



**THE ANALYSIS OF TRANSLATION TECHNIQUES IN
POEMS BORROWED BODY BY HARRY AVELING**

THESIS

YUNI PRISNALIA

20200600037

**ENGLISH STUDIES
FACULTY OF SOCIAL SCIENCES AND HUMANITIES
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FINAL PROJECT APPROVAL

Final Project Title : The Analysis of Translation Techniques in Poems
Borrowed Body by Harry Aveling
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STATEMENT OF AUTHENTICITY

I declare that this thesis is my own writing, and it is true and correct that I did not take any scholarly ideas or work from other dishonestly. That all cited works were quoted in accordance with the ethical code academic writing.

Tangerang, July 22th, 2024



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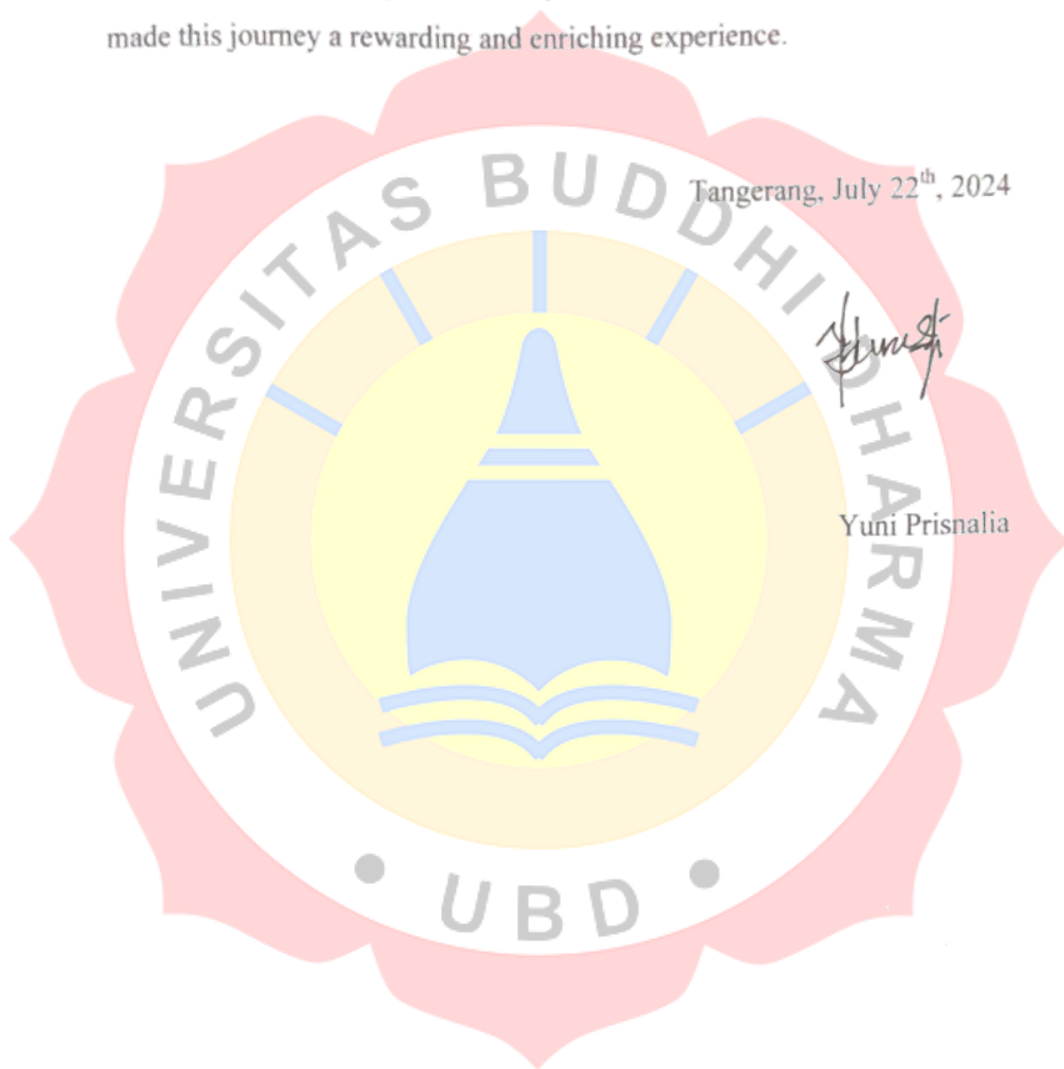
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ABSTRACT

This research delves into the intricate world of poetry translation, focusing on the Indonesian poem "*Tubuh Pinjaman*" by Joko Pinurbo and its English translation *Borrowed Body* by Harry Aveling. The research employs a descriptive qualitative approach, meticulously analyzing the translation techniques employed by Aveling and their impact on preserving the original poem's form, meaning, and aesthetic qualities. The analysis reveals that Aveling's adept use of a diverse range of translation techniques, including literal translation, borrowing, modulation, transposition, generalization, and amplification. These techniques are skillfully employed to navigate the complexities of translating Indonesian poetry, rich in figurative language and cultural nuances, into English. The research also examines the preservation of the poem's literary elements, such as rhyme, rhythm, diction, language style, and point of view, in the translation process. The findings highlight Aveling's success in maintaining the poem's artistic integrity while adapting it to the nuances of the English language. The Writer concludes that by emphasizing the importance of employing a diverse range of translation techniques and considering the literary elements of a poem to achieve a successful and impactful translation. This research contributes to the field of translation studies by providing insights into the challenges and opportunities involved in translating Indonesian poetry into English, ultimately facilitating cross-cultural communication and appreciation of literary works.

Keywords: *Translation techniques, Tubuh Pinjaman, Poem*

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Translation is a form of interlanguage communication that involves searching for equivalents between languages, highlighting the challenges of equality (Jacobson in Sevilla-Moralez & Chaves, 2021). In an increasingly interconnected world, effective translation is becoming increasingly important to facilitate the exchange of knowledge, ideas and cultural artifacts across linguistic boundaries. This explains how great the role of translation in the cross-cultural and cross-linguistic communication (Sumarni, 2016). Therefore, writer concludes that translation is the act of conveying meaning from one language to another, a fundamental pillar of human communication and cross-cultural understanding.

To convey the meaning from the source language to the target language, the translator uses methods or techniques in translation strategies. Molina and Albir (as in Pratama, Setyaji and Widiyanto, 2022) stated that translation strategies are the various methods and techniques used by translators to bridge linguistic gaps, thereby becoming a focal point of scientific inquiry and of practical significance. This shows that translators use translation strategies as a complex and creative effort that seeks to bridge language and cultural gaps. This challenge is even more pronounced when translating poetry, where form, rhythm, sound and cultural nuances are intrinsically linked to meaning.

In the context of Indonesian poetry which is rich in figurative language, cultural allusions and unique rhythmic patterns, translation into English presents its own challenges and opportunities. When writing poems or poems, each poet presents them with his or her own language and style, which also becomes a high-quality work in the eyes of the reader. Generally, language style depends on each person's experience, knowledge and language skills (Minderop, 2010). Poets use a variety of literary techniques, such as metaphor, simile, personification, and alliteration, to convey messages and emotions in a unique and touching way.

Although the translators's main aim was to create as objective a method as possible for assessing translated works, the lack of a methodologically rigorous and systematic frame of reference makes some attempts to assess translation results predictable. The problem of the objectivity of translation criticism is discussed by Newmark, who states:

"The flavor of excellence in a translation is as intangible as that in a poem . . . but the badness, error and inaccuracy in a translation is not hard to expose" (Newmark 1979,101).

From the quote above it can be concluded that it is as difficult as finding excellence in a poem, because both are abstract and difficult to define. However, errors and inaccuracies in translation are more easily revealed than excellence. This underscores the challenges involved in translating literary works, where maintaining the authenticity and meaning of the original while adapting it to the target language is a delicate art.

Lazim (2000) states that high-quality translators are considered to be able to make good poetry translations. Highly qualified translators must fulfill at least the following four requirements: first, good proficiency in (SL) and (TL); second, extraordinary knowledge, interest and ability to appreciate poetry, especially poetry taught in SL and TL; third, a strong understanding of poetry translation methods and procedures, and fourth, mastering concepts such as rhythm, rhyme, structure, words, metaphor, imagery and figurative language. The translator faces the great challenge of reaching the poet's presence within a particular circle structure and getting the right nuances of his experience because the unique fabric woven by these circles of influence always creates a new and different world of experience for each person. Additionally, interpreting the interrelationships and interactions between these circles is increasingly difficult.

Joko Pinurbo and Harry Aveling collaborated on "Borrowed Body" enriching the world's literary library with Indonesian works in addition to showing how literature can connect culture and language, connecting readers from various backgrounds with the beauty and richness of Indonesian poetry. Harry Aveling, a translator and academic interested in Southeast Asian literature, appears in the

course of this poetry book. Pinurbo's poetry became more accessible to non-Indonesian readers so then Pinurbo's poetry can be enjoyed all over the world.

This translated work was well received by the international literary community, confirming Joko Pinurbo's position as one of the most famous poets in the world. Apart from that, this book helps readers and literary critics abroad better understand and appreciate Indonesian literature. By translating "Borrowed Body", Harry Aveling not only broadens the audience for Joko Pinurbo's poetry but also increases intercultural literary dialogue, allowing readers from various backgrounds to enjoy and understand the beauty of Indonesian poetry.

In recent years, there has been a growing body of research on translation strategies specific to poetry. This includes exploring the use of domestication and foreignization, analyzing the impact of cultural filtering, and examining the role of the translator as a co-creator of meaning. However, research on the translation of Indonesian poetry into English remains relatively limited. This study aims to fill this gap by examining the diverse strategies employed by translators when rendering Indonesian poems into English.

In this research, writer will focus on how the use of language and images shape the mood and meaning in the poem "Borrowed Body" by knowing the translation technique used by the translator. Apart from that, through the techniques used by the translator, writer also want to know how this poem reflects broader themes about identity and existence. Through this research, a richer understanding of the complexity and beauty of this poem will be gained.

Based on the problems above, it shows that research in the field of translating literary texts, especially poetry, is worthy of study. Writer used Joko Pinurbo's poem "*Tubuh Pinjaman*" which was translated by Harry Aveling with the title "Borrowed Body" as the object of this research.

1.2 Statement of the Problem

This research focuses on poetry translation. There are several translation problems faced when translating poetry. First, translate the meaning, message or message from the language style used by the poet. Second, translating poetry elements, such

as rhyme, alliteration, imagery, and other poetic devices. The first task is related to the content of the poem, while the second task is related to the form of the poem.

The process of translating poetry cannot avoid changing or losing certain aspects of the original text. In fact, transfers from one language to another often result in significant transformations in meaning and form. This can influence how the reader understands and experiences the poem. Therefore, translating poetry does not just transfer word for word, but also tries to embrace the essence and cultural richness contained in the work. In the specific context of Indonesian to English, the challenges in translating poetry become more prominent. This research focuses on the translation techniques employed in translating poetry *Tubuh Pinjaman* to Borrowed Body. Besides do these techniques impact the preservation or transformation of the original poem's form, meaning, and aesthetic qualities.

1.3 Research Questions

Based on the statement of the problem above, here are two research questions that can be explored:

1. What are the dominant translation techniques employed in translating poetry *Tubuh Pinjaman* to Borrowed Body?
2. How does the translation of Indonesian poetry into English maintain the original meaning and style?

1.4 Goals and Function of the Study

Goals of this research are:

1. Identify and categorize the dominant translation techniques used in translating poetry from Indonesian to English, *Tubuh Pinjaman* to Borrowed Body.
2. Evaluate the impact of different translation techniques on the aspects of the translated poem such as form, meaning and aesthetic qualities.

Functions of this research are;

1. To provide a scholarly understanding of how poetry is translated and help readers of translated poetry better understand the translation process and appreciate the complexities and nuances involved.
2. Contribute to cross-cultural dialogue and appreciation by facilitating the exchange of poetic works and ideas across linguistic boundaries.

1.5 Scope and Limitation

This research is centered on several things including texts in the source and target languages, translated poetry, and the research analysis's main topic. The object of this research is Indonesian poem titled Tubuh Pinjaman, that was published in 1999. This poem illustrates the idea that the human body is actually lent to us for a time and will be returned to its owner. This poem is translated by Harry Aveling into a poem titled Borrowed Body in 2019. The scope and limitation of this research is between the two poems, and the writer will focus on the identification and classification of the translation techniques.

1.6 Conceptual Framework

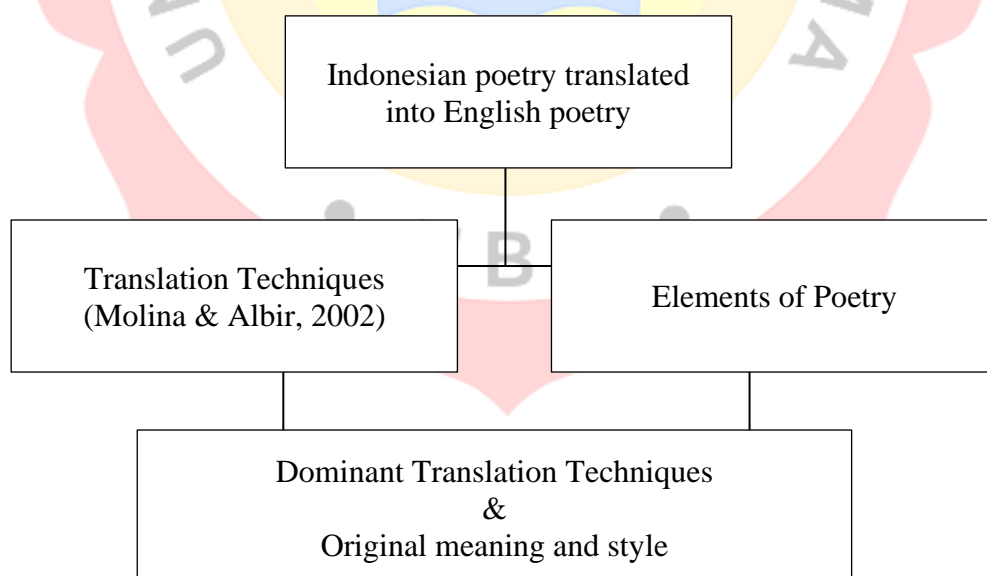
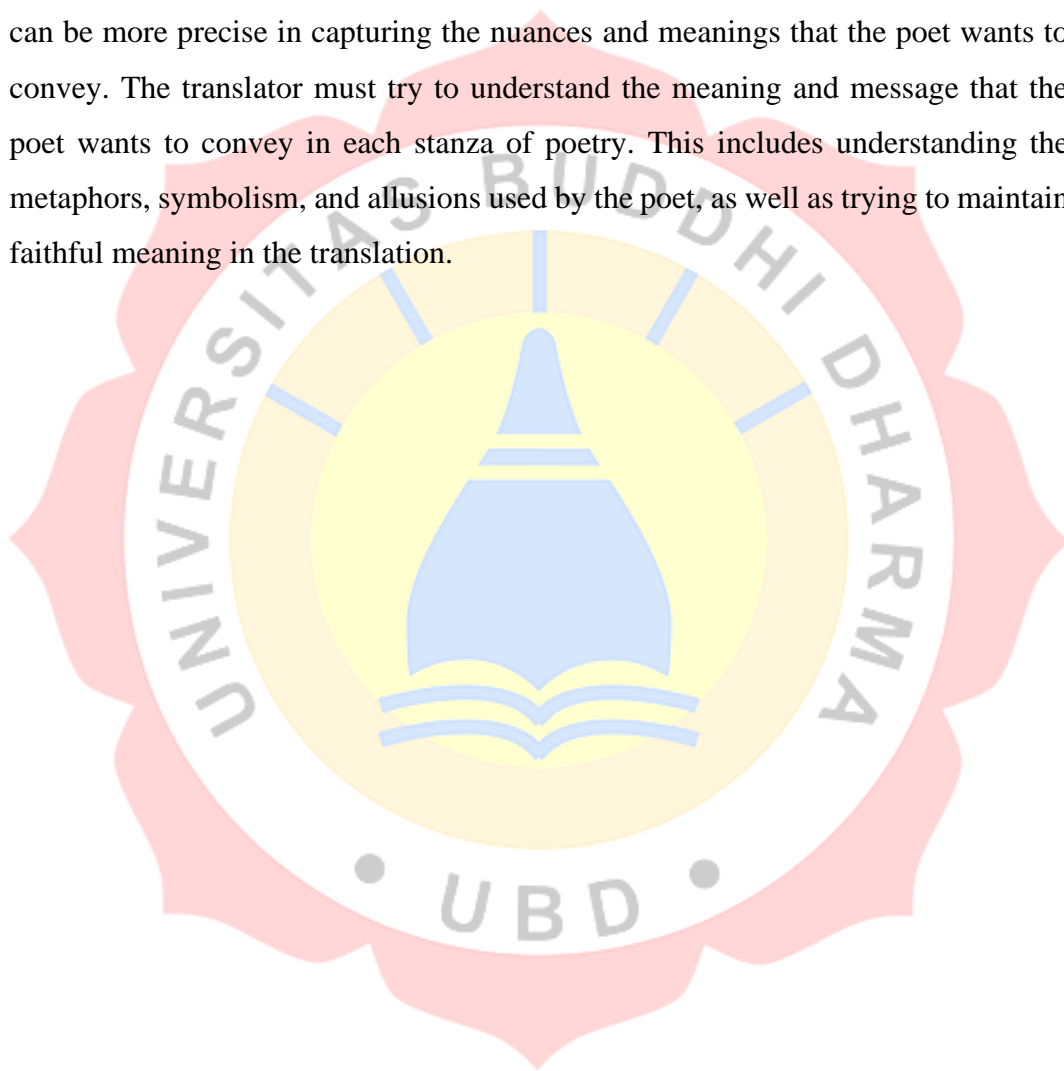


Diagram 1.1 Conceptual Framework

The writer will provide several steps that can help maintain the original meaning and style in translating poetry from Indonesian to English, especially in the poetry of Joko Pinurbo which was translated by Harry Aveling. It is important to understand the cultural, historical and social context of this poem, because this context often influences the understanding of the meaning and style of the poem. By understanding the cultural background that forms the basis of poetry, translators can be more precise in capturing the nuances and meanings that the poet wants to convey. The translator must try to understand the meaning and message that the poet wants to convey in each stanza of poetry. This includes understanding the metaphors, symbolism, and allusions used by the poet, as well as trying to maintain faithful meaning in the translation.



CHAPTER II

THEORETICAL FRAMEWORK

2.1 Previous Research

Research conducted by Fathoni (2012) examined the meaning in Abu Nawas's poetry. According to Fathoni, Abu Nawas often uses popular terminology in his poetry, with a straightforward and direct language style. This research uses a qualitative methodology to analyze these poems, with the first step being to determine whether Abu Nawas's poems have been translated into English to assess the existing themes. The results of this research try to find the literary devices, rhetorical strategies and linguistic nuances used by Abu Nawas to convey his intentions, as well as placing his poems in a cultural and historical context, taking into account the influence of Sufism, Islamic philosophy and traditional Arabic literature.

The study of the translation strategy used by McGlynn in Sapardi Djoko Damono's poetry conducted by Isdiati in 2020. This study found out that McGlynn used literal and interpretative translation strategies. McGlynn pays attention to important elements in poetry such as rhyme, typography, concrete words, imagination, language style, theme, feeling, tone and atmosphere. This study applies literary translation theories as proposed by Andre Lefevere and Mona Baker. This research method illustrates that McGlynn uses a literal translation strategy for most of the stanzas, while an interpretive strategy is used for some stanzas. The research results show that although there are some discrepancies in meaning between the source text and the translation, overall, this translation is considered successful in conveying the meaning of the poem "Sajak Orang Gila" into "Ballad of a Crazy Man."

The article titled An Analysis of Translation Techniques used in Robert Frost's Poem "The Road Not Taken" compares the strategies used by two translators, John McGlynn and Harry Aveling, in their English translations of poems by Indonesian poet Sapardi Djoko Damono. The study focuses on how the translators' choices affect the final translations, especially concerning the poems' lexical, thematic, visual, and rhythmic aspects. The author concludes that while both translators frequently employ

literal translation, McGlynn's translations are closer to the original poems due to his deeper understanding of Indonesian language and culture. The article also emphasizes that the impact of translation strategies on the final product is indirect and influenced by extra-textual factors, such as the translator's familiarity with the source language and its literary traditions.

Sutikno et al (2022) in their article titled Analysis of Sapardi Djoko Damono's Translation of the Poem 'A Dream of Washed Hair' by Rhyll McMaster found although poems can be translated into a target language, Sapardi Djoko Damono's translation of Rhyll McMaster's poem "A Dream of Washed Hair" is an exception because it heavily relies on semantic translation. This study examines Damono's translation using qualitative descriptive research and content analysis. The analysis reveals a variety of translation methods employed in the text, including faithful translation, free translation, semantic translation, word-for-word translation, and literal translation.

Translation is widely acknowledged as a means of bridging cultures through literary works, but translating poetry is particularly challenging. In Ramadhan's article title McGlynn versus Aveling: A Comparison of Translation Strategies used in Sapardi Djoko Damono's Poems (2016) compares two translated poems. This research examines the strategies used by John McGlynn and Harry Aveling in their translations of five poems by Sapardi Djoko Damono. Research employed descriptive analysis and a case study approach, reveals that both translators predominantly used literal translation, which indirectly influenced the lexical, thematic, visual, and rhythmic aspects of the poems.

Prafitasari, Nababan and Santosa in their research titled An Analysis of Translation Technique Quality in Poem Book entitled Love & Misadventure, 2019 examined the Indonesian translation of Lang Leav's poetry collection Love & Misadventure by Aan Mansyur. It aims to identify the translation techniques used and assess the translation's quality in terms of accuracy and readability. The research, using a descriptive-qualitative approach and purposive sampling, analyzes 30 poems through content analysis and focus group discussions. The findings reveal that the most frequently used technique is established equivalence, and the translation is generally

accurate and readable. The study concludes that established equivalence contributes to accuracy due to the simple language and word choices in Leav's poems, while discursive creation leads to less accurate translations. Regarding readability, most translations are easily understandable, with only a few instances of less readable or unreadable translations.

Panggabean, Sipayung and Sidabutar in their article's title *The Analysis of Translation Techniques and Methods by Movie Tinker Bell The Pirate Fairy Subtitles* found out that seven translation techniques and four methods used by translator. The literal translation being the most frequent (61%), and word-for-word translation being the most common (53.7%) methods.

Translating poems from Indonesian to English requires an in-depth understanding of both source and target language is needed for the writer to have an accurate translation. In this research, the writer will read the original poem and carefully understand the theme, meaning and messages. Afterwards, the writer will analyze and classify the translated poem of Tubuh Pinjaman to the English titled *Borrowed Body*.

2.2 Translation

Translation is a crucial skill in English language learning, alongside listening, speaking, reading, and writing. It is increasingly important due to the growing use of foreign languages and offers numerous benefits in daily life. Mastering translation can help bridge communication and meaning gaps between different languages, enabling the production of translated works from various sources like commercial materials, instructional manuals, journals, magazines, textbooks, newspapers, poems, and novels.

The field of translation has many definitions. The various definitions of translation available reflect expert opinions about the meaning and translation process they describe. Baker (in Simamora & Sitinjak, 2015) emphasized that translating is the search of an equal meaning of the source language (SL) to the target language (TL) and consider the lexical level at an equal, phrasal, textual, grammatical, and pragmatic. Nida and Taber (1982) also do not care about what language is used in the translation,

but is more interested in how the translation works, namely looking for natural equivalents that are as close as possible so that the message in the SL can be conveyed in the TL.

Suryawinata (2003) who adapted Nida and Taber's dynamic translation theory, states that translation must contain five elements, namely: 1) reproduction of the message, 2) equivalence, 3) natural equivalent, 4) closest equivalent, and 5) prioritizing meaning (Simamora & Sitinjak, 2014, p.303). Therefore, from all experts statements writer concluded that Baker emphasizes that translation involves finding equivalent meanings between the source and target languages at different linguistic levels. Nida and Taber focus on the functionality of the translation, aiming for natural equivalents that convey the source language's message in the target language. Suryawinata, adapting Nida and Taber's theory, outlines five key elements of translation: message reproduction, equivalence, natural equivalence, closest equivalence, and prioritizing meaning.

2.2.1 Translation Techniques

Translation technique is the way used to transfer messages from the SL to the TL, applied at the level of words, phrases, clauses or sentences. Molina and Albir (2002) said that translation techniques are the methods used to convey messages from the source language to the target language at various linguistic levels. These techniques impact the translation outcome and are categorized by comparing the source and target texts. They operate at a micro-level, are context-dependent, and serve a functional purpose.

Translation techniques bridge the gap between source and target languages, operating at word, phrase, or sentence levels. Molina and Albir (2002) categorized these techniques, emphasizing the importance of skill and competence in their application. They identified 14 techniques, each with specific goals and approaches:

- 1) Adaptation: Replaces culturally specific elements with equivalents from the target culture (e.g., "baseball" becomes "kasti" in Indonesian).

- 2) Amplification: Adds detail for clarity, like explaining "Ramadhan" as "the Muslim month of fasting."
- 3) Borrowing: Directly transfers words, either unchanged ("hard disk") or adapted to the target language ("volley" to "voli").
- 4) Calque: Borrows and translates word for word, often creating new expressions (e.g., "skyscraper" becomes "pencakar langit" - "sky scratcher").
- 5) Compensation: Makes up for lost meaning by approximating it elsewhere in the target text (e.g., "tikar" becomes "sleeping mat").
- 6) Description: Replaces a term with its function or form ("kopiah" becomes "traditional Muslim cap").
- 7) Discursive Creation: Creates temporary equivalents for terms without direct matches, often used for titles ("The Hangover" remains untranslated).
- 8) Established Equivalent: Uses recognized dictionary or common usage equivalents ("teacher" to "guru").
- 9) Generalization: Substitutes a more general term for a specific one ("bungalow" to "rumah" - house).
- 10) Linguistic Amplification: Adds elements for clarity or grammatical correctness ("He went home" becomes "Dia pulang ke rumah").
- 11) Literal Translation: Direct word-for-word translation, adhering to source language grammar ("cinta monyet" as "monkey love").
- 12) Modulation: Changes perspective or focus ("Shall we?" becomes "Mari kita berangkat!" - Let's go!).
- 13) Particularization: Uses a more precise term (opposite of generalization; "vehicle" to "mobil").
- 14) Reduction: Omits source text information without altering the message ("the month of fasting" becomes "Ramadan").
- 15) Transposition: Changes grammatical category ("a pair of pants" to "sebuah celana panjang").

These techniques vary in their orientation towards the source or target language culture. Some prioritize source language preservation, others cater to target language

norms, and some find a balance between the two. Translators skillfully choose among these techniques to achieve effective communication across linguistic and cultural boundaries.

2.3 Intrinsic Elements of Poetry

According to Diyanni the intrinsic elements of poem consist of theme, plot, setting, character, sound, rhyme, alliteration, assonance, diction, imagery, symbol, stanzaic pattern, and structure. However, Stanton (1965) said that the intrinsic elements are the analysis of the literature itself without looking the relation with the external aspect. In the intrinsic elements the readers have to analyze several elements. Such as, figure of speech, tone, diction and etc. There are several elements which make up a good poem. In brief, they are described below.

a) Tone

Tone may be defined as the writer's or speaker's attitude toward the subject, the audience, or toward herself/himself.

b) Diction

Diction, in its origin, primary meaning, refers to the writer's or the speaker's distinctive vocabulary choices and style of expression. But the researcher focused to analyze the symbols from the both of poetry.

c) Figure of speech

A figure of speech is a use of a word that diverges from its normal meaning, or a phrase with a specialized meaning not based on the literal meaning of the words in it. There are several kinds of figure of speech such as Metaphor, Synecdoche, personification, hyperbole, simile, symbol etc.

d) Theme

Theme is the central idea of literary work.⁸ It is the idea, which is embodied in the total of the poem. This is what the poem is all about.

2.3.1 Meaning and Style

In literature, especially in poetry, the theory of meaning and style are important concepts that help readers understand and appreciate literary works more deeply. "Meaning and style" in literary theory refers to the way a poet uses language to convey complex meaning and unique style in his work.

First, "meaning" in poetry involves the use of figurative language such as metaphor, personification, symbols and metonymy. A metaphor, for example, describes something in a non-literal way to express deeper thoughts or feelings. For example, when the poet describes the sun as "the savior of hope," he is using a metaphor to describe hope as something that can give life.

Second, "style" in poetry includes the use of rhythm, rhyme, sentence structure, and unique word choices. This style helps create a unique feel and communicates the emotions or ideas that the poet wants to convey. For example, a well-paced rhythm can increase the emotional intensity of a poem, while a carefully chosen rhyme can add to the aesthetic beauty of a literary work.

Finally, this theory also emphasizes that understanding poetry requires awareness of the cultural and historical context in which the poetry was created. This means that reading poetry by considering the poet's cultural and social background can help readers appreciate the deeper and deeper meaning of the literary work. Thus, "meaning and style" in literary theory provides an important framework for exploring and analyzing poetry in a more comprehensive and in-depth way.

2.3.2 Tone and Mood

Tone and mood are two key concepts in literary analysis, especially in poetry, which help readers understand the emotional nuances and attitude of the poet towards the subject or theme expressed in the work. Tone refers to the general attitude or feeling reflected in the poet's writing style, such as whether the tone is formal, informal, introspective, or evokes certain emotions such as joy, sadness, or anger. For example, in Joko Pinurbo's poetry, the tone is often simple but profound, with the presence of light humor that depicts understanding in everyday life. Mood, on the other hand, refers

to the atmosphere or atmosphere created by the poet through the words, images, and rhythm in his poetry. Mood can change, depending on changes in theme or even the use of certain figurative elements in a verse.

Figurative language, or figurative language, is a literary technique used to create strong mental images or convey deeper meaning than the literal meaning of words. In poetry, figurative language is often used to increase beauty and depth of meaning. The most common examples include metaphor, simile, personification, metonymy, and more. For example, in Joko Pinurbo's poetry, he often uses simple but powerful metaphors to convey the complexity of human emotions or thoughts in everyday contexts. This use of figurative language allows poets to convey complex or abstract ideas in a way that is more meaningful and impressive to the reader.

2.3.3 Choice of Words

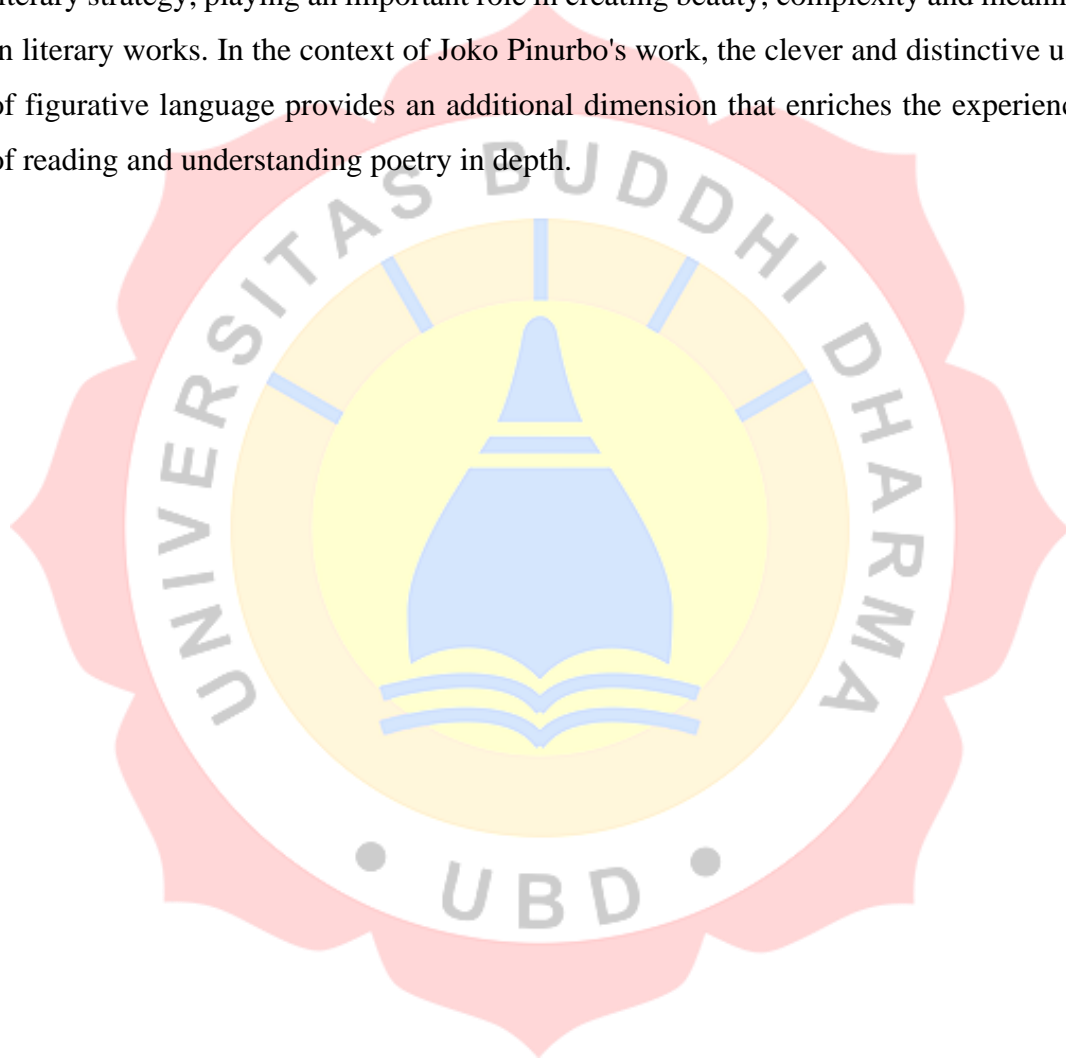
The choice of words and figurative language in poetry is an important aspect in creating a depth of meaning and a deep aesthetic experience for readers. In literary theory, this concept often refers to the use of figurative language, such as metaphor, personification, symbolism, and imagery, which poets use to enrich the text and convey deeper meaning.

A metaphor, for example, is the use of unusual words or phrases to describe something in an indirect or figurative way, allowing the poet to convey complex emotions or ideas more powerfully and more visually. Examples of strong metaphors can be found in Joko Pinurbo's poetry, such as the use of the words "a heart that plunged into the abyss of my heart" which describes the depth of feelings clearly but in a distinctive style.

Apart from that, the use of personification also plays an important role in creating emotional closeness between the reader and the object depicted in the poem. In Joko Pinurbo's works, objects such as "the sound of byuurrr in your resigned sleep" demonstrate his ability to superimpose human characteristics on natural objects or phenomena, creating an intimate and poetic relationship between the reader and the text.

The symbolism and imagery in poetry also helps create a rich emotional and visual landscape. Symbolism can refer to the use of objects or images to represent ideas or deeper meaning, while imagery creates powerful images in the reader's mind, allowing them to feel and understand the experiences presented by the poet.

The choice of words and figurative language in poetry is a careful and intensive literary strategy, playing an important role in creating beauty, complexity and meaning in literary works. In the context of Joko Pinurbo's work, the clever and distinctive use of figurative language provides an additional dimension that enriches the experience of reading and understanding poetry in depth.



CHAPTER III RESEARCH METHODOLOGY

3.1 Research Approach

The methodology of this study is descriptive which tells or describes the content of the poetry being analyzed. This research was conducted using descriptive qualitative methods. The research method used in translating two poems from Indonesian to English by analyzing the poem "Borrowed Body" by Joko Pinurbo which was translated by Harry Aveling. The writer will carry out an analysis of the meaning, tone, and structure in the original poem, and try to understand the nuances and connotations contained therein. Then, the writer will examine the English translation by Harry Aveling, evaluating how he transferred the meaning and message of the poem into the target language, as well as considering the translation techniques used to accurately capture the essence of the poem.

3.2 Data Types and Sources

The main data source to analyze in this research is the selected poem written by Joko Pinurbo entitled *Tubuh Pinjaman* (written 1999) and translated into Borrowed Body by Harry Aveling. The secondary data source to support the analysis are taken from e-journals, e-books, magazines, and others. There are 3 stanza's in this poem. All of them are the data that writer analyzed in chapter four.

3.3 Data Collection Method

The research method used in collecting this data is qualitative descriptive analysis. This method allows researchers to understand and explain the phenomenon of translating poetry from Indonesian to English, with a focus on an in-depth understanding of the translation strategies used by Harry Aveling. The data are collected from the poem written by Joko Pinurbo entitled *Tubuh Pinjaman* (written 1999) and translated into Borrowed Body by Harry Aveling. In the *Tubuh Pinjaman* has a 214 words, in the poem source and target have 10 stanzas and 2 page.

Then, the writer will identify the translation techniques in Borrowed Body and interpret those to find out the intrinsic elements and theme of the poem.

3.4 Data Analysis

Writer will compare the original poem with translations, and evaluate how translation techniques are used to capture the meaning, emotions and nuances of original poetry. In this research the writer also describes rhyme, rhythm, diction, language style and point of view in Indonesian poetry and translated poetry, then the writer will present the meaning of the sentences contain intrinsic element and contribution in discovering the theme.

