THE TRANSLATION TECHNIQUES OF EMILY DICKINSON’S POEM HOPE OF TWO INDONESIAN TRANSLATIONS

A Thesis
Submitted to Faculty of Adab and Humanities
in Partial Fulfillment of the Requirements for The Degree of Strata One

ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH
JAKARTA
2017
ABSTRACT


This research is aimed to find out the differences of two translation poems from the same poem based on translation techniques. The researcher used descriptive comparative method by comparing the source text and target language and she used herself in collecting data through the several steps. The researcher analyzed the data based on Professor Amparo Hurtado Albir’s theory of five techniques of literary translation. The result of this research showed that both translators used only four of the five types of the translation techniques, they were Adaptation (TL1: 5 data, TL2: 4 data), Elision (TL1: 3 data, TL2: 1 data), Linguistic amplification (TL1: 6 data, TL2: 6 data), and Compensation (TL1: 1 data). Both translators were not using borrowing technique. The researcher also finds common technique used by both translators in the same line to get aesthetic, poetic and expressive value in order to attract readers to read and understand the poem easily.

Keywords: Poetry Translation, Translation Technique, Literary Translation, Comparative Literature
APPROVEMENT

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2017
LEGALIZATION

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This paper work entitled above has been defended before the Letters and Humanity Faculty’s Examination Committee on October 30th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, October 30th, 2017

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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 other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, August 1st, 2017

Yuni Kartika
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Jakarta, August 1st, 2017

Yuni Kartika
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CHAPTER I

INTRODUCTION

A. Background of the Study

One of the most important aspects of human life is language. Language helps people to communicate. People use language to express themselves, understand each other, fulfill our wants and needs, build a character and many more. Homby argues that language is the system of communication in speech and writing that is used by people of a particular country (725).

English and Bahasa Indonesia have different cultures and influence the language used. Translation is a general term that refers to the removal of reflections and ideas from one source language (SL) and target language (TL). According to Nida and Taber, “Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style(12).” So, the translator should use the closest natural equivalent either in the meaning or the style of the receptor language.

Translating is not only in scientific field but also in non-scientific fields. One of them is translating poem. There are many Indonesian poets who translated english poems that make it so interested to analyze. Everyone can make a poetry translation freely because there is no rule to translate it. Poetry is the universal language to express their minds in beautiful words. Poetry is an imaginative
expression of strong feeling. Poetry is a unique medium communication. As Aristotle said poetry was more philosophic than history but it always remained much inferior to philosophy itself. There is more than a touch of superciliousness in his treatment of poetry (x).

Poetry is one of the literary works that has no rule. A poet also can translate the source poetry freely by their own words. The fact, it challenges people to make a comparison of the different translation poems or make comparison of any literary works. Das said that the simple way to define comparative literature is to say that it is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more (1).

In Indonesia there are many great poets. Two of them are Abdul Mukhid and Wawan Eko Yulianto from Malang. Abdul Mukhid is a poet that makes his poems into a book. His book is *Tulislah Namaku dengan Abu: Jemari yang Lepas Kendali*. On that book, we can find 44 poems made by him, such as *Catatan Sepi*, *Revolusi Dimulai Hari Ini*, *Tuhan Maafkan Aku*, and many more. Wawan Eko Yulianto was graduated from The State University of Malang majoring English Letters Department. He has written many of short stories, reviews and translated novels. He also works as a researcher for many of publishers such as GPU, Jalasutra, Ufuk Press and Banana Publisher.

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts. She was a reclusive American poet. An excellent student, she was
educated at Amherst Academy (now Amherst College) for seven years and then attended Mount Holyoke Female Seminary for a year. She began writing as a teenager. Dickinson died of kidney disease in Amherst, Massachusetts, on May 15, 1886, at the age of 55. Emily Dickinson's stature as a writer soared from the first publication of her poems in their intended form. She is known for her poignant and compressed verse, which profoundly influenced the direction of 20th-century poetry. The strength of her literary voice, as well as her reclusive and eccentric life, contributes to the sense of her as an indelible American character who continues to be discussed today.

One of her famous poem is Hope which is translated by Abdul Mukhid and Wawan Eko Yulianto. When the researcher read the translations, there are so many differences between their translation that makes the researcher wants to compare both of them.

For example in stanza 1 line 1, Abdul in TL 1 and Wawan in TL 2:

SL: Hope is the thing with feathers

TL 1: Asa itu bagaikan burung dan sayapnya

TL 2: Harap ialah sesuatu bersayap

Analysis: In this case, They translate ‘the thing with feathers’ into ‘burung dengan sayapnya’ and ‘adalah sesuatu bersayap.’ The researcher concludes that translator 1 is using adaptation technique because the translator translates the actual meaning of what ‘the thing’ exactly means. He adapts the culture while on the target language; ‘the thing’ that has feather is commonly bird (burung). Translator 2 translates it without translating the word ‘with,’ the researcher
concludes that translator 2 is using elision technique because the translator is removing the part of the line.

From the example analysis above, the researcher wants to analyze more about both translations because the translators translate differently. Especially about the translation techniques. This research entitled “The Translation Techniques of Emily Dickinson’s Poem Hope of Two Indonesian Translations.”

B. Focus of Study

Based on the background of study above, the researcher needs to provide restriction on the problem, so that the research will focus on the differences of translating source poetry (Hope – English) into two target poetry (Harap dan Asa – Bahasa) in the translation techniques and meaning of the poem Hope by Emily Dickinson. Each translations will be compared by the applying the technique of literary translation theories.

C. Research Question

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

1. What techniques are found in the poem Hope which are translated by Abdul and Wawan?
2. How do those techniques deal with the translator results in both translation poems of Emily Dickinson’s poem, concerning Albir’s five techniques of literary translation?

D. Objectives of the Study

Based on the research question above, the research aims to:

1. To know the techniques found in the poem *Hope* which are translated by Abdul and Wawan.
2. To know the techniques deal with the translator results of both translations, concerning Albir’s five techniques of literary translation.

E. Significance of the Study

The researcher hopes the research can give any significance to readers, especially to those who like translating any kind of literature works, especially translating poem, so that readers know and more informed about literature translation.

F. Research Methodology

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

1. Method of the study

The research is a qualitative method by comparing, describing, and explaining of poem translation. In this research, the researcher compares two translation poems to know the differences and describes the
translation techniques used by both translators in translating Emily Dickinson’s poem.

2. Technique of Data Collection and Data Analysis

The technique of data collecting is conducted in several below:

1) Reading both translation poems.
2) Finding out the differences between both translation poems.
3) Comparing both translation poems to source language.
4) Reading and understanding carefully what makes those poems different based on the theories of translation procedure.
5) The data is analyzed qualitatively by applying the theories of translation

3. The Unit Analysis

CHAPTER II

THEORETICAL FRAMEWORK

A. Previous Research

There are several previous researches used in this research as consideration and comparison. First research is researched by Ahmad Mugalih, student of Adab and Humanity Faculty in State Islamic University (UIN) year 2010 entitled: “Translation Procedures Analysis of Indonesian-English Translation in Goenawan Mohamad’s Poems.” The result of this research are the researcher finds the procedures that the translation used. There are modulation, omission, and addition, transposition, class-shift. The rhyme of scheme the original poem replaced in translation.

The differences of research conducted by Ahmad Mugalih and research conducted by the researcher are in terms of the concern which the researcher is focus on the techniques while Ahmad Mugalih is focus on the procedures. The difference is also in the terms of the poems which the researcher is comparing the two translations from same poem English to Bahasa Indonesia while Ahmad Mugalih has researched the translation of three poems only from Goenawan Mohamad from Bahasa Indonesia to English. His research is also about the rhyme, sentences and words, while the researcher research is only about the differences of two poems and the procedures.
Another research is research by Nesya Nathania Andrew Thren: “Translation Techniques Used to Translate Harry Potter and The Deathly Hallow Novel” year 2012 concluded there are some inappropriate translations that found in Chapter I and II, some idioms are just translated literally and create ambiguity. The percentage of such errors still can be considered as minor if compared with the overall outstanding translations.

The difference between research conducted by Nesya Nathania Andrew Thren and research conducted by the researcher is in term the source which the researcher analyzes the technique of poetry translation, while Nesya Nathania analyzes the technique of novel translation. The technique theories are also different which the researcher uses Albir’s techniques of literary translation, while Nesya Nathania used Vinay and Darbelnet and Baker’s combination strategies.

B. Literary Translation

1. Definition of Literary Translation

Literary translation implies the translator of all genres of literature, which include prose, drama and poetry. Johnson describes literature as an apparently nebulous body of knowledge in oral or written form, an imitation of life, which reflects civilization and culture, and which covers communicating the emotional, spiritual and intellectual concerns of humankind (1).
Literary translation is different from other categories because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation also has aesthetic function. According to Peter Newmark, a literary translator generally respects good writing by taking into account the language, structures, and content, whatever the nature of the text (1).

2. Techniques of Literary Translation

Professor Amparo Hurtado Albir, a leading translation specialist, defines five literary translation techniques as presented below:

1. Adaptation

Albir describes adaptation as a “technique whereby one cultural element is replaced by another which is typical of the receiving culture. This technique is very useful when translating advertisements, slogans, etc., which employ a number of different linguistic processes. In these cases, the most important thing is the actual meaning of the message rather than the words making it up.” For example:

1. SL: The film swept the world.

   TL: Film ini merambah dunia.
2. SL: Today she weighs twenty-one stone.

TL: Sekarang dia berbobot 133 kilo.

2. **Linguistic Amplification**

According to Albir, “this translation technique adds new linguistic elements in the target text. It is the opposite of the linguistic compression technique.” This is usually about using a paraphrase to explain a word that has no equivalent in the target language. For example:

1. SL: Employees of all industries took part in the conference.

   TL: Karyawan-karyawan dari semua cabang industry mengambil bagian dalam konfrensi tersebut.

2. SL: The David you are sculpting is you.

   TL: Patung David yang anda ukir adalah diri anda sendiri.

3. **Compensation**

Compensation, on the other hand, is a “translation technique whereby a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if maintained in the same place as in the original text”. This process is intended to compensate for the losses that a text suffers when it is translated. The technique is
especially useful when it comes to wordplay: if the translator cannot directly adapt a pun, for instance, which tends to happen quite often, then they will try to create another play on words in another part of the text. For example:

SL: A burning desire to share The Secret with the world consumed me.

TL: Hasrat yang menyala-nyala untuk membagikan Rahasia kepada dunia membakar saya.

4. Elision

The fourth technique of literary translation described by Albir is elision. Elision is a process that “involves removing items of information in the original language text so that they do not appear in the target text. As the linguistic compression technique, elision is the opposite of the amplification process.” It is certainly frequently the case that the literary translator is obliged to condense the information contained in certain passages being translated. To do this, some items which are not considered essential must be removed as their elision will improve the stylistic quality of the translated work. For example:

SL: I did not attract the car accident

TL: Saya tidak menarik kecelakaan
5. Borrowing

Borrowing is a technique frequently used in literary translation, but which can also be applied in medical and business translations, for instance. For Albir, this translation technique involves “using a word or an expression in the original text and placing it as it is, with no modification, in the target text.” This can be an expression taken from a third language (e.g., Latin), or a familiar expression by speakers of the target language, or even an untranslatable expression which is not worth explaining. For example:

SL: Meditation quites your mind, help you control your thoughts, and revitalizes your body.

TL: Meditasi menenangkan akal, membantu mengendalikan pikiran, dan menghidupkan kembali tubuh anda.

3. Poetry Translation

According to Frost, the main characteristic of poetic discourse that distinguishes it from common discourse is that in poetry form and content cannot be separated. Content is highly language-bond and this is what makes poetic translation of poetry more difficult than the other types of translation (70). Newmark
(1988) believes “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” (70).
CHAPTER III
RESEARCH FINDINGS

A. Data Description

In data description, the researcher tabulates every stanza of poetry. The researcher will compare the differences of both translations *Asa* by Abdul Mukhid and *Harap* by Wawan Eko Yulianto from *Hope* by Emily Dickinson poem that was first published in 1891. This poetry divided into three stanza and four lines in every stanza. SL (Source Language) is *Hope* poem, TL 1 (first Target Language) is *Asa* poem, and TL 2 (second Target Language) is *Harap* poem. The poems are as follows:

Table 1. Data Description of Two Translation Poems

<table>
<thead>
<tr>
<th>Stanza</th>
<th>SL</th>
<th>TL 1</th>
<th>TL 2</th>
<th>Translation Technique</th>
<th>TL 1</th>
<th>TL 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hope is the thing with feathers</td>
<td>Asa itu bagaikan burung dan sayapnya</td>
<td>Harap ialah sesuatu bersayap</td>
<td><strong>Adaptation</strong></td>
<td>Elision</td>
<td></td>
</tr>
<tr>
<td></td>
<td>That perches in the soul,</td>
<td>yang bersemayam di jiwa,</td>
<td>yang bertengger di jiwa,</td>
<td><strong>Adaptation</strong></td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>And the tune without the words,</td>
<td>dendangkan irama</td>
<td>dan berdendang tanpa kata,</td>
<td>Elision</td>
<td>Adaptation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------------------------</td>
<td>----------------</td>
<td>---------------------------</td>
<td>---------</td>
<td>------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>And never stops at all,</td>
<td>tiada putusnya</td>
<td>dan tanpa putus-putusnya</td>
<td>Elision</td>
<td>Adaptation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 And the sweetest in the gale is heard;</td>
<td>Dalam terpaan angin kencang kukecap merduanya</td>
<td>dan terdengar merdu di deru topan;</td>
<td>Linguistic Amplification</td>
<td>Linguistic Amplification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>And sore must be the storm</td>
<td>Dalam amukan badai serasa perihnya</td>
<td>dan badai sungguh ganas</td>
<td>Linguistic Amplification</td>
<td>Linguistic Amplification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>That could abash the little bird</td>
<td>namun si burung mungkin tetap setia</td>
<td>jika sampai mengusir burung kecil itu,</td>
<td>Linguistic Amplification</td>
<td>Linguistic Amplification</td>
<td></td>
<td></td>
</tr>
<tr>
<td>That kept so many warm.</td>
<td>tiada henti sebar hangatnya</td>
<td>burung yang sebarkan hangat</td>
<td>Linguistic Amplification</td>
<td>Adaptation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 I’ve heard it in the chillest land,</td>
<td>Kudengar suaranya di negeri paling gigil</td>
<td>Pernah kulihat ia di sedingin-dinginnya daratan,</td>
<td>Elision + Adaptation</td>
<td>Linguistic Amplification</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

Based on the data description above, the researcher compares both translations and analyzes every differences that related to the meaning. The form and the meaning of the poems are related to the literary translation techniques. So the researcher also analyzes about the literary translation techniques.

1. Analysis of Stanza 1

1.1 Stanza 1 line 1

<table>
<thead>
<tr>
<th>SL</th>
<th>TL 1</th>
<th>TL 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>And on the strangest sea;</td>
<td>dan di samudera paling musykil</td>
<td>juga di seasing-asingnya lautan;</td>
</tr>
<tr>
<td>Yet, never, in extremity,</td>
<td>Namun tak sedikit pun dariku</td>
<td>tapi biar cuaca seganas apa, tak pernah</td>
</tr>
<tr>
<td>It asked a crumb of me.</td>
<td>ia pinta walau hanya secuil, mulut menadah padaku,</td>
<td>meski demi seremah.</td>
</tr>
</tbody>
</table>

Grammatically, word ‘Hope’ is a subject of noun which transfers into ‘Asa’ and ‘Harap.’ Definition of ‘hope’ from Merriam-Webster
Dictionary (1828) is desire accompanied by expectation of or belief in fulfillment. In an English-Indonesian Dictionary by John M. Echols and Hassan Shadily (1975) word ‘Hope’ means harap, asa, harapan. They translate ‘the thing with feathers’ into ‘burung dengan sayapnya’ and ‘adalah sesuatu bersayap.’ The SL word ‘the thing’ is equivalent to the TL word benda, barang, alat-alat, makhluk, etc (English-Indonesian Dictionary 1975). In the line above, it used to replace an object whose name do not mention, i.e. animal. Therefore, translator 1 translates it into ‘burung’ in order to make the TL text easy to understood by readers. The researcher considers it is still appropriate to translate as it is. The researcher concludes that translator 1 is using adaptation technique because the translator translates the actual meaning of ‘the thing’ exactly means. He adapts the culture while on the target language; ‘the thing’ that has feather is commonly bird (burung).

Translator 2 translates into “harap ialah sesuatu bersayap” which reduces the word ‘with’. Translator 2 does not translate the word because the researcher thinks with our without translate the word, the translation still appropriate. The researcher concludes that translator 2 is using elision technique because as Albir said elision is a process that involves removing items of information in the original language text so that they do not appear in the target text.

1.2 Stanza 1 line 2

SL : That perches in the soul
1.3 Stanza 1 line 3

SL : And sings the tune–without the words,

TL 1 : dendangkan irama

TL 2 : dan berdendang tanpa kata

In this line, there are two differences of both translations. TL 1 reduces the word ‘and’ but the researcher considers it is still reasonable,
because with or without translating that word, it does not break the meaning. It is categorized as **elision technique** because the translator omits the word. According to Albir, elision is a process that involves removing items of information in the original language text so that they do not appear in the target text.

The word ‘sings the tune’ translated by translator 2 into ‘berdendang.’ Grammatically, the word ‘sing’ means *bernyanyi, menyanyi, mendesir*, etc. and the word ‘tune’ means *lagu, tala, nada*, etc. The researcher thinks that translator 2 translates directly into ‘berdendang’ because that word is the actual meaning and it is the nearest equivalent of the TL. So, the researcher thinks translator 2 is using **adaptation technique** to translate it. As Albir said the most important thing of adaptation is the actual meaning of the message rather than the words making it up.

The word ‘tune-without the words’ only translate into ‘irama’ and ‘tanpa kata.’ The words ‘tune-without the words’, if the researcher tries to translate it literally, it becomes ‘*nada tanpa kata*.’ On KBBI (2004), ‘irama’ means *gerakan berturut-turut secara teratur, turun naik lagu (bunyi dan sebagainya) yang beraturan, alunan yang tercipta oleh kalimat yang berimbang*. The researcher considers TL 1 is still reasonable to translate as it is because the translator only condense the words but still in the same meaning. So the researcher concludes that translator 1 still using **elision technique**. As Albir said elision is certainly frequently the case that the literary translator is obliged to condense the information contained in certain
passages being translated. Some items which are not considered essential must be removed as their elision will improve the stylistic quality of the translated work.

1.4 Stanza 1 line 4

SL : And never stops at all

TL 1 : tiada putusnya.

TL 2 : dan tanpa putus-putusnya

In this line, the SL word ‘and’ can be translated into ‘dan’, but translator 1 does not translate the word and same goes to the SL word ‘at all’ that equivalent to TL word ‘sama sekali’ that also not translated on TL 1. It is categorized as elision technique because he reduces some words and only translates the words ‘never stops’ and considers that can explain the line. The researcher considers that this elision still reasonable, because it does not change the meaning of the poem. It might only losing the emphasis of the words. Therefore, the translator should be: “dan tiada putusnya sama sekali.”

On TL 2, the SL word ‘at all’ translates into reduplication ‘putus-putusnya’ which has meaning ‘again and again.’ On KBBI (2004), the word ‘putus’ means habis, berakhir, hilang, etc., according to the researcher, the words ‘tanpa putus-putusnya’ mean ‘tidak berakhir/terus menerus.’ So it is still equivalent to translate as it is and does not break the meaning. The researcher concludes that he is using adaptation technique because he
translates the word as the actual meaning of the source language that still acceptable in target language.

2. Analysis of Stanza 2

2.1 Stanza 2 line 1

SL : And sweetest in the gale is heard;

TL 1 : *Dalam terpaan angin kencang kukecap merdunya*

TL 2 : *dan terdengar merdu di deru topan;*

In this line, both translators translate the line differently. Translator 1 translates it by changing some words to make the line more poetic. First, the SL word ‘the gale’ is equivalent to the TL word *badai.* On Merriam-Webster Dictionary ‘gale’ means a very strong wind. The researcher considers that the translator 1 translates it by describing *badai* into *terpaan angin kencang* to make more poetic and easy to understand by the readers. The translator wants to make readers understand clearly what the gale is like. It is still good to translate as it is, so in this case translator 1 is using **linguistic amplification technique** because he makes paraphrase to explain a word.

Second, the word ‘heard’ is equivalent to the TL word *terdengar’ but translator 1 translates into ‘kecap.’ In an English-Indonesian Dictionary (1975), the word ‘heard’ means *mendengar* or *mendengarkan,* there is no word ‘kecap.’ On KBBI (2004), the word ‘kecap’ means ‘gerakan mulut (membuka dan mengatup) seperti ketika makan (hingga
menimbulkan bunyi cap cap), while dengar means dapat menangkap suara (bunyi) dengan telinga or terdengar means dapat didengar (suara atau bunyi). The researcher considers it is still appropriate to translate the word ‘heard’ into ‘kecap’ because it still the sense of getting sound (bunyi), the translator wants to get more poetic and its still understood enough to readers. So in this case, translator 1 is also using linguistic amplification technique because he adds a new word in the TL.

Translator 2 translates the gale into ‘topan’ and adds the word ‘deru’ before it. The word ‘topan’ is equivalent to translate the word ‘gale.’ The researcher thinks that the translator wants to make a smooth translation, more poetic and more understandable by readers. The researcher thinks it is still reasonable to add the word. So, translator 2 is also using linguistic amplification technique because he also adds a word as translator 1 does.

2.2 Stanza 2 line 2

SL : And sore must be the storm

TL 1 : Dalam amukan badai serasa perihnya

TL 2 : dan badai sungguhlah ganas

The researcher considers both translators still appropriate, because in this case both words are equivalent to deliver the meaning of ‘sore’.

Both translators are using **linguistic amplification** to translate it, because they are paraphrasing to explain the words that have no equivalent in target language. Translator 1 translates the line to describe what the storm feels like, while translator 2 translates to describe what the storm looks like.

### 2.3 Stanza 2 line 3

**SL:** That could abash the little bird

**TL 1:** namun si burung mungil tetap setia

**TL 2:** jika sampai mengusir burung kecil itu,

Both translators translate ‘could abash’ into ‘tetap setia’ and ‘sampai mengusir.’ In an English-Indonesian Dictionary (1975), the word ‘abash’ means *memalukan, malu, bingung*, etc. The word ‘abash’ on Merriam Webster (1828) means to destroy the self-possession or self-confidence of disconcert. After analysing the meaning, the researcher concludes that the nearest equivalent of both translations is on TL 2. The researcher tries to connect the previous and next line and considers these words still appropriate to use to translate the word ‘abash.’ TL 1 translates into ‘setia’ and on the next line there is word ‘tiada henti’, on KBBI (2004) the word ‘setia’ means *berpegang teguh* (pada janji, penderian,
The researcher considers that the translator chooses to translate as it is because he wants to connect the lines. On the other side, translator 2 translates into ‘jika sampai mengusir’ and the next line ‘burung yang sebarkan hangat.’ The researcher considers that translator 2 wants to make free translation in this line but still in the right and same topic with the SL. So, the researcher considers both translators are using linguistic amplification technique because they deliver the message with different words without changing the meaning. According to Albir, “this translation technique adds new linguistic elements in the target text.”

2.4 Stanza 2 line 4

SL : That kept so many warm.

TL 1 : tiada henti sebar hangatnya.

TL 2 : burung yang sebarkan hangat.

Translator 1 translates the words into ‘tiada henti sebar hangatnya’. There is no word to translate into ‘sebar.’ The researcher considers that the translator adds the word ‘sebar’ because this line refers to a subject burung, so he chooses to add the word to make a clear meaning and easy to understand by readers. So, translator 1 is using linguistic amplification technique. According to Albir, this translation technique adds new linguistic elements in the target text.
The most striking difference of this line translations is from TL 2 which translates the word ‘that kept’ into ‘burung.’ The word ‘kept’ is a past and past participle of ‘keep’ on Merriam Webster dictionary (1828) means to continue having or holding (something), while in Bahasa Indonesia is equivalent into the TL word yang tetap, terus menerus, or tiada henti. The researcher considers that the translator wants to make a clear meaning but it is not reasonable because without repeating the word, the readers still get the meaning what the word ‘that’ refers to. So the researcher concludes that the translator is using adaptation technique because he translates the actual meaning of the word ‘that’ refers to.

3. Analysis of Stanza 3

3.1 Stanza 3 line 1

SL: I’ve heard it in the chillest land,

TL 1: Kudengar suaranya di negeri paling gigil

TL 2: Pernah kulihat ia di sedingin-dinginnya daratan,

In the SL there is an auxiliary verb ‘have’ which can be translated in Bahasa Indonesia into sudah, telah, or pernah, but translator 1 does not translate this word. The researcher considers that the word does not change the meaning of the original poem if it is translated, it may become ‘Pernah kudengar suaranya di negeri paling gigil.’ But this translation is still appropriate. So the translator 1 is using elision technique because the
translator relives that word that also removing item of information in the original language text.

The subject ‘it’ is used as the pronoun of a thing beside human being. Translator 1 translates into ‘suaranya’ that refers to heard or dengar, because what can heard is sound (suara). The researcher thinks that translator 1 translates the actual meaning of the word ‘it’ refers to, to make the line have a clear meaning and it is appropriate to translate as it is. So, the researcher concludes that translator 1 is using adaptation technique because the translator translates the actual meaning of the word.

In this line, the researcher analyzes that translator 2 makes a different translation from the SL. The translator translates the word ‘heard’ into ‘lihat’ and the subject ‘it’ into ‘ia.’ The researcher thinks it is still appropriate to translate as it is because the translator makes the subject of this line is a human, he translates the subject ‘it’ into ‘ia’ and because of the translator changes the subject into a human, so he also has to change the verb ‘heard’ into ‘lihat’ in order to make an equivalent meaning, because human cannot be heard. So, translator 2 translates as it is to make the translation more readable and easy to understand. The translator 2 is using linguistic amplification because the translator changes the point of view by paraphrasing the line.

3.2 Stanza 3 line 2

SL : And on the strangest sea;
The SL word ‘the strangest’ is equivalent to *paling aneh, asing, ganjil*. There is no word ‘*musykil*’ as translator 1 translates. On KBBI (2004), *musykil* is a headword from *muskil* that means *sukar, pelit, pelik*. The researcher tries to translate *musykil* into English, and it means ‘absurd’ that also equivalent enough to the word ‘strange.’ So, it is still appropriate to translate as it is. Translator 1 is using compensation technique because the translator cannot directly adapt a pun, for instance, which tends to happen quite often, then the translator will try to create another play on words.

The word ‘sea’ is equivalent to *lautan* as translator 2 translates. ‘Sea’ means the salt water that covers much of the Earth’s surface, a large body of water that is part of the sea or that has land around part or all of it (Merriam Webster Dictionary 1828). On KBBI (2004), ‘*laut*’ means *kumpulan air asin (dalam jumlah yang banyak dan luas)* yang *menggenangi dan membagi daratan atas benua dan pulau*, while ‘*samudera*’ means *lautan*. So, the researcher considers it is still appropriate to translate as it is because he only chooses another word but still in the same meaning. In this case he is using adaptation technique because he only chooses different word to transfer the meaning but still accepted in the culture of the TL.
Translator 2 translates this line singly. He does not change or add the words. He does not make any modification and place the words as it is. The researcher thinks it is still reasonable on the TL.

3.3 Stanza 3 line 3

SL : Yet, never, in extremity

TL 1 : namun tak sedikit pun dariku

TL 2 : tapi, biar cuaca seganas apa, tak pernah

The SL word ‘extremity’ means kaki dan tangan, kebutuhan yang sangat, keadaan diluar batas, etc. There is also word ‘extreme’ in English for weather or cuaca. Translator 1 translates the SL words ‘never, in extremity’ directly into ‘tak sedikit pun dariku.’ The researcher considers that the translator concludes the meaning of those words, and does not translate the word singly. The translator 1 is using linguistic amplification technique because he translates the words by paraphrasing to explain the words in order to be accepted in the TL. Translator 2 translates ‘extremity’ into ‘biar cuaca seganas apa.’ He chooses the word extreme to translate this line. He translates it by describing what extremity means and makes it more poetic to make readers understood easily but still in the right context and meaning. He is also using linguistic amplification technique because he describes more about a word in order to get closer to the TL by paraphrasing the words.
3.4 Stanza 3 line 4

SL : It asked a crumb of me.

TL 1 : ia pintawalau hanya secuil,

TL 2 : mulut menadah padaku, meski demi seremah.

The subject ‘it’ is used as the pronoun of a thing beside human being, but in this translation, translator 1 translates into ‘ia’ that it is for human being to clarify what was describe before, i.e. the voice that heard by human (I’ve heard it). It makes the translation more readable and explain what ‘it’ refers to. So, the translator changes the point of view. Translator 2 also translates the subject ‘it’ differently. He translates into ‘mulut.’ The researcher considers that the translator wants to make the subject more specific and also change the point of view, so he chooses to use word ‘mulut’ followed by verb ‘menadah.’ The researcher thinks it is appropriate to translate as it is. So, the researcher concludes that both translators are using adaptation technique because they translate the actual meaning of what the subject ‘it’ refers to.

SL word ‘a crumb’ means a very small piece of food, a very small amount of something (1828). In Bahasa Indonesia, ‘crumb’ means remah, serpihan, potongan, jumlah sedikit, etc. Both translators translate into ‘walau hanya secuil’ that means ‘even the small piece’ and ‘meski demi seremah’ that means ‘only for a small piece.’ They are using linguistic amplification technique because both of them translate it by paraphrasing
the words more specific in order to make a nearest equivalent to the TL. The researcher tries to translate it again literally to English and they do not have different meaning. So, the researcher thinks both translations acceptable in the TL.

**C. Research Findings**

In this research, the researcher always finds differences in each line and some of them have full differences of translating the line. Both translators translate differently but mostly still in the same meaning and does not break the meaning of the source poem. They do some changes in the translation to get the actual meaning with the culture of the TL (Adaptation), paraphrase to explain the words (Linguistic Amplification), move the words location (Compensation), removing the words (Elision), etc.

From the analysis above, after comparing two poetry translations the researcher finds that not all of five translation literary techniques by Albir are used by both translators. Both of them are not using borrowing technique in translating the poem. Translator 1 uses five adaptation techniques, three elision techniques, six linguistic amplification techniques, and one compensation technique, while translator 2 uses four adaptation techniques, one elision technique, and six linguistic amplification techniques.
A. Conclusion

After comparing and analyzing the differences of two translation poems *Asa* and *Harap* from the same poem *Hope* by Emily Dickinson, the researcher concludes that the process of reforming the source language to target language in both translations are different. The researcher finds both translators use almost all different translation technique in translating the line from SL to TL which make both translators translate differently.

In this research, the researcher sees to make the SL translate acceptable to the TL, both translators tend to use common translation techniques. Linguistic amplification is the most widely used to transfer the meaning of the SL by both translators. Compensation is used to make the information of the SL acceptable in the TL. Meanwhile, some elisions condense the information contained in certain passages being translated. Nevertheless, adaptation is used to keep the aesthetic value of the SL text. Overall, even though both translators are using different methods and techniques to translate every line of the source poem, both translators are readable and easy to understand. Most of the words used by both translators are equal to the TL, they only make a variation to deliver the
message, it is also appropriate with aesthetic and expressive values of the SL.

**B. Suggestion**

As everyone knows that translating poetry is not as easy as translating other literary works, the translator has to know the background of the SL poetry to transfer the message to the TL easily. The researcher also wants to give some suggestions for the translator who wants to translate the poetry to make a good translation, as follow:

1. The translator has to explore any acknowledgements about poetry in order to understand about poetry.
2. The translator has to read the source language poetry many times.
3. The translator has to know where the source language is from and know both source language and target language cultures to get the right meaning.
4. The translator has to render the message and meaning of the original poem as good as possible.
5. The translator has to choose a right method and mastering the techniques of translation.

For other researchers who want to do the same research, the researcher suggests to do the same as the suggestion above and more focusing on the techniques of translation. Other suggestions that researcher suggests, as follows:
1. Comparing each word translated by two translators and finding out the differences.

2. Explore more about any translation techniques and find the examples of each techniques as much as you can, so it will help to make mistakes.
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**Phone Applications:**


APPENDICES

A. POETRY

Hope

“Hope” is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

And sweetest - in the Gale - is heard -
And sore must be the storm -
That could abash the little Bird
That kept so many warm -

I’ve heard it in the chillest land -
And on the strangest Sea -
Yet - never - in Extremity,
It asked a crumb - of me.

Asa

Asa itu bagaikan burung dan sayapnya
yang bersemayam di jiwa,
dendangkan irama
tiada putusnya

Dalam terpaan angin kencang kukecap merdunya
Dalam amukan badai serasa perihnya
namun si burung mungil tetap setia
tiada henti sebar hangatnya
Kudengar suaranya di negeri paling gigil
dan di samudera paling musykil
Namun tak sedikit pun dariku
ia pinta walau hanya secuil,
walau hanya secuil.

Harap

Harap ialah sesuatu yang bersayap
yang bertengger di jiwa,
dan berdendang tanpa kata,
dan tanpa putus-putusnya
dan terdengar merdu di deru topan;
dan badai sungguhlah ganas
jika sampai mengusir burung kecil itu,
burung yang sebarkan hangat

Pernah kulihat ia di sedingin-dinginnya daratan,
juga di seasing-asingnya lautan;
tapi biar cuaca seganas apa, tak pernah
mulut menadah padaku,
meski demi seremah.
B. BIOGRAPHY

Emily Dickinson

Writer, Poet (1830–1886)

Born on December 10, 1830, in Amherst, Massachusetts, Emily Dickinson left school as a teenager, eventually living a reclusive life on the family homestead. There, she secretly created bundles of poetry and wrote hundreds of letters. Due to a discovery by sister Lavinia, Dickinson's remarkable work was published after her death—on May 15, 1886, in Amherst—and she is now considered one of the towering figures of American literature.

Early Life and Education

Emily Elizabeth Dickinson was born on December 10, 1830, in Amherst, Massachusetts. Her family had deep roots in New England. Her paternal grandfather, Samuel Dickinson, was well known as the founder of Amherst College. Her father worked at Amherst and served as a state legislator. He married Emily Norcross in 1828 and the couple had three children: William Austin, Lavinia Norcross and middle child Emily.

An excellent student, Dickinson was educated at Amherst Academy (now Amherst College) for seven years and then attended Mount Holyoke Female Seminary for a year. Though the precise reasons for Dickinson's final departure from the academy in 1848 are unknown; theories offered say that her fragile emotional state may have played a role and/or that her father decided to pull her
from the school. Dickinson ultimately never joined a particular church or denomination, steadfastly going against the religious norms of the time.

**Family Dynamics and Writing**

Dickinson began writing as a teenager. Her early influences include Leonard Humphrey, principal of Amherst Academy, and a family friend named Benjamin Franklin Newton, who sent Dickinson a book of poetry by Ralph Waldo Emerson. In 1855, Dickinson ventured outside of Amherst, as far as Philadelphia, Pennsylvania. There, she befriended a minister named Charles Wadsworth, who would also become a cherished correspondent.