THE TRANSPosition IN THE CONFERENCE OF THE BIRDS

A PAPER
Presented to the Faculty of Adab and Humanities in Partial Fulfillment of the Requirements for Degree of Strata 1 (S1)

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JAKARTA
2007
THE APPROVAL SHEET OF THE ADVISOR

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This undergraduate paper entitled "The Transposition in The Conference of the Birds". Was examined by examination board, Faculty of Adab and Humanities, State Islamic University (UIN) Syarif Hidayatullah Jakarta on March 2\textsuperscript{nd} 2007. It has been approved as partial fulfillment of the requirements for acquiring the Degree of Strata I (S1) in English Letters Department.

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ABSTRACT


The main objective of this analysis is the writer has found some differences in the result of translations between source language and target language. He made notes to find the differences and compared them certainly transposition in the Conference of the Birds. Then, he made conclusion that transposition is procedure involving a change in the grammar from the source language text to the target language text. The transposition can replace of textual material in source language text (English Text) by equivalent textual material into another language (Bahasa Indonesia). In translating text from SL into TL, the transposition is main process in the translation that should be taken by translator.

In the analysis of the transposition in the Conference of the Birds, it appears that the transposition that uses mostly is the grammatical structure of the target language or a change of word category occurs from a plural to a singular noun, there is a change from active sentence in source language to passive in target language. Therefore, the translators have no choice and must make the equivalent in the target language text.
ACKNOWLEDGMENT

In the name of Allah, the most Beneficent, the most Merciful. Praise to be Allah the Lord of the world that has blessed the writer in completing the paper in English Departement, Faculty of Adab and Humanities, State Islamic University of Syarif Hidayatullah, Jakaarta. May blessing and salutation be upon the most honorable Prophet and Messenger Muhammad, his families, his companions and his followers.

The writer would like to say his gratitude to:

1. His beloved parents, and also his brothers, sisters, cousins, nephews, who always support and pray him for the writer’s succes.

2. Dr. Frans Syogie, M.Pd, the advisor who has advised him to finish this paper. Thank a lot for advising him doing this paper.

3. Dr. H. Abd. Chair, the Dean of Humanities Faculty, Dr. Muhammad Farkhan, M.Pd, the Chief of English Departement, Drs. Asep Saepuddin, M.Pd, the Secretary of English Departement, and all staff of Humanities faculty.

4. All lectures who have taught and educated the writer.

5. For all the writer’s classmates in English Departement, Abdul Wahab, Eko, Budi, Heny, Nuni, Wildan, Dina, Yusuf, Taufik, Zaky, Firmansyah, Untung, Sari Rusdiani, Eva nurul candra, Erni Maita, Dewi, Andri, and Novi. And to the writer’s roommate and best friend Dindin Rosyidin.
Finally, the writer realizes that there are many lacks and mistakes in this paper. However, the writer hopes every reader of this paper send any suggestion, comments and advice to make this paper better.

May God bless us. Amieen....

Jakarta, March 2007

The Writer
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CHAPTER I
INTRODUCTION

A. Background of Study

Translation is more than just transferring a text in the source language (SL)
into an equivalent text in the target language (TL). Translation is not linear translating
each word or phrase in the target language, but it is looking for the equivalent of
meaning or message in the source language to be transferred into the target language.
In many cases, the process is not simply, but it usually goes back and forth so that
finally the translators can get the most equivalent translation of the original text.

It is understandable that language is a set of system. Both English and
Indonesia have structural systems. English and Indonesian are two different
languages. Therefore, it is important to point out that there are similarities as well as
differences between English and Indonesia structure. When there are similarities exist
translation would be easy. However, when there are differences occur translation
could be difficult. So, when there are different grammatical pattern usually the
translation Indonesian into English is more difficult than that from English into
Indonesia. In translating English words, phrases, and sentences into Indonesia or
Indonesia words, phrases, sentences into English. Therefore, the translators must
consider some grammatical and lexical equivalent.

The translation is not writing the translator's own mind, no matter how good it
is and it is also not only adopting but understanding imitating as re-expressing
mandate of work by ignoring the detail without defending on the style of large into other language.

Many people think that translation is the process of transferring a text in the source language into an equivalent text in the target language. And when they are doing translation, they regard that every word has the same value that should be translated perfectly, whereas, translation is the process of transforming message by reconstructing sentence.

In a translation activity, a translator tries to find the equivalent of source language text to target language text. The equivalent is the correspond content of the messages of SL text to TL text. It is the first step that a translator finds in translation. So, formal correspondence is the equivalence of structures both the source language text and the target language text that denied (equivalent over formal correspondence).

The reason why the readers do mistake or misunderstand about the translation lies on two things. Firstly, the translator has not known at all about the source language. Secondly, the translator has not known at all about the target language and make the translator cannot express it in the target language. The translator should have another knowledge that will help him to make translation such as the culture of the source language and target language.

---

Based on the shifting of structure concept, there are two basic techniques to solve the problem in shifting of the translation. The first is Transposition, the replacement of one grammatical unit by another. For example: A pair of trousers translated sebuah celana. Here there is transposition that a change word from plural noun into singular noun. Transposition is the only translation procedure concerned with grammatical. In translating text from source language into target language, transposition is main process in the translation that should be taken into account by translator. The second, Modulation is a technique of translation used in the different viewpoint of TL text from SL text. For example: ‘No smoking’ translated ‘dilarang merokok’

Besides that it has already been mentioned above, the translators must consider to five basics:

1. The translator must fully understand the sense and meaning of the original author.
2. The translator should have a perfect Knowledge about source language and target language.
3. The translator should have avoided word for word rendering.
4. The translator should use forms of speech in common use.
5. The translator should choose and order word appropriately to produce the correct one.

---

B. Focus of Study

In this paper the writer discusses the Transposition in *the Conference of the Birds*. The writer only discusses the sentence in the source language and target language.

The analysis is focused on the result of translation in *the Conference of the Birds*. In focus of study, the writer translates sentences between source language and target language to find transposition in *the Conference of Birds*.

C. Research Question

According to the explanation above, the research question that will be discussed deeply by the writer they are:

1. What are the transposition procedures in the translation?

2. How is the transposition can used in translating *the Conference of the Bird*?

D. Significance of Study

The writer hopes the result of this research will assist the translator who translates with translation procedure such as transposition and be beneficial for the readers who want to know about the transposition.
A. Definition of Translation

The translators must find out and understand the definitions of the translation. There are some definitions of translation taken from many sources that all give the theorist of it among others is as Newmark statement: “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 other language.”  

Another definition as Bell, T.R: “Translation is the expression in another language (target language) of what has been expressed in another (source language) preserving semantic and stylistic equivalences.” And “Translation consists in reproducing in the target language the closest natural equivalent of the SL message, firstly in terms of meaning and secondly in terms of style.” According to Catford: “Translation is the replacement of textual material in one language by equivalent textual material in another language.”

Based on those definitions above that there are three cases in translation: (1). It includes two languages: the SL (source language) and TL (target language). (2). To
defend the content of message of SL text to TL text. And (3). A translator tries to find equivalent of SL text to TL text.

According to Newmark that the translation theorist is concerned with every type of translation procedure. The procedures can be in the form of:

a. Transcription, which may or may not be required for SL institutional or cultural words to provide authenticity or local colour respectively
b. One to one translation,
c. Through translation
d. Lexical synonymy, translation by a close TL equivalent.
e. Componential analysis, some form of componential analysis should always be preferred to synonymy as provisional translation procedure.
f. Transposition, the replacement of one grammatical unit by another.
g. Modulation entails a change in lexical elements, a shift in the point of view.
h. Compensation, when loss of meaning or sound effect or metaphor in one part of sentence is compensated in another part.
i. Cultural Equivalence.
j. Translation label, an approximate equivalent, sometimes proposed as a collocation in inverted commas.
k. Definition, recast as a descriptive noun phrase
l. Paraphrase, amplification or free rendering of the meaning of a sentence.

From Rachmadie's book 'Materi Pokok Translation'. The procedures can be in the form of:

a. Translation, this means rendering the sound of a source language to a target language form.
b. Transliteration, this is the process of rendering the letters of one alphabet into the letters of another with a different alphabetical system.
c. Borrowing, a procedure to adopt source language text when the target language has no equivalent for the source language. Example; 'Handphone' translated handphone.
d. Literal, this is one to one structural and conceptual correspondence. It can included borrowing and word for word translation.
e. Transposition, this one of the most common procedures used in translation. It involves replacing a grammatical structure in the SL with one of a different type in the TL in order to achieve the same effect. For example; 'Good morning' translated 'selamat pagi'.

\[5 \text{Ibid, p. 30}\]
f. Modulation, variation through a change of viewpoint, of perspective and very often of category of though. For example; ‘No smoking’ translated ‘dilarang merokok’.

g. Adaptation, this process is used when the other do not suffice. It involves modifying the concept or using a situation analogous to the SL situation though not identical to it. An adaptation may at the same time entail modulation and transposition: For example; ‘First class’ translated ‘kelas satu’. The word ‘kelas’ adaptation from ‘class’.6

In translating from one language into another language, transposition and modulation are two main common procedures that should be taken into account by the translator. Normally the translator should always study the text as a whole he begins to translate.

B. The Types of Translation

There are two types of translation in this paper. Firstly, according to his article ‘On Linguistic Aspects of Translation’, Roman Jakobson divided three types of translation7:

1. Intralingual translations or rewording. It is an interpretation of verbal signs by means of other sign in the same language.

2. Interlingual translation, it is an interpretation of verbal sign by means of some other language.

3. Intersemiotic translations, it is an interpretation of verbal signs by means of signs of nonverbal sign systems.

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Secondly, another types of translation, mentioned that Newmark distinguishes them, among others as it stated below. And these types are:

1. Communicative translation

This translation creates the same effect with those that reads the source language text. In this translation usually the translator replace untranslatable words with the equivalent words. This translation was the subjective one, because the translators try to reach the effect of the text. For example: Keep off the grass, into the TL text: Dilarang berjalan diatas rumput.

2. Semantic translation

In translation attempts the semantic and syntactic structures of the second language and contextual meaning from source language text. In this translation the translator to be neutral and objective, the translator does not intend to help the readers but the translator just re-places the meaning and the style from source language text to target language text.

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In the semantic and communicative translation, Newmark distinguishes them below.

Table 1. Semantic and communicative translation (Peter Newmark about Translation. Clevedon:

<table>
<thead>
<tr>
<th>Semantic translation</th>
<th>Communicative translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Author-centered</td>
<td>1. Reader centered</td>
</tr>
<tr>
<td>2. Pursues author’s thought process related to thought.</td>
<td>2. Pursues author’s intention related to speech.</td>
</tr>
<tr>
<td>3. Concerned with author as individual.</td>
<td>3. Adapts and makes the thought and cultural content of original more accessible to reader.</td>
</tr>
<tr>
<td>4. Semantic and syntactic oriented. Length of sentences, position and integrity of clauses, word position, etc. preserved whenever possible.</td>
<td>4. Effect oriented. Formal features or original sacrificed more readily.</td>
</tr>
<tr>
<td>5. Faithful, more literal.</td>
<td>5. Faithful, freer.</td>
</tr>
<tr>
<td>7. Usually more awkward, more detailed, more complex, but briefer.</td>
<td>7. Easy reading, more natural, smoother, simpler, clearer, more direct, more conventional, conforming to particular register of language, but no longer.</td>
</tr>
<tr>
<td>12. Always inferior to the original because loss meaning.</td>
<td>12. May be better than original because of gain in forces and clarity, despite loss in semantic content.</td>
</tr>
<tr>
<td>15. Inaccuracy is always wrong.</td>
<td>15. A certain embroidering, a</td>
</tr>
<tr>
<td>16. The translator has no right to improve or to correct.</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>17. Mistakes in the original should (and must) be pointed out only in footnote.</td>
<td></td>
</tr>
<tr>
<td>18. Target: a ‘true’ version i.e. an exact statement.</td>
<td></td>
</tr>
<tr>
<td>19. Unit of translating: tends to word, collocation and clauses.</td>
<td></td>
</tr>
<tr>
<td>20. Applicable to all writings with original expressiveness.</td>
<td></td>
</tr>
<tr>
<td>21. Basically the work of translating is an art.</td>
<td></td>
</tr>
<tr>
<td>22. Usually he works of one translator.</td>
<td></td>
</tr>
<tr>
<td>23. Conforms to the ‘relativist’ position of cultural relativity.</td>
<td></td>
</tr>
<tr>
<td>24. Meaning</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Stylistic synonymy, a discreet modulation is condoned the facts are straight and the reader is suitable impressed.</th>
</tr>
</thead>
<tbody>
<tr>
<td>16. The translator has the right to correct and improve the logic and style of the original, clarify ambiguities, jargons, normalize bizarre personal usage.</td>
</tr>
<tr>
<td>17. The translator can correct mistakes off fact in original.</td>
</tr>
<tr>
<td>18. Target: A ‘Happy’ version, i.e. a successful act.</td>
</tr>
<tr>
<td>19. Unit of translating: tends to sentence and paragraph.</td>
</tr>
<tr>
<td>20. Applicable to impersonal texts.</td>
</tr>
<tr>
<td>21. Basically the work of translating is craft.</td>
</tr>
<tr>
<td>22. Sometimes the product of a translation team.</td>
</tr>
<tr>
<td>23. Conforms to the ‘universalist’ position, assuming that exact translation may be possible.</td>
</tr>
</tbody>
</table>

**C. The Process of Translation**

In translation process, translator must understand a SL text and formulating a TL text. They do not occur successively but simultaneous that a translator has imperfectly understood the SL text until he comes up against a problem in evaluating a TL text. In this case, the writer just shows two processes of translation that are
according to the linguist statement. *Firstly*, process of translation in Newmark’s statement is⁹:

1. The Textual Level

A translator makes certain ‘conversion’ and transposes the SL grammar into their ‘ready’ TL equivalent, then translates the lexical units into the sense. This is the level of the literal translation of the SL into the TL. It also acts as a corrective paraphrase and the purer-down of synonyms¹⁰.

2. The Referential Level

This is level of objects and events, real/imaginary. A translator visualizes and builds up and which is an essential part, first of comprehension, then of the reproduction process.

3. The Cohesive Level

This cohesive level contains the two factors: the structure factor (the proceeding from known information (theme) to new information (rhyme); proposition, opposition, continuation, reiteration, opposition, conclusion for instance or thesis, antithesis, synthesis), and Mood factor¹¹ (the dialectical factor moving between positive and negative, emotive and neutral. A translator has a spot the difference between positive and neutral in, ‘appreciate’ and ‘evaluate’, ‘awesome and amazing’. Similarly he has to spot differences between negative and neutral in say ‘potentate’ and ‘ruler’)

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¹⁰ Ibid, p. 22
¹¹ Ibid, p. 24
4. The Level of Naturalness

It is to determine the deviation, and only concerned with reproduction. A translator has to ensure: that his translation makes sense; and that it reads naturally, that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situation. Natural usage comprises a variety of idioms or styles or registers determined primarily by the "setting" of the text, secondarily by the author, topic and leadership, all of who are usually dependent on the setting\textsuperscript{12}.

Secondly, according to Nida and Taber, they defined the translation process into four levels. They are\textsuperscript{13}:

1. Analyzing the SL text

A sentence, in this level, will be analyzed into the grammatical, word meaning or word combination, the textual meaning, and the contextual meaning.

2. Transferring

A translator has analyzed and understood material, and she should thought in his mind and removes the material of the SL text to the TL text. He, however, does not produce the sequence of words yet, into the TL text. And they are still in his/her mind.

\textsuperscript{12}Ibid, P. 25

\textsuperscript{13}Zuchridin Suryawinata, and Sugeng Haryanto, \textit{Translation: Bahasa Teori & Pemahaman Praktis Menerjemahkan} (Yogyakarta: Kanisius, 2003), p. 17
3. Restructuring

A translator tries to find the appropriate words equivalent, and the sentence structures into the TL text. Then, He or she conveyed the messages or meanings into the whole TL text.

4. Revising and Evaluating

The result of translation can be evaluated or suited any more with the SL text. It should make revision, if the result is less completed equivalence of the TL text.

D. Transposition

Transposition is termed by Catford as shift is a translation procedure involving a change in the grammar from source language to target language\textsuperscript{14}. In the context of translating English into Indonesia, this change occurs as the result of dissimilarities of the system and structure of English and Indonesia to convey the same meaning. The application of transposition is aimed to avoid literal translation which only result in an unnatural translation.

Transposition is termed by Vinay and Darbelnet called transposition involves replacing one word class with other without changing the meaning of the message. In translation there are two distinct types of transposition:

1. Obligatory transposition: Translation shifts which occur because of the discrepancies in the lexicogrammatical systems between the SL and the TL; the

\textsuperscript{14} Ibid, p. 85
compensatory device for the discrepancy is predictable from the text and its context.

2. Optional transposition: Translation shifts which occur because of the translator’s discretion. In shifts like these, there are formal correspondences, but the translator in light of interpersonal meaning has selected something else.

A translator faces many problems to translate the SL text into the TL text. The linguistic problem facing Indonesia translators divided into two parts namely intrinsic difference among the two languages, and special problem relating to the standardization process of Bahasa Indonesia currently as relative young and developing languages.

When translation cannot be carried out by closely to the linguistic form of the source text, textual equivalence is achieved through what Catford calls ‘translation shifts’. The concept of shifts is defined in terms of departures ‘from formal correspondence in the process of going from SL to the TL’. Catford divided two major types of shift are identified: ‘level shift’ and ‘category shift’.

1. Level shifts Catford means a shift of level we mean that a SL item at one linguistic level has a TL translation equivalent at a different level. In English has a lexical unit in Indonesian as its translation equivalent. The following examples show these shifts:

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17 Rochayah Machali, *Redefining Textual Equivalence in Translation*, (Jakarta: The Translation Center Faculty of Arts-the University of Indonesia, 1988), p. 15
A. John has gone shopping.
   John sudah pergi berbelanja.

B. Nenekpun makan apel itu.
   Even grandmother ate that apple.

In (1) we can see that in English ‘has’ combined with the third form of the verb ‘go’ indicates that the act of ‘going’ has started before the time of speaking and the effect of the action still continues at the time of speaking, as opposed. The form ‘has +Verb III’ in English, a unit in the grammar, is translated into Indonesian using the lexis ‘sudah’. In the same way, ‘pun’ in (2), a unit (morpheme) in the grammar of Indonesian, which is an emphatic particle, is translated into ‘even’, a lexical word in English.

2. Category shift is a generic term referring to shifts involving any of the four categories of class, structure, system and unit. In category shifts may involve into four categories. There are:

   A. Class shift is source language item is translated by means of a TL item belonging to a different grammatical class. For example:

      a. Medical student.
         \( \text{Adj} \quad \text{n} \)
      b. Mahasiswa kedokteran.
         \( \text{N} \quad \text{n} \)

   B. Structure shift is involving a change in grammatical structure between SL and target text. For example:

      a. The blue scarf is expensive.
         \( \text{Adj} \quad \text{n} \)
      b. Syal yang biru itu mahal
         \( \text{N} \quad \text{which + modifier} \)
C. Unit shift is a where strict rank for rank correspondence between SL and TL sentences, clauses, groups, words and morphemes is not observed. For example:

a. Thinking person.
   Adj n

b. Manusia yang berfikir
   N modifier (a clause)

D. Intra system shift is which occurs when translation involves selection of a non-corresponding term in TL system this is regardless of whether the SL and TL posses systems which approximately correspond formally. For example:

a. A pair of trousers.
   N (+ plural)

b. Sebuah celana
   N (+ singular)

Newmark refers to the same concept as transposition. There are four shifts on transposition as Newmark statement. The First Shift

It is an obligatory transposition and automatic, is caused by the grammatical structure of the target language. It offers the translator no choice and must make the equivalence in the TL text as below:

(1). English/source language plural to Bahasa Indonesia/target language singular, such as: *a pair of scissors* - translated into Indonesia: *sebuah guiting*.

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18 Ibid, p. 15
(2). Adjective + Noun in English to Noun + Adjective in Bahasa Indonesia such as: Beautiful woman translated into Indonesia wanita (yang) cantik.

The Second Shift

It is required, as source language grammatical structure is not in the target language text, for instance, always options, and they are:

(1). In Bahasa Indonesia, the object is in front of the sentence, but in English, it is the last. For example: We must bring the bag - translated into Indonesia: Tas itu harus kita bawa.

(2). In Bahasa Indonesia, the adjective is in front of the sentence, then followed by the subject, but it is not in English grammatical structure. For example: I'm afraid - translated into Indonesia: Takut saya.

(3). In Bahasa Indonesia, the verbal is in front of the sentence, but it is unusual in English, except the imperative sentence, for example: Its usage has been approved - translated into Indonesia: Telah disahkan penggunaannya.

The Third Shift

It is one where literal translation is grammatically possible but may not accord with natural usage in the target language text, such as:

. (1). In English, noun or noun phrase becomes verbal in Bahasa Indonesia, for example: ... to train intellectual men for the pursuits of an intellectual life -- translated into Indonesia: ... untuk melatih para intelektual untuk mengejar kehidupan intelektual. Actually, the word “pursuit” to translate in literal translation is
“pengejaran”, but it is unnatural usage or formal into the TL, so it becomes “mengejar”.

(2). In English, noun phrase with adjective from verb intransitive becomes noun + clause, for example: *Thinking animal* – translated into Indonesia: *Makhluk yang berfikir*, and *Boring lecture* – translated into Indonesia: *kuliah yang membosankan*

(3). In English, the Clause in underlies form in source language that state in detail and explicit in target language. For example: *The approval signed by the doctor is valid* - translated into Indonesia: *Persetujuan yang ditandatangani oleh.*

**The Fourth Shift**

It is the replacement of a virtual lexical gap by a grammatical structure. For example: *He is very pleasant but his wife is arrogant* - translated into Indonesia: *Ia sangat baik (sekali), tetapi isterinya sangat sombong*. The word *sekali* is the replacement of a virtual lexical gap in Bahasa Indonesia by a grammatical structure.

In doing a translation, the translators have to pay attention to the linguistic functions. According to Buchler and Jakobson, Newmark divided the linguistic functions of texts into six kinds, they are\(^\text{20}\):

1. The expressive function is the mind of the speaker, the writer, the originator of the utterance. He uses the utterance to express his feelings irrespective of any response.

2. The informative function is external situation, the facts of a topic, reality outside language, including reported ideas or theories.

3. The vocative function language is the readership, the addressee. The vocative in the sense of calling upon the readership to act, think or feel, or react in the way intended by the text.

4. The aesthetic function of language is designed to please the sense, firstly through its actual or imagined sound, and secondly through its metaphors.

5. The phatic function of language is used for maintaining friendly contact with the addressee rather than for imparting foreign information.

6. The metalingual function of language indicates a language’s ability to explain, name, and criticize its own features.

A translator faces many problems to translate the SL text into the TL text. The linguistic problem facing Indonesia translators divided into two parts namely intrinsic difference among the two languages, and special problem relating to the standardization process of Bahasa Indonesia currently as relative young and developing languages.

The difficulties of syntax faced by translator, for example pronouns he and she, the reader of TL text (Indonesia people) do not know the person involved except to substitute the personal pronoun and possessive pronoun with the names. It means that in order to obtain clarity of translation personal pronoun and possessive pronoun, the translator of Bahasa Indonesia cannot directly change the personal pronoun and
possessive pronoun into their equals dia or ia and -nya. Except in each paragraph there is only a personal pronoun and possessive pronoun reference.

A translator finding the difficulties arises in producing the plural forms in Bahasa Indonesia. If there are plural nouns of non-living such as some, many, or ten, are not proceeded with the quantity. Those plural forms expressed by reduplicate its single form. So, the use single nominal in expressing Bahasa Indonesia plural nouns that can be justified as the idea concerning plural form can be concluded from the context.

Besides, a translator will find the difficulty in syntax. It is the transformation of verb that based on the usage of time that following the subject in English and also followed by the time utility. In Bahasa Indonesia, there is no the verb change based on the time utility. Providing the time remarks in Bahasa Indonesia shows the time. For example:

1. She goes to the office everyday (habitual)
   Dia pergi ke kantor setiap hari

2. He is reading the magazine now (in progress)
   Dia sedang membaca majalah sekarang

3. He went to movie last night (past time)
   Dia pergi nonton semalam

And the difficulty of lexical shift, caused by the Indonesia translator's default frequently shifts the words, phrase, idiomatic expression, figurative expression and proverbs stand proverbs stand independently without the context.
E. Formal Correspondence

Formal correspondence is any grammatical category in the target language that can be said to occupy the same position in the system of the target language as the given source language category in the SL system.\(^2\)

Halliday recognizes five units that constitute ranks in English. The examples below show these units:

1. Sentence, for example: ‘John has gone to market’.
2. Clause ‘John has gone to market and bought some apples (here we have two clauses, which are based on the verbs used).
3. Group (or phrase), for example: a black, long scarf (it is a noun phrase, where a noun ‘scarf’ is modified by two adjectives ‘black’ and ‘long’).
4. Word, for example: ‘scarf’.
5. Morpheme, for example: the suffix ‘ion’ in the word ‘examination’ to indicate that word is noun in English, or the suffix ‘-s’ attached to a noun to indicate plural in English.

In previous example for the word ‘rice’ in English, there is no one-to-one (formal) correspondence for the word in Indonesia, since there are at least four words to indicate the English word ‘rice’. Here, the correspondence is one-to-many, and it has to be established on the basis of textual equivalence. If the text is about having dinner, than the word ‘rice’ would correspond to the word ‘nasi’, and if the text is

\(^2\) Rochayah Machali, *Redefining Textual Equivalence in Translation*, (Jakarta: The Translation Center Faculty of Arts-the University of Indonesia, 1988), p. 13
about ‘buying rice in the market for cooking’, the word ‘rice’ would correspond the word ‘beras’. However, when the text is about the harvest time in paddy fields, then, depending on context, the word may correspond to the word ‘gabah’ or ‘padi’.\textsuperscript{22}

\textsuperscript{22}Ibid, p. 13
CHAPTER III
THE RESEARCH METHODOLOGY

A. Objective of the Research

Related to the research question above, the writer intended to analyze the transposition in translation certainly using the translation procedures.

4. To know how the transposition used in translation.

5. To know the application of translation procedure especially the transposition.

B. Method of the Research

In this research, the writer used qualitative descriptive method. The descriptive method is a problem solving procedure through describing an object based on the readably visible fact. Therefore, the research report will contain data excerpts to give an illustration in setting out the report. And the writer did the library research. He found the some book of translation for supporting the data analysis.

C. Technique of Data Analysis

To get the aim of the research, the writer conducted the following steps:

1. Classifying the sentences of the transposition the Conference of the Birds’

2. Signing the sentences that are related to the transposition procedure.

3. Analyzing the result of text between source language and target language.
4. Explaining the text to found some words or phrases that are related to transposition as in the theory of translation. And finally, the writer made conclusion based on the data analysis.

D. Instrument of the Research

The instrument of the research was the writer himself through reading, identifying and classifying the text. He also observed and signed the possibility of the transposition in translation certainly using the translation procedures.

E. Unit of Analysis

The analysis unit of the research is the translation *the Conference of the Birds*. And Agus Supriyanto and A. Samsuri, the translators who have translated the result of translation. And there are six titles of Sufi fable:

1. The Conference Opens.
2. The Nightingale.
3. The Hoopoe.
4. The Parrot.
5. The Peacock.
6. The Duck.
CHAPTER IV
RESEARCH FINDINGS

A. Data Description

In the data description, the writer finds the cases of transposition between the source language and target language in translating sentence of Sufi Fable “The Conference of the Birds”.

The possible structural changes that may occur in transposition can be observed in the following data descriptions:

1. SL Text: The Conference of the Birds. The conference opens. All the birds of the world, known and unknown, were assembled together. They said: No country in the world is without a king.


2. SL Text: We must make effort together and search for one; for no country can have a good administration and a good organization without a king.

   TL Text: Kita mesti berusaha bersama-sama untuk mencarinya; karena tiada negeri yang mungkin memiliki tata usaha yang baik dan tata susunan yang baik tanpa raja.
3. SL Text: ‘Dear birds,’ she began, I am one who is engaged in divine warfare, and I am a messenger of the world invisible. I have knowledge of God and of the secrets of creation.


4. SL Text: When one carries on his beak, as I do, the name of God, Bismillah, it follows that one must have knowledge of many hidden things.

TL Text: Bila ada yang seperti aku membawa nama Tuhan, Bismillah, diparuhnya, itu berarti bahwa dia pasti memiliki pengetahuan tentang banyak hal yang tersembunyi.

5. SL Text: It is astonishing that he neither asked nor sought for those who were absent from his kingdom, yet when I was away from him for a day he sent his messengers everywhere, and, since he could not be without me for a moment, my worth is established forever.

TL Text: Mengherankan bahwa ia tidak menanyakan atau pun mencari mereka yang tak hadir dalam kerajaannya, namun bila aku pergi sehari saja, disebarkanya utusan dimana-mana, dan karena ia tak mungkin tanpa
aku sebentar pun, maka nilai kepentinganku telah mantaplah buat selamanya.

6. SL Text: We have a true king, he lives behind the mountains called Kaf. His name is Simurgh and he is the king of birds. He is close to us, but we are far from him. The palace where he dwells is inaccessible, and no tongue is able to utter his name. Before him hang a hundred thousand veils of light and darkness, and in the two worlds no one has power to dispute his kingdom.

7. SL Text: Even the purest soul cannot describe him, neither can the reason comprehend: these two eyes are blind.

TL Text: Bahkan jiwa yang paling suci pun tak dapat melukiskanya, dan akal budi tak pula dapat memahami kedua belah mata ini pun buta.

8. SL Text: Many lands and seas are on the way. Do not image that the journey is short; and one must have the heart of lion to follow this unusual road, for it is very long and the sea is deep.

TL Text: Banyak laut dan daratan ditengah jalan. Jangan pikir perjalanan itu singkat; dan kita mesti berhati singa untuk menempuh jalan yang luar biasa itu, karena jalan itu amat panjang dan laut itu dalam.

9. SL Text: Wash your hands of this life if you would be called a man of action.

TL Text: Cucilah tangan kalian dari kehidupan ini bila kalian ingin disebut pengamal.
10. SL Text: One of his feathers fell on China and his reputation filled the world. Everyone made a picture of this feather, and from it formed his own system of ideas, and so fell into a turmoil. All souls carry an impression of the mage of his feather.


11. SL Text: He poured emotion into each of the thousand notes of his song; and in each was to be found a world of secrets.

TL Text: Dituangkan perasaannya dalam masing-masing dari seribu nada nyanyiannya, dan dalam setiap nada itu dapat ditemukan sebuah dunia penuh rahasia.

12. SL Text: By the will of destiny a dervish caught sight of her, and he held the bread dropped from his hand.

TL Text: Karena kehendak nasib seorang darwis sempat melihat putri itu sepintas, dan roti yang dipegangnya pun jatuh dari tangannya.

13. SL Text: My secrets are not known to everyone only to the rose are they known with certainty.

TL Text: Tak ada yang mengetahui rahasiaku hanya mawar mengetahuinya dengan pasti.
14. SL Text: Forsake the rose and blush for yourself for she laughs at you with each new spring and then she smiles no more.

TL Text: Tinggalkan mawar itu dan hendaknya kau malu pada dirimu sendiri sebab, bersama tiap musim semi yang baru ia menertawakanmu dan kemudian pun tak tersenyum lagi.

15. SL Text: Passion was awakened by her sleepy eyes and by sweet intoxication of her presence.

TL Text: Nafsu terbangkit oleh matanya yang mengatuk sayu dan bius manis kehadirannya.

16. SL Text: This frantic love went on for seven years, the while he lived in the street with dogs.

TL Text: Cinta yang garang ini berlangsung terus tujuh tahun lamanya, dan selama itu ia hidup dijalanan bersama anjing-anjing.

17. SL Text: Since your men are bent on killing me unjustly, answer one simple question.

TL Text: karena para pengiring tuan hendak membunuh hamba secara tak adil, maka jawablah kiranya pertanyaan yang biasa ini.

18. SL Text: Life has been given to you so that for an instant you may have a worthy friend.

TL Text: Hidup diberikan padamu agar suatu ketika kau dapat mempunyai sahabat yang mulia.

19. SL Text: The Hoopoe replied: “you are straying from the true way”.
Hudhud menjawab: “kau tersesat dari jalan yang benar”.

O you who are attached to the earthly paradise by a hundred bonds, know that whoever in the two worlds is identified with that which comes between may become attached only me, his true friend.

O kau yang terikat pada sorga duniawi dengan seratus ikatan, ketahuilah bahwa siapapun di kedua dunia itu dikenal karena apa yang terjadi antara dia dengan aku, kupisahkan dari segala yang ada agar ia hanya terikat padaku saja, kawannya sejati.

B. Data Analysis

In the data analysis the writer gets the source language text from Sufi fable “The Conference of the Birds”. Then, he analyzes the process of transposition both of them, namely:


All the birds of the world, known and unknown were assembled together. They said: No country in the world is without a king. How comes it, then, that the kingdom of the birds is without a ruler! This state of things cannot last.

Musyawarah Burung

Segala burung didunia, yang dikenal dan tak dikenal, datang berkumpul. Mereka berkata: Tidak ada negeri di dunia ini yang tak
beraja. Maka bagaimana mungkin kerajaan burung-burung tanpa penguasa! Keadaan demikian tak bisa dihindarkan terus.

This translation case, a change of word category occurs from a plural to singular noun in Bahasa Indonesia. The Conference of the Birds translated Musyawarh Burung, there is transposition that plural in English into singular in Bahasa Indonesia.

2. SL Text: We must make effort together and search for one; for no country can have a good administration and a good organization without a king. So they began to consider how to set out on their quest. The Hoopoe, excited and full of hope, came forward and placed herself in the middle of the assemble birds.

TL text: Kita mesti berusaha bersama-sama untuk mencarinya; karena tiada negeri yang mungkin memiliki tata usaha yang baik dan tata susunan yang baik tanpa raja.

In the sentence above, there is translation case typifies a structural change from adjective + noun into noun + which + adjective. Here there is transposition of word good administration (Adjective – Noun) translated into Indonesian tata usaha yang baik (Noun – which – Adjective).

3. SL Text: ‘Dear Birds,’ she began, ‘I am one who is engaged in divine warfare, and I am a messenger of the world invisible.

TL Text: ‘Burung-burung yang terhormat,’ dia mulai, akulah yang bergiat dalam perjuangan suci, dan utusan dari dunia yang tak terlihat di mata.
In the sentence above, there is transposition in word ‘Dear Birds’ from word ‘burung-burung yang terhormat’. This translation case shows a structural change from adjective + noun in English to noun + which + adjective in Bahasa Indonesia.

4. SL Text: When one carries on his beak, as I do, the name of God, Bismillah, it follows that one must have knowledge of many hidden things.

TL Text: Bila ada yang seperti aku membawa nama Tuhan, Bismillah, di paruhnya, itu berarti bahwa dia pasti memiliki pengetahuan tentang banyak hal yang tersembunyi.

This translation case exemplifies a change of word category occurs from plural in English into singular in Bahasa Indonesia/Target language. So, there is transposition of word ‘many hidden things’ translated banyak hal yang tersembunyi.

On page 12, the writer found some transposition:

5. SL Text: It is astonishing that he neither asked nor sought for those who were absent from his kingdom, yet when I was away from him for a day he sent his messengers everywhere, and, since he could not be without me for a moment, my worth is established forever.

TL Text: Mengherankan bahwa ia tidak menanyakan atau pun mencari mereka yang tak hadir dalam kerajaannya, namun bila aku pergi sehari saja, disebarkanya utusan dimana-mana, dan karena ia tak mungkin tanpa aku sebentar pun, maka nilai kepentinganku telah mantaplah buat selamanya.
In the sentence above, there is transposition in word ‘utusan’ from word ‘messengers’. This translation case shows a change of word category occurs from plural in English to singular in Bahasa Indonesia.

6. SL Text: We have a true king, he lives behind the mountains called Kaf. His name is Simurgh and he is the king of birds. He is close to us, but we are far from him. The palace where he dwells is inaccessible, and no tongue is able to utter his name. Before him hang a hundred thousand veils of light and darkness, and in the two worlds no one has power to dispute his kingdom.


In the sentence above, there are transpositions in words birds, veils and worlds. This translation case, a change of words category occur from plural in English into singular in target language.

7. SL Text: Even the purest soul cannot describe him, neither can the reason comprehend: these two eyes are blind.

TL Text: Bahkan jiwa yang paling suci pun tak dapat melukiskanya, dan akal budi tak pula dapat memahami kedua belah mata ini pun buta.
In the sentence above, there is transposition of word eyes translated kedua belah mata. This translation case shows a change of word category occurs from a plural to a singular noun.

On page 13, the analysis that the writer found is such transposition:

8. SL Text: Many lands and seas are on the way. Do not image that the journey is short; and one must have the heart of lion to follow this unusual road, for it is very long and the sea is deep.

   TL Text: Banyak laut dan daratan ditengah jalan. Jangan pikir perjalanan itu singkat; dan kita mesti berhati singa untuk menempuh jalan yang luar biasa itu, karena jalan itu amat panjang dan laut itu dalam.

   In the sentence above, there are transpositions that a change of word category occurs in word lands and seas. These translation cases show from plural in source language into singular in target language.

9. SL Text: Wash your hands of this life if you would be called a man of action.

   TL Text: Cucilah tangan kalian dari kehidupan ini bila kalian ingin disebut pengamal.

   In this translation case, a change of word category occurs from a plural to a singular noun. In English some noun such as hands always occur in a plural form.

10. SL Text: One of his feathers fell on China and his reputation filled the world.

    Everyone made a picture of this feather, and from it formed his own
system of ideas, and so fell into a turmoil. All souls carry an impression of the mage of his feather.


In the sentence above, there are transpositions in words feathers, ideas and souls. These translation cases show plural in English into singular in Bahasa Indonesia.

On page 14, the writer found some transposition:

11. SL Text: He poured emotion into each of the thousand notes of his song; and in each was to be found a world of secrets.

TL Text: Dituangkan perasannya dalam masing-masing dari seribu nada nyanyiannya, dan dalam setiap nada itu dapat ditemukan sebuah dunia penuh rahasia.

In this sentence above, this translation case shows the word He poured emotion translated dituangkan perasannya. There is transposition that from the active sentence in source language text to be passive sentence in target language.

12. SL Text: By the will of destiny a dervish caught sight of her, and he held the bread dropped from his hand.
TL Text: Karena kehendak nasib seorang darwis sempat melihat putri itu sepiat, dan roti yang dipegangnya pun jatuh dari tangannya.

In the sentence above, this translation case above shows the active sentence in source language to be passive sentence in target language.

13. SL Text: My secrets are not known to everyone only to the rose are they known with certainty.

TL Text: Tak ada yang mengetahui rahasiaku hanya mawar mengetahuinya dengan pasti.

In this sentence above, there is transposition of word secrets translated rahasia. This translation case shows plural in English into singular in Bahasa Indonesia or target language.

On page 15, the writer found some transposition:

14. SL Text: Forsake the rose and blush for yourself for she laughs at you with each new spring and then she smiles no more.

TL Text: Tinggalkan mawar itu dan hendaknya kau malu pada dirimu sendiri sebab, bersama tiap musim semi yang baru ia menertawakanmu dan kemudian pun tak tersenyum lagi.

In the sentence above, there is transposition in word 'new spring' from word 'musim semi yang baru'. This translation case shows a structural change from adjective + noun in English to noun + which + adjective in Bahasa Indonesia.
15. SL Text: Passion was awakened by her sleepy eyes and by sweet intoxication of her presence.

TL Text: Nafsu terbangkit oleh matanya yang mengatuk sayu dan bius manis kehadirannya.

In this translation case above, there is transposition of word ‘eyes’ translated into Indonesian ‘mata’. A change of word category occurs from plural in English into singular in Bahasa Indonesia.

On page 16, the writer found some transposition:

16. SL Text: This frantic love went on for seven years, the while he lived in the street with dogs.

TL Text: Cinta yang garang ini berlangsung terus tujuh tahun lamanya, dan selama itu ia hidup dijalan bersama anjing-anjing.

In this sentence above, there is transposition that a change plural in source language into singular in Bahasa Indonesia/target language.

17. SL Text: Since your men are bent on killing me unjustly, answer one simple question.

TL Text: karena para pengiring tuan hendak membunuh hamba secara tak adil, maka jawablah kiranya pertanyaan yang biasa ini.

In the sentence above, there is transposition in word ‘simple question’ translated into Indonesian ‘pertanyaan yang biasa’. This translation case shows a structural change from adjective + noun into noun + which + adjective.
On page 17, the writer found such transposition:

18. SL Text: Life has been given to you so that for an instant you may have a 

worthy friend.

TL Text: Hidup diberikan padamu agar suatu ketika kau dapat mempunyai 
sahabat yang mulia.

This translation case shows a structural change from adjective + noun in 
source language 'worthy friend' into noun + which + adjective in target language 
'sahabat yang mulia'.

On page 18, the analysis that the writer found is such transposition:

20. SL Text: The Hoopoe replied: “you are straying from the true way”.

TL Text: Hudhud menjawab: “kau tersesat dari jalan yang benar”.

In this translation case shows a structural change from adjective + noun in 
word ‘true way’ into noun + which + adjective ‘jalan yang benar’.

21. SL Text: O you who are attached to the earthly paradise by a hundred bonds, 

know that whoever in the two worlds is identified with that which 
comes between may become attached only me, his true friend.

TL Text: O kau yang terikat pada sorga duniawi dengan seratus ikatan, 
ketahui bahwa siapapun di kedua dunia itu dikenal karena apa yang 
terjadi antara dia dengan aku, kupisahkan dari segala yang ada agar ia 
hanya terikat padaku saja, kawannya sejati.
In the sentence above, there are transposition cases in word hundred bonds translated seratus ikatan and two worlds translated kedua dunia. These are change of word category occur from plural noun in English into singular noun in Bahasa Indonesia.

Based on the data analysis, the writer found some transposition in the Conference of the Birds. And they are:

1. A change of word category occurs from a plural to a singular noun, the writer found in number 1, 5, 6, 7, 8, 9, 10, 13, 16, 17 and 21
2. A structural change from Adjective + Noun in word into Noun + Which + Adjective, the writer found in number 2, 3, 4, 14, 18, 19, and 20.
3. From active to passive, the writer found in number 11, 12 and 15.
CHAPTER V
CONCLUSION AND SUGGESTION

A. Conclusion

Translation is more than just transferring a text in the source language into an equivalent text in the target language. Therefore, the translation must consider some grammatical and lexical equivalent.

Translation is not an easy thing. It involves many factors and one of them is already mentioned above, that is the transposition that has an important function that will help the translator do his translation.

One factor that must be taken into consideration in the translation is the translation procedure that involves the transposition. The transposition is procedure involving a change in the grammar from the source language text to the target language text.

In the analysis of Transposition in the Conference of the Birds, it appears that the transposition that used is that the grammatical structure of the target language or a change of word category occurs from a plural to a singular noun. It offers the translator have no choice and must make the equivalence in the TL text, there is a change from active sentence in source language to passive in target language. And adjective + noun in English become noun + which + adjective in Indonesia.
B. Suggestion

Based on the conclusions above, the writer has some suggestions as follows:

1. To get a good translation, a translator must consider the translation procedure especially the transposition.

2. To be a good translator, he must consecrate and painstaking effort, always trying to extend his knowledge and improve his means of expression; pursuing facts and words.

3. He must require in depth knowledge of the grammar, semantics, syntax, idioms, and the like of the source language, as well as the culture of its speakers, and must has in depth knowledge of target language.


_____________ *Redefining Textual Equivalence in Translation*. Jakarta: The translation Center; Faculty of Arts the University of Indonesia, 1998.


The Conference of The Birds
MANTIQ UT-TAIR

A PHILOSOPHICAL RELIGIOUS
POEM IN PROSE

THE CLEAR LIGHT SERIES

SHAMBHALA BOULDER

1971
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FOREWORD

Altar's great philosophical religious poem, Mantiq Uttair, was composed probably in the second half of the twelfth century A.D. From 1753, a new edition has appeared every few years in one or another of the countries of the Near East.

The present rendering was undertaken in the first instance for the benefit of myself and some friends; but it is the fullest version that has yet appeared in English and, as such, may interest a wider public. For the most part I have used Garin de Tassy's translation into French prose from the Persian, which was collated with Arabic, Arabic, and Turkish texts (Paris, 1864). I have also consulted a Persian text through a Sufi friend, together with extant English translations. Of these latter there are three, all very much abridged. The first is by Edward Fitzgerald, in rhyme, and rather sentimental; the second is a very literal translation of 1,475 couplets of the original, 4,674 Mathnawi, by Ghulam Muhammad Abid Shaiikh, 1911; the third (and the best of the three) is Masani's, in 1914, though only about half of the original was translated; this was noted and published in Mangalore, India, 1924, and sheets were posted and published by the Oxford University Press. All three are long since out of print. Garin de Tassy's translation is correct, and, as he says, 'is as literal as I have been able to make it religious'. He has also retained the flavour, the spirit, and the ring of Altar's poem.

I have omitted the second half of the Invocation—which is missing in the Hindu text and is abridged in the Turkish. The Epilogue is written entirely from the Hindu and the Turkish texts, and varies for manuscripts; of this I have included only the first part, since rest, consisting as it does of anecdotes, comes as an anticlimax. Omitted or condensed are a few anecdotes in the story, either because they seem repetitive, or because they have little bearing on the text.

All that relates to the 'Conference', 'Speech', 'Language', 'Discourse' or 'Parliament' (as it is variously called) of the Birds as told in the original manuscript, is here.

All notes on the text are included in the Glossary so that the reading shall not be interrupted; these include some of Tassy's. In compiling this, and in writing the notes on Altar and on the Sufis, I have consulted, among other sources, The Dictionary of Islam and the Encyclopaedia of Islam. In numbering the sections I have followed Tassy's translation of the original manuscripts. If the reader will run through the Glossary before reading the book, many allusions will be made clearer; though, as Tassy himself remarks, the meaning is sometimes obscure.

Miss Adamson's brush drawings are based on those in an old Persian manuscript of Mantiq Uttair.

C. S. NOTT
Welcome, O Hawk! You who have taken wing, and after rebelling against your master have bowed your head! Bear yourself becomingly. You are fastened to the body of this world, and so are far from the other. When you are free of the worlds, present and future, you will rest on the hand of Alexander.

Welcome, O Goldfinch! Come joyously. Be eager to act, and come as the fire. When you have burnt up your attachments the light of God will manifest itself more and more. Since your heart knows the secrets of God, remain faithful. When you have perfected yourself you will no longer exist. But God will remain.

III. THE CONFERENCE OF THE BIRDS

ALL THE BIRDS of the world, known and unknown, were assembled together. They said: 'No country in the world is without a king. How comes it, then, that the kingdom of the birds is without a ruler! This state of things cannot last. We must make effort together and search for one; for no country can have a good administration and a good organization without a king.'

So they began to consider how to set out on their quest. The Hoopoe, excited and full of hope, came forward and placed herself in the middle of the assembled birds. On her breast was the ornament which symbolized that she had entered the way of spiritual knowledge; the crest on her head was the crown of truth, and she had knowledge of both good and evil.

'Dear Birds,' she began, 'I am one who is engaged in divine warfare, and I am a messenger of the world invisible. I have knowledge of God and of the secrets of creation. When one carries on his beak, as I do, the name of God, Bismillah, it follows that one must have knowledge of many hidden things. Yet my days pass restlessly and I am concerned with no person for I am wholly occupied by love for the King. I can find water by instinct, and I know many other secrets. I talk with Solomon and am the foremost of his
It is astonishing that he neither asked nor sought for those who were absent from his kingdom, yet when I was away from him for a day he sent his messengers everywhere, and, since he could not be without me for a moment, my work is established for ever. I carried his letters, and I was his confidential companion. The bird who is sought after by the prophet Solomon, merits a crown for his head. The bird who is well spoken of by God, how can he trail his feathers in the dust? For years I have travelled by sea and land, over mountains and valleys. I covered an immense space in the time of the deluge; I accompanied Solomon on his journeys, and I have measured the bounds of the world.

'I know well my King, but alone I cannot set out to find him. Abandon your timidity, your self-conceit, and your imbecility, for he who makes light of his own life is delivered from himself; he is delivered from good and evil in the way of his beloved. Be generous with your life. Set your feet upon the earth and step out joyfully for the court of the King. We have a true king, he lives behind the mountains called Kit! His name is Simurgh and he is the king of birds. He is close to us, but we are far from him. The place where he dwells is inaccessible, and no tongue is able to utter his name. Before him hang a hundred thousand veils of light and darkness, and in the two worlds no one has power to dispute his kingdom. He is the sovereign lord and is bathed in the perfection of his majesty. He does not manifest himself completely even in the place of his dwelling, and to this no knowledge or intelligence can attain. The way is unknown, and no one has the steadfastness to seek it, though thousands of creatures spend their lives in longing. Even the purest soul cannot describe him, neither can the reason comprehend: these two eyes are blind. The wise cannot discover his perfection nor can the man of understanding perceive his beauty. All creatures have wished to attain to this perfection and beauty by imagination. But how can you tread that path with thought? How measure the moon from the fish? So, thousands of heads go here and there, like the ball in polo, and only lamentations and sighs of longing are heard. Many lands and seas are on the way. Do not imagine that the journey is short; and one must have the heart of a lion to follow this unusual road, for it is very long and the sea is deep. One plods along in a state of amazement, sometimes smiling sometimes weeping. As for me, I shall be happy to discover even a trace of him. That would indeed be something, but to live without him would be a reproach. A man must not keep his soul from the beloved but must be in a fitting state to lead his soul to the court of the King. Wash your hands of this life if you would be called a man of action. For your beloved, renounce this dear life of yours, as worthy men. If you submit with grace, the beloved will give his life for you.'

FIRST MANIFESTATION OF THE SIMURGH

'An astonishing thing! The first manifestation of the Simurgh took place in China in the middle of the night. One of his feathers fell on China and his reputation filled the world. Everyone made a picture of this feather, and from it formed his own system of ideas, and so fell into a turmoil. This feather is still in the picture-gallery of that country; hence the saying, "Seek knowledge, even in China!"

'But for his manifestation there would not have been so much noise in the world concerning this mysterious Being. This sign of his existence is a token of his glory. All souls carry an impression of the image of his feather. Since the description of it has neither head nor tail, beginning nor end, it is not necessary to say more about it. Now, any of you who are for this road, prepare yourselves, and put your feet on the Way.'

When the Hoopoe had finished the birds began excitedly to discuss the glory of this king, and seized with longing to
have him for their own sovereign they were all impatient to be off. They resolved to go together; each became a friend to the other and an enemy to himself. But when they began to realize how long and painful their journey was to be, they hesitated, and in spite of their apparent good-will began to excuse themselves, each according to his type.

THE NIGHTINGALE

The amorous Nightingale first came forward almost beside himself with passion. He poured emotion into each of the thousand notes of his song; and in each was to be found a word of secrets. When he sang of these mysteries the birds became silent. 'The secrets of love are known to me,' he said. 'All night I repeat my songs of love. Is there no unhappy David to whom I can sing the yearning psalms of love? The flute's sweet wailing is because of me, and the lamenting of the lute. I create a tumult among the roses as well as in the hearts of lovers. Always I teach new mysteries, at each instant I repeat new songs of sadness. When love overpowers my soul my singing is as the sighing sea. Who hears me forsakes his reason, though he be among the wise. If I am parted from my dear Rose I am desolate, I cease my singing and tell my secrets to none. My secrets are not known to everyone; only to the Rose are they known with certainty. So deep in love am I with the Rose that I do not think of my own existence; but only of the Rose and

the coral of her petals. The journey to the Simurgh is beyond my strength; the love of the Rose is enough for the Nightingale. It is for me that she flowers with her hundred petals; what more then can I wish! The Rose which blooms today is full of longing, and for me smiles joyously. When she shows her face under the veil I know that it is for me. How then can the Nightingale remain a single night deprived of the love of this enchantress?'

THE HOOPOE

The Hoopoe replied: 'O Nightingale, you who would stay behind dazzled by the exterior form of things, cease to delight in an attachment so deluding. The love of the Rose has many thorns; it has disturbed and dominated you. Although the Rose is fair, her beauty is soon gone. One who seeks self-perfection should not become the slave of a love so passing. If the smile of the Rose arouses your desire it will only fill your days and nights with lamentations. Forsake the Rose and blush for yourself; for she laughs at you with each new Spring and then she smiles no more.'

THE HOOPOE TELLS THE STORY OF THE PRINCESS AND THE DERVISH

A king had a daughter as beautiful as the moon, who was loved by everyone. Passion was awakened by her sleepy eyes and by the sweet intoxication of her presence. Her face was white as camphor, her hair musk-black. Jealousy of her lips dried up a ruby of the forest water, while sugar melted in them for shame.

By the will of destiny a dervish caught sight of her, and the bread he held dropped from his hand. She passed him like a flame, and as she passed, she laughed. At this the
Then came the Parrot, with sugar in her beak, dressed in a garment of green, and round her neck a collar of gold. The hawk is but a gnat beside her brilliance: earth’s green carpet is the reflection of her feathers, and her words are distilled sugar. Listen to her: ‘Vile men whose hearts are iron have shut me in a cage, so charming am I. Held fast in this prison I long for the source of the water of immortality guarded by Khizir. Like him I am clothed in green, for I am a Khizir among birds. I should like to go to the source of this water, but a moth has not strength to lift itself to the Simurgh’s great wing; the spring of Khizir is enough for me.’

The Hoopoe replied: ‘O you who have no idea of felicity! He who is not willing to renounce his life is no man. Life has been given to you so that for an instant you may have a worthy friend. Set out upon the Way, for you are not an almond you are only the shell. Join the company of worthy men and enter freely in their Way.’

THE FOOL OF GOD AND KHIZIR

There was a man, mad from love of God. Khizir said to him: ‘O perfect man, will you be my friend?’ He replied: ‘You and I are not compatible, for you have drunk long draughts of the water of immortality so that you will always exist, and I wish to give up my life. I am without friends and do not know how to support myself. Whilst you are busy preserving your life, I sacrifice mine every day. It is better that I leave you, as birds escape the snare, so, good-bye.’

THE PEACOCK

Next came the golden Peacock, with feathers of a hundred—what shall I say?—a hundred thousand colours! He displayed himself, turning this way and that, like a bride. ‘The painter of the world,’ he said, ‘to fashion me took in his hand the brush of the Jinn. But although I am Gabriel among birds my lot is not to be envied. I was friendly with the serpent in the earthly paradise, and for this was ignominiously driven out. They deprived me of a position of trust, they, who trusted me, and my feet were my prison. But I
am always hoping that some benevolent guide will lead me out of this dark abode and take me to the everlasting mansions. I do not expect to reach the king you speak of, it will suffice me to reach his gate. How can you expect me to strive to reach the Simurgh since I have lived in the earthly paradise? I have no wish except to dwell there again. Nothing else has any meaning for me.'

The Hoopoe replied: 'You are straying from the true Way. The palace of this King is far better than your paradise. You cannot do better than to strive to reach it. It is the habitation of the soul, it is eternity, it is the object of our real desires, the dwelling of the heart, the seat of truth. The Most High is a vast ocean; the paradise of earthly bliss is only a little drop; all that is not this ocean is distraction. When you can have the ocean why will you seek a drop of evening dew? Shall he who shares the secrets of the sun idle with a speck of dust? Is he who has all, concerned with the part? Is the soul concerned with members of the body? If you would be perfect seek the whole, choose the whole, be whole.'

THE MASTER AND THE PUPIL

A pupil asked his Master: 'Why was Adam obliged to leave paradise?' The Master replied: 'When Adam, the noblest of creatures, entered paradise he heard a resounding voice from the invisible world: "O you who are attached to the earthly paradise by a hundred bonds, know that whoever in the two worlds is identified with that which comes between him and me, I deprive of all that exists visibly, so that he may become attached only to me, his true friend." To a lover, a hundred thousand lives are nothing without the beloved. He who has lived for something other than Him, were it Adam himself, has been driven out. The dwellers in Paradise know that the first thing they must give up is their heart.'

Timidly the Duck came out of the water and went up to the assembly, dressed in his finest robe. 'No one has ever spoken to a creature prettier or purer than I,' he said. 'Every hour I perform the customary ablutions, and then spread upon the water the carpet of prayer. What bird can live and move in the water as I do? In this I have a marvellous power. Among birds I am a penitent of clear sight, of clean garments, and I live in a pure element. Nothing is more profitable to me than water, for in it I find my food and have my dwelling. If troubles vex me I wash them away in water. Clear water feeds the stream wherein I live, I love not the dry earth. So, since my concern is only with water, why should I leave it? All that lives, lives by water. How shall I be able to cross the valleys and fly to the Simurgh? How can one such as I, contented with the surface of the water, have any longing to see the Simurgh?'

The Hoopoe said: 'O you whose delight is in the water which occupies your whole life! Indolently you drowse there—but a wave comes and you are swept away. Water is good only for those who have a fair countenance and a clean face. If you are such, it is well! But how long will you stay clean and pure as the water?'

STORY OF THE PIOUS MAN

Someone asked a saintly fool: 'What are the two worlds which always occupy our thoughts?' He replied: 'Both the upper and the lower worlds are as a drop of water, which is
and which is not. It was a drop of water that manifested itself in the beginning, and then it assumed many lovely forms. All appearances are as water. Nothing is harder than iron, yet it knows that water is its origin. But all that has water for a basis, even iron, has no more reality than a dream. Water is nothing stable.'

The Hoopoe said: 'O you who have colours of all the stones, you limp a little and give lame excuses. Your heart's blood stains your claws and beak, and your search demeans you. What are jewels but coloured stones, yet the love of them hardens your heart. Without their colours they would be just ordinary little pebbles. He who possesses the perfume does not seek the colour; he who has the essence will not forsake it for the glitter of outward form. Seek the true jewel of sound quality and no longer be content with a stone.'

The Partridge
The Partridge next approached, graceful yet self-satisfied. Shyly she rises from her treasure of pearls in her garment of the dawn. With blood-rimmed eyes and red beak she flies with lightly-turning head, carrying her belt and sword.

She said: 'I like to wander among ruins for I love precious stones. They have lighted a fire in my heart and this satisfies me. When I burn with desire for them the pebbles I have swallowed become as if tinged with blood. But often I find myself between stones and fire, inactive and perplexed. O my friends, see how I live! Is it possible to awaken one who sleeps on stones and swallows gravel?

'My heart is wounded by a hundred sorrows because my love for precious stones has bound me to the mountain. Love for other things is transitory; the kingdom of the jewels is eternal, they are the essence of the everlasting mountain. I know the mountains and the precious stones. With my belt and my sword I am always seeking the diamond, and I have yet to discover a substance of a loftier nature than precious stones—even the pearl is not as beautiful. Also, the way to the Simurgh is difficult, and my feet are attached to the stones as if they were stuck in clay. How can I expect to go bravely into the presence of the mighty Simurgh, my hand on my head, my feet in the mud? Either I will die or I will discover precious stones. My nobility is evident, and he who does not share in my aim is not worth considering.'

The Hoopoe said: 'O you who have colours of all the stones, you limp a little and give lame excuses. Your heart's blood stains your claws and beak, and your search demeans you. What are jewels but coloured stones, yet the love of them hardens your heart. Without their colours they would be just ordinary little pebbles. He who possesses the perfume does not seek the colour; he who has the essence will not forsake it for the glitter of outward form. Seek the true jewel of sound quality and no longer be content with a stone.'

The Ring of Solomon
No stone was ever so renowned as the stone in the Ring of Solomon, yet it was quite a simple stone weighing no more than half a dang. But when Solomon made a seal of it, the whole earth came under his sway. His rule was established and his law extended to the far horizons. Though the wind carried his will to every quarter, he possessed only a stone of half a dang. He said: 'Since my realm and rule depend on this stone, from henceforth no one shall have such power.'

Although Solomon became a great king because of his seal, it was this that delayed his progress on the spiritual path; and he came to the Paradise of Eden five hundred years later than the other prophets. If a stone could produce such a state in regard to Solomon, what could it do to a being
Musywarah Burung
Sebuah Fabel Sufi Karya Farid ud-Din Attar

2003
III.

Musyawarah Burung

1. Musyawarah Pembukaan

SEGALA burung di dunia, yang dikenal dan tak dikenal, datang berkumpul. Mereka berkata, "Tidak ada negeri di dunia ini yang tak beraja. Maka bagaimana mungkin kerajaan burung-burung tanpa penguasa? Keadaan demikian tak bisa dihindarkan terus. Kita mesti berusaha bersama-sama untuk mencarinya; karena tiada negeri yang mungkin memiliki tata usaha yang baik dan tata susunan yang baik tanpa raja."

Maka mereka mulai memikirkan bagaimana hendak mencarinya. Burung Hudhud, dengan berse-

Kukenal baik Rajaku, tetapi sendiri saja tak dapat aku pergi mencarinya. Tinggalkan kesegaran kalian, kesombongan kalian dan keingaran kalian, karena siapa yang tak memelihara hidupnya sendiri terbebas dari ikatan dirinya sendiri; ia terbebas dari ikatan baik dan buruk demi yang dicintainya. Bermurah hati-lah dengan hidup kalian. Jejakkan kaki kalian di tanah and melangkahlah ke istana Raja. Kita mempunyai Raja sejati, ia tinggal di balik gunung-gunung Kaf.\textsuperscript{2} Namanya Simurgh\textsuperscript{3} dan ia raja segala burung. Ia dekat

\textsuperscript{2} Kaf = barisan gunung yang melingkari bumi.

\textsuperscript{3} Simurgh = juga disebut Sen-Simurgh, burung angkasa. Dalam Mahabarata, Garuda. Ada dua Simurgh. Yang satu tinggal di gunung Elbruz di Pegunungan Kaukasus, jauh dari manusia. Sarangnya terbuat dari tiang-tiang daging, kayu cendana dan gaharu. Ia dapat berbicara dan bulu-bulunya memiliki daya-
tempat persema-
annya tak dapat dicapai, dan tiada lidah yang da-
nengucapkan namanya. Di mukanya tergantung
15 ribu tabib cahaya dan kegelapan, dan dalam ke-
lunia itu tak ada yang dapat menyangsikan kera-
. ia Raja yang berdaulat raya dan hermandikan
Jouh persema-
anya. ia tak membu-
ri sepenuhnya meskipun ia tempat persemayam-
sendiri, dan tentang ini tiada pengetahuan atau
desan yang dapat meraihnya. Jalan itu tak dike-
akan tak ada yang berteguh hati mencarinya, meski-
ibuan makhluk melawatkan hidupnya dalam ke-
han. Bahkan jiwa yang paling suci pun tak dapat
isikannya, dan akal budi tak pula dapat memah-
dua beliau mata ini pun buta. Si bijak tak dapat
lahi keesempurnaannya dan si arif tak pula da-
egmati keindahannya. Sekian makhluk me-
ingin meraih kesempurnaannya dan keindahan itu
bayangan angan. Tetapi bagaimana kalian da-
nenempuh jalan itu dengan pikiran? Bagaimana
kur bulan dari ikan? Begitulah, ribuan kepala
ak ke sana ke mari, dan hanya ratap dan keluh
dermorduk saja yang terdengar. Banyak laut dan darat-
an di tengah jalan. Jangan pikir perjalanan itu singkat;
dan kita mesti berhati-hati untuk menempuh jalan
yang luar biasa itu, karena jalan itu amat panjang dan
laut itu dalam. Ada yang berjalan dengan susah payah
dan keceranah, sambil kadang-kadang tersenyum dan
kadang-kadang menangis. Adapun bagiku, aku akan
merasa bahagia menemukan biar hanya jejaknya saja.
Itu akan ada juga artinya, tetapi hidup tanpa dia ten-
tulah akan menjadi penyesalan. Janganlah kita menun-
tup jiw kita terhadap yang kita kasih, tetapi hendak-
lah kita ada dalam keadaan yang selaras untuk menun-
tun jiw kita ke istana Raja kita itu. Cucilah tangan
kalian dari kehidupan ini bila kalian ingin disebut pe-
ngamal. demi yang kalian kasih, tinggalkan kehidup-
an kalian yang berharga ini, sebagai muliawan. Bila ka-
lian menyerahkan diri dengan manis, sang kekasih pun
akan memberikan seluruh hidupnya pada kalian."

PENGEJAWANTAHAN SIMURGH PERTAMA

"Sungguh ajaib! Pengejawantahan Simurgh yang per-
tama terjadi di Cina pada tengah malam. Setiap bulu-
nya jatuh di Cina dan kemasyhuran namanya pun me-
menihi dunia. Setiap orang membuat lukisan yang

243 magic, ia merupakan lambang Tuhan dan pelindung para
iswan. Simurgh yang lain ialah gergaji yang menakutkan,
3 juga tinggal di sebuah gunung, tetapi ia menyerupai
an hitam.
Ambarkan bulu ini, dan dari lukisan itu dibenarking pikirannya sendiri, dan dengan demikian ceritah ia dalam kekacauan. Lukisan ini ada di lukisan di negeri itu; maka dihadiskan, ‘carilah raiu ke Cina!’

Tetapi terhadap pengejawantahan itu tak begitu ribut-ribut di dunia mengenai wujud yang pahasia ini. Semua jiwa menyimpan kesan gambaran tentang bulunya. Karena penggambaran temmurgh tanpa kepala maupun ekor, tanpa awal ri akhir, maka tak perlu pemerian lebih lanjut. Apa pun di antara kalian yang hendak mencari alasan yang kusebutkan, siapkan diri dan in-kaki di jalan itu.”

Setelah Hudhud selesai bicara, dengan bersert burung-burung pun mulai membicarakan kecan Raja itu, dan dicekam keinginan hendak meni Raja itu penguasa mereka, maka tak sabar mewun ingin berangkat. Mereka memutuskan untuk bersama-sama; masing-masing pun menjadi kagiz yang lain dan menjadi lawan dirinya sendiri. Ketika mereka mulai menyadari betapa jauh dan ma perjalanan mereka nanti, maka mereka pun agu, dan meskipun jelas mereka berkemauan amun mereka mulai berdalih menyatakan kebenasing-masing sesuai dengan wataknya.


Menuturkan Kisah Puteri Raja dengan Darwis


Karena kehendak nasib seorang darwis⁴ sempat melihat putri itu sepintas, dan roti yang dipenghangnya pun jatuh dari tangannya. Putri itu melintasinya bagai

ananya akan segera lenyap. Siapa yang mencari kesempurnaan diri janganlah menjadi budak cinta yang begitu cepat berlalu. Jika senyum Mawar itu menimbulkan berahim, maka itu hanya akan mengisi hari demi hari dan malam hari malammu dengan ratapan-ratapan kesedihan. Tinggalkan Mawar itu dan hendaknya kau malu pada dirimu sendiri; sebab, bersama tiap Musim Semi yang baru, ia menertawakanmu dan kemudian ia pun tak tersenyum lagi:"

HUDHUD MENUTURKAN KISAH PUTERI RAJA DENGAN DARWIS

3. HUDHUD

Hudhud menjawab, "O Bulbul, kau yang tak mau ikut, karena bentuk lahiriah dari segala ini, berhentilah nikmati keterkaitan yang begitu menyenangkan. Cintar itu banyak durinya; ia mengusik dan menguadimimu. Meskipun Mawar itu jelita, namun keindahan

(28)

⁴ Darwis = Pengikut suli yang sengaja hidup miskin sebagai jalan mencapai kesempurnaan jawa.
...

Si Penggila Tuhan dan Khizir

seorang lelaki, gila karena cintanya pada Tuhan. Khizir beriannya kepadanya, "O manusia sempurna, maukah kau jadi sahabatku?"

Orang itu menjawab, "Kau dan aku tak mungkin disatukan, karena kau telah banyak mereguk air kekhasan sehingga kau akan senantiasa hidup, sedang aku ingin menyerahkan hidupku. Aku tak berkawan bahkan bagaimana menunjang hidupku sendiri aku tak tahu. Sementara kau asyik memelihara hidupku, aku mengorbankan hidupku setiap hari. Lebih baik aku meninggalkan kau, bagi burung menghinai jati, pidi, selamat tinggal."


(32)

(33)

6. ITIK

GURU DAN MURID

Sang murid bertanya kepada Gurunya, "Mengapa harus meninggalkan surga?" Sang Guru menjawab, "Setiap saat aku melakukan sesuatu yang membingungkan."
iah yang di air. Burung mana dapat hidup dan berge-

ker di air seperti aku? Dalam hal ini aku punya ke-

ampan yang mengagumkan. Di antara burung-

burung aku petolat yang berpenglihatan jernih, berpa-

tian bersih; dan aku hidup dalam unsur yang suci.

ada yang lebih bermanfaat bagiku kecuali air, kare-

na di sana kudapat maknananku dan kumiliki permuki-

anaku. Dua kesusahan-kesusahan merisaukan diriku,

ubas-hilangkan semuanya di air. Air jernih membe-

kan zat-zatnya pada sungai di mana aku hidup; aku

k suka akan tanah kering. Begitulah, karena aku ha-

nya berjualan dengan air, mengapa pula aku harus

eninggalkannya? Segala yang hidup ini hidup dari

r. Bagaimana aku akan dapat melintasi lembah-lemb-

ih dan terbang mendapatkan Simurgh? Mana mung-

n semacam aku ini, yang puas dengan permukaan

r, merasa rindu untuk bertemu dengan Simurgh?"

Hudhud berkata, "O kau, yang menemukan ke-

mbirian di air yang memenuhi seluruh hidumu! Bel-

aras-malas kau mengantuk di sana – tetapi ombak da-

ng dan kau dihanyutkan. Air hanya baik buat mereka

ing bermuka jelita dan berwajah bersih. Jika kau se-

erti itu, baiklah! Tetapi berapa lama kau akan tetap

ersih dan suci bagi air?"

Seseorang bertanya kepada seorang aulia, "Bagaimana-

kah kiranya kedua dunia yang selalu memenuhi piki-

ran kita itu?" Jawabnya, "Baik dunia atas maupun du-

nia bawah bagaikan setiuk air, yang ada dan yang

tidak ada. Yaitu setitik air yang menampakkan dirinya

sendiri pada mulanya, dan kemudian mengambil ber-

gam bentuk yang indah-indah. Segala perwujudan ini

bagaikan air. Tieda yang lebih keras daripada besi, na-

mun besi pun tahu bahwa airlah asalnya. Tetapi segala

yang berasal dari air, biar besi pun, tidak lebih nyata

dari mimpi. Air sama sekali tak tetap."

7.

AYAM HUTAN

Ayam Hutan lalu mendekat, cantik tetapi sombong. 
Tersipu-sipu ia bangkit dari harta mutiarnya dalam

pakaian fajar itu. Dengan mata melingkar dan paruh

merah darah ia terbang sambil sedikit menelengkan ke-

pala, memakai ikat pinggang dan pedangnya.