies do not merely relate to comprehension of new words, but cover broader areas as well.

Vocabulary learning strategies help EFL (English as a Foreign Language) learners to achieve their learning goals and to make them become independent learners. Ghazal (2007) states that VLS are methods of assisting learners in improving their knowledge of target language vocabularies. Through mastery of vocabulary, learners

will be able to successfully engage with materials and tasks given in the target language (Ghazal, 2007). Based on Ghazal's idea, using strategies for learning vocabulary can help the students to achieve their learning goals, as by comprehending the vocabulary, the learners will be able to understand the materials given. Moreover, vocabulary is considered to be the basic element of language. Without a thorough understanding of vocabulary, students cannot identify objects, concepts, and so forth. As stated by Ghazal (2007: 84), "Vocabulary is central to language and is of great significance to language learners. Words are the building blocks of a language since they label objects, actions, ideas without which people cannot convey the intended meaning". VLS do not only help the learners to achieve their learning goals, but also to encourage the students to become independent learners. As explained by Nation (2001), by applying vocabulary learning strategies, students can manage and monitor their own learning process without having to depend entirely on the teacher's help. In other words, independent learning encourages students to be more responsible for their own success in language learning.

Types of Vocabulary Learning Strategies

There have been several attempts to develop the taxonomy of VLS based on the strategies used by learners to understand their target language. Some of the experts who have developed taxonomies of VLS are Nation (1990, 2001), Gu and Johnson (1996), and Schmitt (1997). This study adopts Schmitt's taxonomy as the basis, and is supported by a secondary theory. Schmitt's theory (1997) is well known and is used as the basic theory for many researchers of vocabulary learning strategies. Schmitt (2000) classifies the strategies into several specific groups:

1. Determination strategies (DET)

DET are individual strategies used to understand the meaning of words without any help from others, such as guessing context, guessing from L1 (first language) cognates, using reference materials such as dictionaries, analysing affixes and roots, and using dictionaries to convey particular words. Strategies belonging to this group are commonly used to find the meaning of new words rather than recalling words that have already been learned.

2. Social strategies (SOC)

Strategies belonging to this group involve interaction with others in learning new words, such as asking the teacher or classmates. Social strategies are not only used to discover new vocabulary, but are also used to remember words that students have previously been exposed to. Thus, the foundations of these strategies are social interaction and engagement.

3. Memory strategies (MEM)

These strategies are also commonly known as mnemonic strategies. They are used to recall vocabulary that has already been studied. Through these strategies, learners will relate their prior knowledge with the target words by grouping the words according to their form or topic, forming imaginary links, using physical actions, connecting new words to past experiences, studying the spelling of the words, and speaking the words out loud while studying them.

4. Cognitive strategies (COG)

These strategies are similar to memory strategies, but they do not focus as much on the mental process. Cognitive strategies emphasize the mechanical means of comprehending known words. Thus, cognitive strategies utilize repetition and specific tools to learn vocabulary. Strategies belonging to COG include repeating words verbally and on paper, making lists of words, and labelling physical objects with their meanings in the target language.

5. Metacognitive strategies (MET)

MET are strategies in which learners consciously determine the best way to plan, monitor, and evaluate their strategies of studying vocabulary. Learners who use metacognitive strategies decide on their own which words they will focus on and examine further. Learners also check their understanding by doing word tests. Examples of metacognitive strategies include using English-language media, skipping or passing new words, constantly studying new words, and testing oneself by using word tests or games.

METHODOLOGY

This study employs a descriptive method. It describes the vocabulary learning strategies used by junior high school students. The participants were 50 students in the 8th grade at SMP N I Salatiga. They were chosen as they had been studying English for approximately 5 years. Hence, they may have used VLS in order to help them understand new words when learning English.

The instruments of the study are close-ended questionnaires and interviews. The close-ended questionnaire consists of 31 statements of vocabulary learning strategies based on Schmitt's taxonomy of VLS. The participants selected their answers from *always*, *often*, *sometimes* or *never*. The questionnaire is in Indonesian to help the students feel more confident in giving their answers.

To supplement the data from the questionnaire, a semi-structured interview was also conducted. The three interviewees, representing the participant population, chose their preference from five strategies ranking from highest, medium and lowest. The interview was completed during the participants' free time and was conducted in Indonesian to make them feel more comfortable.

To evaluate the results, the data from the questionnaire were analysed using Microsoft Excel. After the questionnaire results were obtained, personal interviews were conducted to seek more information.

FINDINGS AND DISCUSSION

This section presents the data acquired from the questionnaire and interview results based on the vocabulary learning strategies from Schmitt's taxonomy. Each strategy consists of statements that are presented in the tables and followed by analysis.

1. Determination strategy

Table 1: Students' Use of Determination Strategies

No.	Statements	Never		Sometimes		Often		Always	
1.	Check the word's form; whether it belongs to verb, noun, adjective, etc.	25	50%	14	28%	7	14%	4	8%
2.	Analyze root and affixes to guess the meanings of the word. E.g.: unreadable = un + read + able → impossible to read.	5	10%	10	20%	28	56%	7	14%
3.	Check if the word is also an Indonesian word. E.g.: pencil, Bahasa Indonesia: *pensil*.	2	4%	7	14%	33	66%	8	16%
4.	Guess word's meaning from the context.	1	2%	8	16%	33	66%	8	16%
5.	Look up the word in English – Indonesian dictionary.	0	0%	13	26%	24	48%	13	26%
6.	Look up the word in English – English dictionary.	15	30%	17	34%	18%	36%	0	0%

The highest-ranked statement in DET was statement number three: check if the word is also an Indonesian word. The similarity of some English and Indonesian terms could be a factor in the high ranking of this statement. The participants explained that the resemblance between some Indonesian and English words helped them to guess and understand the meaning of the word. One of the interviewees stated, "... *maknanya sama tapi penulisannya lain. Jadi kita bisa mengartikan kata itu hampir samalah dengan bahasa Indonesianya*" (English translation: the meaning is similar but the spelling is different. Thus, we can understand English terms that are similar to those in Indonesian). For instance, the students were already familiar with the word *doctor* which in English means someone who maintains or restores human health through the practice of medicine (Woodford, 2005). When the students heard the word *doctor*, they could guess with confidence that *doctor* means *dokter*.

Due to the similarity between certain English and Indonesian terms, students often associated a new English word with its cognate in Indonesian. Nation (2001) states that when there is little similarity between items and patterns in the L1 (first language) and the foreign language, vocabulary learning presents a greater burden to the learner (p. 220). In other words, if there are many words that are similar with the first language, the word-learning burden presents less of a challenge. Therefore, learners can understand a new word easily when the word is similar with its equivalent in their first language.

Statement number four (guess word's meaning from the context) also ranked highly in this category. 88% of the participants chose guessing word's meaning from the context as the strategy that they used most. There are several reasons why this strategy was selected. The first one was the use of English in their English textbooks. Participant number one stated: "*buku pelajaran bahasa Inggrisnya*

kan full English, *jadi udah apa ya, udah sering gitulah*" (English translation: the only language in our English textbook is English, so I usually guess the word from the context). The participant frequently encountered texts, written explanations, instructions, and tasks in English. Therefore, students often found new words while reading their textbooks and then applied the strategy of guessing their meanings from the context. Because the textbooks were written entirely in English, they provided many opportunities for students to guess the meaning of new vocabulary from the text.

The second reason for selection of statement number four is that the meaning of an English word in a story or text was often different from its dictionary definition. Participant number two commented, "There are some words which have more than one meaning in English. Sometimes the definition in the dictionary will be different with what is meant by the text that I read. Therefore, it is better to read the whole paragraph to understand what is meant in the story or text".

Nation (2008: 10) states, "Most technical words occur only in one specialized area, but some technical words can occur in other areas, some with the same meaning and some with different meaning". Hence, guessing from the context was often used because the definition of technical words may be different from their dictionary definition. The last reason was that the context could help them understand the meaning of a word. The context and words were considered to be clues to help them guess the meaning of a word. Carton (1971) mentions that clues can be based on both the text and the student's prior knowledge of English.

By contrast, statement number one (check the word's form; whether the word belongs to verb, noun, adjective, etc.) ranked the lowest. Only 22% of the participants chose this strategy. 14% of the participants chose *often* and 8% of them choose *always*. This statement likely ranked lowest because not all of the participants were students of English. They only needed to know the meaning of a word without paying attention to its form. As one participant stated, "Knowing that a word is a verb, noun, or adjective is not significant. Knowing the meaning is enough."

2. Social strategy

Table 2: Students' Use of Social Strategies

No.	Statements	Never		Sometimes		Often		Always	
7.	Ask the teacher to translate the meaning of a word that I do not understand.	2	4%	22	44%	17	34%	9	18%
8.	Ask the teacher for synonyms or similar meanings of new word.	5	10%	23	46%	15	30%	7	14%
9.	Ask the teacher for definition.	1	2%	11	22%	20	40%	18	36%
10.	Ask classmates.	0	0%	12	24%	33	66%	5	10%

As demonstrated by Table 2, statements number nine (ask the teacher for definition) and ten (ask classmates) ranked highest among SOC strategies. 76% of the

participants chose these statements. The score was calculated from the total percentage of *often* and *always* responses. For statement number nine, 40% of the participants chose *often* and 36% chose *always*. For statement number ten, 66% of the participants chose *often* and 10% chose *always*.

One possible reason why statement nine ranked highest is the common belief that the teacher is fluent in English. The assumed English background of the teacher is a likely reason for students to trust the teacher. It indicates that teachers are generally considered to be credible sources. The interviewees explained that their teachers could provide a clear and correct definition of a new word. Participants number one and two added that "the teacher's explanation is more specific and suitable than the one in the dictionary because sometimes the words have different meanings or cannot be found in a regular dictionary". Nation (2008: 12) explains that "some words are commonly found in a certain area but rarely found in other areas". Only someone who has a background in English can provide a suitable definition of a specific word. In addition, the use of English as a medium of instruction in the classroom provided opportunities for the participants to ask their teacher about the meaning of a new word.

Furthermore, the presence of capable peers helped students to master newly encountered words. The interviewees stated that discussing a new word with their classmates helped them to understand the word. Participant number one added, "My friends and I have similar thoughts and if we discuss the meaning of a known word, we will make our own definition of the word. Thus, we can understand the word more easily". Falchikov (2001) states that interaction with peers can result in an improved knowledge and understanding of the material. By discussing new words with friends, the participants could develop their knowledge and understanding of the words. Participant number two added that discussing with classmates did not only help them to understand the meaning, but also helped them to remember it. This shows that students can easily remember new words if they discuss the vocabulary with their peers, because the language is easier to comprehend.

By contrast, statement number eight (ask the teacher for synonyms or similar meanings of new word) had the lowest rank. 44% of the participants chose this strategy. Only 30% of the participants chose *often* and 14% of them chose *always*. A likely reason for the low ranking of this strategy is that the students needed as English learners was just the meaning of a word. Participant number one stated that the definition given by teacher was sufficient. Another interviewee stated that "knowing the definition of the word is more important than knowing the synonym." This could also explain why this method was not identified as a common learning strategy.

3. Memory strategy

Table 3: Students' Use of Memory Strategies

No.	Statements	Never		Sometimes		Often		Always	
11.	Connect the word with my previous experience.	16	32%	16	32%	16	32%	2	4%
12.	Group the word based on its affixes (e.g. grouping the all words with suffix re- in one group, -ment in one group, etc)	21	42%	15	30%	14	28%	0	0%
13.	Group the word by its form (verb, noun, adjective, etc)	17	34%	22	44%	10	20%	1	2%
14.	Look for its synonym and antonym.	9	18%	29	58%	12	24%	0	0%
15.	Remember the new word by connecting with the words I have learnt before.	2	4%	11	22%	28	56%	9	18%
16.	Try to make a sentence using the word.	10	20%	22	44%	13	26%	5	10%
17.	Group the word based on topic.	9	18%	30	60%	10	20%	1	2%
18.	Remember the word by studying and paying attention to its spelling.	5	10%	6	12%	34	68%	5	10%
19.	Make my own definition for the word.	2	4%	19	38%	23	46%	6	12%
20.	Pronounce the word.	2	4%	12	24%	22	44%	14	28%

As demonstrated by Table 3 above, statement number 18 (remember the word by studying and paying attention to its spelling) ranked highest. 78% of the participants chose this strategy. On the other hand, only 22% of the participants chose statement number 13. Statement number 17 was also infrequently chosen, with only 22% of the participants choosing this strategy.

Learning and paying attention to a word's spelling made the participants feel more confident in recalling the word. Participant number one commented that paying attention to a word's spelling helped her remember the word. Participant number two added, "So, if next time I find the word again, I will easily remember the meaning." According to Akbari (2011), proper knowledge of spelling is a significant resource in memorizing words. This indicates that by learning word's spelling, the participants can easily remember the meaning of the word in the future.

In addition, studying and paying attention to the words can also help students in writing the word correctly, as stated by participant number two. This strategy did not only help the participants to remember the word, but also helped them to know how to write the word correctly. Gu (2003) states that to know a word is to know its form. In other words, understanding a word does not only mean knowing its meaning, but also knowing its form.

By contrast, only 22% of the participants chose grouping the word based on its form, such as grouping all verbs in one group and the nouns in another. In general, the participants only needed to know the meaning of the word; therefore, they did not

need to categorize the word based on its form in order to remember the meaning. Participant number three added that grouping the word into its category was complicated. Using this kind of strategy may not be effective or efficient.

22% of the students also chose strategy number 17 (group the word based on topic). This strategy likely ranked low because there were many words in a topic or unit found in other topics. All of the interviewees stated that a word in a particular chapter could be found in the following chapters. Participant number two gave an example: "In the first chapter, we were often asked to give our opinion and to ask for our friends' opinions. When I checked my textbook, I found that the phrase *to give opinions* was also in chapter five." Therefore, the participants did not classify the words based on the topic in order to remember the meaning.

4. Cognitive strategy

Table 4: Students' Use of Cognitive Strategies

No.	Statements	Never		Sometimes		Often		Always	
21.	Say the word repeatedly.	2	4%	21	42%	21	42%	6	12%
22.	Write the word repeatedly.	19	38%	17	34%	10	20%	4	8%
23.	Make word list.	23	46%	19	38%	2	4%	6	12%
24.	Use flashcard.	40	80%	10	20%	0%	0%	0	0%
25.	Take notes.	6	12%	19	38%	21	42%	4	8%
26.	Underline the word.	4	8%	17	34%	27	54%	2	4%
27.	Keep a vocabulary notebook wherever you go.	32	64%	12	24%	4	8%	2	4%

As demonstrated by Table 4, statement number 26 (underline the word) was the statement most frequently chosen by participants (58%). In contrast, statement number 24 (use flashcard) ranked lowest among cognitive strategies. None of the participants chose statement number 24 as their strategy.

Most participants chose statement number 26 because underlining a word helped the participants to recall the new word. Participant number one commented, "Underlining the words helped me to understand the points of the words effortlessly while reviewing. I could easily remember the meanings of the words". Hassanvand et al. (2012) states that underlining the word can help the students in guessing and recognizing new words. Thus, the students will have a significant understanding of the words (p. 353). This indicates that underlining new words not only helps students to understand new words, but also helps students to remember them as well.

Participant number two added, "Underlining a word helps me to remember it easily, and if the word is important I can repeat it again and again, so recalling vocabulary by underlining the word is helpful." Underlining a new word can also be a reminder that the word is important and will have to be used in the future. Moreover, by underlining the word, students are able to find the word easily when they want to recall it later.

By contrast, statement number 24 ranked lowest among cognitive strategies. Using flashcards was considered to be complicated and time consuming. Even though three of the interviewees were familiar with flashcards, they never used them to learn new vocabulary. Two participants preferred remembering the words by taking notes or underlining the word than recalling the word by using flashcards. This demonstrates that the participants prefer simple and instant methods of remembering new vocabulary.

5. Metacognitive strategy

Table 5: Students' Use of Metacognitive Strategies

No.	Statements	Never		Sometimes		Often		Always	
28.	Use English media (news, news broadcasting, internet, magazine, video, etc.).	0	0%	10	20%	23	46%	17	34%
29.	Test myself with word test.	4	8%	17	34%	19	38%	10	20%
30.	Skip or pass new word which likely does not need to study.	6	12%	27	54%	14	28%	3	6%
31.	Continue to study the word overtime.	4	8%	25	50%	15	30%	6	12%

As demonstrated by Table 5, statement number 28 (use English media) was the highest-ranked MET strategy. 58% of the participants chose this statement. In contrast, statement number 30 (skip or pass new word which likely does not need to study) ranked the lowest. Only 34% of the participants chose this strategy.

English-language media supported the students to learn and retain new vocabulary. The interview results show that by using English media such as English-language Internet pages, newspapers, videos, and magazines, students remembered English vocabulary more easily. English media frequently provides clear context, so students can learn certain words easily. As participant number four stated, "There are some English words which are unique. Therefore, I use other media such as the Internet and magazines, because on the Internet there are some websites that help me to understand English better… So, I often read English articles or short stories in those media."

Engaging with English-language media can be utilized as an alternative method for learning vocabulary. Participant number three stated that he used English-language media such as the Internet and videos when he was dissatisfied with the explanation given by the teacher and textbooks. Out of the English-language media mentioned in the questionnaire, the Internet was the medium chosen most frequently, likely due to easy access and economic factors. The students can browse necessary materials any time and anywhere. The Internet helps students to become more independent in their vocabulary learning, as stated by Brahja (2013).

By contrast, few participants chose statement number 30 (skips or pass new word which likely does not need to be

studied). The participants believed that all English words were important to learn. The interviews demonstrated that most participants agreed that all English words were important to learn and remember. Participant number one stated, "If I did not know a word in an English sentence, it could affect my understanding of that sentence. I cannot get the point." For these students, mastery of English vocabulary was critical. Furthermore, their English learning was entirely conducted in English. Hence, they assumed that knowledge of English words was necessary.

CONCLUSION

The aim of this study is to determine what vocabulary learning strategies are most frequently adopted by junior high school students when learning English. To answer this research question, a questionnaire was administered and interviews were conducted. This study found that the junior high school students preferred checking if the word is also an Indonesian word (for example, the English *doctor* and the Indonesian *dokter*), guessing a word's meaning from the context (DET), asking their classmate with learning the word, asking the teacher for a definition (SOC), remembering the word by studying and paying attention to its spelling (MEM), underlining the word (COG), and using English media such as news, the Internet, magazines, and videos (MET).

The participants chose vocabulary learning strategies which were practical, fast, and simple but helpful in discovering and remembering new words, such as guessing the meaning from the context, asking the teacher for definition, studying the meaning with friends, underlining words, and using other English-language media. These findings indicate that what is most important for language learners is to discover the meaning of new vocabulary. Therefore, the participants of this study infrequently chose strategies such as using flashcards, grouping the words according to topic, and classifying the words into their form.

The findings of the study demonstrate that it could be useful for language students to enrich their vocabularies, which provides a better understanding of the language. The five strategies chosen by the participants indicate that these language learners tend to use practical, simple, and efficient strategies to understand their lessons. In addition, the participants also perceived that the strategies chosen were most efficient for them to comprehend the meaning of new words. Therefore, by using these strategies, the participants could better understand the materials being taught. The strategies used by these participants could likely be useful for other junior high school students in their language learning process.

This study could be used as a reference for language teachers to help their students who encounter difficulties in comprehending the meaning of vocabulary. Teachers could suggest that students utilize the strategies identified in this study. Moreover, teachers could also encourage students to become independent learners by teaching the students to apply these vocabulary learning strategies to the study of technical words.

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Appendix 1

Kuesioner

Nama: ……

Kelas: …….

Berilah tanda centang (√) pada kolom yang tersedia (tidak pernah, kadang-kadang, sering, selalu) yang mendeskripsikan pengalaman ada dalam belajar kosa kata Bahasa Inggris

Jawaban yang Anda berikan tidak akan mempengaruhi nilai akademik Anda.

No.	**Ketika saya menemukan kosakata baru dalam bahasa Inggris, saya akan…**	**Tidak Pernah**	**Kadang-kadang**	**Sering**	**Selalu**
1.	Mengecek jenis kata tersebut. (contoh: apakah kata tersebut termasuk kata kerja, kata benda, kata sifat, dll).				
2.	Menganalisa kata dasar dan imbuhan untuk menebak arti dari kata itu. (contoh : un + read + able = tidak dapat dibaca)				
3.	Mengecek apakah kata tersebut sama dengan kata dalam bahasa Indonesia. (pencil, Bahasa Indonesia: *pensil*).				
4.	Menebak arti kata itu dari konteks bacaan.				
5.	Melihat artinya di kamus Inggris – Indonesia.				
6.	Melihat artinya di kamus Inggris – Inggris.				
7.	Meminta guru untuk menerjemahkan kata yang tidak saya mengerti.				
8.	Meminta guru untuk memberikan sinonim atau arti lain dari kata itu.				
9.	Meminta guru untuk memberikan definisi.				
10.	Bertanya pada teman.				
11.	Menghubungkan kata itu dengan pengalaman.				
12.	Mengelompokan kata berdasarkan imbuhan yang sama.				

	(contoh: mengelompokkan kata berimbuhan re- dalam 1 grup, -ment dalam 1 grup, dll)				
13.	Mengelompokkan kata dengan melihat jenisnya (kata kerja, benda, sifat, dll)				
14.	Mencari sinonim atau antonim dari kata tersebut.				
15.	Mengingat kata baru tersebut dengan menguhubungkan dengan kata-kata yang pernah saya pelajari sebelumnya.				
16.	Mencoba membuat kalimat menggunakan kata tersebut.				
17.	Mengelompokkan kata – kata berdasarkan topik.				
18.	Mengingat kata tersebut dengan memperhatikan dan mempelajari ejaan (spelling) dari kata tersebut.				
19.	Menguraikan kata itu dengan bahasa saya sendiri.				
20.	Mengucapkan (pronouncing) kata tersebut.				
21.	Mengucapkan kata itu berulang – ulang.				
22.	Menulis kata itu berulang – ulang.				
23.	Membuat daftar kosakata baru yang sudah saya pelajari.				
24.	Membuat flashcard (kartu-kartu yang berisi kata baru)				
25.	Mencatat kata tersebut.				
26.	Menggarisbawahi kata tersebut.				
27.	Membawa buku berisi daftar kosakata.				
28.	Menggunakan media berbahasa Inggris lainnya (koran, siaran berita, internet, majalah, video, dll.)				
29.	Mengetes diri sendiri dengan tes kosa kata. (seperti: menterjemahkan kata dari Inggris ke Indonesia, dll)				
30.	Tidak memperhatikan kosakata baru yang sekiranya tidak perlu untuk dipelajari.				

31.	Mempelajari kata tersebut berulang – ulang.				

Appendix 2
Interview Questions

1. Mengapa kamu memilih untuk mengecek apakah kata baru itu sama atau ada juga di dalam bahasa Indonesia?
2. Mengapa kamu menggunakan strategy 'menebak arti kata dari konteks bacaannya'?
3. Apakah mata pelajaran bahasa Inggris di sekolahmu menggunakan buku paket?
4. Apa bahasa pengantar buku paket itu?
5. Mengapa kamu tidak menggunakan strategi "mengecek atau mengelompokkan jenis kata tersebut, apakah itu termasuk kata kerja, kata benda, kata sifat?"
6. Mengapa kamu memilih untuk bertanya pada guru untuk memberikan definisi ketika kamu menemukan kata baru yang tidak kamu mengerti?
7. Bahasa apakah yang digunakan guru dalam pelajaran bahasa Inggris?
8. Mengapa kamu memperhatikan dan mempelajari ejaan/spelling untuk mengingat kata baru?
9. Mengapa kamu tidak mengelompokkan kata-kata berdasarkan topik?
10. Apakah suatu kata dalam suatu topik atau bab akan ditemukan di topik atau bab-bab selanjutnya? Atau hanya akan ditemukan di topik atau bab itu saja?
11. Mengapa kamu menggarisbawahi kata baru yang ingin kamu ingat?
12. Ketika kamu mendengar kata '*flashcard'*, apa yang ada di pikiran mu?
13. Mengapa kamu tidak menggunakan '*flashcard*'?
14. Apakah kamu menggunakan media berbahasa Inggris lain untuk membantu mengingat kata baru?
15. Media apa itu?
16. Mengapa?
17. Ketika kamu menemukan kata baru, apakah menurut kamu itu penting untuk dipelajari? Mengapa?

Types and Frequencies of Written Corrective Feedbacks in Adult ESL Classroom

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ABSTRACT

Feedbacks have been seen as an effective way to help language learners acquire second language competence. This study aims to find out how the written corrective feedback (CF) has been used in the adult ESL classroom. In this study, the data were generated through the learner's writing. Then the data were put into direct, coded and uncoded type of the written corrective feedback. In addition, those types of feedback were categorized into content and form category to find the scope of the written corrective feedback. As the result, the direct written corrective feedback was mostly used by the teachers. Interestingly, the teachers only used the uncoded written corrective feedback when it refers to the content of the writing. Besides, the dynamic corrective feedbacks that occur several times can be a proof that the teachers not only focus on the form the writing but also the content.

Keywords: *written corrective feedback, ESL*

INTRODUCTION

Speaking and writing have been often valued as a way to assess ability in mastering a language. Still, writing has been considered as the most difficult skill to master (Hartshorn, et al., 2010). Many second language learners have their "hard" time in writing. They struggle to produce writing that is linguistically correct and accurate. It seems that having adequate knowledge of lexical and grammatical components of the second language (L2) are not enough. Tangmpermpoon (2008) reason that writing require the L2 learners to have a certain amount of L2 background knowledge about the rhetorical organizations, appropriate language use or specific lexicon with which they want to communicate to their readers. Therefore, a successful writing may require the writer to not only master the grammatical component of L2 but also be able to demonstrate the proper use of the lexis in the right context.

Despite the fact that producing a good writing is not easy, there is a way to achieve successful writing. Hyland (2006) states that successful writing requires an awareness of the importance of cognitive and motivational factor. It implies that teachers have their own role in assisting learners in the process of producing a good piece of writing. The teachers should be able to provide an effective and constructive corrective written feedback to their learners' writing. Hopefully, the quality of the learners' writing can be improved through the written corrective feedbacks (CF) and also revising processes. However, Truscott (1966) reviewing on written CF studies ends up with a controversial conclusion that CF is ineffective and even harmful in promoting

L2 acquisition. As one of the counter arguments, Ellis (2008) argues that CF has been acknowledged as one of the central element in the classroom discourse. He even claims that the CF has a vital role to supports the interaction in the classroom.

Mi-mi (2009) defines written CF as any indication to the learners that their language use is incorrect. It is supported by Suzuki (2003) that claims written CF as the provision of negative evidence which encourages learners' repair involving accuracy and precision. Conversely, the negative evidence that show the L2 learners' weakness or errors should be seen in a "positive" view. It actually indicates that the acquisition of the second language acquisition is on process (Tavakoli, 2012). Besides, the negative evidence or a situation where the learners made mistake is required to trigger teachers' response in a form of CF (Suzuki, 2003). Hopefully, the CF from the teachers can help the learners to acquire the L2 by helping them to overcome their negative evidences.

Interestingly, written CF can also have a negative impact on subsequent motivation and performance of the L2 learners. Kernis, et al. (1989) claims that these particular situations happened if the learners have only been experiencing negative feedbacks. This statement is supported by Van-Dijk & Kluger (2000) that state a positive written CF should be also addressed to the learners for it demonstrates an increase of learners' motivation instead of the negative feedback. They continue that positive feedback should give an impression that the learners "want to" achieve the goal instead of "have to do" (Van-Dijk & Kluger, 2000). Therefore, the written CF given to the learners should not only focus on the learners' errors but it is also expected to enhance the learners' motivation. The learner's motivation is important to push them naturally to engage in error correction strategies following error detection. It may also motivate them to continue pursuing the goal or reducing the gap between current knowledge and the goal.

Regarding to the benefits of giving the written CF, researches on written CF have been conducted and published several times. Bitchener (2012) claims that written corrective feedback (CF) on the learners' writing is necessary. He also adds that most second language teachers' goal is to foster their learners to be able to communicate with their L2 (second language). Nevertheless, the question about what is the best type of written CF that the teachers should give to the learners is not yet answered. Although there are several types of written CF, Hyland (1998) notes that "good feedback can only really be defined with reference to the individual writers, their problems, and their reasons for writing" (p. 2). Therefore, this study intends to find how to use different types of written CF effectively by examining the pattern of each type of feedback. In order to do that, this study aim to answer these research questions: (1) What are the different types of written corrective feedback and their distribution in adult ESL classrooms? (2) What type of learner errors leads to what types of corrective feedback?

This study does not intend to present a model of correcting learners' writing nor give impression that a single type of written CF is perfect compare to the other types. Yet, it intends to help the teacher, especially writing teacher, to be able to give of a 'good' written CF to their learners. By showing the distribution or how a teacher treats each type of error differently, the reader can actually learn from the other teachers' experience. Besides, they can also

learn how to read the situation for a "good" written CF should be able to help the learners' to solve the problem. The distribution of the different type of written CF will give an illustration how each type of written CF is used in the classroom. Expectedly, it will also give an insight to the reader to conduct a further research related to this issue.

FACTORS THAT INFLUENCE TEACHER IN DETERMINING WRITTEN CORRECTIVE FEEDBACKS

Though the written corrective feedback has been a main topic of several discussions in this millennium era, (Suzuki, 2003; Hattie & Timperley, 2007; Tangmpermpoon, 2008; Ellis, 2008; Bitchener, 2012) there are still argumentations on assessing the effectiveness of written corrective feedback (Brown 2012). As a L2 teacher, I often find myself in confusion when I need to give the most appropriate corrective feedback to my students. However, Brown (2012) has described two factors that might influence second language teachers in determining the written CF.

1. Explicitness of Feedback

Explicitness refers to how feedback draws the learners to notice the location or nature of error (Brown, 2012). Ellis (2008) also adds that learners like to be corrected if the feedback is explicit. From the learners' point of view, the explicit feedback will help them to know directly what they have to do, therefore it is also called as a direct feedback. In addition, the learners' miscorrection can be avoided through the explicit feedback. Sheen (2007) proves that direct correction is more superior to other types of indirect correction in producing more accurate writing.

On the other side, the indirect CF also brings benefit to the learners. The indirect CF is believed as a medium to push the learner to engage in the hypothesis testing (Bitchener, 2012). It is possible since the teacher only marks the location of the error. The correction part is intended to the learners. So, it requires their analytical skill to recognize the error and give the correct answer. By doing the correction by themselves, learner will experience and actually know what they have to do. In addition, Ferris (2010) believed that the indirect CF will also help the learners to monitor their writing autonomously.

2. Scope of Feedback

Scope refers to the number and type of errors that are addressed (Brown, 2012). An effective feedback can be focused on a particular error or a comprehensive approach. Sheen (2007) finds out that written CF that improves grammatical accuracy in future writings is typically focused on a single grammatical feature. In this case, the teachers can set the priority areas that they want to focus. This approach suits well with the coded system in the writing (Brown, 2012). The particular code will only be used to refer to particular error. As long as it's manageable, it will not lead the learners to confusion.

However, the focused approach may have limited in the L2 classroom where the learners need to deal with various language features. In this respect, Hartshorn, et al. (2010) introduced what is called as dynamic CF. They argued that written CF should not only focus on the form or grammatical aspects since it will not help the learners to produce writing that is linguistically correct and accurate. They also claim that dynamic CF is comprehensive but manageable, timely and

constant. Hence, this approach will enable the teacher to return learners' work quickly.

Kim & Kim (2005) conducted a similar study about the scope of feedback in writing classes in Korean. They found that the teachers examined three factors from the learners; writing, which were: form, content and writing style. The finding of their study indicated that the teachers did not only focus on the linguistic aspect which refers to the form but also on the content and the writing style (Kim & Kim, 2005) The other finding also indicated that the learners expected feedback from their teacher since it generally helps them to improve their writing.

TYPES OF WRITTEN CORRECTIVE FEEDBACK

In one of the earliest study, Rob et al. (1986) examined the writing of EFL learners in Japan. The study was conducted over one academic year to see if four different types of written CF produce more positive effect than others. There were four methods of written CF that they examined, which were:

1. Direct correction

The direct correction is the most explicit feedback design. It will not only indicate the location of error but also provide the correct answer. In addition, Ellis (2008) stated that this type of feedback raises the interaction of the learners in the class. The other researchers also found it beneficial for the learners since it improves the control of the language since it will not lead the learner to a miscorrection.

2. Coded feedback

The coded feedback is less explicit compared to the pervious type of feedback. The code will function to mark the location of the error and elicit the error to the learners, yet the correct answer of the error will not be provided. The other way to do it is by giving the clue to the learners in order to help them correcting their error. Therefore, the learners will have to correct it by their self. Brown (2012) defined it as the combination of the direct and indirect feedback. However, he also added that the codes/clue should be manageable to not lead the learners to confusion.

3. Uncoded feedback

In this type of feedback, the teachers will only mark the location of the error without any elicitation. The marking is usually done by highlighting the error (Sheen, 2007). Then, the learners are expected to be able to analyse the error that they made since no clue will be provided.

4. Marginal

The teachers will write the total number of errors that the learners made on their paper. There will not be any clue to help the learners to correct their error nor any mark to locate the error. The learners are required to read and analyse their overall writing and revised it. Though it might be more challenging compared to the other types of feedback, it is believed that this kind of feedback will improve the control of the language since the learners are expected to autonomously do correction. Besides, the teacher can quickly return the papers to the learners.

METHODOLOGY

The data were generated through the learners' writing to answer the research questions. Learners who are taking the writing class have to produce English writing. Since they are still learning English as their foreign language, they might need to revise their writing. This situation gave

the opportunity to gather the written CF gave by their teachers. However, the quality of the writing will not be examined. This paper will only examine the feedback that the lecturers gave on their writing.

Participants

Ten writings were randomly taken from the adult ESL classes. All of the writings were written by learners who sit on the respective English language classes. English was their foreign language and all of them are Indonesians. Those writings were purposively selected from English language classes for their writing always got feedback from lecturers who are competent in teaching English language. All names mentioned in this study are pseudonyms.

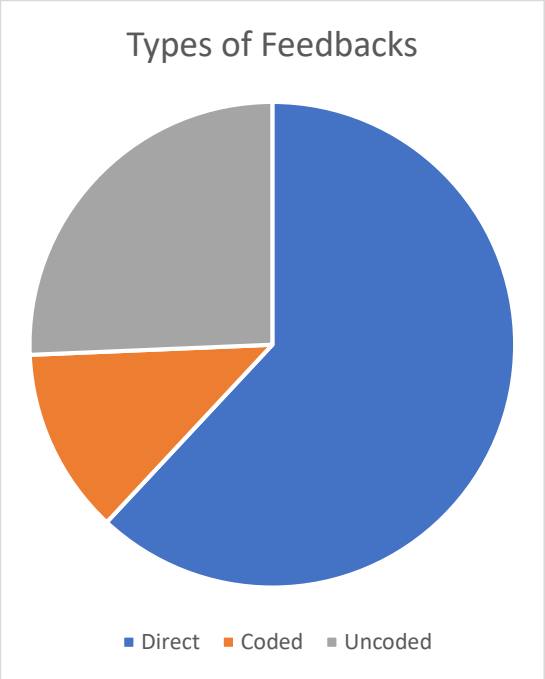
Data Analysis Procedure

This research aims to investigate the types and frequencies of written corrective feedbacks in adult ESL classroom. As the initial steps, all of the feedbacks that have been gathered will be categorized into types of feedback that are frequently used by the teachers. These procedures were adapted from Panova & Lyster (2002). Different from what they have done, this study is specifically focus on the written corrective feedback. All of the written CF were counted and categorized based on the type of feedback that has been proposed by Rob et al. (1986). Those categories were: 1) direct feedback, 2) coded feedback, 3) uncoded feedback and 4) marginal.

In order to answer the second research question, the types of the written corrective feedback were analysed deeper. Each type of the feedback was categorized into specific error that they have been made. In order to do that, each of the type of written CF was examined and categorized into two different scopes. The scopes of the error are "form" and "content". As the final result, the data representation will be described in the descriptive form.

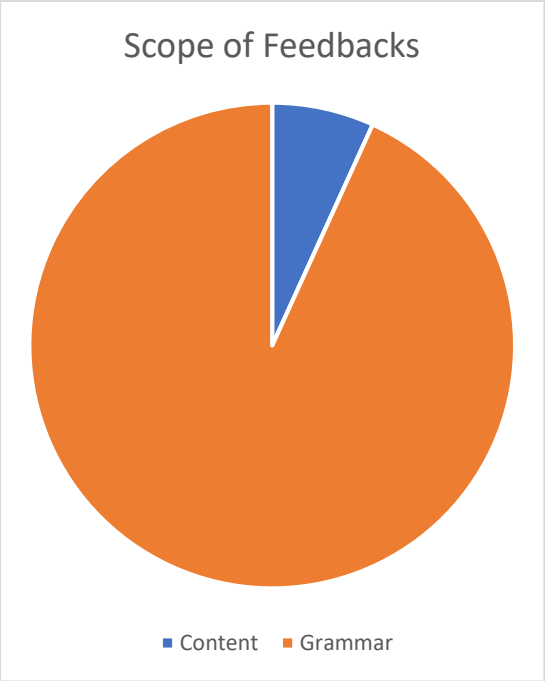
FINDINGS

The distribution of Written Corrective Feedback.



The chart has shown that the direct feedback was the most dominant written CF in the classroom. With the number of 70 out of 103 written CF, the total number of direct feedback was beyond the other types. The number of the uncoded feedback was 29, while the coded/clue feedback's number was 14. Interestingly, the marginal feedback was not found in the data.

The Scope of Feedback



The result has shown that the feedbacks were not only focused on the form but also on the content of the paper. With the number of 7 feedbacks, the content has got attention from the teacher. However, the feedback on the form or grammatical aspect were dominated the scope of feedback greatly. Its number was 96 feedbacks. There were possible factors why the feedback of content was lesser than the form. First, there were a lot of grammatical aspects that could be checked and corrected. Second, the content of the writing might be seen as learners' 'personal area', therefore the teacher might only need to help them with the content a little bit and focus more on their grammatical errors.

ANALYSIS

This study aimed to find the types and frequencies of written corrective feedbacks in adult ESL classroom. There were two research questions in this study: 1). what are the different types of written corrective feedback and their distribution in adult ESL classrooms? 2). what type of learner errors lead to what types of corrective feedback? In order answer those questions, the type of written corrective feedbacks that occurred in the learners' writing were observed and analysed. Then, the frequencies of each type of corrective feedback was also observed. After that, each feedback was investigated to state its scope to determine whether the written corrective feedback was directed to correct the form or content of the writing.

In answering the first research question, the findings show that there were three types of written corrective feedback that were found from the data, which were: direct, coded/clue and uncoded feedbacks. The finding showed that all of these types of feedback could be used to correct the form errors. Yet, the direct written corrective feedback is the most favourable type of written corrective feedback.

In answering the second research question, the findings indicated that the teachers consider either the content or the form of the writing as the scope that need to be improved. Interestingly, the teachers were only used one type of feedback, which was the uncoded feedback, in correcting/commenting the content. Though the amount of direct written CF was beyond the coded or uncoded written CF, none was used in commenting the content. However, all of the three types of written CF were used for correcting the form of writing.

In addition, the positive feedback always occurred together with the uncoded feedback. Fascinatingly, it only occurred when a feedback that focuses on the content was given. In addition, the dynamic written CF also occurred. On those writings, the teachers gave feedback in both of the content and form in writing. Furthermore,

they mostly chose uncoded written CF in giving the dynamic written CF.

CONCLUSION

This study was adapted from Lyster and Ranta's (1997) yet, the goal and data of this study were different. This study focused on the distribution written corrective feedback, not the relationship of type of the corrective feedback and the learners' uptake. Hopefully, the result of the study can help the teachers, especially the new writing teachers, to select and consider the type of written corrective feedback for their classes. Besides, the result of this study indicates that further research can be conducted to improve the research about written corrective feedback.

With regard to the limitation of this study, firstly, the small number of uncoded feedbacks found in this study should be noted. As the indirect feedback is believed as an effective tool to help the learners to learn the language better than the direct feedback, it is not right to say that the uncoded feedback is probably not effective. A further research to find the relationship between type of feedback and the uptake in this context needs to be conducted. Secondly, the teachers' instruction might have effected on the choice of the type of written corrective feedback. Hence, a further study needs to consider it as one of the aspect.

However, the result of this study was unique in several aspects. First, the direct written corrective feedback numbers is way beyond the others feedback. Although it might take more time to do the correction, teachers prefer to use it compare the other type of feedback. Second, in term of giving correction on the content of the writing, the indirect feedback was the only type that has always been used, not the direct feedback. Third, the dynamic feedbacks also occurred in the learners' paper. It may indicate that the teachers spent more time to help their learners to produce a piece of writing that linguistically correct and accurate.

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The Pursuit of Existential Meaning and Social Justice in Naguib Mahfouz's Three Short Stories: "Zaabalawi", "A Day for Saying Goodbye", and "The Answer is No"

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ABSTRACT

Mahfouz's literary fame is mainly based on his novels which become the main source for the critics to understand his whole literary visions. Mahfouz's short stories, on the other hand, are considered secondarily valuable by the critics as the remainder of the ideas from his novels. This paper proposes that Mahfouz's short stories are as important as his novels in a sense that they highlights or magnify particular aspects of Mahfouz's visions. From the analysis of three Mahfouz's short stories entitled "Zaabalawi", "A Day for Saying Goodbye", and "The Answer is No", some of his essential themes and literary visions, which developed further in his novel, are identified. In *Zaabalawi*, the persistence in maintaining hope of finding meaningful life in spite of the persisting tragedy in human life is emphasized by Mahfouz. In *A Day for Saying Goodbye*, Mahfouz depicts the futility of modernity without adherence to religious values. In *The Answer is No,* by depicting the shift of gender relations and accomodating the marginalized women's resistence to patriarchy, Mahfouz encourages the reformation of unjust societal structure.

Keywords: women's resistance, existential meaning, social justice

INTRODUCTION

Naguib Mahfouz, a prolific Egyptian author, is the first Arab writer to win the 1988 Nobel Prize in literature. During his lifetime, he has published thirty-five novels, and more than two hundred short stories and plays in fourteen collections of short stories and plays. Even though Mahfouz had started his literary career in 1939, his fame was growing slowly within his home country and among the Western audience. It was not until the publication of *The Cairo Trilogy* in 1956-1957 that his works gained fame outside Egypt as the masterpiece of Arabic fiction. Mahfouz's literary fame is primarily based on his novels and secondarily on his short stories and plays. Mahfouz's novels have always been the main source in the literary criticism of Mahfouz's works, whereas the short stories commonly take second place in the study of the author's work. The short stories are often treated as the footnotes to the novels or the remainder of the ideas from Mahfouz's novels. Though the novels are the main source for the critics to understand the whole literary visions of the author, the short stories are valuable in highlighting or magnifying particular aspects of Mahfouz's vision. This paper discusses several Mahfouz' short stories entitled "Zaabalawi", "A Day for Saying Goodbye", and "The Answer is No" that highlight the best of Mahfouz's literary visions about society and social problems, futility of modernity without adherence to religious values, the meaning of human life, the instability of personal and cultural

identity, and the shift of gender relation in the modern world.

MAJOR THEMES AND LITERARY STYLE OF NAGUIB MAHFOUZ'S SHORT STORIES

During Mahfouz's literary activity, which has extended over fifty years, Mahfouz's thematic visions and literary style have undergone considerable changes. The development of Mahfouz's thematic visions and literary style can be divided into three stages as follows:

The period of late 1930s to 1940s

Mahfouz began his literary career by writing historical romance novels set in Ancient Egypt. The notable novels in this genre are *Play of Fate* (1939), *Radopese* (1943) and *Theban Struggle* (1944). These novels were written by Mahfouz amidst the rising of nationalist movement and growing interest in the glorious past of Ancient Egypt and the Pharaohs.[1] In writing these novels Mahfouz was influenced by Sir Walter Scott's, Alexander Dumas', Tawfiq Al-Hakim's and Salama Moussa's works. Despite its ancient setting, the modern themes are apparent in the novels. Mahfouz depicts the contemporary Egypt current social and political movements in parallel with the Egypt ancient socio-political conditions. By portraying the alienation of the Pharaoh from his people, Mahfouz indeed refers to the sentiments of the Egyptian people in 1940s to their youthful king, Farouq I, who was only interested in his pleasure and thus was increasingly disappointed the people.[2]

The period of mid 1940s to mid-1950s

After the publication of *Theban Struggle*, Mahfouz ended his literary pursuit in historical romance and pursued instead in the genre of social novels. He changed his literary style into social realism to gives realistic and panoramic portrayal of Egypt socio-political conditions during national uprising against British rule in 1919 to the end of World War II. The novels written between 1945 and 1949, such as *The New Cairo* (1945), *Midaq Alley* (1947), and *The Beginning and The End* (1949) provide realistic portrayal of the contrast between lower and upper middle class in Cairo in the late 1930s. The powerful, wealthy and prestigious upper class is depicted as morally bankrupt, whereas the poor lower class is struggling to improve their life but could only succeed by compromising their principles.[3] During this period Mahfouz brought forth his trilogy which gained him fame among domestic and international readership. *The Cairo Trilogy* (*Palace Walk*, *Palace of Desire and Sugar Street*, 1956-1957) depicts the life of three generations of Cairene bourgeois family during the national uprising against British colonialism to the end of World War II. In this trilogy Mahfouz depicts the conflict between tradition and modernity, changes of custom and convention, and generation gap.

The period of late 1950s onwards

After finishing his trilogy, Mahfouz stopped writing for seven years from 1952 to 1959. This hiatus was related with Mahfouz's reaction to revolution which took place in 1952. As stated by Mahfouz himself, due to this revolution, the Egyptian world which he had been writing about for years had changed overnight and thus, he

[1] el-Enany, Rasheed. *Naguib Mahfouz: the Pursuit of Meaning*. London and New York: Routledge, 1993, p. 35.

[2] Moussa-Mahmoud, Fatma. *Depth of Vision: The Fiction of Naguib Mahfouz*. *Third World Quarterly*, 11.2 (Apr., 1989), p. 157. *JSTOR*. Web. 4 November. 2015.

[3] Moosa, Matti. *Naguib Mahfouz: Life in the Alley of Arab History. The Georgia Review*, 49. 1, (Spring 1995), p. 226. *JSTOR*. Web. 4 November. 2015.

no longer had any reason to write.[4] Mahfouz waited for seven years to see how the revolution would yield the social changes he had envisioned in his works. In 1959, he published his new work, *Children of the Gebelawi*, as his social critique to the revolution and Nasser's regime which he perceived had failed to bring forth the social changes he had envisioned. The publication of *Children of the Gebelawi* marked the turning point in Mahfouz's thematic visions and literary style. Being disappointed with the revolution, during this period Mahfouz's work introduced new themes, such as the tension between individual loneliness and alienation to traditions and religions, futility of modernity, metaphysical quest for God and the meaning of human existence. He started to focus on the psychological state of his characters by using the more modern and artistic literary techniques, such as stream of consciousness, dialogue and internal monologues.[5] During this period Mahfouz focused more on the internal world of the characters rather than external world as he had done in his previous works. Other remarkable innovations were the shift from omniscient narration to the more restricted viewpoint and the sprawling novel to the condensed plot.[6] Besides, he started to communicate concealed social and political criticism under the mask of allegory and symbolism. In contrast with his early works in which Mahfouz employed realism to provide detailed portrayal of Egypt social life, in this period he focused more on communicating his ideas which meant that the detailed depiction of characters, events and background were discarded and merely become symbols to express the ideas. The shift from detailed portrayal of social reality into abstract ideas transcending particular details made Mahfouz's works became more allegorical. The use of allegory is important for Mahfouz as a mean to avoid state censorship or social pressures.[7] Moreover, the use of allegory also allows Mahfouz to address serious questions without giving definite solution; allegory allows him to express his ambivalence on the human life in modern era.[8] The use of the absurd also characterizes Mahfouz's works in this post-realist period. The influence of Camus and Kafka were apparent in Mahfouz's works, especially in his plays. Mahfouz's deploys the concept of absurd to express his uncertainty on the ability of religion and science to end human suffering from social injustice and tyrannical state. His uncertainty reflects his view on inherent tragedy of human's existence. Yet, Mahfouz's philosophy of the absurd is not devoid of meaning. Rasheed El-Enany calls Mahfouz's brand of absurdity as meaningful absurdity.[9] Unlike European absurdity which is total and absolute, Mahfouz's absurdity is rationalized, explicable and subdued.[10] Life is not inherently devoid of meaning. Mahfouz believes that life is full of meaning. He believes that hope remains the legitimate affirmation of mankind.

Notable novels that bear Mahfouz's remarkable accomplishment of his new literary experiments are *Autumn Quail* (1962), *Miramar* (1967), *Mirrors* (1972),

[4] el-ʿEnany Rasheed. *The Novelist as Political Eye-Witness: A View of Najīb Maḥfūẓ's Evaluation of the Nasser and Sadat Eras*. *Journal of Arabic Literature*, 21.1 (Mar., 1990): p. 74. JSTOR. Web. 4 November. 2015.

[5] Elad, Ami. *Mahfuz's "Zabalawi": Six Stations of a Quest*. *International Journal of Middle East Studies*, 26.4 (Nov., 1994): p. 632. *JSTOR*. Web. 4 November. 2015.

[6] el-Enany. *Naguib Mahfouz: the Pursuit of Meaning*, p. 197.

[7] Milson, Menahem. *An Allegory on the Social and Cultural Crisis in Egypt: 'Walid al-'Ana" by Najib Mahfuz. International Journal of Middle East Studies*, 3.3 (Jul., 1972): p. 325. *JSTOR*. Web. 4 November. 2015.

[8] Milson, p. 325.

[9] el-Enany. *Naguib Mahfouz: the Pursuit of Meaning*, p. 204.

[10] el-Enany. *Naguib Mahfouz: the Pursuit of Meaning*, p. 20.

and *A Thousand and One Nights* (1982). The change of Mahfouz's thematic visions and literary style had prompted Mahfouz's return to short story. It was during this period that Mahfouz was highly productive in writing short stories. Mahfouz's accomplishment on new thematic visions and literary style can be found in his collections of short story "The Thief and The Dogs" (1961) and "God's World" (1963).

The distinct characteristic of Mahfouz's works is not only in its political content, critique to the authority, and his doubt on the ability of the society to maintain justice indefinitely, but also his universal allegory of human existence. Even though Mahfouz's works deal with Egyptian society and his usage of symbolic or surrealistic stories are distinctly Egyptian in their settings, conflicts and characters, his works still have universal significance because the works address universal themes, such as the meaning of human life, death, personal and cultural identity, as well as religion. It is evident that the distinct characteristic of Mahfouz's works is that at one level Mahfouz's works can be perceived as social critique to Egyptian society, but at another level they can be perceived as symbolic parables on the human existence and condition.

"Zaabalawi" ("God's World", 1963), one of the most well-known Mahfouz's short stories, can be perceived in these two levels: as the social reflection to the oscillations of science/modernity between religion/traditions in Egyptian society and the symbolic parable on the sick humanity and human's persistent search for meaning of life in the modern era. "Zaabalawi" has been one of the most well-known Mahfouz's short stories. This short story even has been regarded as a part of world literature through its incorporation into *Norton Anthology of World Literature* (Martin Puchner *et al*, 3rd Ed, 2012). The popularity of this short story as world literature is related not only to its depiction of Egyptian social condition, but also its universal significance for global audience in addressing universal themes.

"Zaabalawi" recounts the narrator's quest for Zaabalawi, a saintly person from whom the narrator will ask for help to cure his incurable illness. The search turns out to be very difficult because Zaabalawi does not have a permanent address. The narrator experiences strange adventure in the course of his search. In the end, the narrator fails to find Zaabalawi, but he becomes convinced that Zaabalawi exists. He maintains his hope and continues his search.

This story at one level is the metaphor for sick humanity's persistent search for spiritual meaning of life in the midst of change. The sickness of the narrator is the metaphor for the human's identity crisis in the modern life. Mahfouz uses stream of consciousness, dialogue and interior monologue to explore the inner-world of the protagonist and his identity crisis. The search of Zaabalawi shows that the narrator attempts to find the cure outside himself. This search becomes at once a pain and a hope for the narrator. Having failed to find Zaabalawi, the narrator learns that life does not provide immediate solution. The narrator eventually learns how to keep his patience and hope despite the persistence of his pathological condition. Mahfouz's emphasis on the quest of the meaning of life and the importance of maintaining hope has been a recurring theme in Mahfouz's works. For Mahfouz, the quest is not only the means or process to come up with the solution, but it is important within itself to deal with existential questions. This story also reflects Mahfouz's view that despite persistent tragedy in human's existence, people should not despair and throw away their beliefs and hopes, but rather struggle against the abuses of the modern age.

This story at another level can be perceived as the portrayal of Egyptian social condition in the midst of change. The narrator represents the alienated people who live in the interstice of traditional and modern life. The characters appear in the course of the narrator's quest symbolize either traditional or modern worlds. As has been identified by Ami Elad (1994), there have been six stations in the quest:[11]

Station (Cairo)	Character	Occupation	Symbol
1 Maydan al-Azhar	Sheikh Qamar	Lawyer	New
1 Khan Ga'far	Bayya ful	Bean seller, middleman	Old
2 Al-Birgawi residence	Old bookseller Shopkeepers	Shopkeeper	Old Old & New
3 Narrator's quarter	Local sheikh of the quarter	Sheikh of the quarter	Old & New
3 Narrator's quarter	Local ironer	Presser, middleman	Old
4 Umm al-Ghulam	Amm Hasanayn	Calligrapher	Old
4 Umm al-Ghulam	Vendor	Lupine seller, middleman	Old
5 Tumbakshiyya	Sheikh Jadd	Musician	Old
6 Al-Najma Tavern in Alfi Street	Hajj Wanas	Landowner & merchant	Old & new
6 Al-Najma Tavern in Alfi Street	Vendor	Prawnseller, middleman	Old

As is evident from the table above, the quest takes place in the quarters, suburbs, streets, and alleys of Cairo. In the course of the narrator's quest, Mahfouz portrays Cairo as the city which is beautiful and ugly at the same time due to vast social change from traditional into modern world. The decaying of traditions is depicted as inevitable to modern quarter and lower-class population at the end of the 1950s.[12] However, the change does not happen at once, hence throughout his quest, the narrator encounters various characters that still hold on to old traditions or are trapped between the old and the modern worlds. Those who engage in arts and some of the lower middlemen belong to the modern world, whereas the Sheiks belong to the modern world. Mahfouz portrays the weakening of religious values in the Egyptian society which are replaced by science (rationality) and materialism by depicting the changing lifestyle of the Sheiks who in the past were concerned with interpreting religious law and fostering traditional customs, but now engage in a cold and alienated commercial world. Moreover, Mahfouz also expresses his social critique to Nasser's regime in the 1960s by deploying Sheikh Jadd as the mouthpiece to criticize Nasser's tyrannical regime in persecuting those who become the symbol of the old world whose influence jeopardizes the regime's authority.[13] In the story, it is apparent that the oppressiveness of authority becomes one of the obstacles for the narrator to find Zaabalawi.

In the course of the narrator's quest, it is the characters that still adhere to the old world that provide a turning point in the narrator's quest. The old world's characters provide

[11] Elad, p. 641.
[12] Elad, p. 635.
[13] Elad, p. 638.

important information where the narrator can find Zaabalawi. This part shows Mahfouz's inclination toward traditions and religion. Mahfouz perceives that traditions and religious values are important in the search of meaningful life in the modern world.

In the end the narrator arrives at the last station in his search for Zaabalawi, that is, the bar where Hajj Wanas frequently drinks together with Zaabalawi. In this tavern, the narrator gets drunk. It is during his intoxication that Zaabalawi approaches him. Being unconscious of Zaabalawi's presence, the narrator falls asleep and dreams. In his dream, he finds peace of mind and is freed from his suffering self. The association of the quest in the last stations with music (Sheikh Jadd) and wine drinking (Hajj Wanas) actually reflects Mahfouz's moderate view that the search of meaning in life can also be done outside the conservative traditions and religions, such as through Sufi mysticism.[14] Music and wine intoxication have been commonly used by Sufis as the medium with which they can enter the oneness with the divine. By deploying the wine intoxication as the instrument in the search of Zaabalawi, it can be interpreted that Mahfouz has also been influenced by Sufi traditions.

The narrator's state of bliss does not maintain for so long. When the narrator wakes up, he finds out that Zaabalawi had been there with him, tried to wake him up and already left the bar not so very long ago. This event does not lead the narrator to the completion of his quest, but he becomes convinced that Zaabalawi exists and thus, boosts his hope to find him someday. To some extent, the narrator's failure to find Zaabalawi shares the imagery of absurdity. Yet, the absurdity in this story is not used as the total and absolute explanation of human's meaningless life. In contrast, the absurdity is used to show the paradox of God rather than as a refutation to the existence of God.[15] This story reflects Mahfouz's view on Egyptian society and human condition in general that despite persistent tragedy in human's life, a human has to persist in searching for a better world. The persistence in maintaining hope or the belief of the possibilities –though remote of reaching the ultimate goal –is enough for its own sake as the reason for human existence. Being persistent in maintaining religious faith reflects Mahfouz's view that science, tradition and religion have to continue to coexist in the modern life.

The leitmotif of Mahfouz's works, such as searching for meaningful life and individual confusion amidst the vast change of social life is also addressed in "A Day for Saying Goodbye" ("The False Dawn", 1989). This short story brings some issues of life, such as the changing human relation and family's value in the modern life. It is about the contradiction between the ideal and the real. However, this story leaves some mystery because it is not clear enough whether there is a case of murder in the scene. Mahfouz creates such kind of riddle for the reader to guess and conclude the story on their own. Mustafa Ibrahim, the main character in this story, is depicted as a man who is trapped between hope and fact. The character is such a lonely person who seeks the meaning of his life. His idealism about life and love do not fit within the real life. The broken relationship between him and his wife then affects the family situation. The victims are their children, Samira and Gamal. It is also a reflection of Mahfouz's childhood memory in which he had experienced a dysfunctional childhood. Though the case is not the same, the imagination leads to the childhood moment

[14] Elad, p. 641.

[15] Myers, Richard K. *The Problem of Authority: Franz Kafka and Nagib Mahfuz*. *Journal of Arabic Literature*, 17, (1986): p. 94. JSTOR. Web. 4 November. 2015.

where the children go through difficult times during their young age.

On the whole, Mahfouz presents most of his story by giving the loneliness, social clumsiness with no sense of humour and in a frank manner.[16] In "A Day for Saying Goodbye", the loneliness and social clumsiness are also depicted through the life of the main character. Mustafa questions how human relation can shift so easily. There is no pure relation and love in his belief. Human relation is imperfect for him. It becomes his first happiness while his wife says something good about him. In the end, that admiration changes into bad argument and fighting. It implies the stubborness of human which leads to the fight.

The feeling of being chaotic with his life affects his way of coping with his personal and social life. Mustafa is being flustered by the fact that his struggle in love for the children and his wife has wasted away. The mystery whether he finally murders his wife or not is still ambiguous. Therefore, some scenes may imply that he murders his wife, for instance while Mustafa makes such kind of social clumsiness when he meets his neighbour. He is being suspicious for everyone and this may be not without reason. It can be concluded indeed that he murders his wife and wants to escape from his life. In fact, Mahfouz does not provide the escape as the anxiety of the character but more as the feeling of being free from the guilty. Mustafa does not want to completely run away from his guilt but instead to take some moment to realize what he has actually done in his life, to understand the ideal and the reality that do not fit his hope. Thus, this story still puts a puzzle in the reader's mind.

Similar to the other stories, Mahfouz portrays the decay of religious belief in which God is dead and buried, hence the humans only seek material achievement of a just social order.[17] It implies how human does not consider the punishment of God for their behaviour. The point is that humans lose focus on the spiritual life. It is reflected from Mustafa's character whose ego is stronger than his belief in God. The evil takes control of his behaviour; the anger is his passion. His bad temperament makes situation becoming worse.

Being apart from the theme of the story, translation also becomes the significant point in Mahfouz's works. Many of Mahfouz's works appear as the result of translation. In "A Day for Saying Goodbye", there are many uses of adjective phrases to explain a condition. The choice of the vocabulary seems to be in the advance level. The way the translator chooses the advance vocabulary can be reflected as the way to make the story has the taste for foreign sensibility. Many of Mahfouz's works have been known all over the world and become World Literature. For this reason, the translation leads to the use of unusual sense of words' choice. As proposed by Schleiemacher, when a style of the original language displays the strength, the translation should pass the stage where the language appear as the usual and natural one.[18] It implies that the translator has to pour creativity toward the original language, so the translation will not stand as the standard one. The creativity on the original is needed to be visible in the translation.[19] For instance, the translator chooses the word *pallid* rather than *pale* to describe the face of Mustofa's sister while he visits her. Some of the other words also show the way the translator performs the

[16] El-Enany, R. 'Religion in the Novels of Naguib Mahfouz'. Bulletin (British Society for Middle Eastern Studies), Vol. 15, No. 1/2 (1988), pp. 21-27. JSTOR. Web 5 Nov. 2015, p. 22

[17] El-Enany, p. 27

[18] Maddah, Nora Talal. 'A Tentative Translation of Naguib Mahfouz' "Stories from our neighborhood" from Arabic into English'. *library.effatuniversity.edu.sa*. Web 5 Nov 2015, p. 9

[19] Maddah, p. 9

new style in translation text, such as *disparities* (rather than *difference*), *squander* (rather than *make* or *spend*), and so forth. Therefore, this translation of Mahfouz's works appears as the compatible one to give foreign sensibility to the readers. Though the diction may create difficulties to be understood by the common and intermediate level, yet the purpose is to make this story passes its' strength of the original.

Besides exploring the themes of individual alienation from tradition and religions in modern life and the search of meaning in life, Mahfouz also explores the issue of the shifting gender relations in Egyptian society. Mahfouz has been considered as a progressive writer because of his critique on patriarchy during the shift of gender relations in Egyptian society. This critique on patriarchy can be found in one of his short story, "The Answer is No" ("The False Dawn", 1989).

"The Answer is No" is a short story that Mahfouz wrote immediately after he was awarded the Nobel Prize. "The Answer is No" becomes an interesting work since it is outspokenly feminist, yet it is written by Mahfouz, a man from Egypt which is known for its strong patriarchal Arab culture. The short story foregrounds the conflict between genders.

The centre of the story is revolved around the protagonist character, a young female teacher who was sexually abused by Badran Badawi, a mathematics teacher who was giving her private lessons when she was fourteen years old. Before the incident, Badran Badawi was like a second father to her and she completely trusted him. In her innocence she could not see that he could have done such disgraceful behaviour. Even though he had promised to marry her when she reached appropriate age to marry, she decided to reject his proposal when the time came. She is now a grown up and becomes a traumatized woman who avoids love and fears it. She convinces herself that happiness is not always confined to love and motherhood. Fortunately, her mother never insisted she get married; her mother leaves the decision to her. Years later, Badran Badawi becomes the headmaster of the school where she teaches. They meet again and have a conversation again about a marriage proposal. She remains determined to reject him for the second time.

The protagonist, the victimized young teacher, is not an average Egyptian woman. Since Egypt is known for its strong traditional and being an Islamic nation, Egyptian women are positioned as the subordinate of men and their roles are confined to domestic sphere, such as to get married, have children, and be in charge of the household duties. However, Mahfouz's protagonist is not a typical Egyptian woman; she is intelligent, well-educated, single, financially independent, and is supported by her liberal mother. Her mother frees her to make her own choice which is exceptionally rare in the Egyptian society during that period.

Despite the trauma she has experienced in the past, unlike many other women, she does not let herself become trapped in frustration. She successfully manages herself to move on with her life and pursues a career instead. She devotes her life to her career, chooses not to get married and appreciates her single life. In fact, the person the protagonist has become is the reaction to her childhood's assault by Badawi. Consequently, she has spent her life avoiding gender domination, and now fate has put her on a strange path. She learns that Badawi is appointed as the headmaster of the school where she teaches. This fact disturbs her and makes her down for a while. Yet, the protagonist is fortunate in one major aspect: she can move on, and

many women do not enjoy that kind of independence.

Through his protagonist, Mahfouz addresses a message to Egyptian women in particular that they do not have to give up on their pursuit of rights which are severely limited by social rules. Being sexually tainted, the protagonist does not have to accept Badawi's proposal. In Egypt, and across the Arab world, social norms require a woman to marry before engaging in sexual behaviour, particularly for a woman and especially for the first time. [20] The prevailing moral standards in the Egyptian culture dictate that a woman should be pure or sexually untainted as she comes into marriage. Yet, as society makes an option for the protagonist that traditionally she should have accepted Badawi's proposal to marry her, she instead chooses to stay unmarried. As it is stated in the text:

> The man had blocked her way outside and said, "How can you refuse? Don't you realize the outcome?" And she had relied with an asperity he had not expected, "For me any outcome is preferable to being married to you."[21]

Unlike many other Egyptian women, Mahfouz's protagonist character, the young victimized teacher, is financially independent. It is due to this advantage that she could refuse the marriage offer. This can be seen in the scene where the protagonist's mother lets the protagonist to make her own decision: "I know your attachment to your independence so I leave the decision to you".[22] She has made her decision for staying unmarried and never has she regretted her firm decision.[23] The decision of staying unmarried and rejecting the role of wifehood and motherhood shows the protagonist's resistance toward social expectation and patriarchal domination.

In this piece of short story, Mahfouz shows the important relationship between woman's financial independence and freedom to determine one's own life. The importance of this particular independence is emphasized by Mahfouz in his article entitled "Woman and Public Office" as follows:

> A young, working woman would gain complete independence to determine the course of her life. In this event, she would represent a source of income for the family, instead of beang a burden on her father as before. Futhermore, a woman's ideas about marriage would change: marriage would no longer be her sole aim in life. From this it follows that she would refuse to marry just anyone who sought her hand in marriage – as though she were some cheap item to be sold off to the first buyer that comes along –rather, she would now have the option to choose the man she thinks suitable, the one who she deems worthy of her. [24]

Through his works, Mahfouz contributes in focalizing the minority voices, that is, the marginalized women's voice to resist

[20] Johnson, Doris Osiimwe. *Victimized Against Her Will In Naguib Mahfouz's "The Answer Is No*". Essay on English Composition II: An Intro. to Literature.p.1 https://www.middlesex.mass.edu/wac/downloads/osiimwe.pdf. 4 November. 2015.

[21] Mahfouz, Naguib. "The Answer Is No." *The Time and the Place and Other Stories*. New York: Anchor, 1992, p.26

[22] Ibid.p.26

[23] Ibid.p.27

[24] Mahfouz, Naguib.*Woman and Public Office* in *On Literature and Philosophy: The Non-Fiction Writing of Naguib Mahfouz Volume I*. Edited and Translated by Aran Byrne. Chicago: University of Chicago Press, 2015, p. 7.

patriarchal domination. Mahfouz, in fact, believed in the fact that "literature … gives voice to whatever is without a voice" and "gives a name to what as yet has no name."[25] Literature has been an important medium for Mahfouz to speak for the marginalized voice in the society. Voicing the marginalized aspirations is important to invoke the social awareness of the unjust societal structure and initiates social change. Mahfouz's attempt to integrate his vision into his people's social practices making his writings unique not only for Egyptian people, but also for the global readers.[26]

CONCLUSION

Naguib Mahfouz's keen awareness of social injustice and his realistic account of Egypt's social and political history have earned him international acclaim, as have his more experimental and fantastic works.[27] Even though Mahfouz's experimental short stories provide a less realistic account of Egypt's social condition than his realist novels, the short stories are rich with Mahfouz's keen awareness and sensibility to human's problem in modern life. The richness of Mahfouz's short stories as social critique to Egyptian society and symbolic parables of human life in general is the unique feature of Mahfouz's short stories that has gained Mahfouz international reputation. If Mahfouz had not written his realist novels, he still would be hailed as the master of fiction from Egypt for his magnificent short stories.

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How Burton Raffel Translated Chairil Anwar's "Aku": An Analysis in Poem Translation

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ABSTRACT

The paper analyses the translation of Indonesian poem entitled "Aku" by Chairil Anwar, which is translated by Burton Raffel. The poem was written in 1943 and depicts the struggle of the natives of Indonesia to achieve independence from their colonizer. This paper wants to see how the poem is translated into English by a non-Indonesian who does not have social, cultural, or even historical background like Indonesian people. The focuses of the analysis are in the semantics and syntax as cultural and conceptual phenomena; the works of dynamic, pragmatic, equivalence; and the conveyance of ST message through the translation. Based on the analysis, it is found that the works of dynamic and pragmatic equivalence are needed in translating the poem because they can accommodate flexible relationship between the elements of SL and TL such as social and cultural concepts conveyed or depicted by the poem.

Keywords: *poem translation, dynamic equivalence, pragmatic equivalence*

INTRODUCTION

Translating literary works has always become a controversial thing in translation field. It requires the preservation of aesthetic, taste, and meaning when the works are transferred from source language to target language. One of those literary works is poetry. According to Jakobson, poetry is claimed to be untranslatable because the form of words in verse contributes to the construction of the meaning in the text (Hatim & Munday, 2004). However, many facts and phenomena are against this claim. The proof is the fact that there are many poems from one language are translated into other languages around the world. The proof shows that translating poetry from one to another language is a possible thing to do. However, Dharwadker (2008: 139) stated that "Only a poem can translate a poem", which means that a poem must be translated also as a poem. Therefore, translating poetry can always become an interesting subject to discuss.

This paper analyses the Indonesian to English translation of a famous poem of Indonesia, entitled "Aku". The poem was written around 1943 by a famous Indonesian poet named Chairil Anwar. At that time, Indonesia had not been independent and was still under the colonization of Japan. It is possible that the writing style of this poem was influenced by the social condition at that time. Chairil Anwar belongs to the 1945 generation writers. His writings incorporated the themes of individualism, death, and existentialism (TheFamousPeople.com, 2015). He is famously known as "Si Binatang Jalang" ("The Wild Beast") because of his poem entitled "Aku". His poems are also internationally known by people around the world. A book which

compiles the translation of Chairil Anwar's writings was published by Burton Raffel (Raffel, 1993).

"Aku" has also become a popular poem among Indonesian students. In Indonesian language class, this poem has always been introduced to students and used as a learning material, even since the students are in the elementary school. As an Indonesian student, the writer is also familiar with Chairil Anwar's "Aku". It reflects a story about someone who wants to show his existence and struggle against the oppressing situation in the world. Since it was written during the colonization around 1943, it is possible that this poem wanted to address and depict the struggle of Indonesian against its colonist for achieving independence. Therefore, it can also be said that "Aku" somehow has historical relation with Indonesia.

"Aku" **(Chairil Anwar)**	**"Me"** **(Translated by Burton Raffel)**
Kalau sampai waktuku *'Ku mau tak seorang 'kan merayu* *Tidak juga kau*	When my time comes I want to hear no one's cries Nor yours either
Tak perlu sedu sedan itu	Away with all who cry!
Aku ini binatang jalang *Dari kumpulannya terbuang*	Here I am, a wild beast Driven out of the herd
Biar peluru menembus kulitku *Aku tetap meradang menerjang*	Bullets may pierce my skin But I'll keep on
Luka dan bisa kubawa berlari *Berlari* *Hingga hilang pedih perih*	Carrying forward my wounds and my pain, attacking, Attacking Until suffering disappears
Dan Aku akan lebih tidak peduli	And I won't care anymore
Aku mau hidup seribu tahun lagi	I want to live another thousand years

As it has been mentioned in the previous paragraph, the published translation of "Aku" was done by Burton Raffel. He is not an Indonesian and surely does not have the same historical background as Indonesian people. Therefore, it will be interesting to see how Raffel brings "Aku" to his language without losing its meaning, value,

and also taste. In order to see that, this paper analyses three domains consisting of (1) the semantics and syntax as cultural and conceptual phenomena, (2) the work of pragmatic, dynamic, and formal equivalence, and (3) the conveyance of ST message through the translation.

ANALYSIS

Translating a poem from one language to another language is an act of promoting literature through translation. According to Dewi (2016), promoting literature through translation does not only attempt to improve the literary culture but also to satisfy the curiosity of knowing different cultures from different countries. Culture itself can be the set of ideas, practices, and experiences (historical background) of a group of people (Rong, 2013), and it might differ from one group to another because it is also interpretative and can be viewed from many perspectives.

It means that when a literary work or a text is translated, the translation should be able to transfer the cultural concept in the text from one language to the target language in its cultural concept without losing or reducing the main point being employed through the work or text. It is also supported by Dharwadker (2008) who states that literary translation has to bring the reader of target language to the literary tradition and culture of the first language. Therefore, translating a poem will involve the transferring of cultural concept mentioned before.

In order to be able to transfer the cultural meaning of the source text, it is necessary to see the whole picture of the text. Since "Aku" and its translation will be the subject for analysis, it is better to see the whole or contextual meaning presented in the poem itself. As it has been mentioned in the introduction, "Aku" depicts the struggle of Indonesians against the colonizers in order to gain the independence. This indication is shown by the word *peluru* meaning *bullets* in English, which somehow depicts the situation during war time. The fact that the poem was written in 1943 can also be another indication. The word *binatang jalang* which is translated as *wild beast* by Burton Raffel, might be seen as referring to the natives of Indonesia who were considered as second or lower than the colonizers at that time and also how the phrase also illustrates how the natives desire freedom, like a caged wild animal trying to break free. This indicates that whole meaning can influence the way the translator translated the poem.

After seeing the whole picture of the text, the analysis sees how the poet was translated by analysing the translation of each stanza. In "Aku", each stanza contains one phrase or several phrases. This typology will also later influence the translation in establishing hierarchical equivalence level for meaning, purpose, or intention delivering (Puchala, 2011).

In order to analyse the translation of the poem, the writer did a simple coding in order to distinguish the translation phenomena of each stanza. The coding can be seen in table below.

Table 1. Utterances

Stanza	Utterances		Phenomena	Explanation
	Indonesia	**English**		
First	*merayu*	Cries	Pragmatic equivalence	Social context
First	*tidak juga kau*	Nor yours either	Dynamic equivalence – Syntax	Changing sentence form
Second	*tak perlu sedu sedan itu*	away with all who cry	Dynamic equivalence – Translation shift	Social context
Third	*Aku ini binatang jalang*	Here I am, a wild beast	Dynamic equivalence – Syntax	Changing the sentence form
Third	*Kumpulan*	Herd	Dynamic equivalence – Syntax – Semantic	Word choice
Fourth	*Aku tetap meradang menerjang*	But I'll keep on	Dynamic equivalence – Syntax	Changing sentence form
Fifth	*Berlari*	attacking	Register and Pragmatic equivalence	Social context
Fifth	*pedih perih*	suffering	Pragmatics equivalence	Social context

The coding focuses on utterances (words or phrases and clauses) which are translated beyond the formal equivalence in the stanza. In other words, those utterances are considered to have undergone a hierarchical process which brings them into that kind of translation.

Based on the coding, there are three equivalence phenomena involved in translating the poem "Aku". They are dynamic equivalence that happens in word and sentence level, pragmatic equivalence that involves register and happens in word level, and formal equivalence that happens in some lines in some stanzas. The discussion of phenomena in each stanza is explained as follows.

The Works of Dynamic and Pragmatic Equivalence

In the first stanza, we can see the phenomena of pragmatic equivalence and also dynamic equivalence. In the second

line, there is a dynamic equivalence phenomenon in the sentence level. It is a translation shift where the form was sacrificed (changed) in order to emphasize the meaning and also the poetic elements in the poet itself. It is possible that the taste will decrease or lose if the formal equivalence which is form-bound is employed to translate because it does not necessarily convey the meaning. The dynamic equivalence phenomenon also occurs in the third line in the sentence level related to agreement of the use of *nor* and *either*. In the formal form, the use of *nor* is usually paired with *neither* but it was denied by the translator. It happens possibly because poem is considered to be not grammatically-bound in English.

Kalau sampai waktuku	When my time comes
'Ku mau tak seorang 'kan merayu	I want to hear no one's cries
Tidak juga kau	Nor yours either

Meanwhile, the pragmatics equivalence phenomenon occurs in the second line as in the word *merayu* which is translated into cries. The word *merayu* literally means persuade or seduce in English. However, Raffel translated it as cries instead of *seduce* or *persuade*. It is possible that the result of this translation appeared after it underwent hierarchical process. Raffel might consider that word *persuade* somehow is not enough to be the equivalence of the word *merayu* because the poem depicts something about struggle that possibly took place at war time because struggle using persuasion can be considered not enough to win war. However, the word *seduce* is also not suitable since it contains sexual meaning which is clearly not presented in the text. Therefore, the word *cries* can be the closest pragmatic equivalence since it might represent the word *persuade* and contain meaning such as forcing and represent what people do in struggle to get something when a mere persuasion is not enough.

The second stanza consists of only one clause. There is a dynamic equivalence phenomenon occurs in syntactic (sentence) level in order to employ the meaning which might be difficult to employ.

Tak perlu sedu sedan itu	Away with all who cry!

In this stanza, the utterance is translated as above rather than *crying is not needed*. This dynamic equivalence phenomenon in syntactic level involves a translation shift which changes the word classes and their functions in the utterance. The main focus here is on the word *sedu sedan* which means *more than crying*. Instead of finding the hierarchical equivalence of word *sedu sedan*, the translation sacrificed the form in order to convey the meaning of *more than crying*. It is possible that the translator considers that *sedu sedan* refers to the cry of more than a person that is closely related to *more than crying*. It is indicated by the use of *all who cry*, where *all* can be considered as a plural subject and affect the word *cry* as a verb for plural subject. Then, this also affects the translation of *tak perlu* to *away* instead of just *no need* because both can mean *ordering something* or *someone to go away* but *away* is syntactically and semantically more matched than *no need* in addressing *all who cry* that is considered as more than one person.

In the third stanza, there is a phenomenon of dynamic equivalence which involves translation shifts and semantic fields. The dynamic equivalence phenomenon can be seen in the first line.

Aku ini binatang jalang	Here I am, a wild beast
Dari kumpulannya terbuang	Driven out of the herd

The first line was translated as *Here I am, a wild beast* instead of *I am a wild beast*. The translation decided to sacrifice its form in

syntactic level in order to get the tone or taste of the clause. The translation *I am a wild beast* is necessarily able to convey meaning. However, Raffel's version sounds more aesthetic and poetic because it is less formal and non-form-bound. Meanwhile, the semantic phenomena can be seen in second line in the word *kumpulan* which is translated into *herd* instead of *band*. In this case, the translation involves the semantic field of the whole stanza. The stanza talks about people which are metaphorized as animals by Chairil Anwar. Accordingly, the translator did not use the word *band* because the word might have closer association with group of humans instead of group of animals, while the word *herd* is closely related to group of animals. Moreover, the semantic phenomenon gives contribution in maintaining the metaphor which is employed by the source language text. This phenomenon is in line with the principle of translation that proper unit of translation must not be at word level but higher (Dharwadker, 2008), which means that it must be textual level rather than word level.

The phenomenon in the fourth stanza is quite unique. It happens in the second line of the stanza. Besides, the second line is related to the first line of the preceding stanza. As a result, the analysis will be conducted by using the last line of the fourth stanza and the first line of the fifth stanza.

Aku tetap meradang menerjang	But I'll keep on
Luka dan bisa kubawa berlari	Carrying forward my wounds and my pain,
Berlari	attacking,

In this part, there is a phenomenon of dynamic equivalence that involves a translation shift. This happens because the word *meradang dan menerjang* is not directly translated using equivalent words in order to maintain the form. Since the word *meradang* is closely related to *luka* which is translated as *pain*, the word *menerjang* is closely related to the word *berlari*, and both words are closely related to *kubawa* because of its prefix *me-*, it is possible that the translator tried to shift and mould the translation into the syntax level by using the semantic relation between those words. As a result, the prefixes *me-* in *meradang* and *menerjang* influence the translation of *kubawa* into *carrying*. Another result is in the translation of the word *berlari* which becomes *attacking* because of the influence of *menerjang* which consists of the meaning of *moving forward* and *striking something in front*. Therefore, the translation can be seen as being able to keep the connection of the last line of the stanza with its preceding line in the next stanza as well as to deliver the message.

Besides, referring from the previous phenomenon, the translation of the word *berlari* to *attacking* can also be analysed from the point of view of pragmatic equivalence. Firstly, the whole context has to be observed where this poem refers to a person who is metaphorized as a beast which struggles to live. The meaning of this metaphor is the colonized (Indonesians) who struggled for their independence and freedom. Secondly, the relation of each stanza has to be observed where this poem metaphorizes the hunted colonized by using a picture of a shot animal as in the fourth stanza. Consequently, the word *berlari* is translated into *attacking* because the poem wants to depict the struggle of Indonesian against the colonist. This translation also involves register since the translation also considers the social context and cultural context or historical background when the poem is written.

Another phenomenon in pragmatic equivalence that involves register also occurs in the second line of the fifth stanza in the word *pedih perih*.

Hingga hilang pedih perih	Until suffering disappears

The word *pedih perih* has meaning more than just painful. As a result, it would be not enough to elaborate the meaning and feeling, if the translator chose the word *pain*. Besides, the whole or cultural meaning of the poem is related to the Indonesian history of being colonized. Therefore, the translator needs to use a register in order to be able to elaborate the cultural and contextual meaning presented in the poem and find the equivalence word that pragmatically suitable to translate the SL words. As a consequence, the final translation of Raffel is *suffering* from the word *suffer*, which is hierarchically higher than the word *pain*. Besides, the suffix -*ing* also indicates a progressive mental process which elaborates that *pedih perih* is something that has been already happening for a certain period of time.

The Work of Formal Equivalence

There are also several lines and stanzas which are translated by only employing the formal equivalence. In translating those lines and stanzas, the translator is able to maintain the formal form of the sentence. There is no need for dynamic, sentence deconstruction, or even hierarchical analysis for finding equivalence, which results in the breakdown of form-bounding because the translation has already been able to deliver the meaning, taste and its aesthetic by using the formal equivalence.

Kalau sampai waktuku When my time comes

(line 1, stanza 1)

Dan Aku akan lebih tidak peduli And I won't care anymore

(stanza 6)

Aku mau hidup seribu tahun lagi I want to live another thousand years

(stanza 7)

The list above shows the lines and stanzas which do not undergo the changing that is beyond the form-bounding in formal equivalence.

Translating the Title

The last analysis is about how the translator translates the title. As it has been mentioned in the first section, the title "Aku" is translated into "Me" instead of "I" by the translator. In English, the word *me* and *I* have different meaning and function. The word *I* is usually used as the first-person pronoun and usually functions as a subject in the sentence, while the word *me* is usually used as the third person pronoun and usually functions as the object of the sentence. It is possible that the final translation become *me* can be addressed as the phenomena of pragmatic equivalence and register. The whole picture drawn from "Aku" can be considered as a picture of victims (object who receive the acts) of the oppressive world (colonialism). As a result, the word "Aku" as the title will be suitable, if it is translated into "*Me"* rather than "*I"*.

CONCLUSION

Translating a poem is indeed not an easy work for a translator, especially if the translator is not familiar with the cultural background where the poem was written. There are a lot of things that need to be considered when the poetry is being translated. Translating poem can become a tricky task for translator (Gao, 2010). This paper has also proven that in translating the poem the translator sometimes (many times) needs to sacrifice (change) the form in order to deliver the context, the taste, or the meaning which wants to be imparted when the poem is transferred from its source language to the target language.

Based on the phenomena that occur in translating the poem "Aku", it can be concluded that translating the poem mainly needs the work of dynamic and pragmatic equivalence. The dynamic view of equivalence proposed by Koller can give variable and flexible approach for

translators in accommodating the relationship between the elements in SL and TL (Hatim & Munday, 2004). Meanwhile, the pragmatic equivalence can give translators an approach based on the social and cultural context contained in the poem. Therefore, the work of dynamic and pragmatic equivalence can translate the poem from SL to the poem in TL.

In translating the poetry "Aku", maintaining form or using the formal equivalence can still be applicable for several lines or stanzas. However, there are dynamic equivalence, pragmatic equivalence which requires hierarchical analysis, and sometimes register that is influenced by the contextual situation of the source language, needed to be applied in translating the poetry. To conclude the paper, the writer would like to inform that the translation of poetry "Aku" can be considered as a good translation of poetry. As an EFL reader who is also familiar with the poetry, the writer is still be able to feel the taste, meaning, and value of "Aku" which has been translated into "Me".

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Analysis on the Semantics, Syntax, Equivalence, Fluency and Authenticity of Seif Salum's Poem Entitled "Ewe Bibi Mwenye Enzi" Translated into English as "This Love"

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ABSTRACT

This paper analyses the semantics, syntax, equivalence, fluency and authenticity of the translation of a Swahili poem entitled "Ewe Bibi Mwenye Enzi" by Seif Salum which was translated into English by the poetry translation workshop from the site http://www.poetrytranslation.org/poems/in/swahili/P12 as "This Love". The introductory part discusses and pays recognition to the concept of untranslatability of the poetry where writers, such as Adam Czerniawski, Hatim Basil and Munday Jeremy, second the idea that poetry is untranslatable since poetry is a reflection of a particular society. Poetry also uses language but language is the reflection of people's definition of their immediate environment, hence in that sense poetry is untranslatable since different societies have different views of their environments and the world. However, due to the increased curiosity which is partly a result of globalization of the world, people want to have diverse knowledge of everything. This makes it necessary to translate poetry anyway. In this case, poems, such as this one, have also been translated. Therefore, this paper tries to make analysis on how the change of language from Swahili to English have affected the semantics, syntax, equivalence, fluency and authenticity of the style and message of the poem.

Keywords: *translatability, poetry, style, message, authenticity*

INTRODUCTION

This section introduces the poem and gives a short description about the author. It also gives a brief description on the points of view of different scholars on the translatability of poems.

About the Poem

This poem, "Ewe Bibi Mwenye Enzi", was written by Seif Salum, a poet from Zanzibar, Tanzania Island and was translated into English by the poetry translation workshop from the site http://www.poetrytranslation.org/poems/in/swahili/P12. In the poem, the persona is a man addressing a woman whom she is in love with. The persona laments that the lady is not romantic to him and that he feels lonely and heartbroken so he is pleasing her to remember the promises they made when their love was at the beginning point. The persona goes on by insisting that his love is true, hence the lady should not let go of him.

Translatability of Poetry

Talking about translation of poetry, Czerniawski (1994) points out that translation happens when there is an identity of meaning between the source language and the target language. This can be observed in government communiqués and legal documents. However, the fact that there is no clear test of how much meaning the poetry is supposed to convey, then

poetry, even if it is concerned with meaning, is not troubled with it exclusively. Hence, its translation is not anticipated to pass the identity test. This leads to the hostility to which, in its extreme form aggregates to a claim that poetry is virtually untranslatable since the expected similitude is lacking. Contributing to the notion that poetry is untranslatable, Hatim and Munday (2004) argue that the real problems are not in the existence of the corresponding literary genres, but in the manner in which such diverse forms are regarded by the people in question. So, we can successfully translate a poem from one language to another but what we have to put in our mind is the receptors of the target language to which most often is difficult to conform to their culture and definition of the world. Hatim and Munday (2004) give an example of epic and didactic poetry which is very little used in the western world, but in many parts of Asia they are very popular and have much of the same value that they possessed in biblical times.

However, the claims above do not halt us from doing translation of poetry. In this globalized vast world, countries have become villages where people interact socially and culturally. Hence, it raises the need for people from all cultures to learn and teach any other cultures. Hollander (1945) claims that a poet is not a man speaking to a specific audience but the poem itself is nothing more than a 'voice' articulating a 'meaning', so it is impossible to justify a translated poem appealing to 'the reader' for its currency, its validation, or its continuing life. He claims that the argument about 'translatability' and 'untranslatability' has been abused, not least because texts may become quintessentially translatable by virtue of the fact that their 'originals' were historically ahead of their time, so that history itself has demanded their 'potentially eternal afterlife'. What is crucial is that the original should be recognizable in the copy. A resemblance may exist even in a drawing pencil which by definition reproduces the colour of the sitter's eyes. Czerniawski (1994) seems to be pointing to the brute fact that languages, with their differing word-sounds, grammars, intonations, accents, and so on, patently impress us with the sheer irreducible otherness that divides them, rather than with the occasional resemblances that momentarily bring them together. Even if the meaning is carried across, these patent differences indicate how much is left untranslated and untranslatable. Czerniawski (1994) goes even far by saying that the silent majority may prefer to ignore the experts and judge the translations as poems in their own right (9).

DISCUSSION

This section answers the question on the way the semantics and syntax interact in the translation of the poem "Ewe Bibi Mwenye Enzi" by Seif Salum. It also describes the application of both formal and dynamic equivalence to meet the communicative need on the part of the target audience and finally it discusses the fluency and authenticity of the translator.

Semantics and Syntax

In the discussion about semantics and syntax of this translation, we first have to bear in our minds that English and Swahili languages' native speakers differ in their cultures. The two languages also differ in structures. This gives us an interesting challenge in the translation of our poem since the translator has to make decisions on whether to adhere to the semantic equivalence of the ST at the expense of syntactic equivalence or vice versa.

Semantics

Quoting Edward Sapir, Scott (1997: 45) acclaims that "every language has its unique history, therefore, its unique structure" and that the worlds in which

different societies live are distinct worlds, not merely the same world with different labels attached. Since every language has its own way of describing the world, then every person has different ways of viewing the world so far as they are speakers of different languages. Choice of some words by the translator proves this claim. For example, the original title of our poem can, in formal translation, be stated as "You Royal Lady", but having in mind that in the English-speaking world, the use of *Royal Lady* would not fit the romantic world but the feudal or more serious context, the translator opted a far distant title that he derived it from the content of the poem itself and not from the title that was used in the original poem which is "Ewe Bibi Mwenye Enzi". So, in this context the choice of title by the translator is more cultural than linguistic. There are also some vocabulary that the translator had to use his instincts in order to make them, culturally fit the target language speakers. For example, in stanza one line one the persona says *Ewe bibi mwenye enzi, salamu zangu pokea* which in formal translation, would sound *You royal lady, receive my greetings*. However, calling a person *you* in English would sound rude, impolite and commanding especially in the context of our poem. So, to find the most suitable word, the translator opted for the term *oh* which sounds more emotional and grief-stricken.

Syntax

Syntax, as far as this discussion is concerned, should be discussed first by beginning with another linguistic level which is morphology. Morphologically, Swahili is agglutinative language. Lock (1996) defines agglutinative language as a language in which words are made up of a linear sequence of distinct morphemes and each component of meaning is represented by its own morpheme. This leads to difference in syntactic construction of sentences in the two languages since English is less agglutinative. For example, in the second line of the first stanza the persona says *Mbona unanipa kazi, pendo sijalizowea*. Structurally, the morphemes in this example are made up of linear sequence to which one word in Kiswahili will demand several words in its English counterpart. The word *mbona* in English is *why do you*, *wanipa kazi* is *you are giving me a task* and *pendo sijalizoewa* is *I am not used to this love* so the shortest sentence in Kiswahili will sound like *why do you give me the task, I am not used to this love* in English. Knowing these differences, the translator of this poem decided to violate the syntactic similitude of this part of the poem in favour of message preservation. Hence, it comes to sound *Why do you torment me, I'm new to this feeling* which is shorter and preserves the message as well as poeticism of the poem.

Dynamic Equivalence and Formal Equivalence

Equivalence of target text with the source text, according to Hatim and Munday (2004) can be described in two types: formal and dynamic equivalence. They define formal equivalence as structural correspondence which involves the purely *formal* replacement of one word or phrase in the SL by another in the TL. They also define dynamic equivalence as the technique of translation employed by the translator if in the translator's judgment, a form of words that is not sufficiently transparent in the TT is likely to pose a threat to comprehensibility and therefore result in unintended and unmotivated opaqueness. Hence, the translator would need to resort to more *dynamic* forms of equivalence whose effects would not be so much form-bound as content so as to cater for a rich variety of contextual values and effects within texts and which a literal translation would simply compromise.

Formal Equivalence

Formal equivalence is evident on stanza two line one which states *Ulisema wewe wangu, Mpaka mwisho wa dunia* and its English equivalence is *You said you would be mine, until the world ended*. This is the only line from the poem which conforms to the formal equivalence. This kind of equivalence was used at less extent because the two languages differ to a large extent syntactically and semantically.

Dynamic equivalence

On the contrary, dynamic equivalence can be observed in all over the poem. For example, stanza three states:

"*Siku tuliyoonana, leo naikumbukia*

Jinsi tulivyopendana, kwangu ukizingatia

Leo mbona twatupana, hukufika nusu njia

Fikiri utanabahi, pendo lipi ni la kweli"

In addition, its English equivalence, according to the translator is:

The moment our eyes met, I recall it today

How we loved each other, or I did anyway

Why do you discard me, you didn't come halfway

Think it through and you'll see, this love is the true love

Nevertheless, if the translator had to use a direct or formal equivalence this stanza would sound as:

The day that we saw each other, I remember it today

How we loved each other, especially my side considered

Today why are you forgetting me, you didn't go half way

Think and realize, which is true love

So, in the translation of the whole of this stanza the translator applied dynamic equivalence. For example, the first line which in the original text says *Siku tuliyoonana, leo naikumbukia* in formal translation had to sound *The day that we saw each other, I remember it today* but the translator used *The moment our eyes met, I recall it today*. In real sense there is no word *eyes* in the original text. But the translator made an adjustment to make the line suit to the English-speaking world by making the persona sound romantic in the English speakers' ears.

Fluency and Authenticity

Talking about fluency, Basil and Hatim (2004) argue that obviously fluency gives the translator ability to do indirect translations, which are intended to survive on their own, and involve whatever changes the translator deems necessary to maximize relevance for a new audience. The decision in such cases has invariably been in favour of a more communicative goal. In his journal article entitled *Translating Rhythm*, Scott (1997) argues that the translator must use the medium which most permits his own authenticity, and multidimensionality of the contemporary mind, to express them. In the process of translation, form and content must necessarily come apart from each other because the source text poet could think his content into a form already chosen, for the target text poet the content is now the given, the pre-existent, so he must use his fluency of the two languages to ensure that authenticity of ST is adhered to the TT. The question of fluency and authenticity can be observed from the translation of our poem where in many cases the translator had to compromise some equivalence in form in favour to communicative goals of the original poem. For example, in stanza four the persona laments:

Niko mbele ya kaumu, haya zimeniingia

Moyo unanilaumu, pendo lako kuridhia

Mpenzi sijafahamu, nini umekusudia

Fikiri utanabahi, pendo lipi ni la kweli

The formal translation of this stanza ought to be:

I am in front of people, shame has enveloped me

My heart blames me, your love to fulfil;

My love I didn't understand, what it is that you meant

Think and realize, which is true love

Nevertheless, the final translation opted by the translator is:

A crowd has assembled, shyness envelops me

But my heart accuses, insists our love must be

What is it that you meant, darling I still can't see

Think it through and you'll see, this love is the true love

Both versions of translation try to mirror the message of the original poem, but the first version tried to balance both form and content hence formal translation. Nevertheless, again opting for formal translation has risked, to a large extent the extent of contextual equivalence of the two texts. In this sense, the translator again decided to favour the message equivalence at the expense of the form. For example, in the first line of the stanza *Niko mbele ya kaumu*… formally the word *niko* means *I am*, *mbele* means *in front of* and *kaumu* means *crowd of people*, hence it had to sound *I am in front of people*…, but the translator decided to violate it by saying *A crowd has assembled*…. Though it still mirrors the fact that there is a large number, the two versions differ where the second version is in a more dynamic sense than the first one but still the authenticity of the ST can be traced in the dynamic version of this translation.

CONCLUSION

Translation is not an easy task, but translation of poetry is an even difficult task. In the extremity of the discussion on the difficulty of the translation of poetry, some authors such as Adam Czerniawski, Basil Hatim and Jeremy Munday argue that poetry is untranslatable. However, in this world of interactions of cultures we cannot abstain from doing translation of any works of art regardless of the difficulties. In this discussion, Hollander (1945) accepts that it is difficult, but he insists that what is crucial is that the original should be recognizable in the copy. A resemblance may exist even in a pencil drawing which by definition reproduces the colour of the sitter's eyes.

This difficulty has also been reflected in our discussion of this poem where the translator had to favour some features at the expense of others. In this analysis, to a greater extent the translator had to violate formal equivalence in favour of the authenticity of the message. For example, in translating the title of the poem the translator had to sacrifice the form of it in order to make it understandable but also make sense in the ears of English language speakers, hence instead of stating "You Royal Lady" the translators opted for "This Love" for the Kiswahili title "Ewe Bibi Mwenye Enzi". So, this paper has tried to analyse the balanced and interplay of semantic, syntax, equivalence, fluency, and authenticity of the translators of this poem.

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