

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings of this research. This relates to the presentation of the data, data analysis, and discussion about data obtained from analysis Dewa Putu Sahadewa's translated poem of "Mantra Book". These data analysis and discussion are presented descriptively.

A. FINDING

By analysis Dewa Putu Sahadewa's translated poem of "Mantra Book", researcher finds the utterances needed for this research, and makes the data percentage of what translation techniques used that can be seen as follows ;

Translation Techniques used Dewa Putu Sahadewa's translated poem In Text Of "Mantra Book" poem.

No	Technique That Found	Line/Stanza	Prcentage (%)
1.	Adaptation	2	2,78%
2.	Amplification	6	8,33%
3.	Reduction	3	4,17%
4.	Particularization	1	1,39%
5.	Establish Equivalence	3	4,17%
6.	Literal	54	75 %
7.	Transposition	2	2,78%
8	Borrowing	1	1,39%
Total		72	100%

According to table 4.1 the most translation technique of dewa putu sahadewa used in translated poem of “Mantra Book” poem is literal translation which is 73,61% and the less used were borrowing and particularization technique which is each one has 1,39% and a combination of them 2,78% of the sample translation text of Mantra book.

1. Entering the End of the Years

In this Poem the researcher that the translator used 16 Literal Translation and only 1 Reduction to translate the poem.

Table 4.2	
SL: Tanpa pintu, aku memasuki kenangan TL: Without a door, I entered the memories	Literal
SL: gambar tak bergerak Kasur setengah rusak TL: the pictures did not move the bed was half broken	Literal
SL: beberapa titik air dihalman TL: some drops of water in the yard	Literal
SL: lalui jalan yang sama TL: through the same path	Literal
SL: diayun langkah setia TL: swung by faithful step	Literal
SL: bunga lesu. Kekasih beku di atas bangku TL: the flowers withered. The lover was frozen on the bench.	Transposition
SL: Tubuhku menjadi bayangan TL: My body became a shadow	Transposition
SL: mengumpulkan sisa-sisa sinar TL: gathering the rest of lights	Literal
SL: untuk dibulatkan menjadi matahari kecil TL: to be a small round sun	Literal
SL: yang akan membakar sejarah perjalanan TL: which would burn the travel history	Literal
SL: mengisinya dengan letupan kemarahan TL: filled with such an outburst	Reduction
SL: membubuhkan tanda seru TL: putting an exclamation mark	Literal
SL: pada setiap kata TL: on every word	Literal

SL: sekadar kau tahu TL: that you know	Literal
SL: hidupku akan mencari jalannya TL: my life would be looking for the way	Literal
SL: meski maku tak pernah sampai TL: Although I never got	Literal
SL: pada masa lalumu TL: in your past	Literal

2. Insomnia

In this Poem the researcher that the translator used 10 stanza Literal Translation, 1 stanza Borrowing, 2 stanza Amplification, 1 Reduction, 1 Transposition, 1 adaptation from 16 stanza.

SL: Aku telah kehilangan lembut bantal; TL: I have lost my soft pillows;	Literal
SL: segala yang meredup TL: everything that dims	Literal
SL: kini berdenyar seperti cemas TL: now trembles like crazy	Adaptation
SL: yang digulung berutas kabel TL: rolled by cable	Reduction
SL: menghubungkan aku dengan siang TL: connecting me with the day	Literal
SL: dengan ruang dan gelisah TL: with space and restlessness	Transposition
SL: Tubuhku merah dan bergerak TL: My body is red and moving	Literal
SL: Ribuan semut beriringan dan menjelajah TL: thousands of ants wader around	Literal
SL: ketakutan diciptakan oleh televisi TL: the fear created by television	Borrowing
SL: mengeram dilubang pori. Keringat tersumbat TL: incubates in my pores. My clogged sweat	Amplification
SL: pikiran kotor dan doa manis TL: my dirty thoughts and sweet prayer	Amplification
SL: aku merasa dinodai oleh sejarah tubuhku TL: I feel tainted by my body history	Literal
SL: Aku kini kehilangan tidur	Literal

TL: now I am sleepless	
SL: walau mimpi tak pernah membahagiakan TL: although the dream never makes me happy	Literal
SL: tapi mata terlalu lelah untuk menatap TL: but my eyes are too tired to see	Literal
SL: kau yang berbalik arah TL: you turning	Literal

3. The Mantra Writer

This poem contains 11 stanzas, and the researcher has found that the translator used 8 literal translation technique, 2 establish equivalence technique, 1 Adaptation.

SL : Orang-orang telah dipilih TL: People have been chosen	Literal
SL: Untuk Menulis TL: To write a word	Amplification
SL: Kata yang mengurai embun TL: Transforming dew	Literal
SL: Menjadi cahaya kecil dan ligat TL: into a little whirling light	Adaptation
SL: Menumbuhkan Bunga TL: to grow flowers	Literal
SL: Hanya dari semburat cinta TL: From the sparkling love only	Literal
SL: Sadarkan aku TL: Just make me realize	Establish Equivalence
SL: ; bagian kecil dari kisah yang berulang dinyanyikan TL: ; a small part of the retold story sung	Establish Equivalence
SL: hanya karena satu tulisan TL: because of the one writing only	Literal
SL: Tinta telah digoreskan TL: O, the ink has been scratched	Literal
SL: sebelum dan setelah perjalanan TL: before and after the journey	Literal

4. In One Breath

This poem contains 5 stanzas and from its the researcher found that the translator used 3 stanza amplification, 2 stanza Literal translation, this the detail:

SL: Sekita .telah lelah TL: When I am tired	Amplification
SL: tiba disimpang jalan TL: and arrived at a crossroads	Amplification
SL: saatnya memjamkan mata TL: it is time to close my eyes	Amplification
SL: dan melihat yang tak terlihat TL: to see the invisible	Literal
SL: Dalam satu nafas TL: In one breath	Literal

5. Sugar in your blood

This poem contains 23 stanzas, and the researcher has found that the transator used 20 literal translation technique, 1 establish equivalence technique, 1 Reduction.

SL: Setitik gola di darahmu adalah musik TL: a bead of sugar in your blood id mudic	Literal
SL: menyentuh sel-sel tubuh yang mengering. Sendiri tak terusik TL: touching the body cells, unmoved	Reduction
SL: kau butuh air melebihi sawah TL: you need water more than paddy	Particularization
SL: di akhir kemarau TL: at the end of the drought	Literal
SL: mengalir terbalik menyakti diri TL: a reverse flow of self-harm	Establish equivalence
SL: saat kau memulai membenci wajah wajah yang kau kenal TL: when you begin to hate the faces that you know	Literal
SL: meniadakan diskusi TL: negating the discussion	Literal
SL: wajah itu akan memberi batas TL: The faces will put limits of	Literal

SL: keraguan akan daya khayal TL: doubts about imagination	Literal
SL: kemunduran peradaban dan adat TL: the decline of civilization and customs	Literal
SL: ketika suaramu parau TL: when your voice is hoarse	Literal
SL: ujungkakimu mati rasa TL: the tip of your feet is numb	Literal
SL: rasa lapar membunuh dan menampar TL: the hunger is killing and slapping	Literal
SL: Ini bukan berita biasa TL: this is not the usual news	Literal
SL: kelaparan dikampung simiskin TL: The hunger in the poor villages	Literal
SL: adalah angin yang tak mampu TL: the wind that cannot	Literal
SL: selesaikan musim TL: finish a season	Literal
SL: dan air yang diperas dari akar TL: and the water extracted from the roots	Literal
SL: pertanda duka TL: is a sign of mourning	Literal
SL: Tablet kecil berubah wujud TL: A small tablet changes	Literal
SL: tanpa kau sentuh. Menjadi tombak TL: without your touch. Into spears	Literal
SL: penuh gairah TL: passionately	Literal
SL: mengobrak-abrik kain pembungkusmu. Di lubang kubur. TL: tearing apart your shroud. In the grave	Literal

1. Adaptation

Adaptation, also called cultural substitution or cultural equivalent, is a cultural element which replaces the original text with one that is better suited to the culture of the target language. This achieves a more familiar and comprehensive text. This technique replaces the cultural element of the source text (ST) with one of the element in the target language which is similar.

Here's a simple example of adaptation technique that found *Insomnia* page 10

Excerpt :

SL: Kini berdenyar seperti cemas.

TL: now trembles like crazy.

Above is the more simple form of adaptation, *berdenyar* mean a flash of vibrating light moves evenly, but in this case the translator use word *trembles* as shake in voluntary according to oxford dictionary.

2. Reduction

It is the technique of translation process to reduces certain elements of the SL. This technique can be found in "Entering of the End of the Year" page 2.

Excerpt :

SL: Mengisinya dengan letupan kemarahan.

TL: filled with such an outburst.

Above is utterance that using linguistic Reaction technique, the translator eliminate the word "Kemarahan" which does not translate it. In conclude the translator reduce certain elements of that stanza.

3. Particularization.

It is the technique which is use more concrete and specific superordinate to subordinate.

Excerpt :

SL: Kau butuh air melebihi sawah

TL: You need water more than paddy

Above we can read the stanza above, *Sawah* translated as Paddy, paddy is more specific than rice field.

4. Amplification

The technique that adding the the some additional detailing word for make the sentence more clearly which not stated in SL. Here's a simple example of Amplification.

Excerpt :

SL: Sadarkan aku

TL: Just make me realize

Then SL above is translated into the TL by using amplification technique. We can read it from the text above, the translator add the word "Just" to make the sentece more nauralin TL. If the translator translated literaly it could be "make me realize" only without just.

5. Establish Equivalence

This is a translation technique which uses a completely different expression to transmit the same reality. Through this technique, names of institutions, interjections, idioms or proverbs can be translated. A technique in translating process that is use common terms in TL which according to dictionary or daily use sentence. This similar to "Literal Translation technique". The difference is

Excerpt :

SL: Bagian kecil dari kisah yang berulang dinyanyikan hanya karena satu tulisan.

TL: a small part of retold story sung because of the one writing only.

The source text above the SL “kisah yang berulang dinyanyikan TL” translated into “retold story sung” the translator use Re (berulang) as a prefix of told (Kisah). If the translator just translated it literally he would be use Re as prefix in Sung.

6. Literal

Usually this is called a literal translation or metaphrase. This means a word-for-word translation, achieving a text in the target language which is as correct as it is idiomatic. According to Vinay and Darbelnet, a literal translation can only be applied with languages which are extremely close in cultural terms. It is acceptable only if the translated text retains the same syntax, the same meaning and the same style as the original text. Literal translation is technique of translation where the the translator translate words by words and still consider adapted the sentence structure (grammar). This technique dominant found in this book.

Excerpt :

SL: setitik gula didarahmu adalah musik

TL: a bead sugar in your blood is music

As we can read above the translator translated the utterance word by word with considering grammatical transform.

7. Transposition

Transposition involves moving from one grammatical category to another without altering the meaning of the text. This translation technique introduces a change in grammatical structure. A technique in translation implemented by

changing a grammatical category in relation to source of language. This technique found in poem “Entering of the year” stanza 6.

Excerpt :

SL: Kekasih Beku di atas bangku.

TL: The lover was frozen on the bench.

Then SL above is translated into the TL by using Transposition technique the sentence “Kekasih beku di atas bangku” translated into TL with change the sentence to Past Perfect. In Bahasa they do not have tense that related to time, bahasa use adverb of time. In the SL sentence above, it do not adverb of time, but the translator transform into past perfect tense.

8. Borrowing.

Borrowing is a translation technique that involves using the same word or expression in original text in the target text. The word or expression borrowed is usually written in italics. This is about reproducing an expression in the original text as is. In this sense, it is a translation technique that does not actually translate. Borrowing is a technique that takes a word or expression straight from another language. It can be copied, reproduced, translated/changed in TL exactly as in SL. When an expression or a word is taken over purely in TL (without change), it is called pure borrowing. In naturalized borrowing, it can be naturalized to fit the spelling rules in the TL (with changing).

Excerpt :

SL: Ketakutan yang diciptakan oleh televisi.

TL: The fear created by television.

As we can read above except the translator translated *televisi* to television, these is the same in naturalized borrowing, it can be naturalized to fit the spelling rules in the TL.

B. DISCUSSION

This section presents discussions based on research findings. It is concerned about the classification technique of translating the translation of the poetry translation of Dewa Putu Sahadewas by the mantra book.

1. The 8 technique that has been found

In this book the researcher only found 8 techniques from 18 techniques that Molina & Albir conveyed. The techniques that found are

- a. Adaptation
 - b. Amplification
 - c. Reduction
 - d. Particularization
 - e. Establish Equivalence
 - f. Literal
 - g. Transposition
 - h. Borrowing
2. And 10 techniques that not found are:
- a. Calque
 - b. Compensation
 - c. Description
 - d. Discursive Creation

- e. Generalization
- f. Linguistics Amplification
- g. Linguistics Compression
- h. Modulation
- i. Substitution
- j. Variation

These techniques were not found in mantra book. Narudin as a translator don not used these techniques due to these techniques is commonly used by academic and formal setting of translation.

3. The five poem that has been chosen as a sample

The researcher only chose five sample of poem that has represented whole of poem from the “Mantra Book” from various aspects such as the the amount of stanza, the first poem “The Entering of the Year” has an average amount number of stanzas. The forth poem only has 5 stanzas of poem, which is at least from all poem. In the other case, the fifth poem have 23 line/stanza at most the large number of stanzas over all of poem in Mantra book.

In the style of writing these five poems is represent each group of poems around them. For examples the firs poem entering the end of the year, that style of writing is similar with poem with title “A Resurrected Poem”, and “The rain History”. The second poem “Insomia” has a language style similar to “The Dialectics of a Bladder Stone” and “A Grain of Sand Secret. The third poem “The Mantra writer” has a similar writing style with “Dedary”, “Dedary Hose”, In The Swing of Time”. The forth poem “In One Breath” has a similar writing style with

“Turning Around”, “The Last Dream” dan “My Child” and the last poem “Suggar in Your Blood”, has a similar writing style with “Wake Up, Umbu”, “Death Signal and Power Company” and “Dim Light and Power Company”.

These five poems contained every 8 techniques of translated excerpt Reduction, Particularization, Establish Equivalence, Literal, Transposition, Borrowing.