

**TRANSLATION TECHNIQUES USED IN
TRANSLATING JAVANESE *MACAPAT*
INTO ENGLISH
IN A *BRIEF SURVEY OF JAVANESE POETICS* BOOK**

THESIS

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**By:
MIRNA ERISA
C11.2007.00843**

**FACULTY OF LANGUAGES AND LETTERS
DIAN NUSWANTORO UNIVERSITY
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Raden Arief Nugroho, S.S., M.Hum.

Approved by:

Dean of Faculty of Languages and Letters

Achmad Basari, S.S., M.Pd.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is the expression of human communication which knowledge, belief, and behavior can be experienced, explained and shared. As a means of communication, language included in verbal communication occurs between two people or more in doing the activities as listening, speaking, writing, and reading.

According to *The New International Webster's Comprehensive Dictionary of The English Language* (2003:716), language means:

The expressive and communication of emotion/ ideas between human being by means of speech and hearing, the sound spoken or heard being systematized and confirmed by usage among a given people over a period of time "or" The words forming the means of communication among members of a single nation or group at a given period.

People around the world use language to communicate one another. Surprisingly, languages around the world are countless. This is the main problem for some people to communicate with other people who speak different languages. That is why translation is needed to transfer messages for that purpose. Translation has an important role and is useful in many aspects, they are: technology, literature, trade, entertainment, and other kinds of information.

Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether one or both languages is based on signs, as with sign languages of the deaf (Brislin, 1976:9). According to this statement, it is concluded that translation is an idea transfer from one language to another language. It means that translation can make the readers of translation understand the message from source language (SL) which is represented into target language (TL).

Nowadays, a lot of valuable books and information such as magazines, novels and short stories are inevitable to be translated into Indonesian. The English literary works, quotable in Indonesian version, make the Indonesian society is able to read as well as to get pleasure.

However, to conduct a translation is not an easy thing to do. It is difficult to establish an equivalent translation from English to Indonesian since they have different system and structure. To make it easier, translators work the importance. Translation can provide the needs of developed countries to go forward with the newest information. They always increase their knowledge for the excellence of their translation works related with the update information.

Such translations, for example medical translation, technology translation, science translation and literature translation become the connector between the author and readers. It means that the authors share messages and their ideas through his or her works to the readers and translators translate it to from SL into TL. So that

translation can make the message and ideas from the author of a literary work is easier to be understood by the readers.

Message which is presented in Javanese is possible to be presented in English (Savory, 1969:75). From this definition it is concluded that words can be used by all people, and all words in every kind of language, for example Javanese and English. Both of them can be used to write poems, to express the feelings, and to present the meanings.

There are two dominant characteristics in literature, they are beauty and expression. Poetry is one of the literatures which different from another literature such as play, short story, and novel. The beauty of poetry is not only its words but also its rhymes, tones, and special emotion made by special idioms which are sometimes written in a different role. Besides that, poetry can be the media of expression for the poets to show their ideas and feelings. Messages which are presented by the poet are usually produced by tone and special idioms which sometimes cannot be understood by the reciters.

Traditional Javanese literature collections have many different types. Most of them are written in the form of poetry. It may be said that prose is, in fact, seldom used. However, the Javanese literature makes its progress and continues to develop and so does the culture. *Tembang* or *sekar* is the main form of Javanese poetry. That is to say, well-written books about literature, history and the philosophy of education are mostly written in *tembang* form.

In this research, the data were taken from *A Brief Survey of Javanese Poetics* Book written by Soesatyo Darnawi and was translated into English by Gary Linchtenstein. The origin of this book lies in the lectures on modern Javanese language and literature which was given by Soesatyo Darnawi to students of Fakultas Sastra, Universitas Indonesia during 1959/1960 academic year. He presented Javanese *tembang* which were customarily used in Javanese literature. From some discussion with some of his literary colleagues, he came to the conclusion that the time was ripe for some sort of broad-scope analysis of Javanese literature. Finally, Balai Pustaka Press made the publication of this book translated in English version by Gary Linchtenstein which first published in English in 1982.

In this new era, there are a lot of foreigners who are interested in studying Javanese literature, on the other hand Javanese people do not like studying their own literature. It can be seen that in this globalization era, there are a lot of western music, western film, and western culture which given influence for Javanese and Indonesian point of view, so that, they are prefer to studying and searching for western culture than traditional culture. For that reason, the researcher hopes to give understanding of Javanese *tembang macapat* to give the knowledge about Javanese culture before it began to extinct due to the globalization influence.

Samuel and Frank (2000:21) state that:

The translation of poetry and figurative language is a more delicate matter, requiring that more attention be given to how the forms of the source language are re-cast in the receptor language. Translation of poetry and figurative

language must then involve not only an examination of the intended meaning of the author and the formal devices used in the source language, but also an examination of the poetic forms, if they exist, and the figurative devices available in the receptor language.

To produce a good translation, a translator has to be able to understand ideas and thought, including the messages expressed in the SL and representing them into TL. Translators cannot always match the content or messages in SL by an expression with has the same content with TL. Each literary translator, for translating poetry, should have a high knowledge of the field of poetry. He should know what poetry is, what the structure of poetry is, how poetry is created, what the types of poetry are, what the style and the message of the poet are, what similarities and differences are among poetries of two different languages, what problems he would face during the process of translation, what strategies and techniques he can use for solving these problems and many other knowledge.

This phenomenon also occurs in this research about translation techniques in translating Javanese poetry. The problems of translation technique from SL to TL may lead to many forms and different meanings in English and they can be found in the same expression and idea from the SL. It is the reason why the researcher conducts a study on translation techniques. Therefore, “Translation Techniques Used In Translating Javanese *Macapat* into English in *A Brief Survey of Javanese Poetics Book*” is chosen as the title of this thesis.

1.2 Statement of the Problem

The problem of this study is what techniques are used to translate *tembang macapat* in *A Brief Survey in Javanese Poetics* book into English?

1.3 Scope of the Study

This research focuses on the sentences in nine kinds of '*tembang macapat* in *A Brief Survey of Javanese Poetics* book written by Soesatyo Darnawi translated by Gary Lichtenstein. It uses translation techniques proposed by Newmark to identify the translation technique which used by translator to translate *tembang macapat* from the original text into English.

1.4 Objective of the Study

In line with the statement of the problem, the objectives of the study is to describe the techniques of translation used in translating *tembang macapat* in *A Brief Survey of Javanese Poetics* book into English.

1.5 Significance of the Study

The result of the study is expected to give contribution for the writer, Dian Nuswantoro University, and everyone who reads this thesis. In details, it is expected that the result of the study can be useful for:

1. The researcher. It is hoped that this research will be able to give more knowledge especially about translation techniques in translating Javanese poetics.
2. Dian Nuswantoro University, particularly for English department students in translation program. It is expected that the result will be able to give a valuable contribution to give more knowledge of translation techniques especially in translating Javanese poetics.
3. Everyone who reads this thesis. It is hoped that this thesis can be much more interesting for those who have special attention to translation field. By reading this thesis they will enrich their knowledge about translation techniques especially in translating Javanese poetics.
4. The library. This thesis can be used as additional references for the students especially for English department Dian Nuswantoro University to give more knowledge about translation techniques in a translation work.

1.6 Organization of the Thesis

The researcher organizes this thesis into five chapters to make readers understand the content easily. The organizations of the thesis are:

Chapter I is Introduction, which discusses the general background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, and organization of the thesis.

Chapter II presents Review of Related Literature. In this chapter the researcher explains the theories which are used to analyze the data. The theories are about definition of translation, translation theories, literary translation, type of translation, and some aspects of translating Javanese *tembang* in *A Brief Survey of Javanese Poetics* book that is focusing on the translation techniques.

Chapter III contains Research Method, which involves research design, unit of analysis, source of the data, technique of data collection, and technique of data analysis.

Chapter IV is Data Analysis. It presents analysis of translating Javanese Poetry and aspects of translation that is focused on translation technique in *A Brief Survey of Javanese Poetics* book. It provides presentation of findings and the interpretation or discussion.

Chapter V is Conclusion and Suggestion. It deals with conclusion and suggestion of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains the review of related literature about definition of translation, translation theories, literary translation, type of translation and some theories to analyze the translation of *tembang macapat* from Javanese into English in *A Brief Survey of Javanese Poetic* book. Some theories from the experts will give explanation to make the readers understand this thesis easily.

2.1. Translation Theories

“Translation is rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988:5). As a means of communication, translation is used for multilingual notices, which at last appeared increasingly conspicuously in public places. Furthermore, as a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learner’s knowledge of the foreign language, either as a form of control or to exercise the learner’s intelligence in order to develop the competence.

Translating a text or written translation is not only changing one language into another language, but also sending a meaningful message so that the readers can understand. It is because it deals with many aspects, such as social aspects, cultural aspects and linguistic aspects. Translation has an important role to make the text grammatical and natural, so that the text can be easily understood by the readers.

The goal of translation is generally to establish a relation of equivalence of intent between the source and the target text, which is to ensure that both texts communicate the same message, while taking into account a number of constraints, these constraints include context, the rules of grammar of both languages, their writing convention, and idioms.

Translation is an important phenomenon that has a huge effect on everyday life, as Goethe, the great German writer quoted that translation is "impossible, necessary, and important" (Hanne, 2006:209). For years, translation is used only as a tool for teaching second language or foreign language. Later on through more profound studies, scholars believed that translation could be used as a means of transferring one nation's culture and science and ideologies to other countries with different languages. Since that time many definitions have rendered for translation and many strategies are organized for the act of translation.

Etymologically, the word translation is derived from the Latin verb "transferred," meaning "to carry across." So translation is to pick up meaning from one country and culture, transported unaltered on the other side. This "carrying

across" involves a transfer of not only from one linguistic system to a different linguistic system, but at least as importantly from one cultural system to another" (Hanne, 2006:208-209). This is what makes the process of translation problematic. As Larson stated in the transferring source language into receptor language the meaning must be held constant, which is done by "going from the form of the first language to the form of a second language by way of semantic structure" (Larson, 1984:3). In a more technical way, Roman Jakobson defined translation as a substitution of messages from one language into another, "not for separate code-units but for the entire message in some other languages." According to him translator "recodes" source language message and "transmits" it to the target language (Jakobson in Venuti, 2001:114).

Catford looked at translation only at the text level and stated that "translation is the replacement of textual material in one language by equivalent textual material in another language" (Catford, 1965:20). Newmark mentioned SL message as an entity which should be transferred: "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1988b:7). Each of the above definition emphasizes on a certain aspect of translation, for example transmitting SL message, textual equivalence, transferring meaning, transferring thoughts and ideas, but as it is generally believed translation is a matter of approximation and it is not possible to touch all these subjects simultaneously, something always will be lost.

The act of translation strongly based on the theories which are used in rendering it, thus theories play important roles in producing a perfect translation. Translation theory's task, in Newmark's view, was to determine the "appropriate translation methods for the widest possible range of texts or text-categories". (Newmark, 1988b;19). He also believed that theories provide "a framework of principle" for the translation and concerned with the decision to be made in the process of translating. The tension between faithful and beautiful translation, literal and free translation or the importance of form and content is always existed in the process of translation, but scholars widely agree that the main aim of translation is to create the same effect of the original as much as possible. Some scholars attempt to present their ideas through a translation theory.

Nida (1964) was one of them who asserted that "there can be no fully exact translations, the total impact of a translation may be reasonably close to the original, but there can be no identity in details" (Nida in Venuti, 2001:126), and translators can only create equivalence very close to the original. However, he defined two types of equivalence: Formal equivalence that "focuses attention on the message itself, in both form and content." In this type of equivalence "the message in the receptor language should match as closely as possible the different elements in the source language." Dynamic equivalence that is based on "the principle of equivalent effect," it means that, "the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message."

The goal of dynamic equivalence is seeking "the closest natural equivalent to the source-language message" and "the success of translation depends above all on achieving equivalent response" (Munday, 2001:41-42). In planning a comprehensive criticism of a translation, Newmark (1988b:186) enumerated five important topics. These are: 1) brief analysis of the source language text focusing on its intention and function; 2) translator's interpretation of the source language text's purpose, method, and target reader; 3) selective but representative detailed comparison of the target text with the source text; 4) evaluation of the translation in translator's terms and critic's terms; and 5) assessment of the place of translation in the target language culture.

Translation theory main concern is to determine appropriate translation techniques for the widest possible range of text or text categories. Further it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem solving. The theory demonstrates the possible translation techniques and various arguments for and against the use of one translation rather than another in a particular context.

In principle, a translation analysis of SL text based on its comprehension is the first stage of translation and the basis of the useful discipline of translation criticism. In fact, such analysis in my opinion is an appropriate training for translator. A professional translator would not usually make such analysis explicitly, since he would need to take only a sample in order to establish the properties of a text. A translation critic, however, after determining the general properties – first of the text

and secondly of the translation (both these tasks would centre in the respective intentions of a translator and critic) would use the translation theory as a basis for a detailed description and comparison analysis of the two texts. Thus the researcher related the translation theory to its practice.

2.2. Poetry in Translation

Theories sometimes maintain that cognitive translation (the transfer of cold information) is perfectly possible and may be possibly perfect-it is the hard core, the invariant factor; the only snag comes when: 1.) There is an emphasis on the form as well as the content of the message or: 2.) there is a cultural gap between SL and TL readers (different way of thinking or feeling, material objects) or there is a tricky pragmatic relation, between on the one hand the writer and on the other hand translator and/or reader. There is a certain truth in these generalisations, though they miss one point, that the adequacy of a translation basically depends on the degree of difficulty, complexity, obscurity of the whole passage, rather than the one or the other aspect.

Further, any passage that stresses SL form can be perfectly explained and therefore over-translated into the TL, though it will not have the naked impact of the original (Newmark:1988:162). However, if one must make generalisation, Newmark stated that normally the translation of serious literature and authoritative statements is the most testing type of translation, because the first, basic articulation of meaning (the word) is as important as the second (the sentence or, in poetry, the line) and the

effort to make word, sentence and text cohere requires continuous compromise and readjustment.

Buhler's expressive function of language, where content and form are on the whole equally and indissolubly important, informs two broad text-categories: serious imaginative literature and authoritative statement of any kind, whether political, scientific, philosophical or legal.

The two categories have obvious differences: 1.) authoritative statements are more openly addressed to a readership than is literature: 2.) literature is allegorical in some degree: authoritative statements are often literal, denotative, and figurative only in exceptional passages. The element of self-expression in authoritative statements is only incidental but the translator has to pay the same respect to idiosyncrasies of idiolect as in fantastic literature such as poetry which is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as unit, the word has greater importance than in any other type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line, thereby again demonstrating a unique double concentration of units (Newmark, 1988:163).

Translating literary works is harder than translating other types of text, as literary works should convey something more than the ordinary works to have more beauty, more effect and more emphasis on the reader. Samuel and Frank (2000:9)

believe that a translator of poetic and figurative language would be someone who is skilled in poetry and artistic verbal expression.

The translator would then re-express the poetic and figurative language of the source language in the receptor language fluently as though he were creating an original work of art and so the next best thing is to be aware of the nature of the figures of speech in the source language and to be acquainted with the techniques of translating figurative language. Still, this is best done by a translator who has some degree of skill in terms of verbal expression.

Rezaei (2004:3) states that “Poetry has a musical quality that may be achieved through the use of rhythm and rhyme or through repetition. A poem is written in lines, which do not always signal the end of sentences, and the lines are arranged in stanzas.” From this definition can be concluded that Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns, lyrics, or prose poetry.

There are different types of poetry, but the three main categories, according to Rezaei (2004:3) are lyric, dramatic and narrative. A lyric poem is short and subjective, usually expressing the emotions and thoughts of one person, the speaker of the poem. Hymn, song, sonnet, ode, elegy, pastoral, and haiku are all types of lyrics. Dramatic poetry employs dramatic form or technique and the speaker of it is someone other than the poet. The essential feature in this kind of poem is the person,

a character created by the poet and placed in a situation that involves some conflict or action.

Qiu jin (2005:3) says, "The three-beauty principle, evaluates the translation by its beauty in sense, in sound, and in form." Also, Hariyanto (2003) believes that aesthetic values or poetic truth in a poem are conveyed in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values have no independent meaning, but they are correlative with the various types of meaning in the text. Hence, if the translator destroys the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem.

The difficulty of translating poetry is two fold:

The words and meaning on the one hand, the flow and rhythm (or rhyme) on the other. Most translations of poetry are bad. This is mainly because the translator knows the foreign language too well and his or her language too poorly. Khazaeefar (2006:7) states that if the translator wants to translate poem to poem, he can use two methods, scientific and poetic ones. In the first one, the aim is to transfer the exact message of the poem and in the later, the aim is to transfer the same effect of the poem to the translated text.

Therefore, the translator, first should understand the exact message of a poem, and for this aim, he should read different interpretations and articles of critics to find out the same and uniform concept and convey its meaning of the poem correctly. Then, he should consider the literary figures of speech and devices of the source

poem and try to save them in the target poem. In short, the translation of poetry needs 'something more' than translating other genres of literature.

Newmark (1988:162) states that there are different ways for translating a poem. One is, rendering literally to find equivalence for each word. This work does not have any literary validity and the reader can not feel that this is a poem. Second is, producing rhythm for the poem by increasing or decreasing the length of the poem or changing the structure of it. Third is, translating the poem to the poem which is more difficult, as the rhythmic structure and meaning of the poem must be protest. The last is, to render the poetry into the prose which Newmark believes that it is the best way.

Elaheh Fadaee in his Journal of Translation *Poetry in translation: A comparative study of Silverstein's monolingual and bilingual (English to Persian) poems*, (March 2011: Vol. 3(2), pp. 75–82) states that:

There are two ways of translating poetry: one way is to translate word by word, without caring much about the structure of the poem, which is a literal translation. And the other way would be creating a new poem with the same structure and rhyme although the words would not be the same used in the original poem, but the sense would be the same.

Some authors think that literally translating of a poem is the best method, because it keeps the words that the original author wrote, so it is more closed to the original poem. However, most of times, we cannot translate literally, because they would not make much sense, and that is when the second way of translating is much better; because it keeps sense and, as I see it, that is the most important part in

translation. That is why some people say that the translator, who has finished translating a poem in the second way, is not only a translator but also a poet, because many authors believe that that is a poem in another language, a new poem, not the same.

Newmark (1988:19) distinguished between literary and non-literary works in a way that the first one is "symbolical or allegorical" while translating a literary piece of work the most attention is paid to connotation and emotion in imaginative literature. The same is true for poetry, as a principal type in literary genres. The second one is "representational in its intention" that literary work belongs to the expressive set of language functions, with aesthetic value, which put an obstacle in the way of its translation.

He believed that in amount of personal components, collocations, neologism, metaphors, strange word, and in general, untranslatable words. Due to these characteristics poetry translation seems to be so controversial that Jakobson (1959:106) states: "poetry by definition is untranslatable" (Venuti, 2001:118). As Nida (1964:89) states, "in poetry there is obviously a greater focus of attention upon formal elements than one normally finds in prose. Not that content is necessarily sacrificed in translation of poem, but the content is necessarily constricted into certain formal molds. Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content" (Venuti, 2001:127).

Although there are so many various views about translating poetry but what is clear is that it is not impossible because of the existence of large amount of translated poetries to many different languages, but this possibility does not mean that all aspect of a poetry is preserved, something is lost for sure. However the final goal of poetry translation is to be close to the original one in terms of "sense" and "letter".

In poetry translation, the translator first decides to choose a TL poetic form (viz. sonnet, ballad, quatrain, blank verse etc.) as close as possible to that of the SL. Although the rhyming scheme is part of the form, its precise order may have to be dropped. Secondly, he will reproduce the figurative meaning, the concrete images of the poem. Lastly the setting, the thought-words, often the various techniques of sound-effect which produce the individual impact which have to be worked in at later stages during the rewriting. Emotionally, different sounds create different meanings.

Among these theories, literary translation theories give the understanding of all aspects of poetry in this research. This literary translation had correspondence with Javanese poetry, for instance, the literal, metrical, and rhymed translation seem to emphasize the "form" or "poetic structure" of the poem; while the rest emphasize on the transferring of the precise meaning into the TL. It seems the theories described above will cater the researchers' needs appropriately.

2.3. Translation Technique

Translation can be a complex process that involves many aspects to consider before we come to final version of a translation product. Translating a text from English into Indonesian is not an easy work. A translator must have requirement needed to translate a text. Many authors try to describe the process of translation in a way that can show the nature and the steps of translation. There are many different classifications of translation in different ways. Generally, the process of translation is divided into two kinds: live translation and written translation. Live translation is the translator demand to practice in translating and the statement directly, quickly, and exactly, without giving the opportunity to revise the mistakes element. And the second type is a translator still giving the opportunity to revise again the element of language mistake or according to his or her opinion less exactly equivalent to translation.

According to Larson (1984:6), best translation is one which 1). uses the normal language forms of the receptor language, 2). communicates same meaning that was understood by the speakers of the source language, and 3). maintain the dynamics of the original source language text. So that translation can make the message and ideas from the author of a literary work is easier to be understood by the readers.

In translating, Newmark (1988:144) mention that there are basic of translation. Those are:

1. The interpretation and analysis of the SL text

This explains the reasons for the translator on the text. The translator should be someone who has experience in the message he wants to transform or at least, he processes adequate knowledge.

2. The translator procedure

Based on Newmark, this process “may direct”. Or the basis of SL and TL corresponding syntactic structure, or thoughts and underlying language “inter language”.

3. The reformulation of text

In this point, the process has to be in accordance with the writer’s ideas of intention, the reader’s curios wish, the proper forms of TL and so on.

The eighteen translation procedures of Newmark (1988:81-93) were used as tool for identifying the techniques used by the translator. Each technique presents a description on how it can be applied in translating *tembang macapat*. The followings are examples of translation techniques:

1. Transference

It is equivalent to adoption, transcription, or loan words where a peculiar cultural word in the ST is borrowed directly without a change in spelling Example: English: ‘cake’ = Indonesian: ‘*cake*’ / Italian: ‘*pizza*’ = Indonesian: ‘*pizza*’.

2. Naturalization

It is the transference and adoption of SL word first to the normal pronunciation, then to the normal morphology (word-form) of the TL.

Example: for English, 'performance' and 'attractive'. That word in Indonesian translated into '*performa*' and '*atraktif*'.

3. Cultural Equivalent

This is an approximate translation where SL cultural words are translated by TL cultural words.

Example: English, 'A' level exam, that words in Indonesian means '*ujian SPMB*'.

Diplome de baccalaureat (France) translated into '*Ijazah SMA*' in Indonesian.

4. Functional Equivalent

This common procedure is applied to cultural words requiring the use of cultural word, sometimes with a new specific term. It is considered a useful and accurate means of translation by "deculturalising a cultural word" or choosing the most common and accepted word in the culture of the SL

Example: for English, 'thanksgiving' in Indonesian translated into '*hari thanksgiving*' atau '*ungkapan rasa syukur*'.

5. Descriptive Equivalent

In translation description sometimes has to weight against function. Description and function are essential element in explanation and in translation. It

is also called amplification which gives the equivalent meaning through phrasal description and function of the word.

Example: ‘therapeutic’ is described as ‘*yang mengandung unsur-unsur/ nilai pengobatan*’. ‘licenced software’ is described as ‘*perangkat lunak yang dilisensikan*’

6. Synonymy

This technique is used for a SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms

Example: English: ‘old house’ = Indonesian: ‘*rumah tua*’/ English: ‘kind person’ translated in Indonesian ‘*orang baik*’.

7. Through Translation

It is also called loan translation which is used to translate common collocations, name of organisation, and other institutional term. Normally, through-translation should be used only when they are already recognized terms.

Example: ‘committee on trade and development’ translated into ‘*komite komersial dan pengembangan*’.

8. Shift or Transposition

A “Shift” or “Transposition” is a transposition technique involving a change in grammar from SL to TL, where one grammatical unit is replaced by another.

Example: the change from singular to plural. ‘cars’ translated into ‘*mobil-mobil*’/ ‘flowers’ translated into ‘*bunga-bunga*’.

Another example can be seen in this following:

English: ‘*trade secrets and confidential*’ translated in Indonesian into ‘*rahasia dagang*’.

9. Modulation

Modulation is a translation technique to define a variation through a change of view point, or perspective and very often of category of thought or translating with minor modification in meaning or a change of viewpoint due to different context.

Example: ‘buy/ sell’ translated into ‘*membeli/ menjual*’, ‘lend/ borrow’ translated into ‘*meminjami/ meminjam*’, for English ‘loan’ there are alternative in other languages and ‘creance’ translated into ‘*credit*’ or ‘*debt*’.

Another example also can be seen in this following:

English: The law of Germany ‘govern this agreement’. translated in Indonesian: *perjanjian ini diatur oleh ‘hukum Jerman*’. It can be seen on the passive meaning or active meaning depending on the point of view.

10. Recognized Translation

This procedure is usually used in the official or the generally accepted translator of any institutional term.

Example: ‘Account Manager’ (in company) has to be translated first as ‘*Manajer Keuangan*’. English: ‘signature’ = Indonesian: ‘*tanda tangan*’/ English: ‘secretary’ = Indonesia: ‘*sekretaris*’ / English: ‘dean’ = Indonesian: ‘*dekan*’.

11. Translation Label

This is a provisional translation, usually of a new institutional term, which should be made in inferted commas, which can later be discreetly withdrawn. It could be done, through literal translation.

Example: English= ‘heritage language’ translated in France: ‘*language d’heritage*’.

12. Compensation

This procedure occurs when lost of meaning, sound-effect metaphor or pragmatic effect in one part of sentence is compensated in another part. It is also is said to occur when a loss of meaning in one part of a sentence is compensated or found in another part.

Example: ‘there is really nothing to discuss’ related in Indonesian= ‘*tak ada yang perlu dibicarakan lagi kalau begitu*’.

13. Componential Analysis

It has the splitting up of lexical unit into its sense, component, and often two-three or four translation into meaningful components or parts for purposes of clarity.

Example: France= ‘*pleurs*’, translated in English ‘tears’, translated in Indonesian= ‘*air mata*’ refer to “refined” style.

14. Reduction and Expansion

In this type, a translator has to change the system of translation work from the original one to obtain the most appropriate translation result to find out the closest equivalent TL or grammatical contraction without changing or destructing the meaning of the original.

Example: English: 'I'll take them along tomorrow', translated in Indonesian: '*aku akan membawanya besok*'. English: 'incomplete' translated become 'not yet completed' or in Indonesian '*belum dilengkapi*' (reduction), 'science linguistique' become '*bahasa ilmiah*' (expansion).

15. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to overtranslation and is recommended to be used in 'anonymous' text that is poorly written.

Example: TL equivalent, transcription, neologism, by reproducing the "encyclopedic" tenor for the linguistic vehicle.

16. Other Technique

According to *A Text Book of Translation* by Newmark (1988:90-91) also mentioned that Vinay and Darbelnet also give other technique, equivalence and adaptation:

1.) Equivalence: an unfortunately named term implying approximate equivalence, accounting for the same situation in different term. Judging from Vinay and

Darbanelnet examples, they are simply referring to notices, familiar alternatives, phrases and idioms – in other words, different ways of rendering the clichés and standard aspects of language.

Example: France= ‘resume des chapitres precedents’, translated in English= the story so far, in Indonesian: ‘*ceritanya sejauh ini*’.

2.) Adaptation: use of a recognized equivalent between two situations. This is a matter of cultural equivalence.

Example: France= ‘Monsieur’, translated in English= ‘Dear Sir’, in Indonesian= ‘*Kepada Bapak*’.

Both the above illuminate what sometimes happens in the process of translating, but they are not usable procedures. Newmark stated that there are about fourteen techniques within a certain range of probability which are useful to the translator.

17. Couplets

It is the application of two or more translation techniques in one translation unit.

Example: English: ‘old house’ = Indonesian: ‘*rumah tua*’/ English: ‘kind person’ translated in Indonesian ‘*orang baik*’. This translation use the application of two translation technique, because it is related to one to one translation and synonymy.

18. Nottes, Addition, Glosses

This is also called grammatical expansion for clarity of meaning. It becomes an imprecise translation procedure if it results to overtranslation. Example: English: “No money? Oh, I have, I have” = Indonesian: “*Tidak punya uang? Oh, aku punya, aku punya*”.

These have a lot of translation technique types which can be used to show on how it were used by translator in translating *tembang macapat* into English. Besides that, each point of Newmark’s translation techniques were appropriate to translation technique which lies in *tembang macapat*.

Considering the purpose of the research and there are a lot nature of the problem in SL into TL, this researcher is prefer to used this eighteen translation technique which is proposed by Newmark than any other translation technique. Among these theories, Newmark’s translation technique are more comprehensive and more complete than others. Some of his technique had more correspondence with Japanese poetry translation, so his classification is selected for this research to describing and analyzing the translation techniques used by translator in translating *tembang macapat* from Javanese (original) version into English (new) version more clearly.

2.4 Javanese Tembang

Tembang or *sekar* is the main form of Javanese poetry. That is to say, well-written books about literature, history, and the philosophy of education are mostly written in *tembang* form.

Tembang is sung to a special tune which may be accompanied by the *gamelan*. *Tembang* poetry therefore cannot be separated from musical form.

There are many types of *tembang* which are divided into three main groups:

1. *Tembang macapat* or *tembang cilik*
2. *Tembang tengahan* or *tembang dhagelan*, and
3. *Tembang gedhe* or *Kawi* or *sekar ageng*

Tembang macapat includes: 1. *Kinanthi*, 2. *Pocung*, 3. *Asmaradana*, 4. *Mijil*, 5. *Maskumambang*, 6. *Pangkur*, 7. *Sinom*, 8. *Dhandhinggula*, 9. *Durma*.

Tembang tengahan includes: 1. *Gambuh*, 2. *Megatruh* (*Dudukwuluh*), 3. *Balabak*, 4. *Wirangrong*, 5. *Jurudemung*.

Tembang gedhe or *Sekar Ageng* includes: 1. *Girisa*.

2.4.1 Description of Javanese Tembang

The description of *macapat*: *macapat* is a Javanese traditional song or poem. Each stanza *macapat* have lines called *gatra*, and each has a number of syllables (*guru wilangan*) specific, and ends at the end of the so-called sound poems *guru lagu*. *Macapat* with other names can also be found in the culture Bali, Sasak, Madura, and Sunda. Also *macapat* also been found in Kilkenny and Banjarmasin. *Macapat* usually

interpreted as *maca-papat papat* (Read the four-four), which means I read a woven every four part of word. But this is not the only one sense, there are other interpretations. Macapat expected to appear at the end *Majapahit* and the commencement of the influence *Walisanga*, But this can only be said for the situation in Central Java, because in East Java and Bali macapat been known before the advent of Islam.

The works of classical literature from the Java *Mataram Baru*, In general, written using metrum macapat. An article in the form of prose or *prose* generally (*gancaran*) not regarded as literary works but just sort of ‘list contents’ alone. Some examples of literary works written in Java, including song macapat *Serat Wedhatama*, *Serat Wulangreh*, and *Serat Kalatidha*.

Meanwhile, the description of *Tembang gedhe: Tembang gedhe* (*Kawi* or *Sekar Ageng*) originated from India through ancient Javanese literature called kakawin. *Tembang tengahan* also indicated to *kidung*, Javanese poetry in Middle Javanese language. At the period of time of *New Mataram* in written of *tembang gedhe* there is no differences between long or short syllables. There are varied types, such as *Citramengeng*, *Kusumawicitra*, *Sardulawikridita*, *Jagapramudita*, *Sikarini*, and others. However, it is the *Girisa* which is usually found in modern Javanese literature. The others still remain, however they are not used in tembang works such as *tembang macapat* or *tengah*, but instead are used as an accompanying or

introductory song for the *gamelan* and *suluk*, the *dalang*'s chant which lends colour to the atmosphere of a particular scene in the *wayang* performance.

2.4.2 Etymology of *Tembang Macapat*

Macapat generally interpreted as *maca-papat papat* (Read the four-four), which means I read a woven every syllables. But this is not the only one sense, there are other interpretations. One expert Javanese literature arps describes several other meanings in his book *Tembang in two traditions*. Besides the already mentioned above, the other meaning is that *-Pat* diakritis refers to the number sign (*sandhangan*) In Java script relevant in *penembangan* macapat.

Then according to *Serat Mardawalagu*, authored by Ranggawarsita, Macapat is an abbreviation of the phrase *maca-pat-song* the meaning is “intoned the fourth tone.” In addition *maca-pat-lagu*, there's more *maca-sa-lagu*, *maca-ro-lagu* and *maca-tri-lagu*. Reputedly *maca-sa* including the oldest category and created by the gods and revealed to the priests Walmiki and reproduced by the court poet Yogiswara of Kediri. Apparently this includes the category now called by the name *tembang Gedhe*. *Maca-ro* including type *tembang Gedhe* where the number of verses per stanza (*pupuh*) can be less than four-syllable while the amount in each stanza (*pupuh*) is not always the same and created by Yogiswara. *Maca-tri* or third category is *tembang tengahan* who reputedly created by Resi Wiratmaka, palace priests Janggala and perfected by Prince Panji Inokartapati and his brother. And finally, *macapat* or *tembang cilik* created by Sunan Bonang and revealed to all Wali Songo.

2.4.3 The History of macapat

In general, it is estimated that macapat appear at the end of *Majapahit* and the commencement of the influence *Walisanga*, But this can only be said for the situation in Central Java. Because in East Java and Bali macapat been known before the advent of Islam. For example there is a text from Bali or East Java, known by the title *Kidung Ranggalawe* said to have finished writing in the year 1334 AD. But on the other hand, this chronicle is doubtful because this work is only known to the more recent versions and all the manuscripts containing this text comes from Bali. Meanwhile, about age macapat, especially its relationship with kakawin, whichever is older, there are two different opinions. Prijohoetomo argues that *macapat* is derived *kakawin* with *Tembang Gedhe* as an intermediary. This opinion is refuted by Poerbatjaraka and Zoetmulder. According to both experts macapat as original poetry Java metrum older age than kakawin. So macapat emerged only after the Indian influence waned.

2.4.4 The Structure of macapat

A literary work is divided into several macapat usually stanza (*pupuh*), while each stanza (*pupuh*) divided into several *on* (*pada*). Each stanza (*pupuh*) using the same *metrum*. *Metrum* is usually dependent on *character* content of the text is told. Total *on* (*pada*) per stanza (*pupuh*) vary, depending on the amount of text is used. While each of the divided again into *larik* or *gatra*. While each *larik* or *gatra* these

are divided into *kata* (word) or *wanda*. Each *gatra* so have a fixed number of syllables and ends with a vowel the same.

Rules regarding use of the number of syllables is named *guru wilangan*. While the end of each vowel usage rules *larik* or *gatra* given name *guru lagu*.

2.4.5 Grammatical rules in writing the tembang

When writing in the *tembang* form, certain rules must be followed as in the case when composing a *syair*, only the rules relating to the *tembang* are more complicated. One must take into account *guru wilangan* (the number of syllables) and *guru lagu* (the tone). That is, the ending of a word in each stanza follows a certain rhyme and runs for a certain number of *gatra* (lines of poetry). Each *tembang* has its own *guru wilangan* and *guru lagu*. This following are the rules relating to the *tembang*:

In the composition of a *tembang* there is often a *metri causa*, that is, an attempt to satisfy the requirements of the *guru wilangan* and *guru lagu*. There is also what is known as *baliswara* (inversion) which is the swapping of the position of words in a stanza. If the *guru lagu* has determined that the end-of-line sound in a particular stanza is *u*, then those words affected must have the sound *u* too. For example: *Anoman sampun malumpat*; if the *guru lagu* is *u*, the words must be repositioned to keep the rule: *Anoman malumpat sampun* (Anoman has jumped).

Grammatical rules are not always adhered to when a *tembang* is written. The same is true for *unggah-ungguh* (levels of Javanese language), and *Kawi* words, which are reserved for literature, are also used.

Purwakanthi. *Purwa* = beginning; *kanthi* = connection, friend. *Purwakanthi* is then the relationship between a sound or letter and that immediately preceding it in a piece of writing. There are two types of *Purwakanthi*: *purwakanthi guru swara* and *purwakanthi guru sastra*.

Purwakanthi guru swara relates to the rhyme of the sounds in the poem.

Example: *Jarene kapengin maju,*

jebul wegah sinau,

(Padmasukaca, *Ngengrengan Kasusastraan Jawi*)

Meaning: He says he want to progress,

in fact, he is reluctant to study.

Purwakanthi guru swara relates to the consonants in or framework of the poem.

Example: *Ruktine ngangkah ngrukut,*

ngiket ngruket triloka kakukut,

(GPPA *Mangkunegara IV, Wedatama IV 18*)

Meaning: Care will be taken and effort will be made to control,

bind and strengthen the three worlds.

From these definition and examples, the researcher finally chooses the nine kinds of *tembang macapat* as the main data of this research because they are different from *tembang tengahan* and *kakawin* or *tembang gedhe* which are based on *Sanskerta* language. In *macapat* the differences between long and short syllables are ignored. *Tembang macapat* rules are simpler and easier to be presented in Javanese and English. Besides that, *tembang macapat* uses common Javanese words which are more understandable by the researcher. This term is very useful for the researcher to describe and to analyze the translation techniques of these *tembang* easily.

CHAPTER III

RESEARCH METHOD

Research method is an important part in a scientific research. A research can be said as a scientific one or not, it depends on the way of choosing and using the method which is relevant with the research object. This chapter discusses research design, unit of analysis, source of the data, technique of data collection, and technique of data analysis.

3.1 Research Design

This study used a descriptive research method, it is intended to describe, analyze and interpret the factual condition a phenomenon. Mandalis (1995:26), states that “Descriptive research is an effort to describe, analyze and interpret the factual condition”.

According to Bogdan and Taylor in Moleong (2003:3), “Qualitative method is a research produced that result in descriptive data, either in written and oral form of people or other behavior that can be studied”.

This study used a descriptive qualitative method to study the problem, because this study had a purpose to describe and analyze the translation process and translation techniques of *tembang macapat* in *A Brief Survey of Javanese Poetics* book. This study carried out by formulating the problem, collecting data, classifying

data, and analyzing data. With this setting, the researcher described phenomena that are considered important within the scope of the study.

This study also used expert triangulation, as to give a valid analysis and clarity of the translation, by using the Javanese expert.

3.2 Unit of Analysis

This study focuses on the translation techniques used by the translator to translate *A Brief Survey of Javanese Poetics* Book. The unit of analysis of the research are sentences or stanza that indicated the use of translation technique of the source text '*tembang macapat*' into the target text (English).

3.3. Source of Data

The data were taken from *A Brief Survey of Javanese Poetics* book written by Soesatyo Darnawi translated by Gary Lichtenstein by using text book. The data of this study were Javanese *tembang* that were compiled by the researcher and then analyzed into the translation techniques. It was the *tembang macapat* and was represented as a form of Javanese poetry discussed in chapter II about general understanding of *tembang macapat*.

3.4. Techniques of Data Collection

The technique of data collection in this study used library research technique. This study was conducted by collecting any relevant data and information about the topic or problem of the study from books and articles that available to the analysis.

The steps to collect the data were:

1. Reading *A Brief Survey of Javanese Poetics* book in both version several times.
2. Grouping each sentence of *A Brief Survey of Javanese Poetics* book which will be analyzed to translation techniques.
3. Finding and analyzing the translation techniques used by the translator to translate “*tembang macapat*” from Javanese original version into English version.

3.5 Techniques of Data Analysis

After the data had been collected, they were analyzed using the framework proposed by Paltridge. The steps to analyze the data were:

1. Identifying each sentence and topic were classified according to translation technique.

The researcher identifying each sentence and topic according to its translation technique by summarizing each title and stanza in *tembang macapat* on the data analysis.

This can be written in this following structure:

01/ KN/ PO/ AS/ MJ/ MS/ PA/ SN/ DH/ DU/ SL or TL

1. 01 : number of stanza on the *tembang macapat*
 2. KN : Kinanthi
 3. PO : Pocung
 4. AS : Asmaradana
 5. MJ : Mijil
 6. MS : Maskumambang
 7. PA : Pangkur
 8. SN : Sinom
 9. DH : Dhandhanggula
 10. DU : Durma
 11. SL : Source Language (Javanese)
 12. TL : Target Language (English)
2. Writing each sentence of classified data in a chart to be analyzed.
 3. Comparing the meaning between the original version and English version.
 4. Asking the validation of *tembang macapat* in *A Brief Survey of Javanese Poetics* book from Javanese interpretation of *tembang macapat* in *A Brief Survey of Javanese Poetics* book from the Javanese expert.

The researcher is asking the Javanese interpretation to the Javanese expert to get the validation and clarity of the translation. The Javanese expert is chosen based on these qualifications:

- a. Someone who can speak Javanese fluently and understands both common language and ancient Javanese language.
- b. Someone who knows about *Javanese* history because *tembang macapat* are written based on Javanese history, so that he will know the meaning of each phrase on the *tembang* accurately.
- c. Someone who becomes a trainer for students who wants to learn '*geguritan*' or how to sing *tembang macapat*.
- d. Someone who concerns in Javanese culture and joining Javanese culture organization.

Based from the criteria above, the researcher chooses Mr. Hardi (HR) as the Javanese expert, who has the responsibility to interpret the SL, in this research.

5. Finding the translation techniques used by the translator to translate *tembang macapat* from Javanese original version into English version.
6. Explaining the material that has been focused only on some aspects of translation technique used by the translator to translate *tembang macapat* from Javanese original version into English version related with translation theories.
7. Drawing the conclusion.

CHAPTER IV

DATA ANALYSIS

This chapter discusses the analysis of data. The data are nine kinds of *tembang macapat* which lies in *A Brief Survey of Javanese Poetics* book and they are consists of 60 stanzas. It is found that there are some aspects of translation technique used by translator in translating *tembang macapat*. Those aspect found in the sentences of both versions in SL and TL. The validation of Javanese translation word for word from Javanese expert are included to make this research easier to be understood by the reciters.

4.1. Findings

The nineteen translation procedures of Newmark (1988:81-93) were used as the tool for identifying the translation techniques used by the translator. Each technique presents a description on how it can be applied in translating *tembang macapat*. The segmentation method, as a tool of analysis, is another factor for the delimitation of study. The illustration below presents the general analysis of translation techniques in *tembang macapat*:

No.	Technique	Frequency	%
1.	Transference	-	-
2.	Naturalization	-	-
3.	Cultural Equivalent	2	3.33
4.	Functional Equivalent	-	-
5.	Descriptive Equivalent	-	-
6.	Synonymy	5	8.33
7.	Through Translation	-	-
8.	Shift or Transposition	-	-
9.	Modulation	3	5
10.	Recognized Translation	4	6.67
11.	Translation Label	-	-
12.	Compensation	9	15
13.	Componential Analysis	3	5
14.	Reduction and Expansion	6	10
15.	Paraphrase	13	21.67
16.	Equivalence	4	6.67
17.	Adaptation	-	-
18.	Couplets	11	18.33
19.	Notes, Addition, Glosses	-	-
	Total	60	100

Table 4.1.1. Translation techniques on *Tembang Macapat* in *A Brief Survey of Javanese Poetic Book*.

From the general findings above, it can be seen that the translator used ten translation techniques on *tembang macapat*. They are: cultural equivalent, synonymy, modulation, recognized translation, compensation, componential analysis, reduction and expansion, paraphrase, equivalence, and couplets. Translation techniques which more than ten times are: paraphrase, and couplets. Where as, translation techniques which used less than ten times are: compensation, reduction, equivalence, synonymy, recognized translation, modulation, cultural equivalence, and componential analysis. Besides that, the translator does not use: naturalization, functional equivalence, descriptive equivalent, through translation, shift or transposition, translation label, adaptation, couplets, notes, addition and glosses on this translation of *tembang macapat*.

4.2. Data Analysis

4.2.1. Translation techniques on *Kinanthi*

No.	Technique	Frequency	%
1.	Compensation	1	16.67
2.	Componential Analysis	2	33.33
3.	Reduction and Expansion	1	16.67
4.	Couplets	2	33.33
	Total	6	100

Table 4.2.1. Translation techniques on *Kinanthi*

From the analysis above, it is found that there are some translation techniques on *Kinanthi*. They are: compensation, componential analysis, reduction and expansion, and couplets. This following is the explanation of each translation technique on *Kinanthi*:

A. Compensation

This technique occurs when lost meaning, sound-effect metaphor or pragmatic effect in one part of sentence is compensated in another part. It is also said to occur when a lost meaning in one part of a sentence is compensated or found in another part.

1. 03/ KN : SL : *Mulat mangandhap katingal*,

TL : Looking below he can see

This phrase is included into compensation technique because the lost meaning of SL '*katingal*' which in Javanese interpretation means 'can be seen' translated into TL 'he can see', and the translator adding 'he' to explain 'the *Anoman*'. This uses compensation technique to give the appropriate meaning in translation from SL into TL.

*See the explanation of each coding on chapter III. 3.5., page: 40

B. Componential Analysis

It has the splitting up of lexical unit into its sense, component, and often two-three or four translation into meaningful components or parts for purposes of clarity. This following is the phrase in *Kinanthi* translated by using this technique:

1. 04/ MJ : SL : *Wanodya yu kuru aking*,

TL : A beautiful, skinny woman

2. 06/ KN : SL : *Ingkang iga-iga keksi*,

TL : Her ribs can be seen

This phrase on *tembang Kinanthi* is included into componential analysis because the phrase in SL structure: '*kuru aking*' which is in Javanese interpretation means 'very thin', translated into TL in single word 'skinny'. It also can be seen in SL structure uses reduplication: '*iga-iga*', translated into TL in single word: 'ribs'. The grammatical unit in SL (two words) replaced by grammatical unit in TL become one single word by adding '-s' in the end of the words.

C. Reduction and Expansion

In this type, a translator has to change the system of translation work from the original one to obtain the most appropriate translation result to find out the closest equivalent TL or grammatical contraction without changing or destructing the meaning of the original.

1. 05/ KN : SL : Gelung rusak, awor kisma

TL : with messy soiled hair.

This phrase on *tembang Kinanthi* is included into reduction and expansion technique. It can be seen in the result of translation, the word 'gelung' is not translated (reduction) and it is translated only into 'hair' (expansion).

This phrase on *Kinanthi* is included in reduction and expansion because there is no equal meaning in English for word 'gelung'. (*gelung* in Javanese culture means woman hair style in Javanese culture, usually its shape circle in to the top or back of head). For that reason, the translator uses 'hair' to give the closest meaning from its SL.

D. Couplets

It is the application of two or more translation techniques in one translation unit. This following are some phrases on *Kinanthi* translated by using this technique:

1. *01/ KN : SL : Anoman malumpat sampun

TL : Anoman has jumped

This translation use the application of two translation techniques, because it is related to transference and shift or transposition.

2. 02/ KN : SL : Prapteng witing nagasari

TL : to the top of nagasari tree

This translation use the application of two translation techniques, because it is related to transference and synonymy.

This following are the explanation of each technique on couplets:

Transference (*emprunt*, loan word, transcription) is the process of transferring a SL text to a TL text as a translation technique (Newmark, 1988:81). It is the same as Catford's transference and includes transliteration, which relates to the conversation of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc. into English. It also relates to the translation from Javanese text into English text which have different alphabet.

This phrase on *tembang Kinanthi* is included into transference translation technique because the translation in TL are still the same with the original. It can be seen in the first example that '*Anoman*' translated into '*Anoman*', and '*nagasari*' translated into '*nagasari*'. It is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator use the appropriate translation technique and decides to use SL word into TL as relevant translation. Generally, only cultural 'objects' or concepts related to a small group or should be transferred and it is not the translator's role is to make the reader understand the ideas of author (object are not so important).

A "Shift or Transposition" is a transposition technique involving a change in grammar from SL to TL, where one grammatical unit is replaced by another. It

can be seen in the second example that '*malumpat sampun*'; if the *guru lagu* or the end of syllable is *u*, the words must be repositioned to keep the rule: '*malumpat sampun*' (has jumped).

Synonymy is used for an SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are 'outside' the grammar and less important than other components of a sentence. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms. This phrase on *Kinanthi* is included into synonymy, it can be seen in the result of translation, the words '*prapteng witing*' translated into 'to the top of'. This phrase on *tembang Kinanthi* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

The argument in favour of transference is that it shows respect for the SL country's culture. The translator also use shift or transposition and synonymy to get the closest meaning in TL. For that reason, couplets technique is applied by the translator in translating this phrase of *Kinanthi*.

4.2.2. Translation technique on *Pocung*

No.	Technique	Frequency	%
1.	Paraphrase	4	100
	Total	4	100

Table 4.2.2. Translation techniques on *Pocung*

From the analysis above, it is found that there is only one translation technique in *Pocung*. They are: paraphrase technique. This following is the explanation of this translation technique:

A. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may results to over translation and is recommended to be used in ‘anonymous’ text that is poorly written. These followings are phrases in *Pocung* which use paraphrase technique:

1. 01/ PC : SL : *Ngelmu iku kalakone kanthi laku*

TL : Knowledge can only be reached through good conduct

2. 02/ PC : SL : *Lekase lawan kas*

TL : It can be achieved with a heart

3. 03/ PC : SL : *Tegese kas nyantosani*

TL : Full of power and strength

4. 04/ PC : SL : *Setya budya pangekesing durangkara*

TL : faithfulness will conquer evil passion

This phrase on *Pocung* above is included into paraphrase translation technique. It can be seen in the first stanza: phrase '*kanthi laku*' which is in Javanese interpretation means 'by intention' translated into 'good conduct', second stanza: '*lekase*' which is in Javanese interpretation means 'starts' translated into 'it can be achieved', third stanza: '*tegese kas nyantosani*' which is in Javanese interpretation means 'hearts means power' translated into 'full power and strength', and in the last stanza: '*setya budya*' and '*pangekesing durangkara*' which is in Javanese interpretation means 'good thing' and 'bad thing', translated into 'faithfulness' and 'evil passion'. It is maybe difficult to find the appropriate meaning from SL in TL, so that, the translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has important implication to make the TL more understandable.

4.2.3. Translation technique on *Asmaradana*

No.	Technique	Frequency	%
1.	Synonymy	1	14.28
2.	Compensation	3	42.86
3.	Couplets	3	42.86
	Total	7	100

Table 4.2.3. Translation techniques on *Asmaradana*

From the analysis above, it is found that there are some translation techniques on *Asmaradana*. They are: synonymy, compensation, and couplets. This following are the explanation of each translation technique on *Asmaradana*:

A. Synonymy

This technique is used for an SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are ‘outside’ the grammar and less important than other components of a sentence. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms. The following is a phrase of *Asmaradana* translated by using this technique:

1. 03/ AS : SL : *Dasihmu tan wurung layon*,

TL : Your love is certain to die

This phrase on *Asmaradana* is included into synonymy, it can be seen in the result of translation, the words ‘*Dasihmu tan wurung layon*’ translated into ‘Your love is certain to die’. This phrase on *tembang Kinanthi* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

B. Compensation

This technique occurs when lost meaning, sound-effect metaphor or pragmatic effect in one part of sentence is compensated in another part. It is also

said to occur when a lost meaning in one part of a sentence is compensated or found in another part.

1. 02/ AS : SL : Masmirah, kulaka warta,

TL : Listen to this, my sweetness

2. 06/ AS : SL : Kariya mukti wong ayu

TL : Good bye, my love

3. 07/ AS : SL : Pun kakang pamit palastra

TL : Your brother is leaving you

These phrases are included into compensation technique because the lost meaning of SL is compensated in another part. It can be seen in the second, sixth, and seventh stanza of Asmaradana: '*masmirah kulaka warta*', '*Kariya mukti wong ayu*', and '*Pun kakang pamit palastra*' translated into TL 'he can see', 'Come here, my sweetness, and 'Your brother is loving you'. There is no equal meaning from SL into TL, so that, the translator uses compensation technique from the translator point of view, to give the appropriate meaning in translation from SL into TL.

C. Couplets

It is an amplification or explanation of the meaning, of a segment of the text which may results to over translation and is recommended to be used in 'anonymous' text that is poorly written. These following are phrases of *Asmaradana* translated by using this technique:

1. 01/ AS : SL : *Anjasmara ari mami*

TL : *Anjasmara, my little one*

This translation use the application of two translation techniques, because it is related to transference and synonymy.

2. 04/ AS : SL : *Aneng kutha Prabalingga,*

TL : *In Prabalingga*

This translation use the application of two translation techniques, because it is related to reduction and expansion, and transference.

3. 05/ AS: SL : *Prang tandhing Wurubisma,*

TL : *In battle against Wurubisma*

This translation use the application of two translation techniques, because it is related to synonymy and transference.

This following are the explanation of each technique on couplets:

The phrase on *Asmaradana* is included into transference translation technique because the translation in English is still the same with the original. It can be seen in example: '*Anjasmara*' translated into '*Asmaradana*', '*Prabalingga*' translated into '*Prabalingga*', and '*Wurubisma* translated into '*Wurubisma*'. It is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator uses the appropriate translation technique and decides tso use SL word into TL as relevant translation.

Reduction and expansion. In this type, a translator has to change the system of translation work from the original one to obtain the most appropriate translation result to find out the closest equivalent TL or grammatical contraction without changing or destructing the meaning of the original. This phrase is included into reduction translation technique. It can be seen in the translation of English which is more shorter than the SL. '*aneng kutha*' is translated into 'in'. The reduction of 'month and date', and word 'Pak' in this translation is caused by the different of structure of both languages.

Synonymy is used for an SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are 'outside' the grammar and less important than other components of a sentence. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms. This phrase on *Asmaradana* is included into synonymy, it can be seen in the result of translation, the words '*prang tandhing*' translated into 'in battle against'. This phrase on *tembang Kinanthi* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

4.2.4. Translation technique on *Mijil*

No.	Technique	Frequency	%
1.	Modulation	3	50
2.	Paraphrase	3	50
	Total	6	100

Table 4.2.4. Translation techniques on *Mijil*

From the analysis above, it is found that there are some of translation techniques on *Mijil*. They are: modulation and paraphrase. The following is the explanation of each translation technique on *Mijil*:

A. Modulation

Modulation is a translation technique to define a variation through a change of view point, or perspective and very often category of thought or translating with minor modification in meaning or a change of view point due to different context. This following are phrases of *Mijil* translated which use this technique:

1. 01/ MJ : SL : *Kayektene pangkat ageng alit*

TL : Actually people of high rank or low

2. 02/ MJ : SL : *Kang luhur, kang asor*

TL : Who are glorious and servile

3. 03/ MJ : SL : *Sugih miskin kabeh sasamane*

TL : Rich or poor are all the same

These phrases of tembang Mijil are included into modulation technique because this technique uses the antonym or distinction technique, which is usually optional to make the language sounds natural: words in SL: ‘*ageng/ alit*’, ‘*luhur/ asor*’, ‘*sugih/ miskin*’, translated into TL: ‘high/ low’, ‘glorious/ servile’, ‘rich/ poor’. This is an alternatives to translate SL into TL more clearly, and it can be seen on the passive meaning or active meaning depending on the point of view.

B. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to over translation and is recommended to be used in ‘anonymous’ text that is poorly written. This following is phrase of *Mijil* translated by using this technique:

1. 04/ MJ : SL : *Yen ginulung sarta den condhongi*

TL : If we could all live together

2. 05/ MJ : SL : *Adoh kang sok serik*, (Far from haters)

TL : Dissatisfaction would fade away

3. 06/ MJ : SL : *Cedhak sukanipun*, (Close to happiness)

TL : And people would be happier

Phrases on *Mijil* above are included in paraphrase translation technique. It can be seen in the results of translation in TL which more appropriate than its

word for word translation. The translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has an important implication to make the TL more understandable.

4.2.5. Translation technique on *Maskumambang*

No.	Technique	Frequency	%
1.	Synonymy	1	25
2.	Paraphrase	1	25
3.	Equivalence	1	25
4.	Couplets	1	25
	Total	4	100

Table 4.2.5. Translation technique on *Maskumambang*

From the analysis above, it is found that there are some translation techniques on *Maskumambang*. They are: synonymy, paraphrase, equivalence, and couplets. This following are the explanation of each translation technique on *Maskumambang*:

A. Synonymy

This technique is used for a SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are ‘outside’ the grammar and less important than other components of a sentence. It means translation to the closest

or most appropriate TL equivalent due to abundance of synonyms. This following is a phrase of *Maskumambang* translated by using this technique:

1. 04/ MS : SL : *Aja andedawa lara*

TL : Don't prolong my suffering

This phrase on *Maskumambang* is included into synonymy, it can be seen in the result of translation, the words '*aja andedawa lara*' translated into 'don't prolong my suffering'. This phrase on *tembang Kinanthi* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

B. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to over translation and is recommended to be used in 'anonymous' text that is poorly written. This following is a phrase of *Maskumambang* translated by using this technique:

1. 03/ MS : SL : *Pedangen juren wak mami*

TL : Stab me with your sword and destroy me!

This Phrase on *Maskumambang* is included into paraphrase translation technique. It can be seen in the result of translation in TL which more appropriate than its word for word translation. The translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has important implication to make the TL more understandable.

C. Equivalence

Equivalence is an unfortunately named term implying approximate equivalence, accounting for the same situation in different term. This following is phrase on *Maskumambang* translated by using this technique:

1. 01/ MS : SL : *Putri Cina gelanggaran kawlas asih*

TL : The Chinese Princess squirmed with pity

This phrase on *Maskumambang* included into equivalence because there is no equal meaning in SL for word '*gelanggaran*'. For that reason, translator used 'squirmed' to give the closest meaning into TL.

D. Couplets

This translation use the application of two translation techniques, because it is related to transference and shift or transpotition. This following is phrases of *Maskumambang* translated by using this technique:

1. 02/ MS : SL : *Mara Kelaswara*

TL : Please go ahead, Kelaswara

This translation use the application of two translation techniques, because it is related to transference and shift or transpotition.

Transference (*emprunt*, loan word, transcription) is the process of transferring a SL text to a TL text as a translation technique. It relates to the translation from Javanese into English which has different alphabet.

This phrase on *Maskumambang* is included in transference translation technique because the translation in English is still the same with the original. It can be seen in the example: SL '*Kelaswara*' translated into '*Kelaswara*'. It is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator use the appropriate translation technique and decides to use SL word into TL as relevant translation.

A "Shift or Transpotition" is a transpotition technique involving a change in grammar from SL to TL, where one grammatical unit is replaced by another. It can be seen in the second example that '*mara*' which should be translated into 'come here', then translated into 'please go ahead'.

4.2.6. Translation technique on *Pangkur*

No.	Technique	Frequency	%
1.	Compensation	1	14.3
2.	Paraphrase	3	42.8
3.	Equivalence	1	14.3
4.	Couplets	2	28.6
	Total	7	100

Table 4.2.6. Translation technique on *Pangkur*

From the analysis above, it is found that there are some translation techniques on *Pangkur*. They are: compensation, paraphrase, equivalence, and couplets. This following is the explanation of each translation technique on *Pangkur*:

A. Compensation

This is said to occur when a loss of meaning in one part of a sentence is compensated or found in another part. The followings is phrase on *Pangkur* which use compensation techniques:

1. 05/ PA : SL : *Ingsun ingkang mangsuli prakara iku*

TL : It is I who speaks on such matter.

This phrase on *Pangkur* is included into compensation technique. It can be seen on those phrases: in SL ‘*Ingsun ingkang mangsuli prakara iku*’ It is maybe difficult to find the appropriate meaning. So that, translator uses compensation technique and translates it into ‘It is I who speaks on such matter’, to get the closest meaning in TL.

B. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to over translation and is recommended to be used in ‘anonymous’ text that is poorly written. This following is the phrase of *Pangkur* translated which uses this technique:

1. 04/ PA : SL : ‘*Aja mangsuli sira*’

TL : Let it not be you who answer

This phrase of *Pangkur* is included into paraphrase translation technique. It can be seen in the results of translation ‘aja mangsuli sira’ which is in word for word translation means ‘please do not answer’ then translated into ‘let it not be you who answer’. The translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has important implication to make the TL more understandable.

C. Equivalence

Equivalence is an unfortunately named term implying approximate equivalence, accounting for the same situation in different term. This following is phrase of *Kinanthi* translated by using this technique:

1. 03/ PA : SL : *Eh, pambarep kadangingsun*

TL : Hey you, my eldest brother

Phrase on *Pangkur* above is included into equivalence because there is no equal meaning in English from SL ‘*kadangingsun*’, so that the translator use ‘brother’ to translate it in TL. For that reason, translator uses equivalence to give the closest meaning from its SL.

D. Couplets

It is an amplification or explanation of the meaning, of a segment of the text which may results to over translation and is recommended to be used in ‘anonymous’ text that is poorly written.

These followings are some phrases of *Pangkur* translated which use this technique:

1. 02/ PA : SL : *Wrekodara kroda sru turireki*

TL : *Wrekodara grew angry and reproached him*

2. 02/ PA : SL : *Durung tutug wong Astina*

TL : *Those from Astina are never content*

This translation use the application of two translation techniques, because it is related to transference and equivalence.

Transference (*emprunt*, loan word, transcription) is the process of transferring SL text to TL text as a translation technique. It relates to the translation from Javanese into English which has different alphabet.

Each phrase on *Pangkur* above is included in transference translation technique because the translation in English is still the same with the original. It can be seen in example: '*Wrekodara*' translated into '*Wrekodara*', and '*Astina*' translated into '*Astina*'. It is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator uses the appropriate translation technique and decides to use SL word into TL as relevant translation.

Equivalence is an unfortunately named term implying approximate equivalence, accounting for the same situation in different term.

Phrase on *Pangkur* above is included into equivalence because there is no equal meaning in English from SL 'Sang Prabu prapta' and 'gegujengan', so that the translator use the equal meaning 'His majesty arrives' and 'are having a joke' to translate it in TL. For that reason, translator uses equivalence to give the closest meaning from its SL.

4.2.7. Translation techniques on *Sinom*

No.	Technique	Frequency	%
1.	Cultural Equivalent	1	11.11
2.	Synonymy	2	22.22
3.	Paraphrase	1	11.11
4.	Compensation	1	11.11
5.	Equivalence	2	22.22
6.	Couplets	2	22.22
	Total	9	100

Table 4.2.7. Translation technique on *Sinom*

From the analysis above, it is found that there are some of translation techniques on *Sinom*. They are: cultural equivalent, synonymy, paraphrase, compensation, equivalence, and couplets. This following is the explanation of each translation technique on *Sinom*:

A. Cultural Equivalent

This is an approximate translation where SL cultural words are translated by TL cultural words. This following are phrase of *Sinom* translated by using this technique:

1. 03/ SN : SL : *Ratu Agung Binathara*, (The great king who are very stronger)

TL : The great king as God.

Phrase on *Sinom* above is included into cultural equivalent translation because this translation, from Javanese words (SL), has the same meaning which is related into cultural term in English (TL). The explanation, can be seen in SL: ‘*Ratu Agung Binathara*’ which can be translated into the original language (adoption), but the translator gives the equal meaning in TL into: ‘The great king as God’.

B. Synonymy

This technique is used for SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are ‘outside’ the grammar and less important than other components of a sentence. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms. This following is phrase on *Sinom* translated by using this technique:

1. 02/ SN : SL : Kendel margi pinggir beji

TL : Stop to rest by a lake

2. 08/ SN : SL : Dasih kalih datan tebih

TL : His two servants are not far

The phrases on *Sinom* are included into synonymy. It can be seen in the result of translation, phrases in SL are translated into TL which are more equal than the word for word translation. These phrases on *Sinom* above are included in synonymy translation because the translator gives the equal translation from SL into the closest or most appropriate translation in TL.

C. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to over translation and is recommended to be used in ‘anonymous’ text that is poorly written. This following are phrase of *Sinom* translated by using this technique:

1. 04/ SN : SL : Nyakrawati- mukti-sari

TL : Ruler of the world and happy

This phrase on *Sinom* is included into paraphrase translation technique. It can be seen in the results of translation in TL which more appropriate than its word for word translation. The translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has important implication to make the TL more understandable.

D. Compensation

This is said to occur when a loss of meaning in one part of a sentence is compensated or is found in another part. This following is the phrase on *Sinom* using this compensation techniques:

1. 06/ SN : SL : *Rekasa ing tindakipun*

TL : Facing the difficult journey.

This phrase on *Sinom* is included into compensation technique. It can be seen on the phrase: in SL ‘*Rekasa ing tindakipun*’, It is difficult to find the appropriate meaning. So that, the translator uses compensation technique and translates it into ‘facing the difficult journey’ to get the closest meaning in TL.

E. Equivalence

Equivalence is an unfortunately named term implying approximate equivalence, accounting for the same situation in different term. These followings are phrases of *Sinom* translated by using this technique:

1. 05/ SN : SL : *Mangkya nahen prihatin*

TL : Now, he bear sadness

2. 07/ SN : SL : *Kang munggeng ngarsanira*

TL: Which lies ahead of him

These phrases on *Sinom* are included into equivalence because there is no equal meaning from SL ‘*prihatin*’ and ‘*ngarsanira*’, then they are translated

into ‘he bear sadness’ and ‘ahead of him’. For that reason, the translator uses equivalence to give the equivalent meaning into TL.

F. Couplets

This translation use the application of two translation techniques, because it is related to transference and shift or transposition. The followings are some phrases of *Sinom* translated by using this technique:

1. 01/ SN : SL: *Sang Prabu prapta Blambangan*

TL : His Majesty arrive in *Blambangan*

2. 09/ SN : SL : *Sabdapalon Nayagenggong gegujengan*

TL : *Sabdapalon and Nayagenggong are having a joke*

This translation use the application of two translation techniques, because it is related to transference and equivalence.

This phrase on *Sinom* is included into transference translation technique because the translation in English is still the same with the original. It can be seen in the example: SL ‘*Blambangan*’ translated into TL ‘*Blambangan*’, and ‘*Sabdapalon Nayagenggong*’ translated into ‘*Sabdapalon and Nayagenggong*’. It is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator uses the appropriate translation technique and decides to use SL word into TL as relevant translation.

4.2.8. Translation technique on *Dhandhanggula*

No.	Technique	Frequency	%
1.	Recognized Translation	4	40
2.	Compensation	1	10
3.	Reduction and Expansion	5	50
	Total	10	100

Table 4.2.8. Translation technique on *Dhandhanggula*

From the analysis above, it is found that there are some of translation techniques on *Dhandhanggula*. They are: recognized translation, compensation, reduction and expansion. This following is the explanation of each translation technique on *Dhandhanggula*:

A. Recognized Translation

This technique is usually used in the official or generally accepted translation of any institutional term. This following is the phrase of *Dhandhanggula* translated by using this technique:

1. 04/ DH : SL : *Ing balekota kumpul*

TL : In the town hall are gathered

2. 05/ DH : SL : *Walikota Resden, tri mantra*

TL : The mayor, the district commissioner, three minister

3. 07/ DH : SL : *Militer Gupernur*

TL : Military Governor

4. 08/ DH : SL : Jendral Mayor Pak Suhardja

TL : Mayor – General Suhardja

These phrases on *Dhandhanggula* are included into recognized translation technique. It can be seen in the translation of SL which use the familiar words into TL. The translation of words ‘*balekota*’ translated into ‘the town hall’, ‘*Walikota, residen, tri mantri*’ into ‘The Mayor, the district commissioner, three ministers’, ‘*Gupernur militer*’ into ‘military governor’, and ‘*Jendral Mayor*’ into ‘Mayor-General’. They are normally used in the official or generally accepted translation in both of institutional term.

B. Compensation

This is said to occur when a loss of meaning in one part of a sentence is compensated or found in another part. This following are phrase on *Pangkur* used compensation techniques:

1. 01/ DH : SL : *Enjang ira winursita nenggih*

TL : And then came next day.

This phrase on *Dhandhanggula* is included into compensation technique. It can be seen on the phrase: ‘*Enjang ira winursita nenggih*’, It is maybe difficult to find the appropriate meaning. So that, the translator uses compensation technique and translates it into ‘and then came next day’ to get the closest meaning in TL.

C. Reduction and Expansion

In this type, a translator has to change the system of translation work from the original one to obtain the most appropriate translation result to find out the closest equivalent TL or grammatical contraction without changing or destructing the meaning of the original. The followings are some phrases of *Dhandhanggula* translated by using this technique:

1. 02/ DH : SL : *Dinten senen, Desember wulannya*

TL : Monday December

2. 03/ DH : SL : *Kaping dwidasa tanggale*

TL : The twentieth

3. 06/ DH : SL : *Lan pak Gatot Subroto*

TL : And Gatot Subroto

4. 09/ DH : SL : *Pak Suroso dene kang dadi penulis*

TL : And Suroso as well as writer

Each word on *Dhandhanggula* above is included in reduction translation technique. It can be seen in the translation of English which is more shorter than the SL. '*Desember wulannya*' is translated into 'December' and '*dwidasa tanggale*' translated into 'the twentieth'. The reduction of 'month and date', and word 'Pak' in this translation is caused by the different of structure of both languages.

4.2.9. Translation technique on *Durma*

No.	Technique	Frequency	%
1.	Synonymy	1	14.28
2.	Cultural Equivalent	1	14.28
3.	Compensation	2	28.6
4.	Componential Analysis	1	14.28
5.	Paraphrase	1	14.28
6.	Couplets	1	14,28
	Total	7	100

Table 4.2.9. Translation technique on *Durma*

From the analysis above, it is found that there are some translation techniques on *Durma*. They are: synonymy, cultural equivalent, compensation, componential analysis, paraphrase, and couplets. The following is the explanation of each translation technique on *Durma*:

A. Synonymy

This technique is used for a SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are ‘outside’ the grammar and less important than other components of a sentence. It means translation to the closest or most appropriate TL equivalent due to abundance of synonyms. This following is a phrase of *Durma* translated by using this technique:

1. 03/ DU : SL : Songsong sungsun tiga

TL : With three levels of umbrellas

This phrase on *Durma* is included into synonymy, it can be seen in the result of translation, the words '*Songsong sungsun tiga*' translated into 'Three levels of umbrellas'. This phrase on *Durma* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

B. Cultural Equivalent

This is an approximate translation where the SL cultural words are translated by TL cultural words. This following is the phrase on *Durma* translated by using this technique:

1. 02/ DU : SL : anitih rata rukmi

TL : riding in a golden carriage

Each phrase of *Durma* above is included in cultural equivalent translation because this translation from Javanese words SL '*rata rukmi*' has the same meaning which is related into cultural term in English TL 'a golden carriage'.

C. Compensation

This is said to occur when a loss of meaning in one part of a sentence is compensated or found in another part. This following is the phrase on *Sinom* using this compensation techniques:

1. 06/ DU : SL : Saweneh ana

TL : Some of which.

2. 07/ DU : SL : Asongsong warna-warni

TL : Bear coloured umbrellas

These phrases on *Durma* are included into compensation technique. It can be seen on those phrases: in SL ‘*saweneh ana*’, and ‘*asongsong*’ maybe, it is difficult to find the appropriate meaning. So that, translator uses compensation technique and translates it into TL by compensating in another part to get the closest meaning and clarity in TL.

D. Componential Analysis

It has the splitting up of lexical unit into its sense, component, and often two-three or four translation into meaningful components or parts for purposes of clarity. This following is the phrase of *Durma* translated by using this technique:

1. 04/ DU : SL : Saguning para raja

TL : All kings

This phrase on *Durma* is included into componential analysis technique because two words in Javanese structure: ‘*para raja*’ is translated in TL into ‘all kings’. Componential analysis was almost same with shift or transposition technique. The grammatical unit in SL (three words) is replaced by the grammatical unit in TL which becomes a phrase (two words) by adding ‘-s’ in the end of the words.

E. Paraphrase

It is an amplification or explanation of the meaning, of a segment of the text which may result to over translation and is recommended to be used in ‘anonymous’ text that is poorly written. This following is the phrase of *Durma* translated by using this technique:

1. 05/ DU : SL : *Prasamya anitih hesthi*

TL : All of them travel riding on elephants

This phrase of *Durma* is included into paraphrase translation technique. It can be seen in the result of translation in TL which is more appropriate than its word for word translation. It can be seen in SL ‘*prasamya*’ which has no equal meaning in TL, so that, the translator translates it into ‘all of them’ and explain the SL into ‘all of them riding on elephants’. This translation from SL into TL uses amplification or explanation of the meaning of a segment of a text which has important implication to make the TL more understandable.

F. Couplets

Transference (*emprunt*, loan word, transcription) is the process of transferring SL text to TL text as a translation technique. It relates to the translation from Javanese into English which has different alphabet. This following is the phrase of *Durma* translated by using this technique:

1. 01/ DU : SL : *Sigra budhal wau Sri Narendra Lakat*

TL : His Majesty Lakat was soon away

This translation use the application of two translation techniques, because it is related to transference and synonymy.

This following are the explanation of each technique on couplets:

Transference (*emprunt*, loan word, transcription) is the process of transferring a SL text to a TL text as a translation technique (Newmark, 1988:81). It is the same as Catford's transference and includes transliteration, which relates to the conversation of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc. into English. It also relates to the translation from Javanese text into English text which have different alphabet.

The phrase on *Durma* is included in transference translation technique because the translation in English is still the same with the original. It can be seen in example: in SL '*Sri Narendra Lakat*' translated into TL '*His Majesty Lakat*'. Although *Sri Narendra* is translated into TL in different word, but the use of '*Lakat*' in this phrase is equivalent with adoption, transcription, or loan words where a peculiar word in the ST is borrowed directly without a change in spelling. The translator uses the appropriate translation technique and decides to use SL word into TL as relevant translation.

Synonymy is used for an SL word where there is no clear one- to one equivalence, and the word is not important in the text, in particular for adjectives or adverb of quality which in principle are 'outside' the grammar and less important than other components of a sentence. It means translation to the closest

or most appropriate TL equivalent due to abundance of synonyms. This phrase on *Durma* is included into synonymy, it can be seen in the result of translation, the words '*sigra budhal wau* translated into 'was soon away'. This phrase on *tembang Durma* can be concluded that it uses synonymy because the translator translate SL into the closest or most appropriate translation in TL.

The argument in favour of transference is that it shows respect for the SL country's culture. The translator also use synonymy to get the closest meaning in TL. For that reason, couplets technique is applied by the translator in translating this phrase of *Durma*.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter discusses the conclusion of the data analysis in chapter IV, and suggestion related to the research.

5.1. Conclusion

This *tembang macapat* consists of nine titles and they consist of 60 phrases. Each phrase in this *tembang macapat* can be included into translation technique. They are: transference, synonymy, compensation, componential analysis, reduction, and expansion.

From the general findings, it can be seen that the translator used more than ten translation techniques on *tembang macapat*. They are: paraphrase (21,67%), and couplets (18,33%). Then, the translation techniques used less than ten times are: compensation (15%), reduction and expansion (10%), synonymy (8,33%), equivalence (6,67%), recognized translation (6,67%), modulation (5%), componential analysis (5 %), and cultural equivalence (3,33%).

From the findings, it is found that there are a lot of phrases and words which are untranslatable. This phenomenon is caused by the big differences between Javanese and English such as: language, and culture. To overcome this problem, the translator often used 'paraphrase'. It can be concluded that among

many kinds of techniques, 'paraphrase' is often used by the translator to translate Javanese into English to overcome the big differences between Javanese and English such as: language and culture, because it uses amplification or explanation of the meaning of a segment of a text in SL which has important implication to give more closest meaning and clarity into TL.

5.2. Suggestion

It is expected that through the result of this study, it will give a valuable contribution to Dian Nuswantoro University. There are some suggestions that can be drawn for a better research. They are:

1. For readers. It is suggested that the students, particularly for the English students, should be concerned in translation techniques. It will help them to understand the rules of translation technique. Not only they will understand the rules of translation technique, but also, they must improve their ability in translation skills such as translating and researching. Indeed, they can make a good translation especially from their native or cultural language.
2. For next researchers. It is suggested that they must have a good preparation before they want to do a research. A good preparation makes it easier. A good researcher must also have plan B to avoid the failure of the main plan.
3. For the faculty of languages and letters. It is suggested that the faculty must encourage the students to improve their ability in translating and researching.

The faculty can make a group such as 'Translation Club', a group which all students trained to be translation researcher and they have to study all about translation to improve their knowledge. It will push students' ability in translating.

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APPENDIX

I. Transcript of translation

This translation of *tembang macapat* lies in *A Brief Survey of Javanese Poetic* book page 13 – 19.

Title	Phrase	SL	TL
1. <i>Kinanthi</i>	1	<i>Anoman malumpat sampun,</i>	<i>Anoman</i> has jumped,
	2	<i>Prapteng witing Nagasari,</i>	To the top of <i>nagasari</i> tree,
	3	<i>Mulat mangandhap</i>	Looking below he can see,
	4	<i>katingal,</i>	A beautiful, skinny woman,
	5	<i>Wanodya yu kuru aking,</i>	With messy, soiled hair,
	6	<i>Gelung rusak awor kisma,</i> <i>Ingang iga-iga keksi,</i> (<i>Yasadipura, Serat Rama Pupuh XXIX; pada 3</i>)	Her ribs can be seen.
2. <i>Pocung</i>	1	<i>Ngelmu iku kalakone kanthi laku,</i>	Knowledge can only be reached through good
	2	<i>Lekase lawan kas,</i>	conduct,
	3	<i>Tegese kas nyantosani,</i>	It can be achieved with a
	4	<i>Setya budya pangekesing durangkara.</i> (<i>KGPAA Mangkunegara IV, Wedhatama, III:1</i>)	heart, Full of power and strength, Faithfulness will conquer evil passion.

<p>3. <i>Asmaradana</i></p>	<p>1 2 3 4 5 6 7</p>	<p><i>Anjasmara ari mami</i> <i>Masmirah kulaka warta</i> <i>Dasihmu tan wurung</i> <i>layon</i> <i>Aneng kutho probolingga</i> <i>Prang tandhing</i> <i>wurubisma</i> <i>Kariya mukti wong ayu</i> <i>Pun kakang pamit</i> <i>Palastra</i> <i>(R. Tandakusuma, Serat</i> <i>Langendriya:</i> <i>Menakjingga Lena)</i></p>	<p><i>Anjasmara</i> my little one, Listen to this, my sweetness, Your loved one is certain to die In Prabalingga, In battle against <i>Wurubisma</i>, Good Good bye, my love, Your brother is leaving you.</p>
<p>4. <i>Mijil</i></p>	<p>1 2 3 4</p>	<p><i>Kayektene pangkat ageng</i> <i>alit</i> <i>Kang luhur, kang asor</i> <i>Sugih miskin kabeh</i> <i>sasamane</i> <i>Yen ginulung sarta den</i></p>	<p>Actually, people of high rank or low, Who are glorious or servile, Rich or poor, are all the same, If we could all live together,</p>

		<i>condhongi</i>		87
	5	<i>Adoh kang sok serik</i>	Dissatisfaction would	
			away,	
	6	<i>Cedhak sukanipun</i>	And people would be	
			happier.	
		<i>(KGPAA Mangkunegara IV, Salokatama 16)</i>		
5.	1	<i>Putri Cina gelanggaran</i>	The Chinese princess	
<i>Maskumambang</i>		<i>kawlas asih</i>	squirmed with pity,	
	2	<i>Mara Kelaswara</i>	Please go ahead, <i>Kelaswara</i> ,	
	3	<i>Pedangen juren wak mami</i>	Stab me with your sword	
			and destroy me!	
	4	<i>Aja andedawa lara</i>	Don't prolong my suffering!	
		<i>(Yasadipura, Serat Menak Cina)</i>		
6. <i>Pangkur</i>	1	<i>Deninarsa mangsulana</i>	In his way of wanting to	
			answer,	
	2	<i>Wrekodara kroda ru</i>	<i>Wrekodara</i> grew angry and	
		<i>turireki</i>	reproached him,	

7. <i>Sinom</i>	3	<i>Eh pambarep kadanginsun</i>	Hey you; my eldest brother,
	4	<i>Aja mangsuli sira</i>	Let it not be you who answers,
	5	<i>Ingsun ingkang mangsuli prakara iku</i>	It is I who speaks on such matters,
	6	<i>Durung tutug wong Astina</i>	Those from <i>Astina</i> are never content,
	7	<i>Nggone ngajak nora becik (R. Ng. Sindhusastra, Partakrama)</i>	Their actions invite evil.
	1	<i>Sang Prabu prapta Blambangan</i>	His majesty arrives in <i>Blambangan</i>
	2	<i>Kendel margi pinggir beji</i>	Stops to rest by a lake
	3	<i>Ratu Agung Binantara</i>	The great king as God
	4	<i>Nyakrawati mukti-sari</i>	Ruler of the world and happy
	5	<i>Mangkya nahen prihatin</i>	Now he bears sadness
	6	<i>Rekasa ing tindakipun</i>	Facing the difficult journey
	7	<i>Kang munggeng</i>	Which lies ahead of him

		<i>ngarsanira</i>	
	8	<i>Dasih kalih datan tebih</i>	His two servants are not far
	9	<i>Sabdapalon</i>	<i>Sabdapalon</i> and
		<i>Nayagenggong</i>	<i>Nayagenggong</i> are having a
		<i>gegujengan</i>	joke.
		<i>(Serat Darmagandul X: 1)</i>	
8.	1	<i>Enjang ira winursita</i>	And then came next day,
<i>Dhandhangg</i>		<i>nenggih</i>	
<i>ula</i>	2	<i>Dinten Senen Desember</i>	Monday December
		<i>wulannya</i>	
	3	<i>Kaping dwidasa tanggale</i>	The twentieth,
	4	<i>Ing Balekota kumpul</i>	In the Town Hall are
			gathered
	5	<i>Walikota Resden, tri</i>	The Mayor, The District
		<i>Mantri</i>	Commissioner, three
			ministers
	6	<i>Lan Pak Gatot Subrata</i>	And Gatot Subroto,
	7	<i>Militer Gupernur</i>	The military Governor,
	8	<i>Jendral Mayor Pak</i>	Mayor-General Suhardjo
		<i>Suhardja</i>	

9. <i>Durma</i>	9	<i>Pak Suroso dene kang dadi penulis</i>	And Suroso as well as the writer
	10	<i>Sumardi aranira (Mr. Susanto Tirtoprodjo, Nayaka Lelana II : I)</i>	By the name of Sumardi
	1	<i>Sigra budhal wau Sri Narendra Lakat</i>	His Majesty <i>Lakat</i> was soon away
	2	<i>Anitih rata rukmi</i>	Riding in a golden carriage
	3	<i>Songsong sungsun tiga</i>	With three level of umbrellas
	4	<i>Saguning para raja</i>	All kings,
	5	<i>Prasamnya anitih hesthi</i>	All of them travel riding on elephants,
	6	<i>Saweneh ana</i>	Some of which
	7	<i>Asongsong warna-warni (Yasadipura, Menak Lakat)</i>	Bear coloured umbrellas.

