



**TEXTUAL ELEMENTS COMPARISON ON A POEM
ENTITLED “SANCHO PANZA MENDIKTEKAN SEPUCUK
SURAT BUAT ISTERINYA” BY GOENAWAN MOHAMAD
TRANSLATED INTO ENGLISH**

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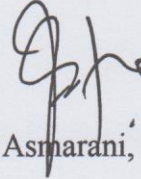
**Muhammad Abu Jamroh
Rahmanti Asmarani**

**ENGLISH STUDY PROGRAM FACULTY OF HUMANITIES
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TEXTUAL ELEMENTS COMPARISON ON A POEM ENTITLED “SANCHO PANZA MENDIKTEKAN SEPUCUK SURAT BUAT ISTERINYA” BY GOENAWAN MOHAMAD TRANSLATED INTO ENGLISH

Muhammad Abu Jamroh and Rahmanti Asmarani

English Study Program, Faculty of Humanities, Dian Nuswantoro University

ABSTRACT

The thesis is entitled Textual Elements Comparison on a poem entitled “Sancho Panza mendiktekan sepucuk surat buat isterinya” by Goenawan Mohamad Translated into English. The objectives are to find differences of the textual elements and to conclude the aesthetic poetic translation used in the poem. This discussion used a descriptive qualitative research method. The data of this study were taken from the book entitled Don Quixote by Goenawan Mohamad. The discussion started out by analyzing textual elements of the poem which cover Rhythm, Meter, Rhyme, and Theme. After the textual elements analysis, the researcher determined the aesthetic poetic translation by using Lavefere’s aesthetic poetic method. In other words, the textual elements have to be discovered first as to analyze the aesthetic poetic of the poem. The result shows that there are the differences between Indonesian and English poem. The differences signify that the original poem has different elements compared to the translated poem in terms of number of syllables, the rhyme pattern and the rhythm. However, the differences do not change the meaning or theme from the original to translated poem. The translator used translation method to translate Goenawan Mohamad’s poem. Accordingly, the poem has 8 stanzas both Indonesian and English poem. The differences are in number of lines (38 out of 37 lines).

Key words: *Aesthetic translation, textual element, poetry*

INTRODUCTION

Translation is bridge of transferring ideas to the target language from the source language with all the information from it. Translation is considered an inter-language transfer of meaning, which is the point of departure for research and study. Equivalence is needed to find the best dictions and meanings. Both languages need a bridge to reach one to another without changing the idea. Language needs to be read word by word, and sentence by sentence to make a full meaning. Translations need comprehension to make a perfect transferring idea. Translation is the communication of the meaning of a source language text by means of an equivalent target language text.

Poetry is meant to express the emotions and touch the feelings or depths of listeners or readers. Beauty is a problem for poetic translation because no longer imagine beauty as a serious way of knowing. Beauty wedges into the

artistic space a structure for continuously imagining what we do not know. Poetry is supposed to be untranslatable, but nowadays many poems are applied from cross culture to find the best meaning and make it to be perfect. Translation of literature is essential because literary is created for all ages and races. Knowledge of different thinking is shared one to another to make some relation. Translation of poetry is also an art and is very essential, it is because enhancing knowledge, knowing history, emotions, and ideas.

A word-for-word translation may be judged faithful in form, but it is failure in terms of the performance of functions. As aesthetics of one people influences them with different elements from that of another, accommodation in translation is of urgent necessity. Often loss or addition is made to achieve that end and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, one should learn to read the original always instead of reading the translated version.

Translating literary works is, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature.

Aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. The problems in translating a poem are how to retain the aesthetic values in the TL text.

The aesthetic values, according to Newmark (1981: 65) are dependent on the structure (or poetic structure), metaphor, and sound. Poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated.

The data, a poem that adapted from a novel which is rearranged in a book by Goenawan Mohamad has a lot of experiences for the reader. Twisted stanza makes it anxious more. The poem having unique value to fully realized life. It's to allow the reader imaginatively to participate in it. The poem has a lesson and moral instruction, and high expectation for a kind of poem. Poetry is the most condensed and concentrated form of literature, saying most in the fewest number of words.

Translation needs correlation both the aesthetics and the equivalent to reach the target. The ideas of translating need to be transferring all of the messages. Aesthetic poetic is the one of the elements in translating a poem.

Translation also can transfer orally not only written one. Communicative translation is one of the ways to deliver the meaning. Translating is one of the aesthetics translations, for example is sign of the deaf. Producing in receptor language the closest natural equivalent of the source language message is translation as a process.

METHOD

In this study, the researcher used a qualitative research since the data engaged are displayed in the form of stings of words. The research was conducted by formulating the statement of the problem, collecting the data, classifying the data, analyzing the data and drawing the conclusion. Correlation translating, aesthetically, translatable poetry, and theme.

The data of this study were taken from the poems in two languages version. The data of this study was written data. The analyzed data was a poem entitled “Sancho Panza mendiktekan sepucuk surat buat isterinya” by Goenawan Mohamad and translated by Kadek Krishna Adidharma. In the book of Tempo entitled Don Quixote. The poem was published in Jakarta 2013 by PT. Tempo Inti Media, and printed by PT. Temprint, Jakarta. The book is the first printed.

The unit of analysis of this research is focused on the rhymes, meaning, meter, and rhythm of the stanzas. The unit of analysis of this study was the textual elements and the translation method in every stanza of the poems “Sancho Panza mendiktekan sepucuk surat buat isterinya” by Goenawan Mohamad.

The data collected were analyzed by using the following steps. First, dividing the poems into stanzas. Second, comparing rhythm and meter by finding the number syllables of each line in each stanza. Third, comparing rhyme by finding the rhyme pattern of each line in each stanza. Fourth, finding and comparing theme in the two versions of poems. Fifth, determining the aesthetic elements of literature in two versions of poems. And the last is drawing conclusion.

DISCUSSION

In the data analysis, the poem is sorted in terms of the number of stanza in each poem, the data are classified and compared between Indonesian and English version. The differences of two versions of poem are found in aesthetic elements. The differences of two poems and aesthetic aspect will be determined.

The analysis of translating poetry, rhythm and meter analysis are used only to analyze the number of syllable in every line and to make comparison between the original poem and the translated one.

1. Analysis of a Stanza One

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
1	Telah kuikuti seorang yang	15	A	I have followed a	10	A

	murung, Teresa,			sad man, Teresa,		
2	Kedalam hutan panjang Sebelum Murcia: ia	15	A	Into the deep forest before Murcia: he	11	B
3	Yang menorehkan pedangnya	8	A	Who scratches his sword	4	C
4	Kepohon-pohon	5	B	Upon the trees	4	D
5	Di batas ngarai.	5	C	At the edge of the valley.	7	E

This stanza the English version has 5 lines, as well as the Indonesian version. The first line of the Indonesian text has 15 numbers of syllables, the second line has 15 syllables, the third line has 8 syllables, the fourth line has 5 syllables, and the fifth line has 5 syllables. The English text have different meter in each line, the first line has 10 syllables, the second line has 11 syllables, the third line has 4 syllables, the fourth line has 4 syllables, and the fifth line has 7 syllables.

According to the number of syllables in two version of poem, the first stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. The first stanza of SL, it seems that the SL meter is not reproduced in TL meter because two version of poem have different numbers of syllables. The

original poem uses rhyming pattern to show the aesthetic of poem, but the translated one does not use it, the translator apply free translation, for aesthetic values it's decreases the meaning of what the poem made. In the first stanza use literal translation to show the aesthetics values of the English version, on the contrary of Indonesian version does not use aesthetic values, free translation use in first stanza of Indonesian version. It shows that the aesthetics of poem does not exist.

This stanza the poetry has 5 lines, which are different in both version, Indonesian and English. Based on the first stanza, the Indonesian version has A-A-A-B-C rhyme patern. Meanwhile on the English version has A-B-C-D-E rhyme patern. According to the rhyme patern in two version have different patern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

This line tells about a man who dons the old suit armor through the forest in mission to have an adventure. A man in this line known as Don Quixote, he does the things because the profession he had was lost. Don Quixote wants restore all this as the beginning. Don Quixote wants assembles a rudimentary sword, suit of armor, horse, and sets out into Spain in quest for glory.

2. Analysis of a Stanza Two

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
6	Aku tahu ia terbujuk	9	A	I know he is lulled	5	A
7	Sonata yang sedih	6	B	By sad sonnets	4	B
8	Dan kecewa	4	C	And grieves	2	C
9	Pada repetisi sungai.	8	D	The river's return.	5	D

In the second stanza, the English version has 4 lines, each line have different metrical with the Indonesian version. The sixth line the Indonesian version has 9 syllables, the seventh line has 6 syllables, the eighth line has 4 syllables, and the ninth line has 8 syllables. The English version has 4 lines. The sixth line has 5 syllables, the seventh line has 4 syllables, the eighth line has 2 syllables, and the ninth line has 5 syllables.

The second stanza, both versions do not use metrical translation method. From the aesthetic values both of two versions are not follow the rule, but in the translating a poem does not need a metrical, the aesthetic values also can be seen from the meaning of the poem. This stanza can see the aesthetic from the equivalent. The metrical translation concentrates on the reproduction of the SL meter. The second stanza of SL, it seems that the SL meter is not reproduced in TL meter because two version of poem have different numbers of syllables. In the second stanza, use literal translation to show the aesthetics values of the English version and in the Indonesian version also use literal translation to create the aesthetic poetic.

In this stanza, the poetry has 4 lines, which are same in both version, Indonesian and English. Based on the second stanza, the Indonesian version has A-B-C-D rhyme patern. The English version has A-B-C-Drhyme patern. According to the rhyme patern in two versions have same patern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

Some, this stanza has a different method to show the aesthetic poetic, especially in the words choosing. The equivalent uses in this stanza to capture the aesthetic poetic of the both versions. It means the aesthetic value in this stanza, was exist from the diction to strengthen the meaning of the poem, and give beauty to the readers of the poetic translation.

The stanza tells about Don Quixote was lulled by sad sonnets. In this stanza, the word sonnets mean the books, the books that he has in his library, library of chivalrous books. Many of fantasy books that he read make him lulled and challenged to imitating the protagonist one of novel that he read.

3. Analysis of a Stanza Three

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
10	Berhari-hari ia berjalan	10	A	For days he walks	4	A
11	Seperti ksatria Amadis	9	B	Like an Amadeus knight-errant	8	B
12	Menyimpan kesetiaan	8	A	Bearing faith	3	C
13	Dan serenade	5	C	Of a serenade	5	C
14	Yang 10 baris.	4	B	And ten lines	3	D

In this stanza, the poetry has 5 lines in the Indonesian text and also the English text has 5 lines. The tenth line of the Indonesian text has 10 numbers of syllables, the eleventh line has 9 syllables, the twelfth line has 8 syllables, the thirteenth line has 5 syllables, and the fourteenth line has 4 syllables. The English text has different meter in each line, the tenth line has 4 syllables, the eleventh line has 8 syllables, the twelfth line has 3 syllables, the thirteenth line has 5 syllables, and the fourteenth line has 3 syllables.

In the third stanza, both of English and Indonesian versions does not appear the aesthetic poetic, from the metrical can seen the irregular meter in each line. The English version has no metrical translation neither the Indonesian version. It means in this stanza decrease the aesthetic poetic of the poem. The writer put the aesthetic poetic in the meaning of the poem, in each line seen deep impression of meaning, and the Indonesian version also put the aesthetic poetic in the meaning. So, the aesthetic value in this stanza from the impression but from the metrical does not exist.

In this stanza, the poetry has 5 lines, which are different in both version, Indonesian and English. Based on the third stanza, the Indonesian version has A-B-A-C-B rhyme pattern. Meanwhile on the English version has A-B-C-C-D rhyme pattern. According to the rhyme pattern in two version has different pattern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

The writer put the word to create the aesthetic poetic, especially in the meaning expression. The third stanza tells about Don Quixote start his adventure in long time, with armor and fictional books that he brought. Don Quixote does the disguise as the knight-errant. The books, his faith puts on those books no matter what will happen on him.

4. Analysis of a Stanza Four

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
15	Seakan-akan ada	7	A	as if there were	4	A
16	Khayal dan kata	5	A	Dreams and words	3	B
17	Yang menghukumnya.	5	A	Punishing him.	4	C

In the fourth stanza, the English version has 3 lines, each line has different metrical with the Indonesian version. The fifteenth line the Indonesian version has 7 syllables, the sixteenth line has 5 syllables, and the seventeenth line has 5 syllables. In the translated poem have 3 lines. The fifteenth line has 4 syllables, the sixteenth line has 3 syllables, and the seventeenth line has 4 syllables.

According to the number of syllables in two version of poem, the fourth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. The fourth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two version of poem have different numbers of syllables. The fourth stanza use literal translation to show the aesthetics values of the English version, on the contrary of Indonesian version does not use aesthetic values, free translation use in fourth stanza of Indonesian version. It shows that the aesthetics of poem does not exist.

The fourth stanzas there is different number of lines between Indonesian and English version and the implication is version type in interpretation method can be used in this stanza. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza.

In this stanza, the poetry has 3 lines, which are different in both versions, Indonesian and English. Based on the fourth stanza, the Indonesian version has A-A-A rhyme patern. Meanwhile on theEnglish version has A-B-C rhyme patern. According to the rhyme patern in two versions have different patern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

The fourth stanza is about Don Quixote had believing all of the books that he read, every word in those fictional books to be true. Don Quixote has caused his brain to dry, his temperament is thus choleric, the hot and dry humor. As result, he is easily given to anger. The dreams and words of Don Quixote make it like a boomerang for himself. Punishment to what he has done.

5. Analysis of a Stanza Five

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
18	Tapi ia tak mengacuhkannya.	10	A	But he ignores it.	5	A

In the fifth stanza, there is only one line in each version. Number of syllables in the Indonesian version is 10 syllables, and the English version is 5 syllables. In this stanza, does not use metrical translation to translate the English into the Indonesian version. The metrical translation concentrates on the reproduction of the SL meter. The fifth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two version of poem have different numbers of syllables. The aesthetic poetic in this stanza does not exist, difference meter or number of syllables the English and Indonesian version is significant, a half. But same as the late stanza, the writer create the aesthetic poetic from the meaning. The translator transfers all of the ideas in every word. The metrical translation concentrates on the reproduction of the SL meter.

In this stanza, the poetry has 1 line, which is same in both versions, Indonesian and English. Based on the fifth stanza, the Indonesian version has A rhyme pattern. Meanwhile on the English version has A rhyme pattern. According to the rhyme pattern in two versions have same pattern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

In this stanza, tells about Don Quixote ignoring all of the dreams and words that can punish him away. Don Quixote does not want think all of those things that can bring him to the worst. He just puts the faith on all of his fictional books. Keeping with the humorist theory of the time.

6. Analysis of a Stanza Six

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
19	Tiap pagi ia lafalkan	9	A	Every morning he recites	7	A
20	Nama seorang gadis	7	B	The name of a girl	5	B
21	Yang dikenalnya	5	C	He knows	2	C
22	Dalam kaligrafi	6	D	In calligraphy	5	D
23	Di porselen yang berakhir pada X__	12	E	In porcelain ending	8	E

				with X__		
24	X yang tak diketahui,	8	D	An X unknown,	4	F
25	Atau X dari 'Xin,'	6	F	Or X from 'Xin,'	4	G
26	X yang berarti 'hati.'	7	D	Meaning 'heart.'	3	H

In the sixth stanza, there are 8 lines in both versions Indonesian and English, each line has different metrical with the Indonesian version. The nineteenth line, the Indonesian version has 9 syllables, the twentieth line has 7 syllables, the twenty-first line has 5 syllables, the twenty-second line has 6 syllables, the twenty-third line has 12 syllables, the twenty-fourth line has 8 syllables, the twenty-fifth line has 6 syllables, and the twenty-sixth line has 7 syllables. The English version has 8 lines. The nineteenth line has 7 syllables, the twentieth line has 5 syllables, the twenty-first line has 2 syllables, the twenty-second line has 5 syllables, the twenty-third line has 8 syllables, the twenty-fourth line has 4 syllables, the twenty-fifth line has 4 syllables, and the twenty-sixth line has 3 syllables.

According to the number of syllables in two versions of poem, the sixth stanza does not use metrical translation to translate the Indonesian into the English version. The metrical translation concentrates on the reproduction of the SL meter. From the sixth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables.

In this stanza, the poetry has 8 lines, which are different in both version, Indonesian and English. Based on the sixth stanza, the Indonesian version has A-B-C-D-E-D-F-D rhyme pattern. Meanwhile on the English version has A-B-C-D-E-F-G-H rhyme pattern. According to the rhyme pattern in two version have different pattern. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

This stanza tells about Don Quixote recall the name of a girl in every morning, the girl that he love, lady love. The girl is a farm girl of Don Quixote's neighbor. Don Quixote recalling the girl written in calligraphy of porcelain with the initial X at the end of porcelain. The initial used to deceive everyone who saw the calligraphy. X from Xin mean heart.

7. Analysis of a Stanza Seven

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
27	Dan ia ucapkan itu, Teresa	11	A	And he says it, Teresa	7	A
28	Dengan jurang	4	B	With chasms	2	B
29	Di matanya.	4	A	In his eyes.	3	C

In the seventh stanza, the English version has 3 lines, each line has different metrical with the Indonesian version. The twenty-seventh line the Indonesian version has 11 syllables, the twenty-eighth line has 4 syllables, and the twenty-ninth line has 4 syllables. In the translated poem have 3 lines. In the twenty-seventh line have 7 syllables, the twenty-eighth line has 2 syllables, and the twenty-ninth line has 3 syllables.

According to the number of syllables in two versions of poem, the seventh stanza does not use metrical translation to translate the English into the Indonesian version. The metrical translation concentrates on the reproduction of the SL meter. The seventh stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poems have different numbers of syllables. The seventh stanza use literal translation to show the aesthetics values of the English version, on the contrary of Indonesian version does not use aesthetic values, free translation use in seventh stanza of Indonesian version. It shows that the aesthetics of poem does not exist.

The seventh stanzas, there are different number of lines between Indonesian and English version and the implication is version type in interpretation method can be used in this stanza. The version of a poem in TL will semantically be exactly the same with the original, but is physically different with SL. The version type of interpretation method is use in this stanza.

In this stanza, the poetry has 3 lines, which are different in both version, Indonesian and English. Based on the seventh stanza, the Indonesian version has A-B-A rhyme patern. Meanwhile on the English version has A-B-C rhyme patern. The rhymes pattern of two versions have different paterns. The method of word by word translation has been applied, but the idea has not been well transferred. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

In this stanza, tells about Sancho Panza clarify to his wife, Teresa, that Don Quixote say the name of the girl with the deepest feeling of him. In Don Quixote drawn like a chasm that he has no choice what will he do the right again. Don Quixote knows nothing to every what he has done.

8. Analysis of a Stanza Eight

Line	Indonesian version	Numb. Of Syllables	Rhyme Pattern	English version	Numb. Of Syllables	Rhyme Pattern
30	Sementara Maut orang Mur	9	A	Meanwhile the Moor's Death	5	A
31	Mengejarnya	4	B	Chase him away	4	B
32	Dari pantai,	4	C	From the beach,	3	C
33	Hitam dan tajam,	5	D	Like a stern, sharp	4	D

34	Seperti sabit tua,	7	B	Old scythe,	2	E
35	Meskipun ajal itu	7	E			
36	Pernah berkata,	5	B	Saying, like he once did,	6	F
37	‘surga telah melupakanmu, Don Quixote,	12	F	‘Heaven has forsaken you, Don Quixote,	10	G
38	Neraka tak mengenalmu.’	8	G	Hell knows you not.’	4	H

In the eighth stanza, there are 8 lines in the English version, and the Indonesian version there are 9 lines, each line has different metrical with the English version. The thirtieth line the Indonesian version has 9 syllables, the thirty-first line has 4 syllables, the thirty-second line has 4 syllables, the thirty-third line has 5 syllables, the thirty-fourth line has 7 syllables, the thirty-fifth line has 7 syllables, the thirty-sixth line has 5 syllables, the thirty-seventh line has 12 syllables, and the thirty-eighth line has 8 syllables. The English version has 8 lines. In the thirtieth line have 5 syllables, the thirty-first line has 4 syllables, the thirty-second line has 3 syllables, the thirty-third line has 4 syllables, the thirty-fourth line has 2 syllables, the thirty-fifth line has no translated poem, the thirty-sixth line has 6 syllables, the thirty-seventh line has 10 syllables, and the thirty-eighth line has 4 syllables.

According to the number of syllables in two versions of poem, the eighth stanza does not use metrical translation to translate the Indonesian into the English version. However, in the eighth stanza, two versions of poem have the different number of syllables. The metrical translation concentrates on the reproduction of the SL meter. From the eighth stanza of SL, it seems that the SL meter is not reproduced in TL meter because two versions of poem have different numbers of syllables.

In this stanza, the English version has 8 lines, but the Indonesian version has 9 lines, the Indonesian version has A-B-C-D-B-E-B-F-G rhyme pattern. Meanwhile on the English version has A-B-C-D-E-F-G-H rhyme pattern. According to the rhyme pattern in two versions have different pattern and different number of line. Translating with word by word method does not show the transferring the meanings of poem from the original version. Both versions apply free poetic method. The aesthetic values shows in the meaning of both versions.

In this stanza, tells about the muleteers chase Don Quixote because he involved in a fight with muleteers who try to remove his armor from his body. Don Quixote does not untie the armor to protect his disguise. He almost dies in case running from the muleteers.

CONCLUSION

In this research, the researcher takes data from Poem by Goenawan Mohamad entitled Sancho Panza Mendiktekan sepucuk surat buat isterinya which is translated into Sancho Panza Dictates a Letter for His Wife.

The researcher analyzes the aesthetic values from the textual elements of the poem from Indonesian poem into English poem. In this analysis, the researcher found some differences elements between the Indonesian and the English version. The differences signify that the original version poem compared to the translated poem in terms of the number of syllables, and the rhyme pattern. The aesthetic values are concluded by the author in translating of a poem and the reader perspective. The differences in two versions English and Indonesian do not change the meaning but it's affected to the aesthetic values that are out from the line.

From the analysis of the aesthetic values by textual elements, the translator of the poem uses translation methods to translate Goenawan Mohamad's poem. "Sancho Panza Mendiktekan sepucuk surat buat isterinya" translated into "Sancho Panza Dictates a Letter for His Wife" in structure of the stanza has the same, 8 stanzas in each translated poem. There are the structures of the poem, 8 stanzas to 8 stanzas, and 38 lines to 37 lines. The aesthetic poetic found in some lines in the translated poem. The aesthetic of translated poem keeps the ideas of the original version and the ideas from the original can transferred to the translated poem.

The researcher concludes that the poem can be translated by considering the aesthetic values of the source text. A poem can translated without losing the beauty and the ideas of the poem from the original version by using the aesthetic poetic. The aesthetic poetic shows in the translated poem. Translating a poem is the one of the common thing in the translation studies, which is poem part of the literary works.

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