TRANSPOSITION AND MODULATION ANALYSIS ON THE
TRANSLATION OF PRAYER FOR RAIN INTO DO’A MINTA HUJAN

A Thesis
Submitted to Letters and Humanities Faculty in Partial to fulfillment of the
Requirements for the Strata 1 Degree

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ABSTRACT

Muhammad Ridwan Roji Abdullah: “An Analysis of Translation Procedure on David Campbell’s Poem Prayer for Rain” which is translated by Taufik Ismail Do’a Meminta Hujan. Thesis: English Letters Department of Adab and Humanities Faculty, UIN Syarif Hidayatullah Jakarta, November 2014.

The study in this paper discusses the translation procedure of the poem on the title “Prayer for Rain” which is translated by Taufik Ismail. The important purpose in this research, the author tries to explain the translation procedures used in translating at poem "Prayer for Rain" by David Campbell.

The writer uses descriptive qualitative method, to describe and analyze identifies the process of how an English word of the poem is translated into Bahasa Indonesia. In addition, this study also identifies whether the translation process results the changes of manner. To support the analyses, the writer use some books, and dictionaries, namely A Text book of Translation (Peter Newmark), Teori & Praktek Penerjemahan (Frans Sayogie), Kamus Lengkap Indonesia-Inggris a(2004).

The writer uses the theory of translation procedure. Finally, the writer finds fourteen words of translation procedure from Prayer for Rain poem. The translation procedure are Modulation and Transposition.
APPROVEMENT

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on October 31st, 2014. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or the other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, October 31, 2014
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All praises be to Allah the Lord of the universe, for the healthy and strength to finish this thesis. Peace and blessing be upon our prophet Muhammad SAW, whom he has selected as an intermediary and messenger to guide human beings to the way of felicity and comfort.

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This thesis is presented to English Letters Department, Letters and Humanities Faculty, State Islamic University “Syarif Hidayatullah” Jakarta as a partial of requirements for the Degree of Strata 1.

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The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the system of communication in speech and writing that is used by people of a particular country”.\(^1\) And a language is any specific example of such a system. The scientific study of language is called linguistics. Language is the most important aspect in the life of all beings. We use language to express inner thoughts and emotions, make sense of complex and abstract thought, to learn to communicate with others, to fulfill our wants and needs, as well as to establish rules and maintain our culture.

Language is object translation. Without language, translation cannot be applied. Translation is an attempt to restate the idea from one language to another language. This word is the equivalent of the English translation from the Latin, A translation or Translationis which means "apa yang di seberangkan" (what is Carried across) and consists of the word Trans (across) and Ferre or broad (carry). Translating is often distinguished from interpreting. Translating is more associated with written language and interpreting is an attempt transfer the oral language (McArthur, 1992: 1052).\(^2\) The Translation is an effort to move messages from one language to another language.\(^3\) In translation, the transfer of the message


to another language is equally important form. Translation is one of the oldest and most important in human culture. Through the cooperation between nations translation activity becomes possible. Translation also makes access to the sea of knowledge that is so wide open that the nations of the world can be mutually enriching culture and science respectively.

Among so many activities translation, literary translation has played an important role in the effort to create world peace. Generally, the literature to express thoughts, feelings, or ideas the author of life, which is based on experience and / or observation of reality.

As one type of literature, poem is one of the important targets translators. Therefore, we say in translating poem, there are dual demands: transfer the content is must be good as well as the form transfer. Translating poem needs hard work. Because of translating the word, and stringing sentences, require sensitivity to poetic atmosphere that want to be displayed.

In the process of transferring this language; consciously or not, the cultural side of the two languages will accompany each other. Poem can be enjoyed by a diverse nation, and the message can be delivered as well. In contrast, the nuances can be delivered, do they have a meaning? The sensitivity of a translator is a very important thing. The effort is not easy for poem translators.

For human the poem is imaginative and the meaning is high in the clouds away, and they often fail to realize the true meaning in the real life, so poem is considered as being far away from life every day. The opinion that poem can possible be defined in different meaning based on people’s perspective causes the
lack of interest in poem readers and also the lack of interest in translators poem.
Whereas, if it is recognized and properly examined, poem is much closets to us as
human. To provide a clear illustration of what poem, it can be seen from the
comparison of the two texts: as a piece of the poem "Prayer for Rain" by David
Campbell, translated by Taufik Ismail in the following:
Here is an example:

Source language: “Sweet Rain.”
Target language: “Hujanku hujan.”

From the text above the writer find a word in the Source Language
“Sweet” translated in different lexical meaning “Hujanku” in the Target language.
So, the writer analyzes the word sweet in David Campbell’s poem and Taufik
Ismail translated “hujanku.” The word sweet in the dictionary is Manis, so the
translation hujanku expressed modulation. Modulation is a variation through a
change of viewpoint, of perspectives, and very often of category of thought.

Prayer for Rain poems is translated by Taufik Ismail into Indonesian
accepted as a good translation. To achieve that goal, translations and original
poems was analyzed, and the results of the analysis are compared to see in what
aspects of each poem translation and original poem equivalent and faithful. The
findings obtained are expected to contribute to the practice of poetry translation

English into Indonesian

The Translation procedure becomes very important in the harmonization
process of translation to perfect translation results. In translation, there are two
practical problems that we face. First, we do not understand the meaning of the
words or sentences or paragraphs that do not catch the message. Second, we find difficulty to translate them, though it was his understanding SL (Source language). To overcome the problems, we need to go through the procedure, which consists of the “three-step translation”, they are analyzing (understanding SL), transferring (translate in mind), and restructuring (translate).  

In the first step, SL (Source language) must read in a totality manner and the message must be understood in an outline manner. The parts are important and marked problems. This step includes the structure, semantics, style, and message. In this step, be often find comprehension of the problem whose solution must be sought outside the text, in a variety of sources, such as other regulatory texts, encyclopedias, dictionaries, or resource

In the second step, that is transfer, we started translating in the mind and write, while we are still seeking solution to resolve the problem by looking out of the text. Here, we do what is called "deverbalisasi”, which is escaping themselves from the bonds of SL sentences to catch the message in more detail. However, in order not to lose something in the translation process, after deverbalisasi, we still have to go back to the source text, and doing what is called a close translation, that is looking for the smallest unit translation that can be seen to be done.

In the third step, where is restructuring, we do the actual translation and begin to organize arrangements sentence carefully. Here we change the structure of grammatical and semantic SL (Source language) to TL (Target Language),

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while checking whether our translation is in accordance with the design objectives and interests analysis.

**B. Focus of the study**

Based on the background of the study above, the writer needs to provide restriction on the problem so that the research is more focused and will focus on the process of translating source language (English) into target language (Indonesian) in the translation procedures of the poem "Prayer for Rain" by David Campbell. Each corpus of SL and TL equivalence will be compared and analyzed by applying the theory of translation.

**C. Research Question**

From the focus of the study above, the writer can formulate the problem as following:

1. What are transposition and modulation types that use as the translation procedures used by Taufik Ismail in translating the poem by David Campbell and titled "Prayer for Rain"?
2. How is message in SL (Source Language) conveyed and accepted in TL (Target Language)

**D. Objectives of the study**

Based on the background of study above, the research aims to:

1. To know what are the translation procedures used by the translator in the poem "Prayer for Rain" creation David Campbell by Taufik Ismail.
2. To know how the message was conveyed and accepted from SL to TL.
E. Significance of the Study

This research is hoped to give more contribution on how a literature translation, especially translation of poem so that the readers know and more informed about literature translation.

F. Research Methodology

The research methodology includes several important aspects of the study as following:

1. **Method of the study**

   The research is a qualitative. Qualitative method is a way to describe and explain things as if it was. By using this method, the writer tries to explain the translation procedures used in translating the poem "Prayer for Rain".

2. **Technique of Data Collecting and Data Analysis**

   The technique of data collecting in this research is using bibliography technique according to Subroto, bibliography technique is data collecting from written resources.\(^5\) The technique of data collecting is conducted in several below:

   1) Reading the unit of analysis of both Prayer for Rain poems.
   
   2) Reading and understanding carefully the theories of translation procedure.
   
   3) Comparing the data according source language and target language.
   
   4) The data is analyzed qualitative by applying the theories of translation.
   
   5) Concluding the collected data analysis.

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3. **The instruments**

The instrument of research is data card. Data card is card with certain size used to collecting the data.

4. **Unit of analysis**

The unit of analysis of this study is David Campbell's poem "Prayer for Rain' translated by Taufik Ismail “Do’a Meminta Hujan” in the book “Mendorong jack kuntikunti: sepilihan sajak dari Australia which edited by R. F. Brissenden (editor), Sapardi Joko Damono (editor), Sapardi Joko Damono (translator), Jakarta : Yayasan Obor Indonesia , 1991 anthology poetry pg. 54-55.
CHAPTER II
THEORETICAL FRAMEWORK

A. Translation

1. Definition of Translation

Newmark notes that the translation is rendering the meaning of a text into another language in the way the author intended.\(^1\) Nida and Taber state that the translation should be the closest natural equivalent of source language, both in the meaning and the style of receptor language.\(^2\) However, in simply, translation is an operation performed in languages: a process of substituting a text in one language for a text in another.\(^3\)

At least two such definitions, there are four significant elements that must be presented in the translation: the meaning realization, sources language (SL), the target language (TL), and the translator itself. The last factor may be the most important factor because it is the subject of all translation activities.

A translator must be faithful to the original text. In Translating the Worked of God, a faithful translation is translation which transfers the meaning and the dynamics of the original text. In addition to transferring the meaning as a truth and accuracy, the text in the SL should have a linguistic structure as natural as the originals.

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The Translation process usually envelops two major activities: coding the SL text and doing the recoding to text TL. In the first activity translator ability in grammar, semantics, syntax, idioms, from the SL text along with understanding source text culture. The same capability is also required in the TL. These capabilities that make the translation are usually done to the language translators as a native speaker.

The Translation is also divided into several types and different on each figure the classification. On this occasion the writer follows the classification offered by Newmark that divides translation into several types: translation per word, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, and communicative translation. Indeed, there are many other types of translation such as: the administrator translation, commercial translation, machine translation, etc., including translations for dubbing and subtitling films.

In the translation of poem, the translator is not only the transfer the meaning but they also have to pay attention to the beauty of its form. Although there are many methods and techniques to translate the text, not all of them can be used to translate poem. There are ways that may be appropriate in translating poem, among others: phonemic translation, literal translation, metrical translation, translation of prose poems, rhymes translation, free translation and interpretive. From some of the above alternatives, it seems that every approach has a blind side. Literal translation, metrical and rhyme seems to emphasize the poetic form and structure of a poem, while others emphasize the transfer of
meaning. The blind side is what causes the failure of poetry translation good and proper.

According to Newmark, from some ways of translation above there are only two ways to qualify translation functions, they are: accuracy and economy. Two methods are semantic and communicative translations. The former is considered as the best way to translate poetry as it is used for expressive texts (to interpret), while the second is for informative and vocative texts (to explain). Another aspect that is important in terms of fidelity to the source text is translating *style* or writing style.

Each literary work composed of words, phrases or clauses. A writing style that makes literary texts to be different than the other texts. The writing style becomes essential in the writing of the poem when the author uses writing style and poetic devices, among others: figurative language (figures of speech), imagery (imagery), rhymes, music, rhythm, and other. Poem in translation, interpreting the writing style is very important, and usually also a translator is a poet and has their own style and way to keep loyalty to the TL text style.

2. **The Translation steps**

   In translation, there are two practical problems that we face. First, we did not understand the meaning words or sentences or paragraphs that did not catch the message. Second, we find difficulty to translate it, though have understanding SL. To overcome this, we need to go through the procedure, according to Nida

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4 Ibid., p. 50.
and Taber, consisting of "three-step translation", that is analysis (understanding SL), transfer (translate in mind), and restructuring (translate).⁵

In the analysis step, SL must be read in an entirety manner and understood the content message in an outline manner. The parts are important and marked problem. This step includes the structure, semantics, style, and message. In this step, often found understanding problem whose it solution must be sought outside the text, in a variety of sources, such as other regulatory texts, encyclopedia, dictionaries, or resource.

In the second step, that is the transfer, we start translating in the mind, and if necessary begin to write, while still seeking to resolve the problem by looking out of the text. Here, we do what is called "deverbalisasi", is away from the association SL sentences to capture the message in more detail. However, in order not to lose something in the translation process, after deverbalisasi, we still have to go back to the source text, with did what is called a close translation that is looking for the unit smallest translation that can be seen to be done.

In the third step, is restructuring, we do the actual translation and began to organize the sentence arrangements be carefully. Here we change the structure of grammatical and semantic SL to TL, while checking whether our translation is in accordance with the target design and interests analysis.

To support the three-step procedure above, Hoed add "four levels of translation" which called by Newmark is approach (ancangan).⁶ By Hoed this

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⁶ Ibid., p. 11-12.
approach is classified into the procedure, because it guides us into the translation process.

The first, the text level, when the translator tries to understand the text he must translates primarily at the level of words and sentences. The second, the referential level. Here, he comes out from the text, to know what is actually referred to by a word, a terms, or phrase in the text pertinent. Third, the cohesion level that is controlling whether as our translation text have solid. Fourth, the fairness level that is checking whether our translation is clear and acceptable to potential readers.

The fourth level in the translation process, Hoed clarifies, we must look carefully. However, he also does not forget to remind the deadline for our translation. This means we must make a clear work plan, in order to hand over our translation to the client at the time.

3. Translation Procedures

Translation procedures are related to a smaller level of a text with sentences, clauses, phrases and words, whereas translation methods with respect to the entire text as a whole discourse. Translation procedures proposed by Newmark resemble the literal translation (literally) process, conducted at the level of the clause or sentence.

A translation procedure becomes very important in the adaption process of translation to perfect translation results. The knowledge about translation procedure becomes very important for a translator. The translation procedure is

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benefit in the translation process so that the translator can always adapt to change grammatical appropriate with the meaning in the target language. With this knowledge, the translator does not get stuck to make direct transfer based on grammatical form the source language text, making it difficult to find the meaning in appropriate to the target language.

Translation procedures that will be discussed in this section are transposition, modulation, and adaptation. The third translation procedure is highly relevant to the rules and conditions of the target language that is Indonesian language.8

Here are some translation procedures proposed by Newmark they common happen in the translation from English into Indonesian:

a. **Transference**

Transference (emprunt, loan word, transcription) is the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford’s transference, and includes transliteration, which relates to the conversion of different alphabets.

b. **Naturalization**

This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

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c. Transposition

Transposition (Vinay and Darbelnet) or shift (Catford) by Newmark is defined as the translation procedures with related to changes in the grammatical aspects from the source language (SL) to the target language (TL).\(^9\)

The shifting form is a translation procedure that marked by changes BSA and BSU grammar, as quoted by Newmark, each giving the term for the above translation procedure as the Shift and Transposition. Newmark split shifts shape into four types as following:

a) The form changes of a single noun (singular) in the SL became plural noun (plural) in the SL, and change the location of an adjective;

b) The form changes did cause the grammatical structure of SL is not in the TL

c) Although these words or phrases in SL literally can translated into the language, but its use is not uncommon in the TL

d) The form changes to fill the SL lexical asymmetry with grammatical structure in the TL.

Transposition is the opinion of Newmark,\(^10\) is the changes grammatical form from the source language to the target language. There are four types of transposition that proposed by Newmark: (1) Automatic or Duty Transposition of the translator to do so, which is caused by the system and the rules of language, (2) transposition caused of grammatical structures in the source language does not exist in the target language, (3) transposition caused by the level of fairness is

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lacking in the translation. Although, according to the grammatical structure of the literal translation is possible, the equivalent proper or rigid less in the target language, and (4) Transposition is done to fill the lexical gaps using grammatical structures.

1.1 The First Form Transposition

A translator translates English to Indonesian will search equivalent transposition as follow:

a. Plural noun in English language into a single noun in Indonesian example:
   i. English           Indonesian
   ii. A pair of scissors  Sebuah gunting

b. Adjective + noun as be noun + be giving adjective
   i. example:

   English        Indonesian
   Handsome       Lelaki yang ganteng

For example the transposition above is a translation procedure that must be done in translation. It is engaging English as source language and Indonesian language as the target. Therefore, the translator will not make a mistake, for example, flower gardens = *bunga kebun (should kebun bunga) or a garden flower = *kebun bunga (should flower from the garden). This case indicates that if the nominal phrase in the English language consists of a line of adjective and the number, then the translation starts of the adjective closest the noun.

1.2 The Second Form Transposition

A second type of shifts is required when an SL grammatical structure does not exist in the TL. Here there are always options. Thus for the neutral adjective as subject, there is a choice of at least. The gerund can be translated by verb-noun, or a subordinate clause (when, if, etc. I work with you), with a recast main clause, or, in some languages, a noun-infinitive (which is formal style), or an infinitive. I think the gerund is the most neglected of all translator’s transposition.

This form of Transposition is the selection existence in the target language:

a. The act of placing adjectives in the foreground and followed by the subject there is not in the concept of English grammatical structure.

Example:

Indonesian: Terkejut aku English: I’m surprised

b. The act of placing objects in the foreground in Indonesian does not appear in English grammatical structure.

Example:

Indonesian : Kertas itu boleh kamu potong
English : You may cut the paper.
c. The act of placing the verbs in the foreground Indonesian is not common in English grammatical structure, except for imperative sentences.

Example:
Indonesian: Telah dianalisa penggunaanya.
English: Its usage has been analyzed.

1.3 The Third Form Transposition

The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. Here, Vinay and Dalbenet’s pioneering book and a host of successors give their preferred translations, but often fail to list alternatives, which may be more suitable in other contexts or may merely be a matter of taste.

In other cases Vinay and Dalbenet, sometimes rather arbitrarily, offer one out many possible translations; there is nothing wrong with this, but they should have stated the fact. The translator is always concerned with questions of currency and probability. Incidentally, the last example contains several transpositions in Vinay and Dalbenet’s version:

   a. SL verb, TL noun
   b. SL conjunction, TL indefinite adjective
   c. SL clause, TL noun group
   d. SL verb group, TL verb
   e. SL noun group, TL noun
   f. SL complex sentence, TL simple sentence
Transposition is caused by the level of fairness is lacking in the translation result with the literal translation method through grammatical structure.

a) Noun phrases in English, as verbs in the Indonesian language.

Example:

*To train men for the intellectuals pursuits of an intellectual life*

Untuk melatih para intelektual untuk mengejar kehidupan intelektual

b) Noun phrase with the adjective formed of the verb (not) a transitive in the source language as be noun with clause in the target language.

Example:

Growing business → bisnis yang berkembang

1.4 The four Form Transposition

The fourth type of transposition is the replacement of a virtual gap by a grammatical structure, example; after he’d gone out, he pioneered this drug.

Example:

The scenery is very beautiful → pemandangannya sangat indah

The last point I want to mention about transpositions is that they illustrate a frequent tension between grammar and stress. Transposition is the only translation procedure concerned with grammar, and most translators make
transpositions intuitively. However, it is likely that comparative linguistics research, and analysis of text corpuses and their translations, will uncover a further number of serviceable transpositions for us.

d. Modulation

Modulation is a change in the target language related to the shift of meaning that occurs because there is a change in looking manner, and mindset changes. Vinay and Dalbenet coined the term ‘modulation’ to define a variation through a change of viewpoint, of perspective and very often of category of thought.

According to Vinay and Darbelnet into two types: recorded modulation is called is standard modulation and free modulation. Standard modulation such as ‘water-tower’, are recorded in bilingual dictionaries. Free modulations are used by translators ‘when the TL rejects literal translation’, which, by Vinay and Dalbenet’s criteria, means virtually always.

Example:

SL : You should know that module writing takes time.

TL : Perlu diketahui bahwa menulis modul itu memakan banyak waktu.

Modulation is defined by Gérard Hardin and Gynthia Picot as "a change in point of view that allows us to express the same phenomenon in a different way."

Actually, this semantic-pragmatic procedure that changes the category of thought, the focus, the point of view and the whole conceptualization is distinguished,

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12 Ibid., p. 74.
For the first type, recorded modulation, it is usually used in bilingual dictionaries. It is conventionally established, and is considered by many to be a ready-made procedure. Concerning the second type, ‘free modulation’, it is considered to be more practical in cases where "the TL rejects literal translation".

Vinay and Darbelnet distinguish between eleven categories or types of free modulation: ‘Negated contrary’, for example, is a procedure that relies on changing the value of the SL in translation from negative to positive ‘it is difficult’ may be translated by ‘he never lies’ can be translated by ‘remember to pay the taxi’. It should be noted here that these examples are all free translations and their correctness depend on the context. Yet, modulations become compulsory when there is a lexical gap in opposition.

Another category of modulation is ‘part of the whole’, is rather misleadingly described, it consists of what we call familiar alternatives.14

The other modulation procedures are: (a) Abstract for concrete (sleep in the open), (b) Cause for effect (you are quite a stranger), (c) One part for another (from cover to cover), (d) Reversal of terms (don’t call up the stairs), (e) active for passive, (f) space for time (as this in itself (space) presented a difficulty, (g) Intervals and limits, (h) Change of symbols.

Of these procedures, active for passive is a common transposition, mandatory when no passive exists, advisable where, say, a reflexive is normally preferred to a passive, as in the romance languages.

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In addition, free modulation consists of many other procedures: abstract for concrete, cause for effect, space for time, etc., but impersonal or active for passive is still the most frequent and useful procedure. An example of the latter is:

He is said to be serious.

Dia katakan serius

In sum, modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the TL. Yet, this procedure should better be avoided unless it is necessary for the naturalness of the translation.

e. Adaptation

Adaptation is used when the equivalent in the source language does not appear in the target language. Adaptation is used to find the cultural equivalent between the two situations. Some the cultural expression of the concept is not same between the source language and the target language requires adaptation.\(^{15}\)

In adaptation, the translator works on changing the content and the form of the SL in a way that conforms to the rules of the language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally-bound words/expressions, metaphors and images in translation. That is, the translator resorts to rewrite the SL according to the characteristics of the TL.

In short, undoubtedly, adaptation, as one of the most intricate procedures of translation, enhances the readability of the TL in a way that helps receptors

comprehend the SL ideas, images, metaphors and culture through their own language and culture.

4. Translating Poem

The Translating poem is an aesthetic poetic translation that aims to divert message with aesthetic forms that in the source language equivalent it in the target language\textsuperscript{16}. In the translation of this transfer types of content (the message) and form are important equally. Based on this we can say that there is poem in translation dual demands: transfer the content to be good and the transfer form must be good.

In the practice translation poem that double claims it means the translation facing a lot of problems, which is to keep in order that the contents or original poems message have not changed and must maintain the beauty of the poem, including maintaining imaging and "music" original poem. The more measures is the words in the poem is not selected (the poet) based on consideration of the meaning alone, but also by consideration of rhythm and rhyme. Moreover, in the figure of speech used a lot of poem to create a picture and emotional support, even deepen and broaden the meaning expressed by the poem, with the result that creating surfaces meaning and one or more one of a deeper meaning. Expecting divert the elements of poem and all at once defending the surface meaning as well as the meanings that are more difficult job.

The cause of the difficulty of translating poem is a complex strength adjective from this translation subtypes. Translating poetry is always engaged to two factors: two peoples (writer and translator), two languages and two difficult situations. The differences between the writer and the translator arising from differences in the social and cultural background (including literature background), and these differences alone are crucial issue, especially the differences between the two languages in pertinent.

The first approach is to maintain the original form of the poem, even though it is impossible to maintain the form that is in the source language when transferred into the target language. This case is caused noting two languages have same exactly poetic forms. What the translator in this case is the form that is in the source language was quoted in the target language as possible. This approach is referred to as a form of mimetic approach, which means that the significant form of the original poem in the broad sense or form metapuisi (translation) and that the basic have similarities.

The second approach uses a form of analogical. The emphasizing on the function of the original form in source language poem tradition, and then given an equivalent function in the target language with considering the tradition in that target language. The third approach is using a form of content derivative. Translators did not consider the form of the original poem; he uses the contents of the poem as a starting point. By using the content poem as a basic, he is free to determine the form of poetry translation.
The fourth approach is not related to the original poem until it can be said that this approach is not the approach to translation (free approach). In this case the translator just enough to use the original poem as a kind of inspiration, and the metapuisi not reflect the original well-placed in terms of both form and content.17

5. **Literary translation**

Literary translation is working with a text in its original language to prepare a version in a new language. Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc. The prevailing orthodoxy is leading to the rejection of literal translation as a legitimate translation procedures. Thus Neubert (1983) states that one word of an SL text and a TL words in the translation rarely correspond semantically, and grammatically hardly ever.18

Literal translation goes beyond one to one translation in including, say and courage as literal equivalents, it is particularly applicable to languages that do not have definite and/or indefinite articles. Literal translation ranges from one word to one word, through to group to group, collocation to collocation, a clause to clause, to sentence to sentence (the man was in the street).

a. **POEM AND TRANSLATION**

The translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned. Within the field of literary translation, more time has been devoted to

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17 Ibid., p. 214
investigating the problems of translating poetry than any other literary mode. Many of the studies purporting to investigate these problems are either evaluations of different translations of a single work or personal statements by individual translators on how they have set about solving problems. Rarely do studies of poetry and translation try to discuss methodological problems from a non-empirical position, and yet it is precisely that type of study that is most valuable and most needed.

In the book on the various methods employed by English translators of Catullus’ *Poem 64*, André Lefevere catalogues seven different strategies:

1. **Phonemic translation**, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

2. **Literal translation**, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.

3. **Metrical translation**, where the dominant criterion is the reproduction of the SL metre. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

4. **Poetry into prose**. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method,
although not to the same extent as with the literal or metrical types of translation.

(5) *Rhymed translation*, where the translator ‘enters into a double bondage’ of metre and rhyme. Lefevere’s conclusions here are particularly harsh, since he feels that the end product is merely a ‘caricature’ of Catullus.

(6) *Blank verse translation*. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

(7) *Interpretation*. Under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed, and *imitations* where the translator produces a poem of his own which has ‘only title and point of departure, if those, in common with the source text’.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer will describe two discussions. They are data description and data analysis. As follows:

A. Data Description

The writer wants to analyze words, phrases, and sentence in Prayer for Rain poems by David Campbell and it was translated Do’a Minta Hujan by Taufik Ismail. Then, the two poems are compared, English language as source language and Indonesian language as target language. So, the writer want to find out how the translation procedures are used. The compiled data are described as follows:

<table>
<thead>
<tr>
<th>PRAYER FOR RAIN</th>
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<tbody>
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<tr>
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<td>Your release that out of dew</td>
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<td></td>
</tr>
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<td>Sendiri diladang, tangan terlipat ke belakang</td>
</tr>
</tbody>
</table>

**B. Data Analysis**

From the tabulated data above, it contains of 14 translation procedures which are chosen by the writer. First, the writer analyzed and compared the words, phrases and sentences in Prayer for Rain poems. They are David Campbell and Taufik Ismail poems from English Language (SL) with *Bahasa Indonesia* as target language (TL) to find out how the translation procedures are used. The writer also analyzed it becomes a table in the appendix. The data analyzes is as follows:

**Prayer for Rain Poem**

1. **Modulation**

   Modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the TL (Target language).

   a) SL: Sweet Rain (line 1, paragraph 1)

   TL: Hujanku hujan (line 1, paragraph 1)
From the text above the writer found a word “Sweet” translated in different lexical meaning “Hujanku” in the target language. First, the writer analyzed the word sweet in David Campbell’s poem and Taufik Ismail translated “hujanku.” The word sweet in the dictionary is manis, but in this poem is translated “hujanku’, so the word sweet of hujanku expressed modulation. The modulation is free modulation. The free modulation is abstract for concrete. The writer describes the word of ‘sweet’ with the word “home sweet home” is “Rumahku surgaku”. In modulation, the translation can use a phrase that is different in the source and target language to convey the same idea.

b) SL: Bless our windy farm (line 1)

TL: Turunlah di ladang-ladang (line 1)

The word “Bless “in SL is translated into turunlah in TL. When, in Indonesian “Bless” is berkatilah or mendo’akan. In Oxford Student’s Dictionary of English the word Bless means to ask for God’s help and protection for something. The translator translates the SL phrase unlike original meaning. So the word Bless included to Modulation.

c) SL: Stepping round, in skirts of storm (line 2, paragraph 1)

TL: Kuyupkan bumi dengan basah taufan (line 2, paragraph 1)

The phrase stepping round in SL translated in the TL is Kuyupkan Bumi. If the phrase stepping round translated in Indonesian is melangkahi ronde/babak. Stepping round is included to modulation.

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In addition, the writer translated skirts as *basah*, even though *basah* has something to do with water. And the original meaning of skirts is *menyusur*. So, this phrase of skirts expressed of modulation. So in this phrase translator used Modulation.

d) SL: While these marble acres (line 3, paragraph 1)
   TL: Di tanah luas dan keras (line 3 paragraph 1)

In phrase SL “*while these marble acres lie*” and the TL “Di tanah luas *dan keras*”, if the literal translation is very balled up. So the writer analyzed and compared the words, phrases and sentences. First, the word SL *Marble* to the TL is *keras*. In the Oxford Dictionary marble is a small ball of colors glass that children play with or in Bahasa Indonesia is *kelereng*. The second word Lie in Indonesian is *bohong* and in the Oxford Dictionary Lie (of a thing) to be or remain in a flat position on a surface. So, these phrases included to category modulation.

e) SL: Sown deep, the oaten grain (line 1, paragraph 2)
   TL: benih tertanam lebar dan dalam (line 1, paragraph 2)

Analysis: Verb *tertanam* is active in TL but the translator put in front of subject *benih*. It is causes grammatical shift in TL because the place of the subject replaced by verb in front of the sentence. The place of the verb in front of the subject does not exist in SL. So the translator uses transposition procedure to translate this phrase to make the translation is acceptable.

f) SL: Awaits, as words *wait in the brain* (line 2, paragraph 2)
   TL: seperti *kata-kata yang masih diam* (line 2, paragraph 2)
This translation uses modulation procedure. *Wait in the brain* which is phrasal noun in SL become verb in TL (*seperti kata-kata yang masih diam*). *Wait in the brain*, if literally translated means *menunggu di otak*, but why there are Indonesian translations are *seperti kata-kata yang masih diam*, in this translation the writer translate *wait in the brain* become *yang masih diam*, its maybe the word *yang masih diam* like the *otak* in the head of human. So this phrases to have changes form and meaning.

**g)** SL: Your release that out of dew (line 3, paragraph 2)

TL: Dan embun bakal membebas benih gandum (line 3, paragraph 2)

In SL, *Your release that out of dew* that out of dew is translated in Indonesian is *pembebasan kamu adalah dari embun*. But in TL translated is *Dan embun bakal membebas benih gandum*. Meanwhile in SL, your release (*pembebasan kamu*) is used to describe person. In the sentence above, the translator translated to TL *benih gandum*. It made the translation not awkward and the text acceptable in the grammatical structures. So this translation is modulation procedure.

**h)** SL: It may make the world anew (line 4, paragraph 2)

TL: Mengiring nyanyian panen yang ranum (line 4, paragraph 2)

The subject *it* is used as the pronoun of a thing beside human being. In this translation, the translator translated it as *nyanyian* to clarify what was described before, i.e. the word of *it may make the world*. This phrase if translated into Indonesian is *ini mungkin membuat dunia*, but the writer translated became *mengiring nyanyian yang ranum*. This translation is very difficult to accept by the
readers. Because there are words is not agreed with language rules. Therefore, this translation used modulation procedure.

i) SL: Amongst the broken clods the hare (line 3, paragraph 3)

TL: Nampak bagai berdo’a seekor terwelu (line 3, paragraph 3)

In this case, the writer found modulation. In SL, the phrase amongst the broken clods was translated into Nampak bagai berdo’a. Meanwhile, he phrase amongst the broken clods was translated into Indonesian is diantara gumpalan tanah rusak. Meanwhile, the translated it Nampak bagai berdo’a. So, this translation included to modulation procedure.

j) SL: Folds his ears like hands in prayer (line 4, paragraph 3)

TL: Sendiri di ladang, tangan terlipat ke belakang (line 4, paragraph 3)

The sentence of folds ears the meaning is lipatan telinganya, but the writer translated the poems is sendiri diladang. So, the sentence is include modulation because the change in the meaning of words that are far from the source language.

2. Transposition

a. SL: Our windy farm (line 1, paragraph 1)

TL: Turunlah di ladang-ladang (line 1, paragraph 1)

The word of our windy farm is turunlah di ladang-ladang include to the Transposition, transposition is one of the common procedures used in translation which is the only concerned about grammar without changing the meaning of the message.

b. SL: Open to an empty sky (line 4, paragraph 1)
TL: Membuka di bawah langit terbentang (line 4, paragraph 1)

In this phrase, the writer found word *an empty sky* is translated into Indonesian as *langit terbentang*. In combining of this phrase the translator used two procedures to translate it. Transposition occurs when there is a change of word structure of SL into TL. Moreover, modulation occurs when the translator uses *terbentang* in TL in the SL because *empty* is more acceptable than *kosong* in this context and in the culture of the TL. So, the translation is acceptable.

e. SL: Sown deep, the oaten grain

TL: benih *tertanam* lebar dan dalam

Analysis: the verb oaten grain is *benih tertanam* in TL. It is causes grammatical shift in TL because the place of the subject replaced by verb in front of the sentence. The place of the verb in front of the subject does not exist in SL. So the translator uses transposition procedure to translate this phrase to make the translation is acceptable.
CHAPTER IV

CONCLUSIONS AND SUGGESTION

A. Conclusions

After having an analysis on English translation of David Campbell’s poem and Indonesian poem Do’a minta hujan by Taufik Ismail, the writer concludes some points, such as follows:

1. There are some translation procedures in those translations, such as transposition and modulation.

2. Transposition and modulation are used in literal translation, the expressed that meaning side, aesthetic of values, and structures, Prayer for Rain poem is faithful translation from Do’a minta hujan poem’s.

3. Each of TL (Target language) was able to each SL (Source Language) meaning. The other word, the translation mentioned it can to fill a rules of translation procedure.

4. The translator uses modulation to produce a variant and communicative translation result and he changes its language style without modifying the meaning.

In this chapter, the writer finds two types of translation procedure; they are Transposition and Modulation. Based on the analysis of those words, the writer classifies that there are three words are categorized as transposition and eleven are categorized as modulation.
B. Suggestions

Based on this research, the writer would like to give suggestions to poem translators or researchers who interested in conducting research with a sort of topic. Translating a text is not an easy job, it is not only altering the word from the source language into target language, but also moving the messages and the atmosphere from the SL into TL. After finishing this study, the writer finds some suggestions to be given, especially for poem translators.

1. The translator has to understand the translation matters as well as possible to produce high quality translation result.

2. The translator has to master source language and target language, culture and background that affect the author in translating the poem.

3. The translator should have knowledge about the translation procedures to apply it in translating the poem or the other literary works.

4. For translators who want to translate poems or other literary works, should take care to the procedures of translation that is compatible with the poem. It is aimed to get the readable and understandable poem translation.
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## Appendix

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