

# TRANSLATION PROCESS IN “SONET 12” BY WILLIAM SHAKESPEARE: TRANSLATION STUDIES

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## ABSTRACT

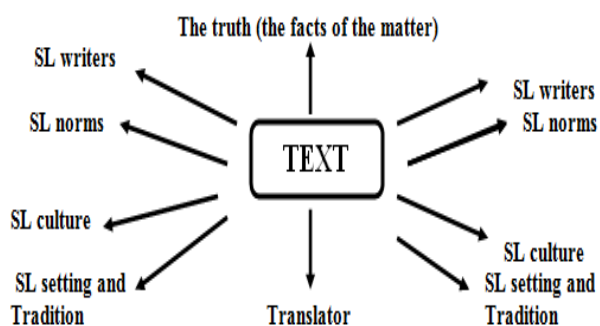
The paper revisits the concepts of translation process by Newmark (1988). Translation as a product is a written text in a target language as the end result of a translation process for a source-language text. Following the Newmark’s (1988) theory, the writer analyzed the text around the analysis of the source text, transfer of the text into the target language and revision of the translation.

**Keywords:** Translation Process, Newmark’s Theory, Sonet 12

## INTRODUCTION

Since the study discusses the translation analysis, the definition of translation should to be known. Here some definition of translation from experts. According to Newmark (1988:7) “Translation is a craft consisting in the attempt to replace a written message statement in one

language by the same message or statement in another language” Newmark emphasizes that translation is a process of rendering written message, from source language to target language without adding or reducing the message. The following is a diagram about how to translate a text by Newmark (1988:4):



In translating a text, there are four important elements, they are

writers, norms, culture and setting and tradition. Translator should keep the originality of each element from the source language. The only change on the translation process is the form. The form of the source language is changed by the form of the target language. The form of language refers to words, phrases, clauses, sentences, paragraphs, etc. Furthermore, translator should consider the appropriate form in the target language such as lexicon and grammatical

structure. The writer concluded that the translation only replace the language. It means that translation does not replace the contents of the source language, such as the norms, the culture, the setting and tradition.

### **TRANSLATION AS A PROCESS**

Translation as a product is a written text in a target language as the end result of a translation process for a source-language text.

The translator is mainly a “message conveyor.” Thus a translation may be understood as the process whereby a message which is expressed in a particular source language is linguistically transformed in order to be understood by readers of the target language. Actually, the translator is conveying the meaning expressed by the original writer so the end reader gets a translated text that is faithful to the source text in meaning.

When dealing with a translation, one of the processes included in the work is the analysis of the ST. This analysis, called TOSTA (Translation Oriented Source Text Analysis), helps us discover the function of the text, the target readers (with different levels of knowledge and different ages), as well as “ST elements that need to be preserved or adapted in translation” (Nord 1991: 21).

Sometimes the translator finds it necessary to reconsider the original wording for better understanding of the source text in order to render it in the target language.

### **The translation process is of twofold:**

The translator needs to detect possible modifications and flaws in the original text and understand the meaning they intend to convey. To do this, the translator often needs to be familiar with the contents of the text in order to clarify the ambiguities he has come across.

The translator will un wrap the syntactic structure of the original text and then formulate the corresponding message in the target language, thus giving the original text added value in terms of both wording and impact.

### **Phases of Translation:**

- The First Phase: Analysis of the source text.
- The Second Phase: Transfer of the text into the target language.
- The Third Phase: Revision of translation.

### **Analysis of the source text:**

The goal of this stage is complete understanding of the SL text. This may include a number of steps:

1. General Reading of the source text.
2. Underlining the difficult words.
3. Looking up the difficult words in a dictionary.
4. Close reading of the source text after understanding the difficult words.

### **Transfer of the text into the target language:**

At this stage, the translator tries to write a draft translation following certain steps:

1. Writing a draft translation of the text in the target language.
2. Paying special attention to the grammar and spelling of the target text.
3. Including all the details mentioned in the source text.
4. Trying to make the target text as original as possible and sound natural not translated.

### **Revision of the translation:**

This stage aims at giving a correct and final translation as a target text. Revising of the translation when it is completed and trying to make it better by editing it:

1. Make sure that all the details of the source text are found in the target text.
2. Check the spelling and grammar of the target text.
3. Try to make the translated version sounds natural in its target language form.
4. Read the translation after finishing the corrections without referring to the source text to emphasize the naturalness of the target text.

### **Levels of the Translation Process**

In fact, Newmark asserts that the process of translation operates in four levels:

1. Source text level: the source text itself and its immediate impression on the translator.
2. Referential level: the level of content of the text (technically

the level of the conceptual representation).

3. Cohesive level: the level where you aim at making a cohesive target text (and analyze the cohesion of the source text).
4. Level of naturalness: the level of constructing a natural target text in an appropriate language.

### **The Textual Level:**

At this level, you translate, or transpose, the syntactic structures of the source text into corresponding structures in the target text. Often you will find that, for a variety of reasons, you will have to change these structures into something quite different further down the line to achieve target language naturalness.

### **The Referential Level:**

As mentioned above, this is the level of content, so here you operate primarily with the message (or information) or semantics of the text. This is where you decode the meaning of the source text and build the conceptual representation. This is where you disambiguate polysemous words and phrases and where you decode idioms and figurative expressions. This is where you figure out whether what the locution(s) and illocution(s) of the source text are and what the perlocution might be.

Once you have decoded the word or expression in question, you encode it into an appropriate target language expression. Note that there will be cases, like idioms and metaphors, in which you will have to use literal expressions in the target language, because it does not have any corresponding idioms or metaphors.

The referential level and the textual level are, of course, closely intertwined, as the nature and texture of the source text convey the message, and, of course, you also encode the message, using language, into the target text.

### **The Cohesive Level:**

The cohesive level links the textual and the referential levels in that it deals with the structure/format of the text and information as well as with what Newmark (1988) calls the mood of the text.

At the structural sublevel, you investigate how various connectors, such as conjunctions, enumerations, repetitions or reiterations, definite articles and determiners, general category labels, synonyms, punctuation marks, simple or complex conjuncts, link sentences and structure the text and what Newmark (1988) calls its train of thought – which is basically its underlying information structure.

You establish its tone by finding so-called value-laden and value-free passages, such as subjective and objective bits, euphemisms, and other framing devices, framing being the strategy of linguistically presenting something in the perspective of one's own values and worldview, in a way promoting these. All of this will have to be somehow transferred into the target text so you achieve maximal equivalence at this level.

### **The level of naturalness:**

This level is target text oriented focusing exclusively on the construction of the target text. Random, unpredictable things that just seem unnatural in the target language

makes things more complicated as naturalness often depends on the situation, such that something might seem natural in one context but unnatural in another. Perhaps, the only way, to ensure naturalness is to read through your translation and spot unnaturally sounding parts and change them into something that sounds more natural. This is something that most people skip when they do translations.

### **Sonnet 12**

Sonnet 12 is one of 154 sonnets written by the English playwright and poet William Shakespeare. It is a procreation sonnet within the Fair Youth sequence.

In the sonnet, the poet goes through a series of images of mortality, such as a clock, a withering flower, a barren tree and autumn, etc. Then, at the "turn" at the beginning of the third quatrain, the poet admits that the young man to whom the poem is addressed must go among the "wastes of time" just as all of the other images mentioned. The only way he can fight against Time, Shakespeare proposes, is by breeding and making a copy of him.

The sonnet is one long sentence, which helps to show the theme of time and its urgency. It also suggests that it is one full and rounded thought, rather than many different points. There are also many contrasts showing time's power such as the words, "lofty" and "barren" when describing the trees, alluding to time's power over all of nature. This sonnet also shows the power of time, in that it is deadly and not merciful. Shakespeare shows time's power by using the descriptive

words of "white and bristly beard," "violet past prime," and "sable curls all silver'd o'er with white." One last image to take note of is the fact that the only way to defy time is by creating new virtues and beauties. And to do this, Shakespeare tells the young man, is by creating descendants. This fact is shown in the volta, the last two lines of the sonnet, when Shakespeare says, "And nothing 'gainst time's scythe can make defence, / Save breed to brave him when he takes thee hence."

Sonnet 12 follows the structure of a typical Shakespearean sonnet. It consists of 14 lines of which 12 belong to three quatrains and the last two belong to the couplet, with rhyme *scheme abab cdcd efef gg*. Reflecting this structure, the first three quatrains develop an argument of despair, and the couplet suggests a (somewhat) hopeful resolution. However, the argument of the poem may also be seen as reflecting the older structure of the Petrarchan sonnet: lines one through eight are the octave which concerns the decay that occurs in nature, and these lines are connected through alliteration. Lines nine through fourteen form a rhetorical sestet concerning the decay of the beloved.

### **Introduction to the Author (William Shakespeare)**

William Shakespeare was an English poet and playwright who is considered one of the greatest writers to ever use the English language. He is also the most famous playwright in the world, with his plays being translated in over 50 languages and performed

across the globe for audiences of all ages. Known colloquially as "The Bard" or "The Bard of Avon," Shakespeare was also an actor and the creator of the Globe Theatre, a historical theatre, and company that is visited by hundreds of thousands of tourists every year.

His works span tragedy, comedy, and historical works, both in poetry and prose. And although the man is the most-recognized playwright in the world, very little of his life is actually known. No known autobiographical letters or diaries have survived to modern day, and with no surviving descendants, Shakespeare is a figure both of magnificent genius and mystery.

This has led to many interpretations of his life and works, creating a legend out of the commoner from Stratford-upon-Avon who rose to prominence and in the process wrote many of the seminal works that provide the foundation for the current English language.

Poems and Sonnets, there are two volumes of poetry and over 150 sonnets that are attributed to Shakespeare. It is thought that although Shakespeare was a poet throughout his lifetime, he turned to poetry most notably during 1593 and 1594 when a plague forced theatres in London to shut down.

Shakespeare's sonnets were a collection of over 150 works that were published late in his life and without any indication of when each of the pieces was composed. It is widely

thought that the sonnets were a part of a private diary that was never meant to be read publicly but nevertheless were published.

The sonnets have a contrasting set of subjects - one set chronicles the poet's lust for a married woman with a dark complexion, known as "The Dark Lady," while the other describes a conflicted or confused love for a young man, known as the "fair youth." While it is not known or confirmed, many in literature circles believe that the sonnets accurately portray the heart of the poet, leading the public to speculate on Shakespeare's views on religion, sex, marriage, and life.

Critics have praised the sonnets as being profoundly intimate and meditating on the values of love, lust, procreation, and death. Now a day, Shakespeare is ranked as all-time most popular English poets on history, along with Emily Dickinson, Robert Frost, and Walt Whitman.

### **Adaptation of Translation Process Analysis in "Sonnet 12"**

#### **Part I**

#### **Analysis of the source text**

#### **SONNET 12**

When I do count the clock that tells the time,  
And see the brave day sunk in hideous night;  
When I behold the violet past prime,  
And sable curls all silver'd o'er with white;  
When lofty trees I see barren of leaves  
Which erst from heat did canopy the herd,

And summer's green all girded up in sheaves  
Borne on the bier with white and bristly beard,  
Then of thy beauty do I question make,  
That thou among the wastes of time must go,  
Since sweets and beauties do themselves forsake  
And die as fast as they see others grow;  
And nothing 'gainst Time's scythe can make defence  
Save breed, to brave him when he takes thee hence.

#### **Analysis:**

First, a brief summary of Sonnet 12: Shakespeare presents a series of images suggesting the passing of time and the ageing and decaying of living things. Observing how everything decays and dies, Shakespeare begins to question the Fair Youth's beauty, which he has been praising till now: even the Youth, young as he is now, will grow old and die. And the only thing that can 'defend' us from this inevitable process is breeding, so that as we grow old we can be content that we left behind something that will outlast us.

The first four lines of Sonnet 12 introduce the poem's theme: the passing of time. Shakespeare 'count[s] the clock that tells the time', and observes the sun ('brave day') sinking below the horizon, giving way to the 'hideous' night. He sees violets withering and 'past [their] prime' and the black hair of men (or women) in their prime turn to white as a result of the ageing process.

**Lines 5-8** continue this succession of images: tall and mighty trees without leaves in the autumn which, when they had leaves, could provide shelter from the sun or rain for the animals in the wood; and the once-green grasses of summer which have been gathered up into hay bundles, and have turned white where they have been harvested and stacked up (a 'bier' is a sort of mobile table used at funerals for conveying dead bodies, and so the grasses are implicitly associated with human life). These two images cleverly continue the images offered in the first quatrain, but also add something: the images being offered to us are now hinting at associations with bearing and raising children, even though the Bard is talking about trees and grass. Note how he focuses on the way the trees, when they were in the prime of summer, used their leaves to provide a shelter or 'canopy' for the animals under their leaves (under their care, like symbolic children?); and look at how he focuses on the grass which has been cut and bundled up for the harvest, a time when fruit and crops are ripe for picking, suggesting ideas of fertility, which are designed to call to mind the Fair Youth's own prime and his fitness to produce children.

**In lines 9-12**, Shakespeare makes this association explicit: all of these images of things once in their prime now growing old prompt him to consider and analyze the Youth's own mortality. He, too, will lose his beauty and grow old. Note how Shakespeare uses the phrase 'the wastes of time', with 'wastes' not only suggesting a desolate (i.e. infertile) land but also

hinting at the 'waste' of a life if it is not used to create new life through bearing offspring. Sweet and beautiful things, Shakespeare says, 'forsake' themselves, give themselves up to the ravages of time, and die as quickly as new things grow to replace them. Again, Shakespeare is hinting here that the natural order demands that men, including the Youth, should sire children to replace them when they themselves decay and perish.

In the concluding couplet, Shakespeare says that nothing can offer protection against time and death – both Time and Death, of course, often being personified with a scythe, with Death as the Grim Reaper – except having children, since this can help you to 'brave' or face Time (or Death) when he comes to take you. At least you can rest assured, as you wither and die, that you have done as nature expected and that you will live on through your offspring.

One final word of analysis of Sonnet 12: that word 'brave', used in the last line, returns us to the 'brave day' in the second line of the sonnet. It implicitly suggests that, although putting on a brave face when confronted with Death won't save you from him, any more than the 'day' or sun was kept in the sky when night came on, you will, in a sense, 'rise again' as the sun does, through your children. (It's probably going too far to suggest there's a buried pun on sun/son going on here, though it has been suggested that we find such wordplay later in Shakespeare's Sonnets.)

Sonnet 12 is a great poem to analyze, because it provides a series of images, beginning with Shakespeare counting 'the clock that tells the time', which gradually and subtly move towards suggestions of breeding as a way to defy time's destructiveness, until this solution is explicitly offered in the poem's final line.

Sonnet 12 is one of the most famous sonnets of English tradition. It is one of the "procreation" sonnets of the fair lord sequence. It directly addresses the fair lord, after contemplating the way that the passage of time exemplifies itself in nature. Though most of the poem laments the effects of time as unavoidable, the final couplet serves as a source of some hope in an otherwise wistful and resigned sonnet.

The word "brave" appears twice in this sonnet, once as an adjective describing "day" **in line 2**, and again **in line 14** as a verb. **In line 2**, "brave day" is used in contrast to "hideous night," and thus it seems that "brave" is meant to imply a visual brightness and gallantry. In the last line, "brave" means to endure Whiskery growth around the grain. A "bier" is a wagon or cart, but can also mean a funeral bier, on which a coffin is carried to a funeral.

The "scythe" in line 13 is a tool with a long, curving blade, used to mow a crop. Time is often depicted wielding a

something without showing fear; in this case, that which much be endured is death, or time that will "take thee hence."

**In the first 8 lines**, the speaker describes evidence of the passage of time in nature, using imagery that hints at the comparison he is about to make to a human life. For instance, the "violet past prime" refers to a flower that has wilted and faded. Young maids were often compared to flowers; in this case, the woman has aged and is no longer fertile. The "lofty trees" that are now "barren of leaves" also reference the infertility that comes with old age, with the use of the word "barren."

**Lines 7-8** reference harvested wheat being carted away, but they are also a metaphor for an old man being carried to his own funeral. "Summer's green" can be interpreted as the man, who was once young and in his prime, but now has a "white and bristly beard." The "white and bristly beard" literally refers to the

scythe, with which it can cut down anything it chooses. Thus the only way to "make defense" against Time with its scythe is to "breed," preserving your youth in your progeny. This image is used in Sonnet 60, line 12: "And nothing stands but for his scythe to mow."



**Part II**

**Transfer of the text into the target language (Literal Translation)**

<i>Source Text</i>	<i>Target Text</i>
<b>SONNET 12</b>	<b>SONNET 12</b>
<i>When I do count the clock that tells the time;</i>	Saat saya menghitung jam yang memberitahukan waktu,
<i>And see the brave day sunk in hideous night;</i>	Dan melihat hari yang berani tenggelam dalam malam yang mengerikan;
<i>When I behold the violet past prime;</i>	Saat aku melihat masa lalu yang ungu,
<i>And sable curls all silver'd o'er with white;</i>	Dan rambut ikal kusut semua berwarna perak dengan warna putih;
<i>When lofty trees I see barren of leaves;</i>	Saat pepohonan luhur aku melihat tandus daun;
<i>Which erst from heat did canopy the herd;</i>	Yang <b>erst</b> dari panas kanopi-kanopi;
<i>And summer's green all girded up in sheaves;</i>	Dan warna hijau musim panas digabung dalam berkas gandum;
<i>Borne on the bier with white and bristly beard;</i>	Borne pada bier dengan jenggot putih;
<i>Then of thy beauty do I question make;</i>	Lalu kecantikanmu yang harus kuberikan;
<i>That thou among the wastes of time must go;</i>	Bahwa di antara sisa-sisa waktu harus pergi;
<i>Since sweets and beauties do themselves forsake;</i>	Karena permen dan kecantikan sendirilah;
<i>And die as fast as they see others grow;</i>	Dan mati secepat mereka melihat orang lain tumbuh;
	Dan tidak ada yang mendapatkan waktu sabit bisa membuat pertahanan;

<i>Source Text</i>	<i>Target Text</i>
<p><i>And nothing 'gainst Time's scythe can make defence;</i></p> <p><i>Save breed, to brave him when he takes thee hence.</i></p>	<p>Simpan berkembang biak, untuk berani saat dia mengambilmu karenanya.</p>

**Part III**  
**Revision of the translation**

<i>Source Text</i>	<i>Target Text</i>
<b>SONNET 12</b>	<b>SONNET 12</b>
<i>When I do <b>count</b> the clock that tells the time;</i>	Ketika saya menghitung jam yang menunjukkan waktu,
<i>And see the brave day sunk in <b>hideous</b> night;</i>	Menatap malam tenggelam yang mengerikan pada hari yang berani;
<i>When I behold the violet past <b>prime</b>;</i>	Saat aku melihat masa lalu yang kelim,
<i>And <b>sable</b> curls <b>all silver'd o'er</b> with white;</i>	Berambut ikal kusut berwarna perak dan warna putih;
<i>When lofty trees I see barren of leaves;</i>	Saat aku melihat pepohonan tua yang tandus;
<i>Which <b>erst</b> from heat did <b>canopy</b> the herd;</i>	Dahulu kala di suatu tempat yang sangat panas;
<i>And <b>summer's green</b> all <b>girded up</b> in sheaves;</i>	Musim panas yang member kesejukan dalam balutan ladang gandum;
<i>Borne on the bier with white and bristly <b>beard</b>;</i>	Terlihat seperti jenggot yang sudah memutih;
<i>Then of thy beauty do I question make;</i>	Lalu kecantikanmu yang harus kuberikan;
	Diantara sisa-sisa waktu yang harus

<i>Source Text</i>	<i>Target Text</i>
<p><i>That thou among the wastes of time must go;</i></p> <p><i>Since sweets and beauties do themselves forsake;</i></p> <p><i>And die as fast as they see others grow;</i></p> <p><i>And nothing 'gainst Time's scythe can make defence;</i></p> <p><i>Save <b>breed</b>, to <b>brave</b> him when he takes thee hence.</i></p>	<p>pergi;</p> <p>Manis dan kecantikan sendirilah;</p> <p>Yang mati secepat disaat yang lain tumbuh;</p> <p>Dan tidak ada waktu yang bisa membuat bertahan;</p> <p>Tetap hidup menjaga anak-anak, untuk berani saat dia akan mengambilmu.</p>

**The revision words from Source Text (ST) into Target Text (TT):**

- **count (1):** count the chimes. (berbunyi)
- **hideous (2):** The exact meaning here is likely derived from the Old French *hisde* meaning *dread*. Thus we have a balanced antithesis in brave/day and hideous/night. (malam yang mencekam)
- **prime (3):** peak; also a continuation of the extended time metaphor as *prime* was the first hour of the day, usually 6 a.m. *or* the hour of sunrise (OED). (utama, awal)
- **sable (4):** darkest brown. Note the extensive color imagery (as we also see in Sonnet 73) -- violet, sable, green, silver, white. (warna hitam, gelap)
- **all silver'd o'er (4):** The original, Q's *or siluer'd ore*,

was changed by Malone (ed. 1780) to *all silver'd o'er*, due to Malone's insistence that *or* was a printing mistake. However, some editors leave *or*, believing it refers to the heraldic color *gold* (see Tucker ed. 1924). (keemasan) Malone's simple explanation seems to make most sense, especially if we compare *Hamlet: Hamlet*. His beard was grizzled--no? **Horatio**. It was, as I have seen it in his life, A sable silver'd. (1.2.242)

- **canopy (6):** shelter.
- **erst (6):** formerly. (dahulu kala)
- **summer's green (7):** Shakespeare here uses a literary device known as *synecdoche* (by which a specific part is taken for the whole); thus *summer's green* is

the bounty of crops.  
(kesejukan di musim panas)

- **girded up (7):** tied up tightly (the first use of the term as such in English). (berkepanjangan)
- **And...beard (8-9):** One of the most striking metaphors in the sonnets. The harvested crops, carried on the bier, wrapped tightly with protruding pale

hulls, are personified as the body of an old man, carried on a cart or wagon to church, wrapped tightly in his shroud, with his protruding white beard.

- **breed (14):** children.
- **brave (14):** challenge.

## CONCLUSION

Sonnet 12 is a great poem to analyze, because it provides a series of images, beginning with Shakespeare counting 'the clock that tells the time', which gradually and subtly move towards suggestions of breeding as a way to defy time's destructiveness, until this solution is explicitly offered in the poem's final line.

Sonnet 12 is one of the most famous sonnets of English tradition. It is one of the "procreation" sonnets of the fair lord sequence. It directly addresses the fair lord, after contemplating the way that the passage of time exemplifies itself in nature. Though most of the poem laments the effects of time as unavoidable, the final couplet serves as a source of some hope in an otherwise wistful and resigned sonnet.

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