



## **AN ANALYSIS OF TRANSLATION TECHNIQUES USED IN ROBERT FROST'S POEM**

### **“THE ROAD NOT TAKEN”**

**Puspita Naurah Maharani<sup>1</sup>, Cansa Namira Sitanggang<sup>2</sup>, Farida Repelita Waty Kembaren<sup>3</sup>**

*Universitas Negeri Sumatera Utara<sup>1,2,3</sup>*

[cansanamirastg@gmail.com](mailto:cansanamirastg@gmail.com)<sup>1</sup>, [puspitanaurah@gmail.com](mailto:puspitanaurah@gmail.com)<sup>2</sup>, [faridarepelita@uinsu.ac.id](mailto:faridarepelita@uinsu.ac.id)<sup>3</sup>

**Received :** (April 2024)

**Accepted :** (May 2024)

**Published :** (June 2024)

#### **Abstract**

Even though there have been many studies examining translation techniques in poetry, there are still few that examine the translation techniques used in Robert Frost's Poem. The objectives of this study are to identify the types of translation techniques and to find out the most dominant type of translation techniques used in the translation of Robert Frost's Poem "The Road Not Taken". The research employed a descriptive qualitative methodology, which is designed to explain how the data was obtained and the results. It serves to provide comprehensive descriptions of these situations or events, making it a method designed to collect fundamental data. The data were taken from Robert Frost's Poem "The Road Not Taken". The finding shows that there were 14 translation techniques used in Robert Frost's Poem "The Road Not Taken". The researcher also finds that the most dominant type of translation technique is Description. This technique involves providing a detailed and rich description in the target language to capture the essence of the original text. Therefore, researchers are interested in analyzing the translation technique used in translating a poem from the source language to other languages target.

**Keywords:** language, literature, poetry, Robert Frost, translation methods

#### **INTRODUCTION**

Nida and Taber (1974:12) stated "The process of translating requires duplicating the message in the target language as closely as possible, both in terms of meaning and style." Translation has established a very crucial process of transforming written or spoken content from one language, known as the source language, into another, referred to as the target language. This task aims to faithfully convey the original message, style, and purpose while bridging the gap between various cultures and enabling communication across linguistic differences. The significance of translation transcends numerous domains, including literature, business, diplomacy, law, science, and many others. Its fundamental value lies in its capacity to make information and concepts universally accessible, promoting mutual understanding among diverse cultural groups.

At its core, not only translation is not a mere mechanical substitution of words; but also a complex and dynamic art form that demands linguistic expertise, cultural insight, and a profound grasp of the source material. Translators navigate the intricate tapestry of linguistic and cultural subtleties to ensure that the translated content preserves the original's meaning, tone, and emotional resonance. This often entails making judicious choices regarding vocabulary, sentence structure, idiomatic expressions, and cultural references, all while considering the intended audience and the communication's purpose.

Translators confront the formidable challenge of harmonizing faithfulness to the source text with the need for fluency and natural readability in the target language. This delicate balancing act frequently involves dealing with untranslatable terms, cultural divergences, and the inherent limitations of language. Beyond transposing words, translation becomes an exploration of the source material's cultural, historical, and social context. By delving into these contextual layers, translators ensure that the audience comprehends not only the words but also the underlying cultural nuances and connotations. The realm of translation undergoes constant evolution with the advent of technology, which has introduced machine translation tools and artificial intelligence into the landscape. While these tools offer speed and convenience, they fall short of replicating the nuanced work of human translators.

Machines lack the cultural awareness and contextual depth needed to capture the full spectrum of language's intricacies. Thus, human translators remain an indispensable resource for preserving the richness of communication across diverse languages and cultures.

In its essence, translation is a multidimensional discipline that serves as a conduit for the exchange of ideas, narratives, and knowledge among the world's diverse populations. It stands as a testament to the formidable power of language and human ingenuity in transcending linguistic boundaries and nurturing a more interconnected global community.

Longman dictionary (2003: 1085) writes that poem is a piece of writing arranged in patterns of lines and sounds which often rhyme, expressing thoughts, emotions, and experience in words that excited your imagination. Since ancient times, poetry has been discovered and used by writers and nobles to express emotions or feelings wrapped in words that are inviting and have the power to touch and change or invite others who read or hear it. Most poetry is used in various fields, life. Some are used in formal events, in everyday life, or as competition events.

According to Asmaul Khusnah in her paper (2008: 38) stated that Poem is form of literature that encompasses a great of emotions, feeling, or desire. Poem can be written for different reasons and there for each poem has a different purpose. Some poems are written purely, to certain us, others solely for the purpose of moral persuasion. From here, poetry is not only used for non-educational purposes, but now poetry is widely used as teaching material. It is noted that poetry is authentic material, where poetry is not created as an educational object, but can be used in the world of education as a learning tool. As we know, poetry is always included in the learning curriculum in Indonesian schools. Therefore, discussions related to poetry are not something new. The author found many previous studies who makes poetry the object of his research. Whether it is research on an international scope, or research on a national scope.

Robert Frost's poem 'The Road Not Taken' is a timeless classic in American literature, celebrated for its evocative exploration of choices and their consequences. This article embarks on an in-depth analysis of the translations of 'The Road Not Taken,' examining the nuances, challenges, and creativity involved in rendering Frost's masterpiece in different languages. The poem's profound themes, intricate structure, and famously ambiguous ending make it a compelling subject for translation analysis. The study delves into the choices made by various translators, the linguistic and cultural shifts encountered, and the impact of these choices on the poem's essence. By scrutinizing how 'The Road Not Taken' resonates across linguistics boundaries, this analysis seeks to shed light on the complexities of poetic translation and how it shapes our understanding of this iconic work. This research is important to study because the author found that research on translation technique in poetry has been studied internationally and nationally. Even though there have been many studies examining translation techniques in poetry, there are still few that examine the translation techniques used in Robert Frost's Poem.

Translation technique refers to the systematic approach used to transfer messages from the source language (SL) to the target language (TL) on various linguistic levels, encompassing words, phrases, clauses, and sentences. Molina and Albir (2002) have identified eighteen distinct translation techniques. Let's explore these techniques with fresh examples to illustrate their practical application:

These examples vividly highlight the adaptability of translation techniques, showcasing their efficacy in conveying meaning while preserving cultural nuances across languages. Each technique serves a distinct purpose, enabling translators to navigate linguistic disparities and craft coherent, culturally relevant target texts that resonate with diverse audiences.

### ***Previous Research***

The Previous research was conducted by Yeslin (2023) in her research entitled "The Translation Techniques of the Translation Damono's Poems in English" from this article, we can see that the study we raised is similar to that article. The study uses Damono's poem as the research object. The research uses descriptive qualitative methods and observation techniques. In collecting data, the author used the same theory, namely eighteen translation techniques by Molina and Albir (2002). From their discoveries, they found that there were twelve translation techniques used in the translation poem "Black Magic Rain," translated by Harry Aveling. The difference with the author's research is that the author observes and translates Robert Frost's poetry autodidactically and determines the appropriate technique to translate the appropriate meaning. in other words, the author did not examine other people's translations.

The Previous research who come from another country was conducted by Sadia (2020) in her research entitled "A Comparative Analysis Between English And Urdu Translated Versions Of Jalaludinrumi's Poem". From this article, the reader can see that the study compares two translated versions of the original text. In order to compare

the methods employed by various translators and determine how English and Urdu translations differ from one another, the researcher is utilizing two translated versions of *The Song of the Reed*. After all, the topic we raised is similar to that article. The research uses descriptive qualitative methods and observation techniques. In collecting data, the author used the same theory, namely eighteen translation techniques by Molina and Albir (2002). From this study, they found that while both translators employed various reduction techniques, "applying more general ellipses than those frequently used" was employed more frequently than other techniques. However, the beauty and meaning of the source poem are typically lost when employing this type of translation technique because it reduces the meaning of the original poem.

In the findings, it was found that this article discusses up to eighteen verses which are described one by one, which the author concluded that this study researched and explained all the translation techniques one by one and related them to the translated poem they observed.

The next previous research was conducted by Virga (2023) in his research entitled "An Analysis Of The Translation Technique Used by Student in Translating Poetry Text Entitled 'Equipment' By Edgar Albert Guest" from this article, the reader finds out if the author aims to analyze translation technique used by students in poetry text Entitled "Equipment" by Edgar Albert Guest. The author took data from several students who were participants in this research. Students are asked to translate poetry, then researchers will analyze what translation techniques are used by students. Based on the data that has been analyzed, the researcher found out six types of translation techniques used by participants including namely Amplification, compensation, linguistics compression, particularization, established Equivalent, modulation. From the research they conducted, they also used descriptive qualitative methods. Researchers in this journal also use the same translation technique theory as us. What makes this research different is that we did not use a sample of participants and only translated based on the researcher's perspective.

The next previous research which comes from another country is conducted by Instructor Ibrahim (2020) in a research entitled "The Study of the Translation of Nizar Qabbani's Poem *Balkees* into English: Problems and Solutions" In this study, the author makes a study about a translation of Nizar Qabbani's Poem titled "*Balkees*" into English. There are several parts in this study: Part one is concerned with the introduction, while the second part is about an overview with regard to the poet's life. As for part three, it is dedicated to the translation studies, methods, strategies and model of translation. Part four is a Translation Analysis of Nizar Qabbani's Poem *Balkees*. Finally, the researcher presents the Translation Analysis Results. This study only translates poetry from the source language to the target language, which is English. Then the researcher carried out an analysis of translation studies related to methods and strategies or the model used in translation. The difference with our article is that we translated Robert Frost's poetry into Indonesian and used the translation technique theory from Molina and Albir.

## **METHOD**

This study employs a descriptive qualitative analysis approach. According to Moleong (2017:6), qualitative research aims to comprehend phenomena related to the things that the research subject experiences, including behaviorism, perception, motivation, action, and other things. Qualitative research usually involves employing a number of scientific methods, in a unique scientific environment, and in a comprehensive manner that is expressed verbally. In this article, the researcher employed descriptive method. This method applies explanations in the form of descriptions which means the data obtained is presented in a word-to-word explanation. This article we will analyze the translation techniques in Robert Frost's poetry by observing and collecting relevant data.

### **Instrument**

In this article the author did not involve any participants as data samples. However, in this research, the author uses poetry as the research object. Robert Frost's poem entitled "The Road not taken" was taken as research material. Poetry will be analyzed through observation techniques then the poem will be translated using various translation techniques to see how many types of translations there are of the poem.

### **Data Collection and Analysis**

In order to achieve the data, this study employs an observation strategy by reading the poem as a whole and then relating it to 18 types of translation technique by Molina and Albir (2002). Next, the sentences will be translated into Indonesian one by one, then adjust to what type of translation technique is appropriate. This is because the meaning of a sentence in one language is not the same when translated into another language because each language has its own nature that does not exist in other languages. Therefore, it is important to adjust the use of translation techniques, so that the essence of the translated sentence can be conveyed and understood. Moreover, in poetry, there are many figures of speech and figures of speech that cannot be interpreted meaning-to-meaning,

because every word or sentence in poetry can have an implied meaning. The data collection is using observation which observe the Poem by Robert frost d "The Road not taken"

Then, the data is analyzed by seeing whether the language translation is suitable using certain translation techniques, so that from the observed sentences, we can understand them in English then translated using appropriate techniques to obtain a appropriate or similar meaning in Indonesian.

## **FINDINGS AND DISCUSSION**

At this juncture, the researchers outline 14 translation techniques and highlight the prevalent techniques analyzed in Robert Frost's poem "The Road Not Taken" which involves a close examination of how the original text's nuances, metaphors, and emotional depth are conveyed in a different language.

The Road Not Taken

BY ROBERT FROST

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

In the meticulous exploration of Robert Frost's poetic masterpiece, researchers delved into the intricate tapestry of translation techniques, uncovering a staggering array of 14 distinct methods that intricately wove through the verses. As we embark on this literary journey, we unveil a treasure trove of translation intricacies, dissecting and scrutinizing the nuances that breathe life into Frost's profound verses. Behold, a symphony of 14 translation techniques awaits our discerning gaze, transforming mere words into an orchestration of linguistic artistry. Join us as we unravel, decipher, and bask in the richness of these techniques meticulously scattered across the poetic landscape of "The Road Not Taken."

First of all, the author find out the use of Adaptation translation technique in the Poem which in the Original Line "Two roads diverged in a yellow wood". In this sentence, it is translated into the target language : "Dua jalan bercabang di hutan yang kuning,". The researcher found a reduction in the meaning of the target language. Where the word "a" is not translated here, because if it is translated there will be a word "sebuah" but In the Indonesian poem it looks it is not really necessary and if it is used, the language will reduce the aesthetics of the poem. The translator adapts the description of the wood being "yellow" to suit the cultural context in Indonesian, ensuring a comparable visual image for readers.

The second one, the author find out the use of Amplification translation technique in the Poem which in the Original Line "And sorry I could not travel both" When it's translated into the target Language it will be "Dan maafkanlah aku yang tak bisa menjelajahi keduanya," From this translation we can see that in Indonesian there is

an additional particle "lah" for the word "sorry" because in poetry, this word emphasizes the aesthetic impression and beauty of the language. Then the word travel is interpreted as "menjelajahi" In fact, this uses words that have the similar meaning. The translator amplifies the emotional weight of the speaker's dilemma by adding an expression of regret ("maafkanlah aku"), providing additional emphasis and depth to the sentiment.

The third one, the author find out the use of Borrowing translation technique in the poem in the Original Line "Two roads diverged in a yellow wood" Which is translated into Target Language "Dua jalan bercabang di hutan berwarna kuning" It is maintaining the English word "road" as "jalan" in Indonesian without providing a direct equivalent.

The fourth, the author also find out the use of Calque translation technique which can be found in the Original Line "The Road Not Taken" which is translated into the target language "Jalan yang Tidak Dipilih." In this sentence, the word "Taken" is interpreted as "Dipilih" considering that from the perspective of placement of meaning it is more suitable to be interpreted that way, even though the actual meaning is "Diambil". Translating the title literally, maintaining the word order and grammatical structure of the original in Indonesian. Translating "The Road Not Taken" to "Jalan yang Tidak Dipilih," ensures a faithful representation while considering linguistic structure.

For the fifth one, he author also find out the use of Calque translation technique which can be found in the Original Line "And sorry I could not travel both" Which is translated into the target language "Dan maaf, saya tidak bisa menjelajahi keduanya" In the sentence, The translator compensates for the nuanced emotion of "sorry" by adding "maaf" in Indonesian to convey a sense of regret or apology.

The sixth, the author also find out the use of Description translation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is translated into the target language "Dan keduanya pagi itu berbaring dengan sama di daun yang belum ada jejak hitamnya." In this sentence, The translator employs descriptive elements to convey the imagery of the morning with leaves untouched by any footsteps, enriching the visual portrayal in Indonesian.

The seventh one, author also find out the use of Generalization translation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is translated into the target language "Dan pada pagi itu, keduanya sama-sama terletak di dedaunan yang tak tersentuh jejak. Suasana pagi itu merata di antara dedaunan yang belum pernah diinjak hitam." In this expansion, It is emphasized the even distribution of the morning atmosphere among untouched leaves, providing a broader sense of the scene.

The eighth one, author also find out the use of Linguistic Amplification translation technique which can be found in the Original Line "And sorry I could not travel both. And be one traveler, long I stood. And looked down one as far as I could. To where it bent in the undergrowth;" Which is translated into the target language "Dan maaf, saya tidak bisa menjelajahi keduanya dan menjadi seorang pelancong, lama saya berdiri dan melihat ke salah satunya sejauh yang saya bisa hingga ke tempat di mana bengkok di semak-semak; dengan merenung, saya meratapi keterbatasan bahwa saya tidak bisa menjelajahi kedua jalur dan menjadi satu pelancong. Saya berdiri dengan waktu yang lama, memandang ke salah satu jalur sejauh mungkin hingga ke tempat di mana jalur itu melengkung di antara semak-semak."

The ninth one, author also find out the use of Linguistic Compression translation technique which can be found in the Original Line : "And both that morning equally lay in leaves no step had trodden black." Which is translated into the target language "Dan pagi itu, keduanya terbujur rata di daun-daun yang tak terinjak hitam."

The tenth one, author also find out the use of Literal Translation translation technique which can be found in the Original Line "I shall be telling this with a sigh Somewhere ages and ages hence:" Which is translated into the target language "Aku akan menceritakannya dengan desah Di suatu tempat pada zaman-zaman yang akan datang:"

For the eleventh one, he author also find out the use of Modulation technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is translated into the target language. "Dan pada pagi itu, keduanya sama-sama terhampar di daun-daun yang tak tersentuh jejak."

For the twelves one, he author also find out the use of Particularization technique which can be found in the Original Line "Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and

wanted wear;" Which is translated into the target language. "Lalu memilih yang lain, sama adilnya, dan mungkin memiliki klaim yang lebih baik, Karena itu berumput dan membutuhkan pemakaian;"

For the thirteenth one, he author also find out the use of Reduction technique which can be found in the Original Line "And both that morning equally lay in leaves no step had trodden black." Which is translated into the target language. "Dan pagi itu keduanya terletak di dedaunan yang tak tersentuh jejak."

For the fourteenth one, he author also find out the use of Substitution technique which can be found in the Original Line "Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and wanted wear;" Which is translated into target language "Lalu memilih yang lain, sama adilnya, dan mungkin memiliki klaim yang lebih baik, karena itu berumput dan butuh dipakai."

The researchers had a really interesting time figuring out how to translate Robert Frost's poem, "The Road Not Taken." They explored 14 different ways of doing it, each like a stroke on a painting. Now, let's think about all the different language choices that dance between cultures and languages. Adaptation means making things fit for an Indonesian audience, like describing a yellow wood in a way that makes sense there. Amplification is about making the emotions stronger, like adding more feelings of regret. Borrowing is when some words stay the same, like using "jalan" for "road" in Indonesian. Calque is when the title is translated exactly, keeping the same order and structure. Compensation is like saying sorry in a subtle way, like adding "maaf." A description is about creating a clear picture and making things more visual in Indonesian. Generalization is when the scene gets bigger, talking about the morning atmosphere and leaves.

Linguistic Amplification is like telling a detailed story in Indonesian. Linguistic Compression is about keeping things short and sweet. Literal Translation is when the words are translated exactly. Modulation is when the tone gets refined, adding a poetic touch.

Particularization focuses on one path, saying it's fair and has a better claim. Reduction simplifies the morning scene, keeping the important parts. Substitution is like changing the flavor, talking about the grassy path that "wanted to wear." Each technique is like a brushstroke, making Frost's words a masterpiece in many languages.

From the provided text, it seems like the dominant type of translation technique used is Description. The translator focuses on conveying the vivid imagery and visual details present in Robert Frost's poem. This technique involves providing a detailed and rich description in the target language to capture the essence of the original text. Description is utilized to paint a picture of the scenes and emotions expressed in the poem, enhancing the visual and emotional aspects for readers in the target language. The translator employs this technique to ensure that the nuances, metaphors, and emotional depth of the original poem are effectively conveyed in the translated version.

So, in this literary journey, the translator seems to prioritize creating a vivid and immersive experience for the readers by skillfully describing the intricate details present in Robert Frost's poetic masterpiece. Translation is not just a language bridge; it's an art that captures the original's soul, making it resonate in different places. In "The Road Not Taken," these 14 techniques show how rich and complex language can be, proving that in translation, every path chosen matters.

## **CONCLUSION**

The translation of poetry, especially iconic works like "The Road Not Taken," requires a delicate balance of these techniques. The goal is to preserve the original's emotional impact and cultural resonance while ensuring the translated poem stands on its own as a work of art in the target language. The choice of techniques varies from translator to translator and is influenced by the target audience, the poetic traditions of the target language, and the translator's interpretation of the poem.

These translation techniques reflect the meticulous process of conveying Robert Frost's poetic expressions from English to Indonesian, taking into account linguistic, cultural, and stylistic nuances to faithfully and eloquently convey the intended meaning. The translation of a poem like "The Road Not Taken" by Robert Frost involves a thoughtful combination of these techniques. Translators aim to capture the poem's essence while making it resonate in the target language. The choice of techniques varies depending on the translator's interpretation, the target audience, and the poetic traditions of the target language.

## REFERENCES

- AL-Bayati, I. I. T. I. (2020). The study of the translation of Nizar Qabbani's poem balqees into English: Problems and solutions: The study of the translation of Nizar Qabbani's poem balqees into English: Problems and solutions. *مداد الآداب*.
- Boase-Beier, J. (2013). Poetry translation. In *The Routledge handbook of translation studies* (pp. 475-487). Routledge.
- Darma, V. P., & Nuravianti, S. (2023). An analysis of the translation technique used by student in translating poetry text entitled "Equipment" by Edgar Albert Guest. *Tomorrow's Education Journal*, 1(1).
- Eshkuvatovna, K. L., & Ilhomovna, K. M. (2022). LINGUISTIC PROBLEMS OF LITERARY TRANSLATION. *Galaxy International Interdisciplinary Research Journal*, 10(1), 864-867.
- FITRI, F. N. (2023). *AN ANALYSIS OF POETRY TRANSLATION STRATEGIES AND ITS ACCEPTABILITY OF MILK AND HONEY* (Doctoral dissertation, Universitas Nasional).
- Fitria, Tira Nur, Translation Techniques Found in English to Indonesian Abstract Translation of Journal Edunomika 2018 (November 8, 2018). *ELITE Journal* Volume 05 Number 02, December 2018.
- Jones, F. R. (2011). The translation of poetry.
- Mehrotra, A. K. (2023). True Confessions of a Literary Translator. *This is a Classic: Translators on Making Writers Global*, 69.
- Molina, L., & Albir, H. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Translators' Journal*, VIII(4), 498-512.
- Raffel, B. (1991). The translation of poetry. *ML Larson, Translation: Theory and Practice, Tension and Interdependence*, 87-99.
- Terayanti, Y. A., Mu'in, F., & Nasrullah, N. (2023). The Translation Techniques of the Translation Damono's Poems in English. *ELite Journal: International Journal of Education, Language, and Literature*, 3(1).
- Tímea Kovács. (2022). A comparative analysis of the use of 'thereof' in an English non-translated text and the English machine- and human-translated versions of the Hungarian Criminal Code. *The International Journal of Law, Language & Discourse*.
- Yeslin. (2023). The translation techniques of the translation Damono's poems in English is. *ELite Journal : International Journal of Education, Language, and Literature*.
- Zhou, J. (2022). The Translation Features of Emily Dickinson's Poetry's Chinese Translation Dust is the Only Secret. *International Journal of Language and Literary Studies*, 4(1), 364-373.