Unravelling errors in poetry: A translation quality assessment of Sapardi Djoko Damono's *Sajak Orang Gila*

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Abstract

Poem translation is challenging. It must bridge not only equivalence and cultural aspects, but also the acceptability of the poem. The translated product needs to be evaluated to determine whether the translation is acceptable. This study aims to investigate the Translation Quality Assessment (TQA) of an Indonesian poem titled Sajak Orang Gila by Sapardi Djoko Damono and its translation Ballad of a Crazy Man by John H. McGlynn. While translating poetry, some errors are inevitable. However, by applying TQA, such mistakes can be identified and addressed for future improvement. This study employed a qualitative-descriptive method and used Juliane House's (1997) theory of TQA. The results showed that the translator applied domestication and literal translation in his work. The translator attempted to maintain close alignment between the source text (ST) and target text (TT). The errors identified were overt errors, which include several categories: untranslated segments, slight changes in meaning, significant changes in meaning, breach of the SL system, creative translation, and cultural filtering. However, distortion of meaning was not found in this research. This indicates that the translator successfully translated the poem.

INTRODUCTION

Translation plays a critical role in bridging the gaps between cultural and linguistic value of languages. Within its practice, translation is used to reach a bigger audience than what it was intended on the Source Language. However, in the case of poetry translation, with its high nuance of metaphor, rhythm, culture, and social bridging, the risk of errors and distortion is undeniably high because a translator must be able not just to translate but to deliver the exact same meaning and transfer the same image as well. For those reasons, poetry translation needs to be well measured and evaluated. The use of Translation Quality Assessment (TQA) has become a field of subject interest by many in the translation study and community. Translation is the transfer process of one language to another (Nida, 1991). While Catford describes translation as an activity that refers to all the processes of recreating, rebuilding, and processing the meaning from Source Language (henceforth SL) to Target Language (hereafter TL) (Catford, 1965). Translation is expected to adapt what the SL has (Dastjerdi et al., 2011). Translation is a process of transferring meaning from SL to TL (Hendrawati & Budiarta, 2017). Translation as a product can be seen from certain angles: literal and free (communicative) translation. It is then divided into certain categories which are faithful TT, Balanced TT, and Idiomatic TT (Harvey & Higgins, 1992). In Translating, the translator is not only required to transfer the meaning but also needs to transfer the same image and sense as to how it was in SL.

The definitions are given by experts signal that translation involves itself in the process of transferring and recreating the same meaning from the SL to TL so that the speaker from both languages understands what the creator of the original language wants to deliver. Translation is a skill that needs a broad knowledge, fact verification, and language diversity to describe them (Newmark, 1988). According to House, translation should be able to offer the correct replacement of a language by finding the equivalent text (Ghafouripour et al., 2018). Translation must be able to not only deliver the linguistic value of a text, but it also has to be able to provide the same sense as well as the same image of the ST.

Translation Quality Assessment (hereafter TQA) theory has been proposed and developed by many scholars such as Darbelnet (1997), Newmark (1991), Nord (1993), House (1996), and Waddington (2001). Those are the scholars who proposed the theory of TQA to assess translation quality. Most of them were conducted in a theoretical and descriptive based study while the other uses translation errors (Manipuspika, 2021). TQA can be qualitative or quantitative. It depends on the analysis and application of the theory.

Criticism in the TQA model of many scholars arises due to the lack of objectivity in the assessment. House's TQA was originally published in 1977. She was one of the first scholars who indulges on the TQA and develop a theoretical model of the purpose. Her TQA derives from the definition of a number of terminologies and she elaborates that translation is a "the replacement of in the source language by a semantically and pragmatically equivalent text in the target language" (Naidj & Motahari, 2019). However, the original model was criticized due to the overly subjective notion of the assessment. Later on, House provided a revisited model of TQA in 1997 which goes along with discourse analysis (Vallès, 2014). House revised her model two times in 1997 and 2015. In her current revised work, she modifies the approach of TQA and emphasizes it into: Psycho-social approaches, Response-based approaches, Text and Discourse-oriented approaches (Hamid, 2016). House's model of TQA is based on Halliday's Systemic-functional Language Theory (SFL). Her notion draws from prague school, speech act theory, pragmatics, discourse analysis, and corpus-based analysis in spoken and written language (Sharif & Abadi, 2017).

House's TQA provides the analysis of comparison of original text (ST) and the translated text (TT) on three different levels: Language or text, Register (Field, Mode, and Tenor), and Genre (Esmail & Jaza'ei, 2015). She began with explaining the stance of her work by basing it on three basic aspects: semantic, pragmatic, and textual aspect. While semantic deals with what is seen within the text, pragmatic value deals more in the depths analysis of the text (House 1977 as cited in Esmail and Jaza'ei 2015). Basically, House's model takes an emphasize on the relationship between ST and TT (Hassan, 2015).

To take further notice on House's scheme of TQA, an elaboration of the register is given as follows:
1. Field
   Subject Matter: the type of the text can be poem, novel, speech, et cetera
   Social Action: the specification of the work; popular or general
2. Tenor
   Author's provenance
   Social relationship: Symmetrical and Asymmetrical
   Social Attitude: indicating the degree of social proximity between the author and the audience
   Participation
3. Mode
   Medium: Simple (written to be read) and Complex (written to be heard)
   Connectivity: Simple (monologue) and Complex (social addressed)

The register tries to capture the connection inside the text (micro-text) and genre helps to connect the text between text and the social and cultural community (Nguyễn, 2019). Taken into consideration House's error analysis scheme is shown in Figure 2.
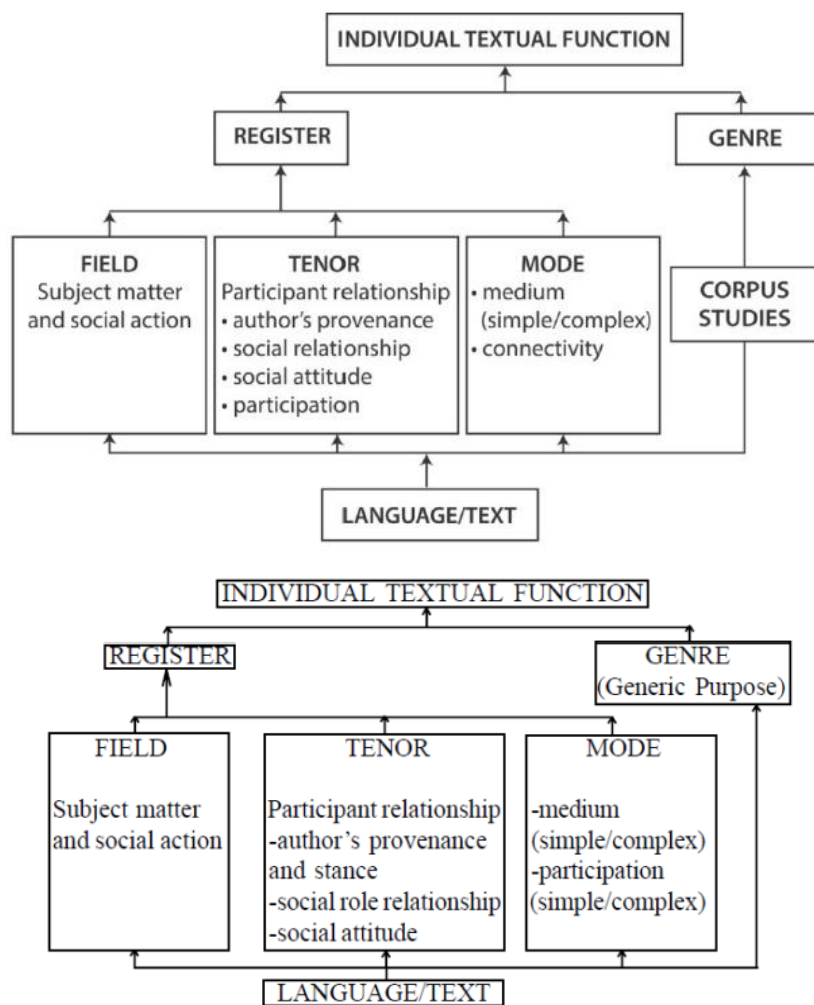
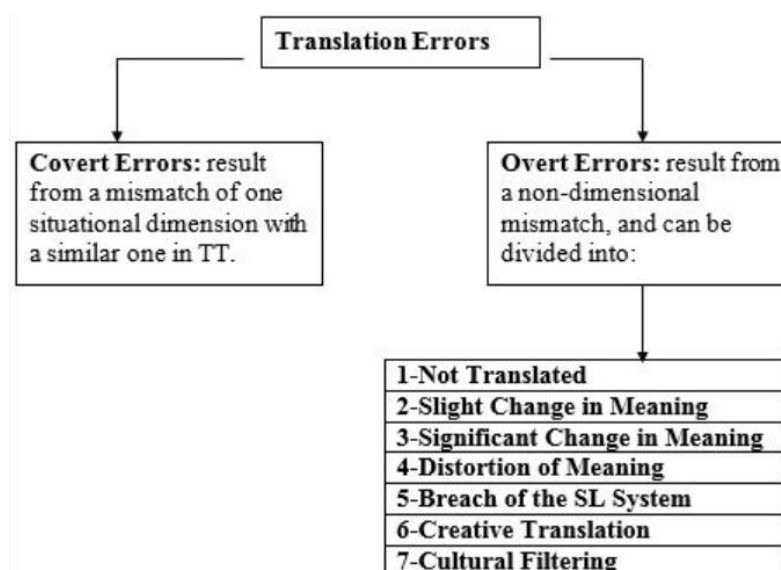**Figure 1. House's 1997 and 2015 TQA scheme (Hamid, 2016)**

Figure 2. Error Analysis in House TQA Model (House, 1997)

Relating translation to poem, poem translation has become an interesting yet challenging field for the translator. Compared to other literary work, poem is the most difficult to translate (Isdiati, 2020). Moving on from the notion of translation, Literary work is seen as a product of imaginations, thoughts, experiences, and expressiveness (Imami et al., 2021). It is timeless and has its own specific audience for each genre. In translating literary works, translation can be used as an attempt to link itself to the cultural, social, critical perspective, and to stir one's creativity (Mohamed, 2016). Translating literary works is, perhaps, more difficult than translating other types of text because literary works have different features compared to other written works. Literary works also cover the cultural and social aspects of society.

Literary work, most importantly poem, has its complexity. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. and the translator should try to transfer these specific values into the target language (TL). Poetry or poem, needless to say, is a special kind of literary work as the poetry itself contains particular choices of words on its own (Waluyo, 1995). A poem must be translated as a poem (Dharwadker, 2008). For that reason, strategies in translating poems should be done deeper than other kinds of literary work.

It is necessary here to clarify what is meant exactly by aesthetic function as mentioned on the previous paragraph. Leech (1974) explained that the aesthetic function of language is associated with the affective meaning for the sake of the linguistics feature of language (Leech, 1974). In accordance to that, the aesthetic function deals with the value of beautifulness rather than the ideological value. Due to that, to make the aesthetic function of poem in its proper use, some creative works must be done. The problems arise when translators translate poems as literal.

A translator can translate a poem as word-for-word but it may reduce or even degrade the aesthetic function. If this continued, the poem would not have the same image and effect in TL as how it affects the audience in SL. Another problem in translating poetry is that the variety of types. In some cases, poems are not limited to the one with the same structure, rhyme and syllable namely, but there are also poems that are free structured. It may cause confusion as to how translate poem properly. Linguistic problems could also become obstacles in translating poem. Linguistic features of each language may influence translation product. Text which serves different purposes and contains many linguistic peculiarities are ranging from lexical, semantic and through pragmatic (Odero, 2017).

While TQA models are abundant, their application to poetry, a genre where form and content are inextricably linked, remains a contentious and underexplored area. This study seeks to fill this gap by applying Juliane House's (1997) comprehensive TQA model to a canonical work of modern Indonesian literature. House's model was selected for its structured, register-based approach, which offers a framework to move beyond impressionistic critiques. However, the model is not without its critics, who often point to its potential subjectivity and a focus on linguistic register at the expense of poetic texture. This study aims to test the model's robustness and practicality in handling the unique challenges of poetry translation.

The urgency of this study lies in several factors such as: firstly, for Indonesian literature gains international recognition, high-quality translation must be preserved. Secondly, translation does not only have to meet the linguistic accuracy but also must shape the way cultures are perceived by foreign audiences in which the translation is done. This study focuses on the investigation of how the Translation Quality Assessment (TQA) is used to compare to poems in both Indonesian and its translated version (English). Thus, by assessing the quality of the poem, this paper aims to see the errors in the translated texts. This study focuses on McGlynn's translation of Sapardi's work precisely because of the poem's significant cultural weight and the translator's canonical status, making it a critical case study. Thus, by systematically assessing the translation's quality, this paper aims to: (1) identify and categorize errors using a validated model, (2) analyze the translator's overarching strategy, and (3) contribute to methodological debates on objectivity and cultural transfer in literary TQA.

RESEARCH METHOD

This research is a descriptive-qualitative. Descriptive qualitative research is used to explain phenomenon without quantitative measurement involved (Seixas et al., 2018). The data in this paper is collected by reading the ST, categorizing and creating textual profiles of the ST, Reading the TT. This paper uses House's TQA to analyze the data. The researcher compared the data in ST and TT. Furthermore, the researcher based the analysis on House's theory (Munday, 2016) by categorizing the errors into: covert and overt errors. After the errors are found, the researcher analyzed the data and conclude the data based on House's theory (House, 1997, 2015).

Using the operationalization of House's TQA Model and Coding Process, to ensure reliability and replicability, the analysis followed a structured process guided by House's (1997) framework:

1. Textual Profiling: A full textual profile of the ST was created based on House's Register (Field, Tenor, Mode) and Genre parameters.
2. Unit of Analysis: The entire poem was analyzed line-by-line and stanza-by-stanza. Each segment of the ST was compared directly to its corresponding segment in the TT.
3. Error Identification and Categorization: Mismatches between the ST and TT profiles were identified and categorized according to House's (1997) scheme of overt errors (Not translated, Slight change in meaning, etc.). This coding was initially performed by two researchers independently to mitigate the inherent subjectivity of qualitative analysis.
4. Inter-Rater Reliability: The two coders compared their initial categorizations. A consensus was reached on all discrepancies through discussion, refining the operational definitions of each error category (e.g., defining the threshold between "slight" and "significant" change in meaning). This process enhances the validity and credibility of the findings.
5. Analysis: After consensus was achieved, the frequency of each error type was tabulated. The qualitative impact of the errors on the poem's aesthetic and emotional function was then interpreted.

Sapardi Djoko Damono is widely known as one of Indonesia's most canonical and well-known poet. "Sajak Orang Gila" his seminal work in his early career, renowned for its powerful socio-political nuances. Similarly, John H. McGlynn is a foundational figure in the translation and promotion of Indonesian literature globally. He was the co-founding of the Lontar Foundation and has translated numerous indonesian poems. His translations are considered standar reference works. By analyzing and using McGlynn's translated work therefore provides insight into how a leading translator handles a key text by a master poet, especially when the translator's culture and mother tongue is not the same as the source language, making the case study significant for the field.

FINDINGS AND DISCUSSION

In this section, the findings and discussion on the poem is emphasized. The original poem by Sapardi Djoko Damono (1961) and the translation by John H. McGlynn (1987) are provided on the following paragraph. The data were analyzed using House's TQA and were divided into a few sections: comparison of the original and translated poem, Source text textual profile, Comparison of original ST and TT, and Overt error analysis on the translated text.

Original poem in Bahasa Indonesia and Translated poem in English:

Sajak Orang Gila	**Ballad of a Crazy Man**
aku bukan orang gila, saudara	I am not crazy, my friend
tapi anak-anak kecil mengejek	but children mock me
orang-orang tertawa	and people laugh
ketika kukatakan kepada mereka: aku	when I say to them, I am your friend
temanmu	some of the children run away in fear
beberapa anak berlari ketakutan	while other throw stones
yang lain tiba melempari batu	

aku menangis di bawah trembesi
di atas dahan kudengar seekor burung
bernyanyi
anak-anak berkata: lucu benar orang gila
itu
sehari muput menangis tersedu-sedu
orang-orang yang lewat di jalan
berkata pelan: orang itu sudah jadi gila
sebab terlalu berat menafsir makna dunia

sekarang ku susuri saja sepanjang jalan
raya
sambil bernyanyi: aku bukan orang gila
lewat pintu serta lewat jendela
nampak orang-orang yang menggelengkan
kepala mereka:
kasihan orang yang dulu terlampau sabar
itu
roda berputar dan dia jadi begitu.

kupukul tong sampah dan tiang listrik
kunyanyikan lagu tentang lapar yang
menarik
kalau hari ini aku tak makan lagi
jadi genap sudah berpuasa dalam tiga hari
tapi pasar sudah sepi, sayang sekali
tak ada lagi yang memberikan nasi
ke mana aku mesti pergi, ke mana lagi

orang itu sudah lama gila, kata mereka
tapi hari ini begitu pucat nampaknya
apa kiranya yang telah terjadi padanya
aku katakan pada mereka: aku tidak gila!
aku orang lapar, saudara.

ku dengar berkata seorang ibu:
jangan kalian ganggu orang gila itu,
anakku
nanti kalian semua diburu
orang kota semua telah mengada-ada,
aduhai
menuduhku seorang yang sudah gila
aku toh cuma menangis tanpa alasan
tertawa-tawa sepanjang jalan
dan lewat jendela, tergeleng kepala
mereka:
kurus benar sejak ia jadi gila.

Sapardi Djoko Damono (1961)

I cry beneath a shade tree
above, I hear a bird sing
the children say: that crazy man is really
funny
all he does is cry and sob the whole day
people passing by on the street
mutter: that man is crazy
from trying too hard to understand the
meaning of the world

now I wander along the size of the road
while singing: I am not crazy
in the doorways and windows I pass
I see people shaking their heads
with pity for that man who was once so
self possessed
but the wheels turned, and now he's like
that

I bang a garbage can, electric poles
I sing pop songs about hunger
if today I don't eat again
it will be three straight days I've fasted
but the market is quiet, which is too bad
no one is there to offer me rice
where is it that I must go, where must I
go
now

that man's been crazy for quite a while,
they say
but today he seems particularly pale
what could have happened to him
I say to them: I am not crazy!
I am hungry, my friend

I hear a woman say to her children:
you leave that crazy man alone
or one day he'll come after all of you
city people make up things, utterly
fantastic
accusing me of being a crazy man
but I am only crying for no reason
and laughing as I walk the roads
and in windows, people shake their heads
he's awfully thin since becoming crazy

John H. McGlynn (1987)

The poem was written by Sapardi Djoko Damono in 1961 and the translation was done by John McGlynn in 1987. Therefore, to ascend the analysis of the model translation quality assessment, House's 1997 model is applied to the work. The textual analysis is done included the textual, syntactical, and lexical means of both ST and TT in the Register includes Field, Tenor, and Mode and Genre.

Table 1. Comparison of ST and TT profiles based on Halim (Halim, 2017)

ST profile		TT Profile	
Field	**Subject Matter:** Poetry	**Field**	**Subject Matter:** Poetry
Tenor	**Author's Provenance:** Sapardi Djoko Damono (author)	**Tenor**	**Author's Provenance:** John H. McGlynn (translator)
	Social Role Relationship: Symmetrical		**Social Role Relationship:** Symmetrical
	Social Attitude: casual		**Social Attitude:** casual
Mode	**Medium:** Complex	**Mode**	**Medium:** Complex
	Participation: Complex		**Participation:** Complex

In Table 1, it is clearly shown that the profile of ST and TT has not much of a difference. The only difference between the comparison is the Author's provenance & state which relates with the author's point of view. The view of an original author and a translator can be different even though the method and strategy applied in the translation of the work are the same.

Source Text Textual Profile
Field
Sajak Orang Gila is a poem written by Sapardi Djoko Damono in 1961. This poem is written in response of the food crisis in 1960 in the era of post-declaration of Independent. Many people suffered from famine because they could not afford to buy foods. Social issues are being talked openly in this poem by symbolizing 'orang gila' (crazy man in English) in the poem when *'orang gila'* actually refers to the hungry people affected by famine. Damono provides a clear yet symbolic social representation of what happened during that time. Clearly, his ultimate objective in writing the poem is to speak about inequality and suffering of the people during the reign of Soekarno in 1960s. Then, lexical fields are analyzed such as: a) *Lexical mean,* The words and phrases used are simple. However, they depict deep symbolism which typifies poem in general; full of aesthetics to deliver the concerns of the author e.g. orang gila (crazy man) and trembesi (shade tree), b) *Lexical Fields,* Power, Social Problems, Famine, Government Critics

Tenor
Author's Provenance
Author: Sapardi Djoko Damono. Text type: poem. Language: Bahasa Indonesia (Indonesian Language)
Author's Personal
This poem is written by Damono as a form of criticism towards the reign of the government during that time. Many people suffered from famine which happened due to the imbalance distribution of food within the country. The poem consists of emotional stance to persuade and influence the audience.
Social Relationship
The social role relationship is symmetrical because the poem addresses solidarity and equality. The poet uses common phrases and words that are easy to understand the conveyed meaning.

Mode
Medium
the medium is complex because the author wrote this poem as a media to be heard regarding the social issue that he brought.
Participation
The poem is actually made as a monologue. However, the poem is indirectly addressed to the readers. This made the participation in the poem is complex because it involves the audience (the reader)

Genre
The genre of this poem is social political poem as to the poem is used as a media to convey criticism towards the reign of power during the time this poem was made (1960s)

Comparison of Original ST and Translated TT
Field
The translator tries to keep the distance as close as possible in the TT even though it cannot grasp the intended meaning to be as deep as the original poem. Proven by the use of literal translation method which depicts the same meaning and structure. However, the words in ST are not complex and have no typical cultural words in bahasa Indonesia so the ST can easily be translated as it is. Following the ST, the meaning of the text in TT did not change much.

Tenor
Whilst the close distance the translator put in the field by using literal translation as the strategy of translating the poem, however, the translator in the sense of action that is being done in the poem tries to distance himself and does not involve himself. '*Aku bukan orang gila*' if being translated literal then it should be 'I am not a crazy man' however, the translator chose to use 'I am not crazy' which he reduced the ST. The choice of words created a less emotive than the equivalent words in the ST.

Mode
The writing in both ST and TT is simple written. Some reduction are done by the translator which created a less emphasis on the TT. Overall, the translation is cohesive. Some reductions are done in order to create a better image in TT.
Genre
The author tries to convey criticism toward certain party. Thus, the text is in the sphere of social-political themed poem.

Overt Error Analysis on the Translated Text
Derived from Figure 2 on the scheme of error analysis by House (1997), overtly erroneous errors are analyzed. There are seven categories of overt errors:
    a. Not translated
    b. Slight change in meaning
    c. Significant change in meaning
    d. Distortion of meaning
    e. Breach of the SL system
    f. Creative translation
    g. Cultural filtering

      Based on the categorization aforementioned, the poem in original ST and the poem in translated TT is analyzed then the total error frequency is shown in the Table 2.

Table 2. Frequency Distribution of Error Analysis

Not Translated	Slight change in meaning	Significant change in meaning	Distortion of meaning	Breach of the SL system	Creative translation	Cultural Filtering	Total
10	5	2	0	1	8	1	27

Not Translated

This category happened because of the inability to find the exact expression to the word in the ST with the frequency of 10 errors found in the translated poem. Some of the examples are provided:

Example:
ST: 'aku bukan **orang** gila, saudara'
TT: 'I am not crazy, my friend'
Discussion: the word 'orang' refers to 'man' in English but the translator decided to omit the word to match the TT better.
ST: 'ku nyanyikan lagu tentang lapar **yang menarik**'
TT: 'I sing pop songs about hunger'
Discussion: 'yang menarik' means 'interesting' but the translator did not translate the words

Slight Change in Meaning

Slight change in meaning happened when there is a little distortion of meaning transfer. The change of meaning in this part is not severe and does not affect the meaning. Slight change in meaning occurred 5 times in the poem translation. Some examples are provided:

Example:
ST: 'jadi **genap** sudah berpuasa dalam tiga hari'
TT: 'it will be three **straight** days I've fasted'
Discussion: the word 'genap' indicate something that's complete. However, the translator used 'three straight days' which means three days in a row which cause slight change in the meaning but does not affect the whole meaning.
ST: 'aku menangis di bawah **trembesi**'
TT: 'I cry beneath a shade tree'
Discussion: trembesi is a kind of tree in Indonesia but the TT assumed to not have the tree so the translator just generalized it into 'tree'

Significant Change in Meaning

Significant change in meaning refers to when there is a big difference between the original and the translated text. Significant change in meaning occurred 2 times in the poem translation. The examples are provided:

Example:
ST: 'aku bukan orang gila, **saudara**'
TT: 'I am not crazy, **my friend'**
Discussion: the word 'saudara' means 'sibling, brotherhood, or sisterhood' In English. however, the translator translated the ST as 'my friend' which has a shallow meaning than the word in ST. The change is significant because the word 'my friend' is not deep enough to convey what the ST has.

Distortion of Meaning

Distortion of meaning means the mistakes that occur when there's a complete distortion of the meaning. The meaning cannot be transferred perfectly and successfully which caused bias understanding and confusion. However, distortion of meaning cannot be found. the translator translated the text successfully to the target readers.

Breach of the SL system
Breach of the SL system happens when the TT has changed the norms or syntax or grammatical rules in the ST. Breach of the SL was found one time in the translation.

> Example:
> ST: 'jangan kalian ganggu orang gila itu, anakku'
> TT: 'you leave that crazy man alone'
> *Discussion*: the ST is in the form of passive sentence and the TT is in the form of active sentence. There is a change of grammatical rules.

Creative Translation
Creative translation involves addition in which the translated text has more information or extra words are added which does not exist in the ST. This type of error has 8 numbers of frequency in the translated texts. Some of the examples are provided:

> Example:
> ST: 'orang-orang tertawa'
> TT: '**and** people laugh'
> *Discussion*: the translator added the word 'and' to create cohesion from the previous stanza
> ST: 'roda berputar dan dia jadi begitu'
> TT: '**but** the wheels turned, and now he's like that'
> *Discussion*: the translator added the word 'but' in order to create cohesion from the previous stanza so that the poem in TT could be easier to understand.

Cultural Filtering
Cultural filtering includes cultural norms, words, and phrases that exists in ST but does not exist in TT. The cultural filtering existed one time in the poem translation and the example is provided.

> Example:
> ST: 'sehari **muput** menangis tersedu-sedu'
> TT: 'all he does is cry and sob **the whole day**'
> *Discussion*: the word 'muput' is a cultural word in Sanskrit language means 'all the way'. However, the term 'muput' cannot be found in English so the translator translated it into 'the whole day' as the best choice

The errors happened because of the inability of TT to perceive the same sense of what existed in ST. Some of the words are modified and changed to be suitable to the TT's culture and typology. The convenient way to make the language in ST to be suitable to TT can be meant to produce a communicative translation (Harvey & Higgins, 1992) in which the translated product would be understood better by the readers in the target language. Though the translator tried to keep the translation to be as close as to what the ST holds, some images and senses cannot be perceived as what it was in the ST.

The pattern of error identified through House's model reveals a consistent and overarching strategy employed by the translator: domestication. Drawing on Venuti's (1995) seminal dichotomy, domestication describes a translation strategy that prioritizes fluency, readability, and adherence to target langauge cultural norms, thereby minimizing the foreignness of the text for the new audience. McGlynn's choices consistently align with Venuti's (1995) approach. The frequent use of creative translation (e.g. adding conjunctions like "and" and "but") for cohesion), cultural filtering (e.g. generalizing "trembesi" into "shade tree), and the omission of culturally-specific terms (e.g. "muput") all serve to smooth over the stylistic and cultural ruptures present in the original, creating a TT that is highly accessible for the non-Indonesian speakers. While this strategy successfully conveys the semantic meaning and mantains a coherent narrative, it comes with significant cost: the sacrifice of cultural and emotional nuance. The dilution of the key terms like "saudara" (brother/comrade) to generic "my friend" strips off the speaker's plea of its profound call for solidarity and weaken the socio-political niche of the poem. Conversely, many instances of "not translated" (e.g., omitting "orang" from "orang gila") or "cultural filtering" (e.g., generalizing

"trembesi" to "shade tree") had a lesser, though cumulative, negative impact. These errors primarily diminish the cultural specificity and textural richness of the poem, softening its uniquely Indonesian context. However, they do not strike at the heart of its message in the same way that altering the fundamental relationship between the speaker and society does.

The Qualitative Impact and Theoretical Implications

The quantitative count of errors is informative, but their qualitative impact is paramount. For instance, the frequent use of "Creative Translation" (adding conjunctions for cohesion) and "Not Translated" (omitting words like orang and yang menarik) suggests a consistent strategy of domestication (Venuti, 1995). The translator simplifies the TT's syntax and rhythm to make it more accessible to an English-language reader, often at the cost of the original's stark, fragmented tone which reflects the speaker's unstable mental state.

This finding engages directly with Venuti's (1995) domestication-foreignization dichotomy. McGlynn's approach prioritizes readability and naturalness in English (domestication), which confirms common practices in translating poetry for broader audiences but risks flattening the unique cultural and stylistic identity of the ST.

Furthermore, the most significant errors pertain to Tenor, particularly the reduction of emotionally charged words like saudara (implying brotherhood) to the more generic "my friend." This demonstrates a limitation of House's model: while it effectively flags register mismatches, it requires the researcher to interpret the aesthetic and emotional consequences of those mismatches. Our analysis shows that errors affecting Tenor and cultural keywords (trembesi, muput) had the greatest impact on the poem's emotional resonance and political charge, as they diluted the speaker's vulnerability and the specific cultural context of the crisis.

Therefore, the translator's domesticating strategy, while successful in producing a fluent text, incurred its highest cost in the realm of Tenor. The choice to prioritize readability and familiarity for an English-speaking audience came at the expense of the poem's most potent emotional and political force: the desperate cry for kinship from a man being devoured by his own community. However, using the domestication strategy renders the translated poem less jarring and more suitable for an English-speaking reader, but in doing so, it omits the unique cultural identity, emotional depth, and specific historical relevance that define Sapardi's original work.

Furthermore, when triangulated with similar studies, our results show a telling pattern. Our findings of prevalent "cultural filtering" and "change in meaning" align with those of Esmail & Jaza'ei (2015) and Ghafouripour et al. (2018) in their TQA of Persian poetry. This consistency suggests that these error types are common challenges in translating poetry from linguistically and culturally distinct languages into English, often as a direct result of domesticating strategies. However, our study diverges by highlighting a high frequency of "not translated" errors, a category less emphasized in the aforementioned studies. This divergence underscores a specific challenge in translating Indonesian poetic diction, which often relies on concise, evocative phrases that are difficult to render directly into English without sacrificing fluency, thus leading to omission.

Our results align with other studies using House's model for poetry (e.g., Esmail & Jaza'ei, 2015; Ghafouripour et al., 2018), which also find that "cultural filtering" and "change in meaning" are common. However, our high frequency of "not translated" errors contrasts with some studies, highlighting the specific challenges of compressing Indonesian poetic diction into English. This contrast underscores the need for genre- and language-pair-specific applications of TQA models. While House's model proved highly effective in providing a structured framework for analysis, our study confirms critiques regarding its subjectivity, which we mitigated through inter-coder consensus. It also suggests the model could be enhanced by incorporating a more robust component for analyzing poetic devices.

In conclusion, this case study affirms existing theories on domestication and the practical value of House's TQA model. More importantly, it contributes a nuanced caveat: the model's categories, while objective, require interpretive, literary analysis to weigh their qualitative impact on

poetic meaning. It also positions the translation of Indonesian poetry within a broader comparative context, suggesting that while it faces universal challenges, it also presents unique obstacles that warrant further study.

CONCLUSION

The purpose of this study is to investigate TQA on Indonesian poem. From the result it is found that the ST and TT have not much of a difference from the linguistic spectacles. The translator tries his best to deliver what the ST convey without creating any significant change by applying domestication and using literal translation as the strategy. The findings reveal that while the translation is functionally successful with no distortions of meaning, the translator's domesticating strategy resulted in 27 overt errors that diminished the poem's emotional depth and cultural specificity. In the error analysis, it is found that a total of 10 words is not translated due to the difference of typology between bahasa Indonesia and English. The total of error is found to be 27 words within the poem. However, there are no significant changes or differences that change how the reader perceives and understand the meaning of the poem. Only that the cultural relevance and the metaphorical stance of the ST has not been able to be delivered clearly.

The contribution of this study is twofold. Methodologically, it demonstrates a replicable process for applying House's model to poetry, including steps for enhancing reliability through inter-coder negotiation. Theoretically, it contributes to debates on domestication by showing how a fluency-oriented strategy can succeed in conveying semantic meaning but fail to fully transmit aesthetic and emotional value.

This study is limited to a single translation and a single model of assessment. The findings, while rigorous, remain interpretative. Future research could:

1. Triangulate these findings by comparing multiple translations of the same poem using the same method.
2. Apply a different TQA model (e.g., Nabsi's Functional Hierarchical Model) to the same texts to compare outcomes and further explore methodological strengths and weaknesses.
3. Focus specifically on the translation of aesthetic function in poetry, developing a more nuanced framework for assessing metaphor, rhythm, and sound.

In conclusion, this analysis underscores that poetry translation requires a balance between linguistic accuracy and artistic recreation. Translators and critics must be aware that even technically proficient translations can lose the very essence that makes a poem powerful. This study provides a tool for identifying and discussing those crucial losses.

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