The Translation Techniques of the Translation Damono's Poems in English

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ABSTRACT

Research on translation has recently been significantly developed in various types of texts. Although research on more specific types of poems has been conducted, this research is still researching the translation method, and it is still rare for such research to use translation techniques. Therefore, this study is interested in analyzing the techniques used by translators in translating a poem from the source language to the target language. Besides, this research aims to discover the techniques used in translating Sapardi Djoko Damono's poems in the English translation. This research is a qualitative descriptive study in which the object of this research is Sapardi Djoko Damono's poem in volume "Sihir Hujan" and its translation, "Black Magic Rain," translated by Harry Aveling. 21 of 51 poems were chosen as the object of this research. The instrument used is a research instrument that is supported by observation sheets. In conducting this research, researchers need supporting instruments, namely the observation checklist. It was found that literal translation has become one of the most widely used translation techniques by Sapardi Djoko Damono's poem translated by Harry Aveling. The results showed that there were 12 techniques out of 18 techniques were used in the 119 data poems. They are adaptation, amplification, borrowing, calque, compensation, discursive creation, generalization, linguistic amplification, linguistic compression, literal translation, modulation, and reduction.

Keywords: translation techniques, Sapardi Djoko Damono's, and poems

ABSTRAK

Penelitian tentang penerjemahan akhir-akhir ini sangat berkembang dalam berbagai jenis teks. Meskipun penelitian tentang jenis puisi yang lebih spesifik telah dilakukan, penelitian ini masih meneliti metode penerjemahan, dan masih jarang penelitian semacam itu yang menggunakan teknik penerjemahan. Oleh karena itu, peneliti tertarik untuk menganalisis teknik yang digunakan oleh penerjemah dalam menerjemahkan sebuah puisi dari bahasa sumber ke bahasa sasaran. Disamping itu, untuk mengisi kekosongan tersebut, penelitian ini bertujuan untuk mengetahui teknik yang digunakan dalam penerjemahan puisi Sapardi Djoko Damono dalam bahasa Inggris. Penelitian ini merupakan penelitian deskriptif kualitatif dimana objek dari penelitian ini adalah puisi Sapardi Djoko Damono dalam volume "Sihir Hujan" dan terjemahannya "Black Magic Rain yang diterjemahkan oleh Harry Aveling. 21 dari 51 puisi dipilih sebagai objek penelitian ini. Instrumen yang digunakan adalah instrumen penelitian yang didukung dengan lembar observasi. Dalam melakukan penelitian ini, peneliti membutuhkan instrumen pendukung yaitu lembar daftar periksa observasi. Ditemukan bahwa penerjemahan literal telah menjadi salah satu teknik penerjemahan yang paling banyak

digunakan oleh puisi Sapardi Djoko Damono yang diterjemahkan oleh Harry Aveling. Hasil penelitian menunjukkan bahwa terdapat 12 teknik dari 18 teknik yang digunakan pada 119 data puisi. Mereka adalah adaptasi, amplifikasi, peminjaman, pinjam terjemah, kompensasi, kreasi diskursif, generalisasi, amplifikasi linguistik, kompresi linguistik, terjemahan literal, modulasi, dan reduksi. Saran yang ingin peneliti sampaikan adalah agar pembaca dapat mendalami dan mempelajari lebih dalam tentang teknik penerjemahan dalam puisi. Mereka dapat memberikan informasi dan pengetahuan berharga tentang teknik penerjemahan untuk penelitian lebih lanjut. Bagi peneliti lain juga dapat menganalisis isi peralihan teknik penerjemahan dari bahasa sumber ke bahasa sasaran.

Kata kunci: teknik penerjemahan, Sapardi Djoko Damono, sajak.

INTRODUCTION

One of the most critical aspects of human life is language. Language is essential for communication. It will have difficulty communicating without language. Language is also related to culture, a crucial instrument in expressing specific ethnic and cultural identities. Language is also closely related to translation. Translation is a way to interact with other people. Hornby (2000) stated that a language is a form of written and oral communication used by citizens of a given nation. It implies that every country has its language, so the translation is crucial while communicating.

Nida (1982) stated that translation is a significant phenomenon with a significant impact on daily life. Therefore, translation is needed to facilitate communication and prevent misunderstandings between languages. Finding the source language's (SL) counterpart to the target language's speech is the process of translation (TL). The translation equivalent is the target language most closely resembles the translator's source language. The source and target languages and the head and target cultures are all involved in the translation process. The translation aims to create various written documents in other commonly used languages and make them accessible to a larger audience. Finding the closest equivalent, such as converting from English to Indonesian or vice versa, will be difficult, making translation difficult. Cultural distinctions can have an impact on how English and Indonesian are utilized. Therefore, a translation procedure is required to identify the discrepancies and identify the closest equivalent to translation.

In the translation process, the translator must carefully identify the source language into the target language. The translator must find the differences and closest equivalents between the source and target languages. The problems translators face in the translation process are that it can cause translations to be inaccurate, unacceptable, and unreadable, and there are differences in the grammatical structure of the source and target languages. Baker (1992: 183) stated that the grammatical discrepancies between the source language and the target language frequently cause some modification in the message's information content during translation. It is translating not only in the scientific field but also in the non-scientific field. They are translating both scientific and non-scientific subjects. Poem translation is one of them. A poem is a piece of English literature that uses lovely language and rhymes that are either similar or the same. The challenges of translating poetry, such as additions, deletions, and adjustments to the inherent components of poetry, cannot be ignored while interpreting Indonesian poetry.

Literary works often reflect the physical characteristics of the characters as well as their natural and climatic backgrounds. They are concerned with the imaginative and human-

centered world. Poetry is one of the literary works and is a different way of employing language. Poetry is literary work in which feelings and ideas are expressed with great intensity using a unique style and rhythm. Poetry is a form of literature with no set rules. It is also challenging to translate literary works, particularly poetry, from one language to another. One of the well-known poets in Indonesia is Sapardi Djoko Damono. Born in Solo, Central Java, on March 20, 1940, Sapardi Djoko Damono earned an English Language and Literature degree from the University of Gadjah Mada in Yogyakarta in 1964.

Duka Mu Abadi, Sapardi's first poetry collection, was published in 1969. Mata Pisau and Aquarium followed in 1974. Sapardi's poetry starkly contrasts the slogan-filled language of Indonesia, which was then ideologically polarized; the poems were written in a clear, simple, and sophisticated manner. Meanwhile, this study analyzes the translation technique in the volume of "Sihir Hujan," a poem that Harry Aveling translated into "Black Magic Rain." On March 30, 1942, Harry George Aveling was born in Sydney, Australia. He is an academic from Australia who also doubles as a teacher. Harry Aveling has been involved in Indonesian and Malaysian studies through writing, teaching, translating, and editing for many years.

The first research was done by Yuni Kartika, an Adab and Humanity student at the State Islamic University of Syarif Hidayatullah Jakarta, in 2017: The Translation Methods of Emily Dickinson's Poem Hope of Two Indonesian Translation. This study found that source-to-target translations differ. The two translators followed professional standards to ensure the TL approved the SL version. Linguistic amplification, compensation, omission, and adaptability. Both poem translations were precise. Yuni Kartika and the researchers studied similarly. Only the poem title and researchers differ. Comparing English and Indonesian translations shows the poem's diversity. Yuni Kartika works with two poem translators. The researchers solely study poem translation methods.

Another research by Zulfida Sari entitled "Translation Methods of The Translation of Sapardi Djoko Damono's Poems in English" in 2016. Zulfida Sari studies Sapardi Djoko Damono's poem "Sihir Hujan," translated by Harry Aveling as "Black Magic Rain." Researchers found Word-for-Word Translation (32), Literal Translation (78), Free Translation (9), Adaptation Translation (1), Faithful Translation (2), Idiomatic Translation (3), Semantic Translation, and Communicative Translation (0). The researcher literalized most poems. The researchers stress the poem's translation over Zulfida Sari. Zulfida Sari emphasizes poem translation. The researchers compare Sapardi Djoko Damono's poem's Harry Aveling and Zulfida Sari versions.

And the last research by Andi Suryani, entitled "Translation Techniques Used in Bilingual Comic "Asteric and The Golden Sickle," Translated into "Asteric dan Sabit Emas." the year 2013. Researchers found 422 utterances in the comic Asterix and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The difference between Andi Suryani's research and that of researchers is the object under study. Andi Suryani examines the translation technique of comics, while the researchers examine the translation technique of poems.

Based on the abovementioned reason, the researchers also want to select the translation technique that will be examined because of how to translate the poem without altering the original language's meaning or content and create an equivalent target language. The translation is one of the subjects taught in the English Department. Furthermore, this study can be used to supplement translation instructions. It will benefit English Department students and other researchers who want to improve their knowledge of comparing two translated poems using a

good translation technique. The translation technique is being used so that English Department students can analyze the translation technique simultaneously.

TRANSLATION

EA Nida & Taber (1974:12) stated that translation reproduces the closest natural counterpart of the source language communication in the receptor language, both in meaning and style. Furthermore, translation means transferring messages from one language to another. The translation is discovering the source language's equivalent in the target language. (Newmark, 1988:5) stated that translation is the process of conveying the meaning of one text into another language in the same way its original author intended. This term highlights the relevance of text translation from the source language into the target language. According to the statements above, translation converts a text's equivalent or meaning from one language to another.

Bachmann & Medick (in Risna, 2019) said that translation is not just a transfer process from the source language to the target language but is directly involved in interaction and confrontation between cultures. Translation also entails conveying information across cultural borders. On a different occasion, Pelawi (as cited in, Risna 2019) stated that translation is finding an equivalent meaning in the source text in the target text. Larson (1984) said that a similar understanding is that the process of converting meaning from SL to TL is known as translation. The semantic structure transfers the first language's shape to the second language in this process.

PROCESS OF TRANSLATION

Newmark (1988) proposed three ways of translating as follows:
First, in carrying out the translation process, the first thing to do is choose a translation method. There are two approaches to solving this.

1. Translating every word in a chapter or paragraph. The translator needs to modify this approach based on the target audience for the text he is translating.
2. Read the entire text twice or thrice, making a note of the words and passages you find challenging and considering the author's intent, register, and tone. This technique is used for academic texts like journals and theses.

Second, translating the translation on four different levels:

1. The text level in SL (the textual level). The translator employs literal translation to convert SL to TL and converts SL grammar (clauses and groups) to TL counterparts.
2. The referential level is the second level. At this level, the translator visualizes and builds up the text's essential sections for comprehension and reproduction. The translator gains the language's perspective.
3. The level of cohesion. This level follows text structure and moods. To summarize an argument in a final decision, the translator adjusts paragraph and sentence lengths, the title, and the conclusion's tone.
4. The naturalness of the situation. The translator translates ordinary language into the writer's or speaker's context. It's grammatically correct and makes sense.

Third, revising the translation procedure constitutes at least half of the process.
Nida and Taber (1974) introduced three stages in the translation process. This process starts with analyzing SL into grammatical and semantic structures of TL, transferring meaning, and reconstructing grammatical and semantic structures into appropriate TL forms to create

equivalents. It concluded that translation involves a process; a translator must know two languages' elements. In grammatical and semantic structures, translation finds the equivalent meaning in the target language.

PROBLEMS IN TRANSLATION

Hartono (2017) stated that translation issues could be classified into two categories:

1. Grammatical Category
   Moentaha (in Hartono, 2017) stated that several translation problems were related to grammatical categories, including singular and plural nouns, aspects, and gender.
   a. Singular and Plural Forms Problems
      English's singular and plural noun forms are different from Indonesian's.
   b. Aspect Problem
      Aspect describes the course of action, such as the perfective and progressive aspects. Prefixes, suffixes, verb modifications, or auxiliary verbs indicate aspect. English is progressive and perfect. Progressive shows a still-in-progress action. The perfective aspect displays the link between activities, events, and times.
   c. Gender Problem
      This category of gender issues is difficult to interpret in Indonesian. English and Indonesian have different masculine-feminine categories. English contains several gender indicators.

2. Lexical Category
   In the lexical category, Moentaha (in Hartono, 2017) stated that translation problems related to lexical categories involve various meanings, differential and non-differential, and semantic fields.
   a. Various Meanings
      Because English and Indonesian have multiple meanings, translating might be difficult. Translating from English to Indonesian requires lexical categories.
   b. Differential/Non-differential
      Non-differential is a word with a more significant meaning; for example, the word 'rice' in Indonesian can be paired with 'padi,' 'beras,' or 'nasi' depending on the grammatical meaning and context of the phrase, while differential is narrow. The words 'padi,' 'nasi,' and 'beras' are differential words because they have a narrow meaning, the counterpart is no longer commonly available, or the translator must give footnotes since these words have special socio-cultural meanings.
   c. Semantic/Lexical Field
      Richards (in Hartono, 2017) stated that the semantic field arranges related words. Translators must translate SL words with the same semantic field category into TL.

3. Cultural Problems
   Cultural challenges develop when two languages represent identity and lifestyle differently, causing translation issues. Translators will struggle to translate abstract or tangible concepts unfamiliar to the target language/culture. Several fields classify cultural words.

TRANSLATION TECHNIQUE

Molina and Albir (2002) said that the translation technique is a procedure to analyze and classify the workings of translation equivalence. The following is a translation technique proposed by Molina and Albir (2002):

1. Adaptation

   Adaptation replaces a species' cultural SL elements with creative ones. If cultural aspects have TL equivalents, apply this strategy.

   Example: The film **swept** the world is translated into Film ini **merambah** dunia

2. Amplification

   Amplification (Addition) adds new information. The target sentence adds information to explain the original author's message. This strategy helps the reader understand the message. This update shouldn't affect the source message.

   Example: Employees of all industries took part in the conference is translated into **Karyawan-karyawan dari semua cabang industri mengambil bagian dalam konfrensi tersebut.**

3. Borrowing

   Translation using borrowed words or phrases. Pure borrowing involves taking words without changing them; natural borrowing uses the spelling and sound rules of the destination language (TL).

   Example:

   a. Pure Borrowing

      Blender, mixer, flashdisk in English is translated into Blender, mixer, flashdisk in Bahasa Indonesia

   b. Natural Borrowing

      Television, computer, group in English is translated into **Telivisi, komputer, grup** in Bahasa Indonesia

4. Calque

   This technique translates a word or phrase either lexically or structurally.

   Example:

   General Assistant, vice president, big head in English is translated into **Asisten Jendral, wakil president, besar kepala** in Bahasa Indonesia

5. Compensation

   Since compensation can't be included in the same section as the SL, it's included in the TL.

   Example:

   A pair of scissor is translated into **Sebuah gunting**

6. Description

   Description substitutes source-language terms or expressions with target-language descriptions. This strategy is applied when a source-language term doesn't exist in the destination language.

   Example:

   I like Tempe is translated into **Saya suka Tempe, makanan khas Indonesia yang dibuat dari kacang kedelai.**

7. Discursive Creation

Discursive production determines a transient equivalence that cannot be predicted out of context. This technique is widely used to translate book, film, novel, and other literary titles.
Example:
Malin Kundang is translated into **A Betrayed Son is Malin Kundang**

8. Established Equivalence
Established equivalence translates terms from a dictionary or linguistic rules into the target language. Source language terms are from dictionaries or colloquialisms.
Example:
Traffic bumps, ambiguity, junior high school in English is translated into **Polisi tidur, ambigu, sekolah menengah pertama** in Bahasa Indonesia

9. Generalization
Generalization translates to a term with a widely-known term. This approach converts source-language terms into target-language terms.
Example:
Penthouse, car in English is translated into **Tempat tinggal, transportasi darat** in Bahasa Indonesia

10. Linguistic Amplification
Linguistic amplification adds SL words or structures to TL. It is utilized in dubbing and interpreting.
Example:
Everything is up to you! is translated into **Semua terserah anda sendiri!**

11. Linguistic Compression
Compressing words to shorten message delivery is linguistic compression. It is utilized in dubbing and interpreting.
Example:
Are you ready?; Are you hungry? is translated into **Siap?; Lapar?**

12. Literal Translation
Literal translation translates words, phrases, and expressions word-for-word based on their function and meaning in a sentence without context.
Example:
I will ring you is translated into **Saya akan menelpon anda.**

13. Modulation
Modulation replaces SL's lexical and structural focus on perspective and cognition.
Example:
Nobody doesn't like it, is translated into **Semua orang menyukainya**

14. Particularization
Particularization employs more detailed terminology; translate from SL to TL. The generalization technique's opposite.
Example:
The girl likes to collect jewelry is translated into **Gadis itu senang mengoleksi <u>kalung emas</u>.**

15. Reduction
Reduction compresses source-language information into the target language. Compression shouldn't alter source message text.
Example:
The month of fasting is translated into **Ramadhan**

16. Substitution
    Substitution substitutes linguistic elements with paralinguistic ones (like intonation and gestures). They interpret. Translating 'hand on heart' as 'thank you' in Arabic.
17. Transposition
    Transposition changes source-language grammatical categories into target-language grammatical categories. SL and TL grammar differ.
    Example:
    I have no control over this condition is translated into **Saya tidak dapat mengendalikan kondisi ini.**
18. Variation
    Variation replaces linguistic or paralinguistic components that influence linguistic variables, such as tone, style, dialect, and social.
    Example:
    Give it to me now! is translated into **Berikan buku itu ke gue sekarang!**

TRANSLATING THE LITERARY WORK

Literary works contain aesthetic and expressive characteristics that make translation more difficult. The work's aesthetic function must emphasize diction, figurative language, and metaphors. The explicit role should convey the writer's thoughts and emotions, and the translator should try to transmit specific values to the TL. Poetry is unique among literary forms. The translation is so widespread that applying the same criteria to all translations seems unfair. Texts vary so greatly that translation procedures must evolve to convey their complexities.

METHOD

Qualitative descriptive was the approach and type of research used by researchers. Bogdan and Taylor (as cited in Gunawan, 2017) stated that qualitative research produces descriptive data from people and observable written or spoken language behavior. The object of this research is Sapardi Djoko Damano's translated poem collection. The research objects were Sapardi Djoko Damono's "Sihir Hujan" poems translated by Harry Aveling in "Black Magic Rain." The study analyzed 21 of 51 Sapardi Djoko Damono poems translated by Harry Aveling. This research did not need a research location because this research was a literature study. Researchers got data sources for research through a collection of poetry translation texts accessed via the internet in the second volume of poetry produced under the Department of Literature Series started in 1993- the first volume is a collection of poems by Sutardji Calzoum Bachri. This volume was published for the Academic Session 1994/95 ISBN 9971-62-353-6 at the Department of Malay Studies National University of Singapore.

Because the research data was in the form of words or phrases using the correct theory and examples in sentences in the translation technique of Sapardi Djoko Damono's poem translated by Harry Aveling, it needed supporting instruments, namely an observation checklist. The observation checklist in this study contained data sources, results, and numbers of poems and data sources to facilitate the research finding table, namely, entering the code. Observation checklists were used to show the research object's results, namely, the techniques used in the poem.

FINDINGS AND DISCUSSION

The findings of the research showed that there were 12 translation techniques found in the data. They were 119 translation techniques on Sapardi Djoko Damono poems in the volume entitled "Sihir Hujan," whose translation is "Black Magic Rain" by Harry Aveling. Found: Literal Translation (28), Calque (26), Adaptation (24), Reduction (12), Modulation (9), Linguistic Compression (5), Discursive Creation (4), Linguistic Amplification (3), Compensation (3), Amplification (2), Generalization (2), and Borrowing (1).

1.   Literal Translation

Code 15/162/SL-162/TL		Translation Technique
SL	**di pohon, jalan, dan selokan-**	Literal
TL	**on the trees, roads and gutters-**	

The sixth line of this poem was translated using the literal translation technique. It caused in the target language there were words **di pohon, jalan, dan selokan-** which became **on the trees, roads, and gutters-** in the target language. According to the researcher, the word was translated with a translation that readers often read or know. Then, in this line of the poem, it had the meaning of rain that falls to the earth and wets trees, roads, and gutters as if the rain was so clever in distinguishing where it will fall and will wet the trees, roads, buildings, and objects around it.

In this data, it was appropriate to use the literal technique because the source language is translated literally, and the sentence had the same form and structure as the target language. Anwar (2020) stated that the literal translation technique translated a word or an expression word by word based on the dictionary. This technique concentrated on word form and organization, not target language. Because the translator translates the poetry directly, the translated word or sentence doesn't need to discover the closest equivalent. Literal translation kept the exact meaning of words or utterances.

In addition to determining the translation technique, the poem *Sihir Hujan*, translated into "Black Magic Rain," meaning "Rain" reveals something mysterious. The rain carried a secret message. "Black Magic Rain" indicates those who always ask questions, dodge problems, and try to be reminded by the rain that we can't escape reality. Don't give up or complain about the circumstance. Time will reveal each event's secret. The poem *"Sihir Hujan,"* translated as "Black Magic Rain," conveys that a person facing a problem must face it.

2.   Calque

Code 26/164/SL-163/TL		Translation Technique
SL	menembus **tanah basah**;	Calque
TL	thrusting through the **wet earth**;	

The fifth line of this poem is translated using the calque translation technique. In the source language, there was the phrase **tanah basah** in the source language which became **wet earth** in the target language. The translator used earth to translate **tanah**, which also means **land, soil, ground, and earth**. The translator used **earth**, which is typically translated as **bumi**, although earth also means **land** and **soil**. The translator also translated **basah** as **wet**, which readers typically use. This piece of poem means the rain-soaked land.

In the phrase data, the technique of calque meant the literal translation of source text words, phrases, and clauses in a linguistic or structural way. They employed calque, which literally translated words while considering meaning. The calque approach was used in every line or sentence of the poem; even though it was directly translated, the translator changed the grammatical structure from active to passive, etc. The calque approach translates immediately while paying attention to grammatical components and sentence structure.

The poem *Kuhentikan Hujan*, which is translated to "I Stop the Rain," also has a meaning; the word 'rain' means 'love.' Poem is longing that becomes a meeting, like a plant that resists the sun via rain-born bitterness. So, humans have to be tough when tested, resist the impulse to discover a solution fast, and avoid the bright spot. It understands us well. Prayer and effort show it. When faced with a test, stay strong, try, and pray. Face it all; it may be like a plant that can finally produce flowers and color a beautiful morning.

3. Adaptation

Code 5/161/SL-161/TL		Translation Technique
SL	Di tangan anak-anak, kertas **menjelma** perahu Sinbad	Adaptation
TL	In children's hands, paper **becomes** Sinbad' boat	

The fifth line of this poem in the source language was translated using the adaptation translation technique. It caused there was word **menjelma** in the source language, which is translated into **becomes** in the target language. **Menjelma** meant "to be born again" or had synonyms in the source language, **"berubah bentuk, jadi, and menjadi."** Then, **menjelma** was very suitable for translation into **becomes** using the adaptation technique. So, the target readers knew the statement couldn't reincarnate Sinbad's boat. Menjelma means incarnate or reincarnate. In that line, menjelma is translated as.

The translator made equivalents so the reader could comprehend. Each poem line carried several messages. Most translators used adaptation since the target language must convey the source language's message and meaning, so the closest equivalent was found. Hatim & Munday (2004), cited in Didien Afandi & Authar (2021), stated that the adaptation was used when the TL culture unfamiliar with the circumstances, so the SL message alludes to it. Besides, the adaptation technique was a technique that looked for equivalent words or cultures in the target language.

The poem *Ditangan Anak-Anak*, translated into "In children's hands," also has a meaning: children's lives, where everything can provide enjoyment. Kids constructed boats, geese, and birds from paper. They needed paper and made anything. They smiled and laughed. They imagine the Boat as Sinbad's boat, which traveled from the Arabian Gulf to China via seven seas. Sinbad's Boat overcomes hurdles. They thought the paper bird might scream as it converted. Children's lives, where everything can provide enjoyment. Kids constructed boats,

geese, and birds from paper. In this poem, what can be learned is that we must have been children. At that time, we can be happy in a simple way. We speak honestly and sincerely so that others will accept it. We dare to face the problems that exist without thinking about anything.

4.   Reduction

Code 55/169/SL-168/TL		Translation Technique
SL	**dan kulihat** bibir-bibirnya beku	Reduction
TL	only cold lips	

The eleventh line of this poem was translated using a reduction technique. It was caused in the source language there was a clause **dan kulihat** in the source language, but in the target language, the clause did not exist. It means that the information **dan kulihat** was reduced, but the information did not change the message text in the source language. **dan** and **kulihat**, which meant in English **and** and **I see**. Even if the information is reduced, it did not change the meaning of the line or stanza in the poem.

Anwar (2020) said that using a reduction technique, words from the source text are compressed into the target language without losing any information. Munday said that reduction condenses the information contained in the source language into the target language. Information compression shouldn't translate message text into the source language. Reduction shortens a term without changing its meaning. This approach condenses meaning. Therefore, the data **dan kulihat** was appropriate to use the reduction technique because they were not translated into the target language. However, it did not change the information in the utterance.

5.   Modulation

Code 54/169/SL-168/TL		Translation Technique
SL	tanpa **"malam begitu cepat lalu!"**	Modulation
TL	No **"is it morning already?"**	

The tenth line of this poem was translated using the modulation technique. In the source language, there was the sentence **"malam begitu cepat lalu!"** in the source language to **"Is it morning already?"** in the target language, the focus of meaning was changed; in the source language meaning **malam begitu cepat lalu**, that time was fast, now night feels fast and morning will come. The translator translated it into **is it morning already**. If **malam begitu cepat lalu!,** it can be translated literally into **the night went so fast!**.

The translator changed the focus of meaning by adjusting to the equivalent of the target language. Khair Syukril, Bambang Suwarno, and Arono (2018) stated that the technique used many perspectives of the target language. By transferring viewpoints to the target language, the translator made the source language messages understandable, helping the reader grasp the poem. This approach changed SL to TL meaning.

The poem *Kamar,* which is translated into "The Room," has the meaning of longing. A room with someone's memories and that person misses those memories, pining for their

attitude and little attention to him. Then they longingly met. Therefore, this poem conveys longing. Alternatively, we can meet. If we miss him, we can glimpse his memories.

6.   Linguistic Compression

Code 77/173/SL-173/TL		Translation Technique
SL	aku menangis **sepuas-puasnya**	Linguistic compression
TL	**I weep**	

The eighth line of this poem was translated using the linguistic compression technique. In the source language, there was sentence **aku menangis sepuas-puasnya** became **I Weep**. In the target language, there was a compression in linguistic elements. Weeping is characterized by prolonged, soundless crying that occasionally results from severe emotional trauma. So, it can be shown that the word **sepuas-puasnya** was not found in the target language. **Sepuas-puasnya** in that line can be translated into **as much as possible** and was included in the linguistic elements, namely adverb.

        The researchers expected that the translator would choose the word weep to simplify the translation of crying. Mutiara Sari said that the translation technique is known as "linguistic compression" involves synthesizing some linguistic components from the source language text. Rahmawati (2016) said that in linguistic compression, the translator focused on a phrase feature rather than a word-for-word translation. Therefore, from the sample data, **aku menangis sepuas-puasnya** in the source language to **I weep** in the target language, using linguistic compression techniques because the translator only focused on the point of the sentences, namely, **I weep**.

        The poem *Dalam Diriku*, which is translated into "Within Myself," also has a meaning, namely that in humans, it's been compared to a long river, or "blood flow." Blood represents life. Without blood, there's no life. This poem is about self-knowledge and God, whom breaths spirit into our blood and soul. "Aku menangis sepuas-puasnya," translated into "I weep," means that the author cries not because he's unhappy but because he's pleased and touched by life. This poem teaches us to be grateful for many aspects of ourselves, even if life isn't always happy or pleasurable. Life is a gift from God that must be lived, filled, and appreciated.

7.   Discursive Creation

Code 99/183/SL-182/TL		Translation Technique
SL	**Yang fana adalah waktu**. Kita abadi:	Discursive creation
TL	**Time is meaningless**. We are eternal:	

The first line of this poem consisted of sentences that were translated using the discursive creation translation technique. There was a sentence **yang fana adalah waktu** in the source language to **time is meaningless** in the target language. Discursive creation was employed to determine an out-of-context temporary equivalency. Discursive creation's meaning was misunderstood. In the example of the data in the source language, if it translated directly or verbally, the result was not time is meaningless. If the source language were translated using

other techniques or literally, it would become mortal in time; direct translation showed that the message conveyed in the source language did not relate to the target reader.

Translators wanted new terminology, said the researchers. Creative language helps the reader understand the meaning. Khair Syukril, Bambang Suwarno, and Arono (2018) said that temporary equivalency is out of context and unpredictable. The translator used a different expression from the original. According to the researcher, the translators used discursive creation techniques appropriately in translating **yang fana adalah waktu**.

The poem *Yang Fana adalah Waktu*, translated into "Time is Meaningless," also means that time is mortal, but persons are immortal, says someone. It isn't true. Mortal is everything that can be lost, won't last, or is impermanent. Eternal is endless. Living things aren't immortal; time is. Time is fleeting since its shape constantly changes; it didn't last. Even "now" passed quickly. Human time is ephemeral. Human memory never depicts or narrates an experience the same way. The mortal poem reminds everyone how important time is. As God's creatures, only time is eternal since we will return to God.

8.   Compensation

Code 92/180/SL-180/TL		Translation Technique
SL	ketika layar perahu **mengigau**	Compensation
TL	as the ship's sail **talks in its sleep**	

The third line of this poem in the source language was translated using the compensation translation technique. There was **mengigau** in the source language that became **talks in its sleep** in the target language. **Mengigau** translated directly into **delirious** English. However, according to the researcher, the translator would like to tell the reader that the meaning of **mengigau** in Indonesian was talking while sleeping. Therefore the translator changed **mengigau** into **talks in its sleep**.

Pahamzah & Syariifah said that the compensation swaps the information element's position or the source language's stylistic effect on the target language. Because the target language did not contain the same cultural characteristics as the source language, the source language's compensating technique cannot be used in the target language. Therefore, **mengigau** is translated and replaced with the equivalent described in the source language, which is **talks in its sleep** in the target language.

The poem *Salamku Matahari*, translated into "Hello Sun!" depicts the sun as the main character. The sun gives us life, and its beautiful hues brighten our lives. Without the sun, fields won't flourish. Without the sun, paddy won't become rice. This poem's moral is always to be grateful for what we have. Starting with the small things, we must be thankful.

9.   Linguistic Amplification

Code 1/160/SL-160/TL		Translation Technique
SL	dalam kamar ini kami bertiga:	Linguistic amplification
TL	**There are** three of us in the room:	

The first line contains the addition of linguistic elements in the TL; namely, **there are**. **There are** was an adverb. According to the researchers, **there are** no problems if it did not translate into the target language because it will not change the meaning, and there is no significant difference between the two translations. Lubis & Hollila Pulungan said that the technique included some words to explain a foreign idea, whether in the form of a footnote, description, or paraphrase. Rahmawati (2016) said that the translator added the target language's linguistic elements. The translation is better with thorough TL. So readers can easily understand the poem or translated content.

10.   Amplification

Code 34/166/SL-166/TL		Translation Technique
SL	asbak yang penuh, dan sebuah buku	Amplification
TL	an ash-tray filled **with cigarette butts**, and a book	

The fourth line of this poem in the source language is translated using the translation amplification technique. There was **asbak yang penuh** became **an ash-tray filled with cigarette butts** in the target language. The addition of information on the target language was **with cigarette butts**; it purposed to clarify the concept or information conveyed by the translator to the reader. If the addition of information **with cigarette butts** did not add to the target language, it would be a confusing sentence. It was possible that the ash-tray could be filled with dirt or something dirty such as tissue waste or plastic from a straw.

The translation is enhanced because the TL contains extensive material. The poem or translated text may be easy to understand. The target sentence's added information clarifies the author's message to the reader. This technique was used to communicate with the reader. This adjustment didn't affect the original message. Therefore, adding information with cigarette butts was an amplification and appropriate technique to clarify the concept of **asbak yang penuh** in the source language.

11.   Generalization

Code 2/160/SL-160/TL		Translation Technique
SL	aku pisau, dan **kata** -	Generalization
TL	My self, a knife, and **language**-	

The second line of this poem in the source language was translated using the generalization translation technique. There was **kata** in the source language became **language** in the target language. **Kata** has a meaning; namely, one of the letters of the alphabet, which related formed a sentence, and **kata** is the smallest element in language that can be spoken or written that realized the unit of feelings or thoughts to be used in language. **Kata** can be translated into word, and word is often used. Meanwhile, according to the researchers, the translator translated language generally because individuals understood its meaning: humans' ability to

communicate using words and gestures. In the source language, **kata** meant someone's words, said the researcher. It can be saddening.

Therefore, the translator translated with language, the phrase was replaced by one that was more commonly used and understood by the public due to the practice of generalization. This technique is used when a term in the source language refers to a part but has no equivalent in the target language. The translator generalized the text so the reader might understand it. Because there are no SL-like terms or expressions in Indonesian, the translator made the sentence more generic. According to the researcher, the translator used language to translate communication-related words.

The poem *Kami Bertiga*, translated into "Three of Us," also describes the character of an 'I' in the room. In the room, there is a knife and a word. Then according to the character 'I,' a new knife is said to be a knife if blood is attached to the blade. It means that the state of the 'I' character has a chaotic mind, so he says, "you know, a knife is only a knife after it has blood on the blade." He hurt himself with a knife and didn't care. If you're presented with an issue, don't injure yourself with disorganized thinking; solve it.

12.   Borrowing

Code 33/166/SL-166/TL		Translation Technique
SL	Seberkas bunga **plastik** di atas meja,	Borrowing
TL	A bunch of **plastic** flowers on the table,	

The third line of this poem contains words that were translated using the borrowing translation technique. There was the word **plastik** in the source language, which was translated into **plastic** in the target language. The translation technique of borrowing used words or phrases when translating the SL into TL. Words were "borrowed" from one language and used in another without being translated. In the example of the data, **plastic** in the target language used a natural borrowing technique. In the source language, the **plastik** was adapted the spelling in the target language became **plastic**.

Ulfah (2019) stated that by adapting the spelling and pronunciation of a phrase from the source language, like **plastik**, a translator could "naturalize" the meaning of the target language to the source language. Naturalized borrowings are words that can be spelled to match the TL. The poem *Ruang ini*, which is translated into "The Room," has a meaning that described someone who is in a locked room. Inside the room, there are plastic flowers placed on the table, a full ashtray, and an open book. Tight in the chest, this poem is more revealing of the pointless. The moral message contained in this poem did not to look for something that has no end.

In this research, the translation techniques were not found in Sapardi Djoko Damono's poems were description, established equivalence, particularization, substitution, transposition, and variation. The research helped students learn English, especially in the English department for translating literary works. This research found a different study from Zulfida Sari's (2016). Zulfida Sari examined the method used in Sapardi Djoko Damono's poem, which Harry Aveling translated. Meanwhile, this new research examined the translation technique in Sapardi Djoko Damono's poem, which Harry Aveling also solved.

CONCLUSION

Based on the data analysis, it can be concluded that there are 12 techniques found in the data. The data is 119 sentences in 21 poems on Sapardi Djoko Damono's poems in the volume entitled "Sihir Hujan," whose translation is "Black Magic Rain" by Harry Aveling. The researchers found Literal Translation (28), Calque (26), Adaptation (24), Reduction (12), Modulation (9), Linguistic Compression (5), Discursive Creation (4), Linguistic Amplification (3), Compensation (3), Amplification (2), Generalization (2), and Borrowing (1). The most dominant translation technique is Sapardi Djoko Damono's poem in volume "Sihir Hujan," whose translation is "Black Magic Rain" by Harry Aveling is the literal translation, calque, and adaptation. The literal translation technique is used more commonly because the translator translates verbally and doesn't include context. Calque translation retains target language grammar. Adaptation translation techniques replace cultural elements familiar to target readers. Both the source and target languages are poems.

The suggestions given by researchers are to poems by well-known poets, rather than those by lesser-known researchers or writers, offer readers the best opportunity to delve into and obtain a more nuanced grasp of translation studies, and more specifically translation processes. Therefore, to the further researcher, this research needs more examination to expand poem translation techniques. This study's results should provide useful information about translation, especially procedures. Future scholars can also study the content of source-to-target translation techniques.

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APPENDIX

OBSERVATION CHECKLIST

Judul dalam Bahasa Indonesia	No.	Puisi dalam Bahasa Indonesia (Bsu)	Terjemahan dalam judul Bahasa Inggris	Terjemahan dalam Bahasa Inggris (Bsa)	Technique of Translation
1/1. Kami Bertiga Page 160	1	dalam kamar ini kami bertiga:	1/1. Three of Us Page 160	There are three of us in the room:	Linguistic amplification
	2	aku pisau, dan kata -		My self, a knife, and language-	Generalization
	3	kalian tahu, pisau barulah pisau kalau ada darah dimatanya		You know, a knife is only a knife after it has blood on the blade	Calque
	4	tak peduli darahku atau darah kata		My blood or the blood of the word	Reduction
	5	Di tangan anak-anak, kertas menjelma perahu Sinbad		In children's hands, paper becomes Sinbad' boat	Adaptation
2/3. Ditangan Anak-Anak Page 161	6	yang tak takluk kepada gelombang, menjelma burung	2/3. In Children's Hands Page 161	Unconquered by the waves, become a bird	Adaptation
	7	yang jeritnya membukakan kelopak-kelopak bunga di hutan;		Whose calls open flowers in the forest;	Generalization
	8	di mulut anak-anak, kata menjelma Kitab Suci.		In children's mouth, the word is Sacred.	Reduction
	9	"Tuan, jangan kauganggu permainanku ini."		"Hey mister, please leave my game alone."	Modulation
	10	Hujan mengenal baik pohon, jalan,		The rain knows the trees, the roads,	Calque
3/5. Sihir Hujan Page 162	11	dan selokan – suaranya bisa dibeda-bedakan;	3/5. Black Magic Rain Page 162	and the gutters - recognises their voices;	Adaptation
	12	kau akan mendengarnya meski sudah kaututup pintu		you will hear it, even after you shut the door	Literal
	13	dan jendela. Meskipun sudah kaumatikan lampu.		and the windows. Even after you turn out the light.	Literal
	14	Hujan, yang tahu benar membeda-bedakan, telah jatuh		The rain, which knows, falling	Reduction
	15	di pohon, jalan, dan selokan-		on the trees, roads and gutters-	Literal

	16	Menyihirmu agar sama sekali tak sempat mengaduh		weaving spells so no one complains	Adaptation
	17	waktu menangkap wahyu yang harus kau rahasiakan		as it touches your deepest secret	Reduction
	18	di depan pintu: bayang-bayang cahaya bulan		outside the door; shadows of moonlight	Calque
4/7. Di Depan Pintu Page 163	19	terdiam di rumput. Cahaya yang tiba-tiba pasang	4/7. Outside the Door Page 163	silent in the grass. The sudden light	Calque
	20	mengajaknya pergi		inviting him to go	Literal
	21	mengulur jarak dengan sunyi		leaving everything silently behind him	Modulation
	22	Kuhentikan hujan. Kini matahari		I stop the rain. Now the sun	Literal
5/8. Kuhentikan Hujan Page 164	23	merindukanku, mengangkat kabut pagi perlahan -	5/8. I Stop the Rain Page 163	wants me, lifts the fog slowly-	Adaptation
	24	ada yang berdenyut		something throbs	Literal
	25	dalam diriku:		inside of me:	Literal
	26	menembus tanah basah;		thrusting through the wet earth;	Calque
	27	dendam yang dihamilkan hujan		a bitterness conceived by the rain	Calque
	28	dan cahaya matahari.		and the sunlight.	Literal
	29	Tak bisa kuhentikan matahari		I cannot stop the sun	Literal
	30	memaksaku menciptakan bunga-bunga.		demanding I create flowers.	Calque
	31	Kau seolah mengerti: tak ada lubang angin		You seem to understand; there is no space for air	Calque
6/11. Ruang ini Page 166	32	di ruang terkunci ini.	6/11. The Room Page 166	in this locked room.	Literal
	33	Seberkas bunga plastik di atas meja,		A bunch of plastic flowers on the table,	Borrowing
	34	asbak yang penuh, dan sebuah buku		an ash-tray filled with cigarette butts, and a book	Amplification
	35	yang terbuka pada halaman pertama;		opened at the first page;	Calque
	36	kaucari catatan kaki itu, sia-sia.		I search for footnotes, there are none	Adaptation
	37	hatiku selembar daun melayang jatuh di rumput;		my heart is a leaf, flying, falling on the grass;	Calque
7/13. Hatiku Selembar Daun Page 167	38	nanti dulu, biarkan aku sejenak terbaring di sini;	7/13. My Heart is a Leaf Page 167	leave it, let me briefly lie here;	Literal
	39	ada yang masih ingin kupandang, yang selama ini senantiasa luput;		I want to see something, something long gone;	Linguistic compression
	40	sesaat adalah abadi sebelum kausapu tamanmu setiap pagi.		the moment before you farewell your morning guest is eternity.	Adaptation

	41	sehabis percakapan pendek,		afier brief conversation	Literal
8/15. Sehabis Percakapan Page 168	42	warna-warna menyisih	8/15. After Conversation Page 168	the colours shift	Adaptation
	43	ke putih. Tamasya yang di luar		to white. Outside is a pic-nic	Calque
	44	sia-sia menunggu		we cannot attend	Modulation
	45	ketika kumasuki kamar ini		when I entered the room	Literal
9/16. Kamar Page 169	46	pasti dikenalnya kembali daku	9/16. The Room Page 168	it recognised me	Calque
	47	suara langkahku, nafasku		my footsteps, breath,	Reduction
	48	dan ujung-ujung jari yang dulu menyentuhnya		the touch of my fingertips	Reduction
	49	dan kali ini - pertemuan ini		and now - we meet	Reduction
	50	tanpa jam dinding		beyond time,	Adaptation
	51	begitu saja di suatu sore hari		by chance one afternoon	Calque
	52	sewaktu percakapan tak diperlukan lagi		no words are necessary	Modulation
	53	tanpa engahan-engahan pendek		no hard breathing	Adaptation
	54	tanpa "malam begitu cepat lalu!"		No "is it morning already?"	Modulation
	55	dan kulihat bibir-bibirnya beku		only cold lips	Reduction
	56	mengiris kenanganku.		cutting through my memories	Linguistic amplification
	57	dendam berbatu-batu		bitterness mile after mile	Adaptation
10/20. Dendam Page 172	58	Menikung	10/20. Bitterness Page 172	along the road	Modulation
	59	menikung lagi ke arah-Mu		the road to You	Linguistic compression
	60	seperti pasti Engkau menunggu		as if yu were really waiting	Calque
	61	langit yang mendengarkan dengan cermat		the sky carefully listening	Calque
	62	kata yang diucapkan tak sempat		words never spoken	Calque
	63	seperti tak habisnya menikung		a never-ending road	Adaptation
	64	semakin berbatu-batu		mile after weary mile	Adaptation
	65	Yang baru saja lewat itu?		Something passed….?	Calque
11/21. Yang Lewat Page 172	66	Engkau	11/21. Passing Page 172	You	Literal
	67	Yang tak putusnya bergegas tanpa bisa membedakan		rushing endlessly, never distinguishing	Calque

	68	berangkat atau kembali, sampai atau pergi,		coming from going, arriving from departing,	Calque
	69	kemarin atau nanti, ke sana atau ke mari		today from tomorrow, here from there	Calque
	70	dalam diriku mengalir sungai panjang,		a long river flows within me,	Calque
12/22. Dalam Diriku Page 173	71	darah namanya;	12/22. Within Myself Page 173	called blood;	Literal
	72	dalam diriku menggenang telaga darah,		a large lake stretches within me,	Adaptation
	73	sukma namanya;		called soul;	Literal
	74	dalam diriku meriak gelombang sukma,		rivers of sould ripple within me,	Adaptation
	75	hidup namanya!		called life!	Literal
	76	dan karena hidup itu indah,		and because life is beautiful	Literal
	77	aku menangis sepuas-puasnya		I weep	Linguistic compression
	78	percik-percik cahaya. Lalu kembali hijau namamu,		splashes of light. Green returns again,	Reduction
13/23. Percik-percik Cahaya Page 174	79	daunan yang menjelma kupu-kupu, ketika anak-anak bernyanyi	13/23. Splashes of Light Page 173	leaves become butterflies, singing children	Adaptation
	80	melintas di depan jendela itu -		pass by the window -	Calque
	81	lalu kembali cahaya sebutanmu, hatiku pagi ini		then the light again, my heart this morning	Reduction
	82	Hawa, apakah sesungguhnya yang dibisikkan ular itu?		Eve, what did the snake really say?	Adaptation
14/27. Apakah… Page 176	83	Adam, apakah kaudengar yang lancung dalam isak isterimu?	14/27. The Problem Page 176	Adam, what poetry did you hear in your wife's weeping?	Discursive creation
	84	Ular, apakah sebenarnya kau hanya melucu?		Snake, did you mean what you said.	Modulation
	85	Soalnya, mungkin kami kini begini hanya karena kalian tipu.		Perhaps we owe our present condition to your lies.	Adaptation
	86	kugenggam erat-erat setangkai bunga		I hold the flowers tightly	Literal
15/32. Kugenggam Erat Page 178	87	ketika anak-anak menyerbu, suamiku, Siapa tahu	15/32. I Hold the Flowers Page 178	as the children swoop, my husband. Who knows,	Literal
	88	setelah mereka reda		when they have gone,	Modulation
	89	ia masih tetap di tanganku, untukmu		there may still be a few for you	Reduction
	90	salamku matahari! Yang membagi-bagikan warna		hello sun! You who give colour	Linguistic amplification

16/36. Salamku Matahari Page 180	91	di laut, di padang-padang yang dilupakan	16/36. Hello Sun! Page 180	to the sea and the forgotten fields	Calque
	92	ketika layar perahu mengigau		as the ship's sail talks in its sleep	Compensation
	93	tentang bunga ilalang panjang		of flowers spreading in the tall grass	Amplification
	94	cermin tak pernah berteriak, ia pun tak pernah		the mirror never screams; it never	Literal
17/37. Cermin 1 Page 181	95	meraung, tersedan, atau terisak,	17/37. Mirror 1 Page 181	shouts. sobs or cries	Literal
	96	meski apa pun jadi terbalik di dalamnya;		no matter what happens, inverted within itself;	Modulation
	97	barangkali ia hanya bisa bertanya:		perhaps it only asks:	Linguistic compression
	98	mengapa kau seperti kehabisan suara?		why you seem so silent?	Adaptation
	99	Yang fana adalah waktu. Kita abadi:		Time is meaningless. We are eternal:	Discursive creation
18/41. Yang Fana adalah Waktu Page 183	100	memungut detik demi detik, merangkainya seperti bunga	18/41. Time is Meaningless Page 182	picking moment after moment, threading them like flowers	Adaptation
	101	sampai pada suatu hari		until one day	Literal
	102	kita lupa untuk apa.		we forget why.	Adaptation
	103	"Tapi,		"But,	Literal
	104	yang fana adalah waktu, bukan?"		time is meaningless, isn't it?"	Discursive creation
	105	tanyamu. Kita abadi,		you ask. We are eternal	Literal
	106	akulah si telaga; berlayarlah di atasnya;		I am the lake: sail the boat;	Compensation
19/46. Akulah si Telaga Page 185	107	berlayarlah menyibakkan riak-riaknya kecil yang menggerakkan	19/46. I am the Lake Page 185	sail through the tiny ripples which stir	Adaptation
	108	bunga-bunga padma;		the lotus flowers;	Calque
	109	berlayarlah sambil memandang harumnya cahaya;		sail watching the gleam of their fragrance;	Calque
	110	sesampai di seberang sana, tinggalkan begitu saja -		then, when you reach the other side, go on -	Reduction
	111	perahumu biar aku yang menjaganya		I will keep watch over it.	Compensation
	112	bertebaran sayap-sayap serangga		spreading insect wings	Literal
20/48.	113	terserak atas rumput, atas bunga-bunga	20/48.	scattered across the grass, and the flowers	Adaptation

Bertebaran Sayap Page 186	114	kita bergegas meninggalkan taman yang ditelantarkan ini	Spreading Wings Page 186	we leave the neglected park quickly	Calque
	115	sementara kaki kita bermimpi tentang bumi		our feet dreaming of the earth	Linguistic compression
	116	Hitam berkata kepada putih,		Black said to white,	Literal
21/49. Hitam Berkata Page 186	117	"Aku luntur, kau tahu, dan kau kena hitamku."	21/49. Black Said Page 186	"If I run, I will spoil you"	Discursive creation
	118	Hitam tenggelam ke dalam putih		Black sank into white	Literal
	119	dan putih, ya Allah, menjelma hitam - membatu!		and white, Lord God, changed black - forever!	Adaptation

Note: Number of poems = 1,2,3,…21

Number of source data = 1,3,5,…51