

The Translation Techniques on Rupi Kaur's *The Sun and Her Flowers* Based on the Lefevere's Perspective

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Abstract

This topic was chosen to analyze the translation techniques in translating the poem-poetry anthology entitled *The Sun and Her Flowers* wrote by Rupi Kaur, translated into Indonesian by Ni Made Purnamasari. In analyzing the poem, the writer employs the theory of Lefevere's (1975), which includes seven techniques, they are 1) phonemic translation, 2) literal translation, 3) metrical translation, 4) poetry into prose translation, 5) rhymed translation, 6) blank verse translation, and 7) interpretation. The method is used in this research is descriptive qualitative, applies documentation strategies. The writer collects data through multiple phases: collection, analysis, and identification. The Lefevere's perspectives are employed to figure out the techniques of translation to translate the anthology. 20 poems were chosen for this research as the sample. The results revealed that 18 poems applied literal translation, 1 applied metrical translation, 2 applied rhymed translation, 3 applied blank verse translation, and 5 applied interpretation translation. The number of translation techniques used in each poem is as follows: 1 poem uses 3 translation techniques, 7 poems use 2 translation techniques, and 12 poems use only one translation technique.

Keywords: Translation Techniques, Poetry Translation, Poetry Anthology.

Introduction

Literature is a creative activity; a work of an art. Nowadays, many well-known English literary texts can be found worldwide, so more people are becoming more interested in reading and enjoying literary works. Not only the works of our country's writers, but they also widely enjoy as the works of the

world's writers. As a result, translating literary works is critical for part of our audience to experience the works of world authors.

Although translating literary works involves more than just moving words from one language to another, it is essential to portray them properly to preserve the sense of emotion they convey. According

to Nida and Taber as cited at Cholimudin (2007), translators should choose the closest natural comparable, whether in the receptor language's meaning or style. Larson (1984) defined that translation involves transferring the receptor language's meaning from the source language. This is accomplished by transitioning through the semantic structure from the first language to the second language's form.

Experts use many theories about translation, but these theories are often not the same as the sense or feel of the source language, so the feel produced in the target language becomes less visible. Newmark (1988) explained eight translation methods, there are; *Word-for-word translation, Literal translation, Faithful translation, Semantic translation, Adaptation translation, Free translation, Idiomatic translation, Communicative translation.*

There are three literary works: prose, poetry, and drama. Poetry translation is still seen as

the most challenging translation of all literary genres because it can probably lose its aesthetic value. Nida and Taber (1974) defined that the message and style of the source language should be conveyed into the target language as naturally as possible when translating. The writer chooses some poems in *The Sun and Her Flower* by Rupi Kaur to be analyzed. The writer wants to know which translation theory that is suitable for this book in translating the elements of poetry.

The Process of Translation

Newmark (1988) said that translation is the process of replacing text in the source language with text in the target language without changing the content level of the source language text. The content level must also be understood maximally and widely, including not only the basic meaning, ideas, or concepts contained in the SL text but also all of the information in the SL text, such as lexical

meaning, grammatical meaning, and stylistic nuances/expressive nuances (Moentaha, 2008).

In translating a text, the translator must go through a few steps to ensure that the translation is accurate and consistent with the original. According to Larson (1984), translation involves an examination of the SL text's lexicon, grammatical structure, communication environment, and cultural context, which is done in order to ascertain its meaning. The newly found meaning is then rephrased or reconstructed using the grammar and vocabulary that are appropriate for the receptor language and its cultural context.

Larson (1984) explained that in order to create an idiomatic translation, the forms of the source language may be converted into the proper forms of the receptor language in the translated text.

The Nature of Poetry

Pradopo (2005) collected the definitions of poetry that are generally put forward by English romantic poets: 1) Shelley stated that poetry is the recording of the most beautiful moments in our lives. For instance, events that are very impressive and cause strong emotions, such as happiness, joy, love and even sadness; 2) Wordsworth said that poetry is an imaginative representation of sentiments, that is, imagined sensations; 3) Dunton argued that poetry is actually a concrete and artistic human thought in emotional and rhythmic language.

Therefore, according to Shahnnon Ahmad as cited at Pradopo (2005) that if the elements of these opinions are combined, then an outline will be obtained about the true meaning of poetry. These elements are: emotions, imagination, thoughts, ideas, rhythmic tones, sensory impressions, word order, figurative language, density, and

complex sentiments. The conclusion that poetry is an expression of concepts that inspire sensations, which stimulate the imagination of the five senses in a rhythmic phrasing.

Poetry Translation Techniques on the Lefevere's Perspective

Lefevere (1975) clarified that there are seven techniques in translating poetry, namely:

1. **Phonemic Translation**, this aims to provide an appropriate and equivalent paraphrase of the sense and meaning while reproducing the SL sound in the TL. However, this method is quite difficult to implement, and the most acceptable outcome is rarely produced since the sounds of the source and target texts frequently differ too much.
2. **Literal Translation**, this approach aims to place more emphasis on word-for-word translation than on explaining each expression's or

sentence's meaning using words that seem natural but really distort the sense and syntax of the text's original meaning from the source language.

Metrical Translation,

Lefevere (1975) proposed this method to emphasize the replication of the original meter into the TL. Because the goal of this technique is the translation of the SL meter into the TL meter, the translator may stay true to the SL text. The most appropriate meaning and structure into the TL. However, because each language has its own unique stress pattern and linguistic-phonetic systems, finding the most

3. appropriate meaning and structure into the TL is difficult. The translator concentrates on the meter of the poem while utilizing the metrical translation approach. As a result, the meter of the target poem is identical to that of the original

poetry.

1. **Poetry into Prose Translation**, this method used by duplicating the SL poetry in a newliterary style, while ignoring rhyme and meter in both SL and TL. According to Lefevere (1975), this method is another way to display the various word arrangement in the target texts. However, he finds that this method will cause certain distortions in the meaning, communication value, and syntax of the SL text.
2. **Rhymed Translation**, this technique concentrates more on the reproduction and transference of the original poem's rhyme into the TL, rhyming the translation depending on the TL's schemes. This strategy necessitates a translator's understanding of the SL's poetic material as well as the author's original poem creation process, as well as the originemotion of the poem, in order to make and produce the

most appropriate words to createa poetic effect in the TL based on the translator's confirmation of thoughts.

3. **Blank Verse Translation**, in the context of poetry, blank verse refers to an unrhymed poem. In this example, the goal of this method is to make a translation with the stylistic features of the TL culture rather than a rhymed translation. This technique emphasizes the translator's structural choices, correctness, and degree of literalness.
4. **Interpretation**, this method transforms the form of the SL completely. In this technique, the translator attempts to retain the original poem's sense while only making minor alterations to the form. Furthermore, depending on the content of the ST, a translator who decides to interpret the ST may need to paraphrase the original poem and compose a newpoem.

Method of the Research

The method used in this research is descriptive qualitative method that applies documentation analysis. In descriptive study, the goal is to explain how reality works. Descriptive research focuses not only on data collection but also on the interpretation of that data (Habibi, 2016). Documentation analysis itself, according to Corbin & Strauss (2008), is a systematic process for studying or assessing documents, both printed and electronic (computer-based and Internet-based).

This method was chosen because the study's findings must be clearly explained following the classification and analysis process. A qualitative method is supposed to produce descriptions of the depth of speech, writing, or behaviour that can be observed from a person, group, community, or specific organization in a specific setting analysed as a whole. The writer analyzes The

English and Indonesian versions of *The Sun and Her*

Flowers book that contain 204 untitled poems, which are divided into five chapters, the Wilting, Falling, Rooting, Rising, and Blooming. However, writer will not sample all of them. The number of samples determined in this research would represent up to 10% of the population. Therefore, the sample for this study is 20 poems. The writer chose 20 poemson pages 15, 24, 26, 29, 35, 39, 43, 52, 61, 74, 83, 103, 109, 111, 114, 176, 183, 209, 228, and 235 as this research sample.

Findings and Discussion

The writer analyzes the data using seven theories of poetry translation by Lefevere (1975). There are seven types of translation techniques proposed by Lefevere in chapter II, but only five are found in the poetry data from Rupi Kaur's book *The Sun and Her Flowers*; 18 literal translations, 1 metrical translation, 2 rhymed

translations, 3 translations in translations.
blank verse, and 5 interpretation

Data 1

Source Language	Target Language
I reached for the last bouquet of flowers	Kuraih karangan bunga terakhir
You gave me	Yang kau beri
Now wilting in their vase	Layu dalam vas kini
One	Setangkai
By	Demi
One	Setangkai
I popped their heads off	Kupetik tiap kelopak
And ate them	Dan kulahap

The first poem is one of the poems that can be found in the first chapter of *The Sun and Her Flowers*; *Wilting*. In the first line, *"I reached"* is translated as *"Kuraih"* and *"For the final bouquet of flowers"* is translated as *"Karangan bunga terakhir."* In this verse, the translator translated each word in order. This verse translates the meaning of each word from the source language to the target language without transmitting the poem's connotative meaning. The second line, *"You gave me"* is

translated as *"Yang kau beri."* Like with the preceding line, the literal meaning of the original language is translated consecutively. According to writer, these two verses have taken a **literal translation technique**.

In the third line, where *"Now wilting in their vase"* is translated as *"Layu dalam vas kini,"* the translator does not add any connotation to the literal translation. It's only that there is a tiny shift in grammatical structure; the adverb *"now"* in

the source language appears at the beginning, but in the target language it appears at the end with "*kini*." However, its meaning remains unchanged if translated into the target language. Therefore, the author finds that a **literal translation technique** was used to render this line.

The fourth and sixth lines of "One" equate to the word "*Setangkai*." The translator translates the term "*one*" as "*setangkai*," which is quite different from the word's definition in the English-Indonesian dictionary, which is "*satu*." According to the writer, the translation of these verse is still the same and makes sense in the context. However, since the poem talking about "*flowers*", the word "*setangkai*" is more appropriate from a semantic point of view. The writer infers that the third and sixth lines use the **blank verse translation technique** because the translator translated terms that have distinct meanings in the source

language but are semantically comparable.

The word "*By*" is properly translated as "*Demi*" in the fifth line. The term "*By*" is translated exactly in the Indonesian English Dictionary as "*oleh, dengan, demi*" so, in accordance with the writer, this sentence is translated using the **literal translation technique**.

On the seventh lines the translation approach seen in the seventh line of poetry is the **blank verse translation technique**. In the seventh stanza, "*I popped their heads off*" is translated as "*Kupetik tiap kelopak*" a translation that differs from the original source language. Literally, "*I popped their heads off*" translates to "*I decapitated them*". According to writer, however, the translation of this poem is still equal to its context if it is translated as "*Kupetik tiap kelopak*" due to the fact that the subject matter of this poem is "*flowers*" in which the flower petals are positioned at the very top as well as the head. In this

verse, it may be inferred that this translation used a **blank verse translation technique**, since the translation of this line has a different meaning than the original, but it still has a translation equivalent that fits the context of the whole poem.

The eighth line, "*And I ate them*" is translated as "*Dan kulahap*" in this verse, revealing a **metrical translation**

technique, since this line focuses on preserving the number of syllables.

And/I/ate/them/, (4)

Dan/ku/la/hap/, (4)

The number in brackets represents the number of syllables in each line of the poem.

The syllables in the source language are retained for four taps in the target language.

Data 2

Source Language	Target Language
The hummingbirds tell me	Kicau burung memberi tahu
You've changed your hair	Telah kau ubah gaya rambutmu
I tell them I don't care	Kubilang mana aku peduli
While listening to them	Sembari kusimak tanpa henti
Describe every detail	Cerita mereka nan rinci
- <i>hunger</i>	- <i>lapar</i>

This poem is still in *Wilting's* chapter, the writer discovers a **literal translation technique**, as the source-language poetry is

translated into the target language in its literal way. As shown in the following table:

<i>The hummingbirds/ tell me</i>	<i>Kicau burung/ memberi tahu</i>
<i>You've/ changed/ your hair</i>	<i>Telah kau/ ubah/ gaya rambutmu</i>

In the third through fifth line, the writer discovered an **interpretation translation technique**. In the third line, "*I tell them I don't care*" is translated as "*Kubilang mana aku peduli*" instead of "*Aku memberi tahu mereka bahwa Aku tak peduli,*" and in the following line, "*While listening to them*" is translated as "*Sembari kusimak tanpa henti*" instead of "*Sambil mendengarkan mereka.*" If seen here, there are additional words added and the form of the word changes when translated into the target language, however, the

meaning of the original poem is maintained. And in the final line, "*Describe every detail*" is translated into "*Cerita mereka nan rinci*" this line, if translated according to the dictionary, is "*Jelaskan setiap detail*" despite the translation results being quite different literally if interpreted according to the dictionary, the translation still retains the original meaning of his poetry based on the translator's interpretation, which ultimately resulted in a different poem.

Data 3

Source Language	Target Language
I could be anything	Kubisa jadi apa saja
In the world	Di dunia
But I want to be his	Tapi kumau jadi miliknya

Still in Wilting's chapter, the writer looks at how the **literal translation**

technique was used in this second poem from the first line to the last.

<i>I could/ be anything</i>	<i>Kubisa/ jadi apa saja</i>
<i>In/ the world</i>	<i>Di/ dunia</i>
<i>But/ I want/ to be/ his</i>	<i>Tapi/ kumau/ jadi/ miliknya</i>

The poetry is systematically translated word by word by the translator, from the firstline until the last line of the poem. The investigation leads

the writer to the conclusion that the **literal translation technique** was used for this poetry.

Data 4

Source Language	Target Language
Loving you was breathing	Mencintaimu itu seperti bernapas
But that breath disappearing	Tapi napas itu telah pupus
Before it filled my lungs	Sebelum sempat mengisi paru-paruku
- <i>when it goes too soon</i>	- <i>berlalu begitu cepat</i>

The following poetry, which is still included in the *Wilting* chapter's section. According to the writer's view, this poem has a number of connotative meanings; however, the translator has chosen to translate it in literal terms rather than attempt to translate the connotative meaning in the target

language. This is in agreement with the interpretation of the literal translation technique by Lefevere. The lines of this poem make it clear that the translator has adhered to a **literal translation technique** and translated each word into its literal equivalent.

<i>Loving you/was breathing</i>	<i>Mencintaimu/itu seperti bernapas</i>
<i>But/that breath/ disappearing</i>	<i>Tapi/ napas itu telah pupus</i>
<i>Beforeit filled/ my lung</i>	<i>Sebelum sempat mengisi/paru-Paruku</i>

This is the following poem analyzed in this study, which can

be found in the chapter titled *Wilting*.

Data 5

Source Language	Target Language
You took the sun with you	Kau bawa kabur matahari
When you left	Ketika kau pergi

"*You took the sun with you*" translates to "*Kau bawa kabur matahari*" in the first line, indicating that the translator employed an interpretation translation technique. Instead of translating it into "*Kau bawa matahari bersamamu*," the translator eliminates the word "*bersamamu*" and adds the word "*kabur*," which, according to writer, gives the deep

impression of "*just being left behind*." In terms of language, the translation is quite distinct from the original poetry, but it retains the original meaning of the poetry in the source language. Furthermore, it is discovered by the writer that the second line is translated word for word, indicating that a literal translation technique was used. As can be seen below:

<i>When/ you left</i>	<i>Ketika/ kau pergi</i>
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Data 6

Source Language	Target Language
I long	Kurindu
For you	Kepadamu
But you long	Tapi kau merindu
For someone else	Seorang yang bukan aku
I deny the one	Kutepis siapapun
Who wants me	Yang menginginkanku
Cause I want someone else	Sebab bukan dia yang kumau
<i>-the human condition</i>	<i>-laku manusia</i>

In the first and second lines, the writer discovered the **literal translation technique**, as evidenced by the translation of *"I long for you"* into *"Kurindu kepadamu."* In these two lines, the translator translates word for word literally. In the third and fourth lines, the writer thought that an **interpretation translation technique** is detectable, because in the sentence *"But you long for someone else,"* it is translated into *"Tapi kau merindu seseorang yang bukan aku"* rather than *"Tapi kau merindukan orang lain."* Since there is a change in word form when translated into the target language, the writer argues that the translator interprets the word into a different meaning.

In the fifth and sixth lines there is a **literal translation technique** used, this can be seen from *"I deny the one Who wants me"* translated to *"Kutepis siapapun Yang menginginkanku"* This sentence is translated exactly, with no modifications or additions. For the last line *"Cause I want someone else"* is translated as *"Sebab bukan dia yang kumau,"* the writer discovered an **interpretation translation technique** in the final line of this poem. This translation is clearly different in meaning if translated literally *"sebab ku menginginkan orang lain,"* from here the writer argues that the translator is attempting to interpret it into

other forms of sentences that are different but the meaning of the

original poem is still conveyed.

Data 7

Source Language	Target Language
What draws you to her	Apa yang menarik dirimu kepadanya
Tell me what you like	Ceritakan apa yang kau sukai
So I can practise	Agar kudapat berlatih

From the beginning to the end of this poem's stanza, the writer discovered that **aliteral translation technique** was used, as the following sentences are translated literally word for word:

<i>What/ draws you/ to her</i>	<i>Apa/ yang menarik dirimu/ kepadanya</i>
<i>Tell me/ what you like</i>	<i>Ceritakan/ apa yang kau sukai</i>
<i>So/ I can/ practise</i>	<i>Agar/ kudapat/ berlatih</i>

Data 8

Source Language	Target Language
I tried to find it	Kucoba menemukan
But there was no answer	Tapi tiada jawaban
At the end of the last conversation	Di akhir percakapan
- closure	- penutup

Still within the first chapter of the book *The Sun and Her Flowers: Wilting*. According to the writer's analysis, each line of this poem employs **literal translation technique**. Beginning with the first

line, "*I tried to find it*," which is translated as "*Kucoba menemukan*," the line is translated according to its literal meaning. The following line, "*But there was no answer*," is translated word for word as "*tapi*

tiada jawaban." And until the final line, *"At the end of the last conversation,"* is translated into *"Di akhir percakapan,"* there are no embellishments or other interpretations from the translator;

the line is translated literally. Therefore, it is entirely reasonable to translate this poem literally from the beginning to the end of each stanza.

Data 9

Source Language	Target Language
Yesterday	Kemarin
When I woke up	Ketika terjaga
The sun fell to the ground and rolled away	Cahaya matahari jatuh dan membias
Flowers beheaded themselves	Bunga-bunga saling memangkas
All that's left alive here is me	Yang masih hidup sisa aku
And I barely feel like living	Dan aku luput merasa hidup
<i>depression is a shadow living inside me</i>	<i>depresi adalah bayangan kelam dalam diriku</i>

The following poem can be found in the chapter *Falling*. Given that *"Yesterday"* in the first stanza is translated into *"Kemarin,"* which means it is translated according to the dictionary, it is easy to see that the first and second lines use a **literal translation technique**. The second sentence is a **literal translation** of *"When I got up,"* which is *"ketika terjaga"* in Indonesian.

In the third line, writer argues that an **interpretation translation technique** is used

because *"The sun fell to the ground and rolled away"* is defined as *"Cahaya matahari jatuh dan membias."* rather than *"Matahari jatuh ke tanah dan berguling pergi."* It is evident that the literal translation would not be poetic for a poem. The translator chooses appropriate words to interpret the poetic meaning so that it is suitable for a poem, but the original meaning of the source language poem is not lost. In the fourth through sixth

lines, the **literal translation** of the poem's meaning is repeated. Afterward, the three lines are translated using literal translation technique.

<i>Flowers/beheaded themselves</i>	<i>Bunga-bunga/saling memangkas</i>
<i>All that's left alive here/is me</i>	<i>Yang masih hidup / sisa aku</i>
<i>And I barely/feel like living</i>	<i>Dan aku luput/merasa hidup</i>

Data 10

Source Language	Target Language
When snow falls	Ketika salju turun
I long for grass	Kurindukan rumput
When grass grows	Ketika rumput tumbuh
I walk all over it	Kuinjak-injak
When leaves change colour	Ketika daun berubah warna
I beg for flowers	Kuminta bunga
When flowers bloom	Ketika bunga mekar
I pick them	Kupetik
<i>unappreciative</i>	- <i>tak tahu terimakasih</i>

This poetry appears in the chapter titled "*Falling.*" From the first to the third line, the translator translates the source language's ideas into the target language word for word. The following demonstrates:

<i>When/ snow/ falls</i>	<i>Ketika/ salju/ turun</i>
<i>I long for/ grass</i>	<i>Kurindukan/ rumput</i>
<i>When/ grass/ grows</i>	<i>Ketika/ rumput/ tumbuh</i>

Therefore, the writer argues that the three verses use **literal translation techniques**.

In the fourth line, "*I walk all over it*" is translated into "*Kuinjak-injak.*" In the dictionary, "*I walk all over it*" means "*Saya berjalan di*

atasnya," but in this poem it is interpreted as "kuinjak-injak." This translation amplifies the poem's meaning, making it considerably more profound than if it were translated according to the dictionary. According to the writer, therefore, this line employs the **blank verse**

translation technique. In lines 5 through 7, the writer observes that these verses are translated using a literal translation technique since the translation does not modify or paraphrase the sentence into a different diction and retains the original meaning of the source language.

<i>When/ leaves/ change/ colour</i>	<i>Ketika/ daun/ berubah/ warna</i>
<i>I beg for/ flowers</i>	<i>Kuminta/ bunga</i>
<i>When/ flowers/ bloom</i>	<i>Ketika/ bunga/ mekar</i>

In the final line, which is the eighth line, "I pick them" is translated as "kupetik" because the translation in the previous line is "Ketika bunga mekar." It is very relevant if "I pick them" is

translated as "kupetik" rather than according to the dictionary "ku pilih mereka", then the writer argues that this verse is translated using the **blank verse translation technique.**

Data 11

Source Language	Target Language
You were mine	Kau milikku
And my life was full	Dan hidupku utuh
You are no longer mine	Kau bukan lagi milikku
And my life	Dan hidupku
Is full	Tetap utuh

This poetry appears in the "Falling" chapter. The writer discovered that a **rhymed translation technique** was applied to translate this poetry.

A rhymed translation technique could be discovered in how the translator interprets the last word of a verse or rhythmic pattern without affecting the

poem's content. In this poetry, the translation of the source language into the target

language retains the last sound of the final word in each verse.

<i>You were mine (a)</i>	<i>Kau milikku (a)</i>
<i>And my life was full (b)</i>	<i>Dan hidupku utuh (b)</i>
<i>You are no longer mine (a)</i>	<i>Kau bukan lagi milikku (a)</i>
<i>And my life (a)</i>	<i>Dan hidupku (a)</i>
<i>Is full (b)</i>	<i>Tetap utuh (b)</i>

Data 12

Source Language	Target Language
The way you speak of yourself	Caramu bicara kepada dirimu
The way you degrade yourself	Caramu merendahkan dirimu
Into smallness	Sampai ciut
Is abuse	Adalah pelecehan
- <i>self-harm</i>	- <i>swasiksa</i>

As stated by the writer, the technique used in this poetry is the **rhymed translation**

technique, as is seen in the following:

<i>The way you speak of yourself (a)</i>	<i>Caramu bicara kepada dirimu (a)</i>
<i>The way you degrade yourself (a)</i>	<i>Caramu merendahkan dirimu (a)</i>
<i>Into smallness (b)</i>	<i>Sampai ciut (b)</i>
<i>Is abuse (c)</i>	<i>Adalah pelecehan (c)</i>

The poem above focuses on the transfer of rhyme from the

source language to the target language.

Data 13

Source Language	Target Language
What is stronger	Adakah yang lebih tangguh
Than the human heart	Dari hati manusia
Which shatters over and over	Sudah pecah lagi dan lagi
And still lives	Dan masih berdegup

According to the analysis of the writer this poetry used **literal translation technique**, because this poetry was given a translation into a language that is straightforward and

uncomplicated to comprehend. The message of the poetry in its original language has been conveyed word for word into its target language counterpart.

<i>What is/ stronger</i>	<i>Adakah yang/ lebih tangguh</i>
<i>Than/ the human heart</i>	<i>Dari/ hati manusia</i>
<i>Which shatters/ over and over</i>	<i>Sudah pecah/ lagi dan lagi</i>
<i>And/ still lives</i>	<i>Dan/ masih berdegup</i>

Data 14

Source Language	Target Language
You have so much	Kau sudah punya banyak
But are always hungry for more	Tapi selalu lapar mata
Stop looking up at everything you don't have	Berhentilah mencari yang tak kau punya

And look around at everything you do	Dan perhatikan saja semua yang bisa kau lakukan
- <i>where the satisfaction lives</i>	- <i>tempat tinggal kepuasan</i>

This poetry appears in the “*Falling*” chapter. In the first line of this poem, the source language's poetry is translated literally because the source language's words are translated

according to their actual meaning. Consequently, using the **literal translation technique**.

<i>You have/ so much</i>	<i>Kau sudah/ punya banyak</i>
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The translation technique used in the second line is **interpretation translation technique**, as “*But are always hungry for more*” is rendered as “*Tapi selalu lapar mata.*” According to writer, translation significantly changes the meaning of the original language. Instead of translating it as “*Tapi selalu lapar untuk lebih*” the translator added the word “*lapar mata.*” According to *KBBI V* “*lapar mata*” means “*menginginkan sesuatu karena melihatnya*” which in English

means “having a desire for something because of how it looks” the sentence is an Indonesian terms. The writer argues that the sentence “*lapar mata*” in the context in this poem is a condition in which there is a desire to consume or acquire non-necessary goods. Often, decisions are made without cognition awareness. The interpretation of the word is consistent with the interpretation that previous writer has proposed for this poem as a whole. Afterwards, the

third to last sentence of this poetry then employs the **literal translation technique** once

more, with words translated exactly as they appear in the original language.

<i>Stop/ looking up/ at everything you don't have</i>	<i>Berhentilah/mencari/ yang tak kaupunya</i>
<i>And look around/ at everything you do</i>	<i>Dan perhatikan saja/ semua yang bisakau lakukan</i>

Data 15

Source Language	Target Language
This is the recipe of my life	Inilah rahasia hidup
Said my mother	Ujar ibuku
As she held me in her arms as I wept	Saat dipelukanya aku yang tersedu
Think of those flowers you plant	Ingatlah mawar yang kau tanam
In the garden each year	Di taman sepanjang Tahun
They will teach you	Mereka akan Mengajarimu
That people too	Betapa manusia
Must wilt	Harus layu
Fall	Gugur
Root	Tumbuh
Rise	Kuncup
In order to bloom	Agar mekar lagi

This poem is in the chapter titled "*Falling*". In the first line of this poem, the writer discovers that a **blank verse translation technique** has been used to translate the word "*recipe*" as "*rahasia*" in Indonesia. In the English-Indonesian dictionary, "*recipe*"

is defined as "*resep*." Writer found this translation equal, and even creates a deeper meaning for poetic verse than if it translated as "*resep*".

As defined by the Oxford dictionary, "*recipe*" means "*way of achieving something*." However, based on the writer's

analogy, "recipe" is regarded as "secret" which in Indonesia is "rahasia" since a recipe is actually a guide for making anything that consists of phases that would finally result in something. Commonly, these formulations contain secret ingredients to create something really exceptional. It is similar to life in that we pass through

phases whose procedures are difficult to predict and are often kept secret until we reach our purpose.

The writer also discovered a **literal translation technique** in the second verse until the last verse of the poem, where words are translated literally rather than being given any connotative value. Shown as follows:

<i>Said/ my mother</i>	<i>Ujar/ ibuku</i>
<i>As she held me in her arms/ as I wept</i>	<i>Saat dipeluk ya/ aku yang tersedu</i>
<i>Think of those flowers/ you plant</i>	<i>Ingatlah mawar yang/ kau tanam</i>
<i>In the garden/ each year</i>	<i>Di taman/ sepanjang tahun</i>
<i>They will/ teach you</i>	<i>Mereka akan/ mengajarmu</i>
<i>That people/ too</i>	<i>Betapa/ manusia</i>
<i>Must/ wilt</i>	<i>Harus/ layu</i>
<i>Fall</i>	<i>Gugur</i>
<i>Root</i>	<i>Tumbuh</i>
<i>Rise</i>	<i>Kuncup</i>
<i>In order/to bloom</i>	<i>Agar/ mekar lagi</i>

Data 16

Source Language	Target Language
This morning	Pagi ini
I told the flower	Kusampaikan kepada bunga
What I'd do for you	Yang akan kulakukan untukmu
And they blossomed	Dan mereka pun mekar

The following chapter is

"Rising". The writer found

that the translator applied a **literal translation technique** while translating this poetry since the four verses are translated literally without modifying the original verse's content or form in the source

language. According to the writer, this poem has been well translated using the literal technique since its phrases include common vocabulary. Can be seen as follows:

<i>This/ morning</i>	<i>Pagi/ ini</i>
<i>I told/ the flower</i>	<i>Kusampaikan kepada/ bunga</i>
<i>What I'd do/ for you</i>	<i>Yang akan kulakukan/ untukmu</i>
<i>And/ they/ blossomed</i>	<i>Dan/ mereka/ pun mekar</i>

Data 17

Source Language	Target Language
When you are	Saat kau
Full	Utuh
And I am	Dan aku
Full	Utuh
We are two suns	Kita adalah dua matahari

This poem is contained in the *Rising* chapter. According to the writer's view, this poem is translated using a **literal translation technique**. It can be seen that the translator faithfully translated the text

according to its literal meaning, without adding any metaphors. From beginning to end, the line is literally translated as follows in ordinary language:

<i>When/ you are</i>	<i>Saat/ kau</i>
<i>Full</i>	<i>Utuh</i>
<i>And/ I am</i>	<i>Dan/ aku</i>
<i>Full</i>	<i>Utuh</i>
<i>We/ are/ two suns</i>	<i>Kita/ adalah/ dua matahari</i>

Data 18

Source Language	Target Language
Look down at your body	Perhatikan seluruh tubuhmu
Whisper	Dan bisikkan
<i>There is no home like you</i>	<i>Tiada rumah sepertimu</i>
- thank you	- terima kasih

This poem is included in the *Blooming* chapter. The writer discovered a **literal translation technique** for this

poem. In this part, the choice of translating vocabulary is relatively simple.

<i>Look down/ at your body</i>	<i>Perhatikan/ seluruh tubuhmu</i>
<i>Whisper</i>	<i>Dan bisikkan</i>
<i>There is no home/ like you</i>	<i>Tiada rumah/ sepertimu</i>

Data 19

Source Language	Target Language
We need more love	Kita butuh lebih banyak cinta
Not from men	Bukan dari pria

But from ourselves	Melainkan dari diri kita
And each other	Dan sesame
- medicine	- penyembuh

In the "Blooming" chapter poem According to the writer, it is possible to classify this poem as a **literal translation technique** because, from the first stanza to

the last, the words are translated in understandable terms without any connotative meaning. This signifies that the translation is literal translation technique.

<i>We/ need/ more/ love</i>	<i>Kita/ butuh/ lebih banyak/ cinta</i>
<i>Not/ from/ men</i>	<i>Bukan/ dari/ pria</i>
<i>But/ from/ ourselves</i>	<i>Melainkan/ dari/ diri kita</i>
<i>And/ each other</i>	<i>Dan/ sesame</i>

Data 20

Source Language	Target Language
To heal	Supaya sembuh
You have to	Kau harus
Get to the root	Gali akar
Of the wound	Lukamu
And kiss it all the way up	Dan mengecupnya sampai puncak

This poem is featured in the chapter titled "Blooming". The writer considers that, in translating this poem, the translator used **literal translation technique** for each verse. It can be seen that this

poem is interpreted according to its true meaning as follow:

<i>To/ heal</i>	<i>Supaya/ sembuh</i>
<i>You/ have to</i>	<i>Kau/ harus</i>
<i>Get to the root</i>	<i>Gali akar</i>
<i>Of the wound</i>	<i>Lukamu</i>
<i>And kiss it/ all the way up</i>	<i>Dan mengecupnya/ sampai puncak</i>

Conclusion

The writer identified five translation techniques in the poem based on the data, and analyzed using Lefevere's (1975) theory of poetry translation. 18 out of 20 data (poems) implement the literal translation technique, 1 implement the metrical translation technique, 2 implement the rhymed translation technique, 3 implement the blank verse translation technique, and 5 implement the interpretation translation technique. Then in the use of the technique, there is 1 poem that uses 3 translation techniques, 7 poems that use 2 translation techniques and 12 poems that only use 1 technique.

However, the translation

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found in Rupi Kaur's poetry anthology "The Sun and Her Flowers" is not merely a literal translation that moves the text from the source language to the target language; it also has the aesthetic value that can express the meaning of the original poem. The translation of the poem is quite challenging due to differences in the linguistic system and language culture between the source language and the target language. However, the translator has strived to authentically transfer the original poem's message into the target language without changing its meaning. As a result, even though the poem is a translation, the reader does not lose its beautiful meaning when reading it.

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