

**TRANSLATION TECHNIQUES OF THE ENGLISH
DHAMMAPADA *THE DEAR ONES* ORIGINAL TEXT
INTO INDONESIAN *PERASAAN* AS TARGET
LANGUAGE**



THESIS

In Partial Fulfilment of the Requirements for Master Degree in Linguistics

Luh Sari Damayanti

13020214410014

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

2019

CERTIFICATION OF ORIGINALITY

I hereby declare that this study is my own and that, to the best of my knowledge and belief, this study contains no material previously published or written by another or material which to a substantial extent has been accepted for the award of any other degree or diploma of a university or other institutes of higher learning, except where due acknowledgement is made in the text of the thesis.

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Luh Sari Damayanti
13020214410014
luhmayasari@yahoo.co.id

Abstract

Dhammapada English Source Text is very famous among the Asian, the Western and the European. We have the Indonesian Translation as the only one Translation admitted by Yayasan Abdi Dharma Indonesian and the Source as Original Text from Buddha Education Association Inc. There are 12 (twelve) poems in English of chapter XVI *The Dear Ones* and in Indonesian as Target Language with the same title of *The Dear Ones* as *Perasaan*; also in the same chapter XVI. The objective of this research is to determine the kinds of translation techniques used in *The Dear Ones* chapter XVI. The second objective is to find out that there is no deviation between the English *The Dear Ones* Chapter XVI and the Indonesian Dhammapada Translation Text of *Perasaan*. The methods used in this research are the qualitative approach with referential and translation techniques since it is the suitable approach for this literature translation works. The result of this research is the use of Adaptation Technique Translation dominating the translation

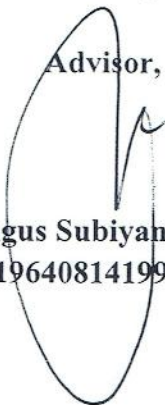
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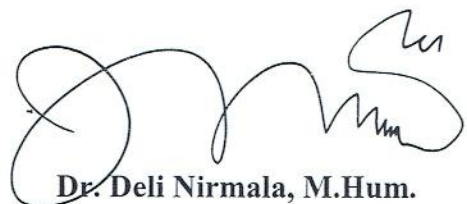
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And thesis examination to get master degree by

Advisor,



Dr. Agus Subiyanto, M.A.
NIP. 196408141990011001

Master Program in Linguistics
Head,



Dr. Deli Nirmala, M.Hum.
NIP 196111091987032001

A THESIS VALIDATION

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Submitted by

Luh Sari Damayanti

13020214410014

Approved by

Strata II Thesis Examination Committee Master Degree

In Linguistics on 30-8- 2019

Dr. Deli Nirmala, M.Hum.

NIP. 196111091987032001

Dr. Nurhayati, M.Hum.

NIP. 196610041990012001

Dr. M. Suryadi, M.Hum.

NIP. 196407261989031001

Three handwritten signatures are positioned on the right side of the page, each written over a horizontal line. The top signature is a large, cursive script. The middle signature is a smaller, more compact cursive script. The bottom signature is a very stylized, almost abstract cursive script.

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Key term: target/second language, source/original language text, Indonesian, English, poems, Dhammpada

CHAPTER I

INTRODUCTION

Many Indonesian translators still have difficulties in translating the poems in English as Source/original text because understanding a different culture of a poem is not an easy task. The Indonesian translator must be creative enough to find suitable and acceptable not only words and phrases, but also sentences which are not known in Indonesian as target language. The translator must have competence to use the right technique to transferring the message of a poem from English source text into Indonesian target language. Then, the Indonesian translation product will be acceptable, understandable, and readable.

1.1 Background of the Research

This research uses Dhammapada in English Source Text and Indonesian as Target Language. The Dhammapada is one of the famous Holy Bible in Buddhism. This Holy Bible is in the form of Sutta Pitaka. The English translator usually translates the Sutta Pitaka as *The Path of the Elders*. This Dhammapada consists of short poems. The poems of Dhammapada are very popular in Western World, Asian, and European. It is a short sutta, and the young people in West, Asia, and Europe like to study the short poems. There are 423 shorts poems and those poems are categorized in 26 chapters. The Buddha himself taught these poems in 305 opportunities. The Dhammapada is published by the Department of Buddha Religion and by others Buddha Centre. This publication aim is to fulfil

the needs of Indonesian society, especially the students of meditation in Indonesia. The stories behind every poem are also interesting to discuss; but this research is only manage to discuss the technique of translation used in English Dhammapada into Indonesian target language due to the time limitation.

The meaning of Dhammapada in English is *The Path* or usually known as the *Path of Truth* – understanding the phenomenon happens in a human life. A person is able to understand the life and the phenomenon (the path of truth) of his life through studying the Poems of Dhammapada attentively and seriously. A person can have a deeper understanding about his own life through understanding these poems. Anyone can be the student of Buddhism while he is still going to school – or a student. He perhaps an office worker, or just a reader; she could be a student who conduct this research also. One of the truth or phenomenon of the Buddhism concept is to respect every living being through meditation. From the meditation, one can learn how to respect the girl, the boy, the men, and the women. For one day, we will meet again in different situation. Another concept is we may do not need help yet this time, but one day we may need help from others, that are the reason why we must respect others with kindness and compassion.

Sometimes, in translating the Buddhist Concept, no matter what the language is, a translator may find difficulty. Some special terms in English such as Love and Compassion are very difficult to translate and to define. The English translator may need glossaries to define those terms. The Indonesian translator sometimes cannot accept the fact if the word *LOVE* is translated as ‘cinta’. The word ‘cinta’ is very ordinary and considerate not deep in consciousness of a

human mind or shallow and underestimating the quality of human. The Indonesian translator uses several words to define the word 'love' in English. There are words such as *maitri*, *karuna*, *mudita* and *upekha* to define 'love'. Usually, there is a long description of a word below the text to make the reader easy to understand that one difficult word in some translation. Another example of specific term that needs a serious translation technique is to define the *Death Realm*. In Indonesian translation, there are two understanding about death realm; it is not only translating the experience of death itself but also describing the condition of the mind. The English translator chooses to divide this condition of the mind (death realm) as *higher mind* and *lower mind*. The higher mind is described as good and fortunate, such as gods (*deva*), humans (*manusya*), and demi-gods (*asura*). The English translator chooses to translate the lower mind as evil and unfortunate, such as animals (*tiryag*), hungry ghosts (*preta*), and hell beings (*naraka*).

Another example of specific word that is difficult to translate is the English word 'friendliness'. The Indonesian translator will definitely chooses the word *Metta* to express the behaviour of friendliness and hospitality. Although the English translator has another word to express the friendliness as a behaviour of 'active interest in others', but the Indonesian translator prefers to use *metta* to show hospitality and affectionate action to others.

Since there is no research that ever focuses on translation technique of Dhammapada, then this research is a forerunner for concentrating in the techniques of translation used in Dhammapada. There are some researches in

poetry theory, but not in the Translation Technique of Dhammapada poetry. This reason is the one that makes this study interesting.

1.2 Problem Statements of the Research

This research of translation techniques of English Dhammapada Original/ Source Text into Indonesian as Target Language has two statements of the research problems.

1. What kinds of Translation Techniques are used in translating the English Dhammapada Poems on Chapter XVI *The Dear Ones* into Indonesian Dhammapada Poems on Chapter XVI *Perasaan*?
2. Whether there is any deviation of the translation in Indonesian Dhammapada Poems on Chapter XVI *Perasaan* from the English Dhammapada Poems on Chapter XVI *The Dear Ones*?

There are two reasons why the poems in chapter xvi are chosen from the others 22 chapters in Dhammapada. The chapter xvi poems are chosen through selective ways. The chapter xvi are relatively shorts; that is very useful to observe all techniques of translation. The Indonesian translation poems are also short; this reason makes the researcher able to define and to collect the translation technique of the poems by using note-taking technique. The second reason is the English source chapter xvi has interesting words and interesting peculiar poetic terms that if they are translated into Indonesian they will form poetic sophisticated lines.

1.3 Objectives of the Research

Based on the research problems above, this study has two important research objectives.

1. To explain the kinds of translation techniques used in these Poems of *The Dear Ones* chapter XVI.
2. To discuss the deviation in the translation of the Poems of *The Dear Ones* chapter XVI into the Indonesian Target Language Text *Perasaan* chapter XVI.

1.4 Scope and Limitation of the Study

This translation technique research focuses on the English source text terms especially on words, phrases, and sentences into Indonesian target language. The researcher analyzed the data using the techniques of translation by Newmark (1988:68-91). The data are taken from the English Dhammapada of Education Association Centre and the Indonesian Dhammapada of Yayasan Abdi Dhamma Indonesia.

1.5 Significance of the Study

These research findings are expected to give beneficial contribution for the researcher, the Diponegoro University students, and for the people who read this research. This research can help the observer to get a deeper knowledge and perspective to identify the procedure of translating poems of Dhammapada especially from English text into Indonesian text. This research can also be a

reference for Linguistics students, specifically for those who are interesting in the process of translating Dhammapada poems. This research can be one of reference for people who seek valid and trustworthy information about translation techniques in translating a serious literature of arts such as Dhammapada poems.

1.6 Definition of the Key Terms

There are important key terms and definition listed below.

a. Translation research

Translation research is a kind of scientific action, which mainly focuses on the process of translating and interpreting not only the words but also the message of source text language into target language.

b. Translation technique

Translation techniques is a kind of scientific series steps of finding the equivalent of words including transferring equivalent message from the source text language into target language. The aim of this process of scientific series steps of translation is to produce a good translation in target language, which is acceptable and meaningful.

c. Dhammapada poems

Dhammapada poems are the complete collection of Buddha Teaching. The important aim of this complete collection is to evoking consciousness in

the mind about the Truth of Life and guidance for people to gain True Happiness as a way out from Samsara.

1.7 Organization of Writing

This research organization is arranged into five chapters. They are as follow:

The first chapter is introduction. The Introduction consists of background of the study, statement of the research, objectives of the study, scope and limitation of the study, significance of the study, and definition of the key terms. The second chapter is review of the related literature. This second chapter is consists of previous studies and theoretical framework.

The third chapter is the method of the research. This third chapter is consists of research design, data collection technique and method of data analysis.

The fourth chapter is research findings and discussion. It consists of the result of the research and the discussion of the discussion of the research.

The fifth chapter is the conclusion and the suggestion of this translation technique of Dhammapada research.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This second chapter consists of two parts. The first part is about the previous study and the second part is about the theoretical framework. These two parts are important to support this research.

2.1 Previous Study

There are some of previous studies related to this research. It is interesting to know that there are scholars who think that the poem cannot be translated into target language. On the other hand, there are scholars who think the activity of translating a poem into one target language is a possible challenge. It can be done nicely although the translation product may be very different from the original, such as in the form of prose.

Yeibo (2011) conducted the first study. The topic is style markers in J.P. Clark Bekederemo's poetry. The aim is to show the difference of language used in poem from the usual/common language every day. The result shows that usually the poem language is carrying a lot of beautiful hidden message, while common language is clear from hidden message. The second study (2012) topic is the function of deictic and stylistic in J.P. Clark Bekederemo's poetry. The aim is to show the usage of deictic words in the entire of poems in original text. The result of these patterns of language about the specific persons, time, and place is making

the text easy to understand by the reader and sound more realistic. The realistic aspect makes the reader easy in making interpretation.

The next study was conducted by Tisgam (2014). Tisgam's topic is whether it is possible or not possible to translate a poem, especially into Arabic. The aim is to show the difficulty to translate the English poem into Arabic. She gives the result that a translator of the poem can concentrate in the beauty of written words, which have beautiful sounds to get the attention of the reader. She even suggested that the translator must work hard to find these beautiful words with beautiful sounds by his intuition and creativity.

Another study was conducted by Mounir Jilani Ben Zid (2014). The topic is the process of translation from source text into target language. The aim is to show the process of translating poetry has the same or similar process with *poeming* translation. The result is the translation of a poem must focus more on the aesthetics effects. The translator may use the original words of text to target language. This purpose is to get the attention of the reader.

The fifth study was conducted by Wu Junhui and He Qingshun (2014). The topic is translating the poem using intertextuality approach. The aim of the research is the target language readers should strengthen their socio-cultural and cross-cultural competence. They also should understand their background, social norms and cultural difference. The result is the readers of target language are able to improve their own comprehension about original language/source text and do not experience the misconception about cultural difference.

Another study is from Saima Aslam and Busra Aslam (2014). The topic of the research is stylistics analysis of the poem 'bereft' by Robert Frost. The aim of the study is to determine some aspects that only exist in poetry, but do not exist in other such as prose. They are the personification aspect of which presenting human qualities and presented in abstraction or inanimate object. The result of this study is the use of the imagery aspect as a way to show the author's deepest sense, and this imagery aspect is usually in the form of vivid and descriptive language.

Shreya Patel (2015) conducted the seventh study. The topic study is the difference between English poem translation and Chinese poem translation. The aim is to show the difference between poetry in Chinese and English. There are some patterns in Chinese that cannot be translated beautifully in English – some standard unique tone system of *baihua* Chinese does not have any exact equivalent in English. The result is the technique of translation must suit the poem itself; it may be more than one technique or a combination of two/more techniques. The creativity of technique translation represent one important form of cross-cultural communication (poem) and this enrich the reader's repertoire of poetic styles and cultures. It is possible to shape the future development of poetry internationally.

The eighth study was conducted by Pusztai-Varga (2016). The topic is cultural dimensions between Hungarian and English translation of Finnish poem. The aim of the study is to show the cultural dimension of poetry translation between Hungarian and English translation to Finnish poems. The result of the

research is, through the combination of the experience of poetry translation practice and translation studies with a theoretical framework will provide a relevant and useful technique to translate the cultural bound. The use of descriptive qualitative methodology is a good idea, although it can lose the aesthetic inside a poem. The cultural dimension of translation may need more than one technique. It is possible for a translator to use more than two kinds of translation technique.

The ninth study was conducted by Nababan; Rahmawati (2016). The topic is translation technique and the quality of translation especially on sexism on the novel of *The 19th Wife* and the novel *The Mistress's Revenge*. The aim is to show the kinds of translation technique on sexist language. The result is that they need 15 types of translation techniques to understand this sexist language; they are general words, adaptation words, usual words, variation words, borrowing, description, amplification, reduction, discourse creation, linguistics compression, compensation, literal translation, linguistics amplification, modulation, and deletion.

Bakuuro (2017) conducted the tenth study. The topic is stylistic of a poem. The aim is to determine a deviation in a poem and the deviation can create a different point of view in the readers' mind. The result is some deviations may relate with the verbs, which make the readers think twice about a poem. This deviation in poem makes the words seems not '*normal*' from everyday language, such the word of *run* in everyday language has a clear meaning while the same word '*run*' may have deeper meaning (in a poet).

The Dhammapada Research on the Translation Technique has never been done before. This Research is the first Research (a forerunner), which focuses on the Translation Technique of Dhammapada English Source Text into Indonesian Language Text. This study will be very interesting since there are no researcher ever takes this topic as his or her object of Research. There is no researcher in this worldwide that ever take this translation technique of research of Dhammapada in English Source into Indonesian Target Language Text. Therefore, I hope that I can manage this research well, so that my research will become the first research not only in Indonesian but also in the worldwide. In addition, the main topic is to discuss the translation techniques used in Dhammapada *The Dear Ones* chapter XVI into Indonesian chapter XVI *Perasaan*.

2.2 Underlying Theory

Further study I used the theory of translation taken from Newmark (1988). If a translator wants to give emphasis on the Target Language, he must concentrate on four important things. They are as follow.

- a. **Adaptation Translation.** This is the type of translation, which the form is more suitable for drama and poetry. The target language may have different grammar and structure of the original text, but it is still good to read and the message still conveyed beautifully. This can be an option to translate the literary works and other arts. Usually, the source Text is rewritten in the Target Language, but the entire meaning does not changed. Adaptation is also well known as substitution or cultural equivalent and it is a cultural element, which replaces the words in original text with one word that suit in

the culture of the Target Language. The result of this Adaptation Technique is more familiar and comprehensive. The example is ‘*having applied of one’s task*’ (English) – upaya (Indonesian/ hal yang berguna).

- b. **Free Translation.** This is a type of translation, which the message of original/source text is reproduced in target language without following the real/true form of source text. The form in target language could be the paraphrase of the source text. This kind of translation also offers the creativity of the translator. This Free Translation is sometimes not paying attention to details, such as syntax, style, and so on that exists in the Original Text. However, this Free translation is not destroying the Target Language Translation Text Result; it is enhancing the emotion of the reader to read more. Example: what is your name? (siapa namamu?).
- c. **Idiomatic Translation.** This is a type of translation, which the message of source/original text is reproduced into target language but there is a little distortion of meaning since there is the use of idiom and colloquialisms that only exist in Target Language. However, that idiom and colloquialisms do not exist in source text. Therefore, this Idiomatic Translation is also called as Natural Translation. The target language text can be very different from the original. It may longer or shorter than the original ones. Example: in Spanish (*ser pan comido*/ to be bread eaten); in English (to be a **piece of cake/cinch** – sesuatu yang sangat mudah sekali. (www.quora.com))

- d. **Communicative Translation.** This is a type of translation of source text changed into a simple target language so that it is acceptable and understood by the readers. Example: Keep off the grass (English) – dilarang berjalan di atas rumput (Indonesia).

Still based on Newmark (1988; page 45-49), on the other hand, if a translator wants to give emphasis on the Original Text Language, he must concentrate in four important things. They are:

- a. **Word for word Translation.** This is a type of translation, which the arrangement of the words or sentences in original text is maintained in the target language. The translation in the target language has the exact meaning with the original text if compared one by one. This is a kind of translation if the translator wanted to keep the original message into target language. Example: *sadness* – **kesedihan**; *peaceful* - **kedamaian**
- b. **Literal Translation.** This is a type of translation, which keeps the grammatical structures of The Source Text into The Target Language Text. There might be lexical words that cannot be translated into the *Target Language* but this does not disturb much. It may a little bit strange but the reader knowledge is broaden. Usually, the translator chooses the words in Target Language, which has the similarity or at least the same construction with the *Original Source Text*. Example: English (he is **blue/sad**); in German (er ist **blau/** he is **drunk**). In English **blue** is identical with **sadness**;

while in German blue is identical with *drunk/ drink too much alcohol*)
(www.ccjk.com)

- c. **Faithful Translation.** It is a type of translation that keeps the true meaning of the message in Original Text into Target Language. The context in The Original The Dear Ones is transferred precisely words and sentences into The Target Language *Perasaan* of Dhammapada. Then, the Target Language will have the similar context with the Original Text and the message is the same. In this type of translation, there is a change of cultural transfer happening. This will broaden the reader's perspective and knowledge. The example in this research is the words *Nibbana* and *Arahant*.
- d. **Semantic Translation.** This is a type of translation, which only give attention and concentration on the theme, words, idea that is exist in the original text. The target language text will have the same meaning of message in another form from the original text. This type of translation is flexible and needs the creativity of the translator. Example : indicating a class or a concepts that equivalent, such as 'person' is the same as 'individual' and 'person given name' is the same as 'first name'.

According to Newmark (1988; 162-164) poetry is a kind of result of human culture which expresses the personal feeling of the author without redundancy and without phatic sentences. In poetry, the word has great importance of meaning than everyday word. Therefore, every line in the poem has

great impact on the reader's feeling and emotion. Poetry language is able to evoke a visual image and sometimes an abstract image such as love, mercy, and justice. Those feeling can turn as if the Love, Mercy, and Justice are persons. There are also human qualities as good/evil; happiness/suffering; and other emotions (sensuous, sensual, sensitive and sensational) to liven up the poems. The poems are not only conveyed a feeling but also a behaviour, a view of life although sometimes this can cause a cultural shock.

In translating a poem, a translator cannot avoid the deviation. He must keep the original, but at the same time he must figure out the words in target language which have exact meaning – or at least, similar meaning. If not, then deviation will happen. It is difficult to stay faithful, but there is a chance for the reader to get the exact meaning of the poem although the translation of the poem is far different from the original/source text. There are eight kinds of deviation according to Leech (1969).

- a. **Lexical deviation.** It is a kind of deviation in Translation when a poet invents a new word (neologism). This poem may help expanding and developing the language. Example: saying 'reprehend' for 'apprehend'; saying 'derangement' for 'arrangement'; saying 'epitaphs' for 'epithets'. Another example are assassination (Shakespeare); blatant (Spenser).
- b. **Grammatical deviation.** It is a kind of deviation in Translation when a poet is not using the rules of sentences or syntactic features. There are some examples: museyroom, eggtentical, intellible (James Joyce's Finnegans).

Wake); smog (**s**moke and **f**og); motel (**m**otor and **h**otel); slithy (lithe and slim); Oxbridge (university **O**xford and **C**ambridge); microsoft (**M**icro computer and **S**oft ware).

- c. **Phonological deviation.** It is a kind of deviation in Translation in sounds or pronunciation to preserving the rhyme. Example: the noun ‘wind’ is pronounced like the verb ‘wind’.

- d. **Graphological deviation.** It is a kind of deviation in Translation in the writing style of the poet. This line by line of the poem may create a second meaning on the readers mind – the translation may different from the original. It can be a discarding of capital letters and punctuation, jumbling of words, eccentric use of parentheses. Example: plays with the **bigness** of his **littleness**.

- e. **Semantic deviation.** it is a kind of deviation in Translation that related with the irrational element in a poem. It brings the mind of the reader to a figurative plane. In poem, this semantic deviation is the caused why some poem becomes great. Semantic deviation occurs when the literal interpretation of a sentence or a line in the poem is nonsensical and there is only a figurative interpretation on the reader’s mind. Example: she was a phantom of delight (Shakespeare); Beauty is truth, truth beauty (Keats); burning fire, cash money; morning sunrise.

- f. **Dialectal deviation.** it is a kind of deviation in Translation that borrowing the features of social or regional defined dialects. This kind deviation occurs

if in the poem there are words or structures, which are form of a dialect that is different from the standard language. Example: heydeguyes (a type of dance); rontes (young bullocks) (the Shepeardes Calendar by Spenser).

- g. Deviation of register.** It is a kind of deviation in Translation that borrowing language from other non-poetic registers or using the features of different registers in the same text. Example: and many a **bandit**, not so **gently** born (from Auden's Letter to Lord Byron)

- h. Deviation of historical deviation.** It is a kind of deviation in Translation when the poet uses archaic words or structures, which are no longer used in standard language to enhance the aesthetics or musical value in a poem. This is also called as the survival of the past into the language of present time. Example : the association of man and woman; in daunsinge, signifying matrimonie.

Therefore, this research of translation techniques of English Dhammapada *The Dear Ones* into Indonesian Target Language entitled *Perasaan* Chapter XVI has never been conducted by anyone before; including no students ever take this research as their object. This research is different, interesting, and new for sure.

CHAPTER III

RESEARCH METHODS

The research design of this project is descriptive qualitative. The Descriptive Qualitative design is a flexible set of methods and procedures used in collecting and analysing measures of the variables specified in the problem research. The framework created to answer the research questions. The Descriptive Qualitative offers more freedom during the data collection process of poems. This project has one important reason for using a flexible Descriptive Qualitative since the variable of interest is not quantitatively measurable, such as culture and poems.

The researcher used descriptive qualitative as a research method because it deals with the natural phenomenon, interested in the process, meaning, and understanding through word or picture. Besides that, the descriptive qualitative also study the emotion, behaviour of a group of people in an area, the development in social events, such as poems as one of culture phenomenon. This research uses referential technique; the determiner is the reality (noun, verb). The research is also use the purposive sampling. It is a kind of technique non-random and the researcher take the sample with specific characteristic according to the statement of the research and the objective of the research. The data are the poems of chapter XVI entitled The Dear Ones since it is well representative (showing techniques of translation clearly). The purposive sample is a non-probability sample that is selected based on characteristics of a population/material and the

objective of the study. Purposive sampling is also known as judgemental, selective, or subjective sampling. The benefit of purposive sampling is the data collection can be very useful in situation when you need to reach a targeted sample quickly and where sampling for proportionally is not the main concern.

This research uses qualitative approach with data taken from www.buddhanet.net. Qualitative approach is a research method that focuses on something cannot be measured such as quantitative methods. Since this research is about translating English Poems as source text into Indonesian as target language, I decided that the best research method is using qualitative approach.

3.1 Data Collecting Technique

The data used in this study are the English Dhammapada original texts from the *Buddha Dhamma Education Association Inc. Written by Ven. Bhikkhu Thanissaro* (the reader can also visit the net at www.buddhanet.net) and Indonesian as the target language of *Buddha Dhamma* of Yayasan Abdi Dhamma Indonesia. The translation is given advice by Ven. Sri Pannyavaro Maha Thera for Indonesian translation.

According to Sudaryanto (2015) data have to be collected first before the analysis process. This study used observation method. It means to get the data, the researcher did observation in English language as source text and Indonesian as target language. This research data are in the written format; they are written English language source text and written Indonesian target language. The next technique used is note-taking technique. Through this note-taking technique, all

the English source text data are written in notes and the target language (Indonesian) are written in notepaper.

There are 12 (twelve) poems taken from English texts on chapter XVI with the title *The Dear Ones* page 79 to 81. Those twelve (12) poems were taken as data of this research since they are suitable to show what kind of translation technique used in Indonesian translation. Besides that, those twelve poems are very simple and modest. These will make the researcher easy to examine the kinds of translation technique in all poems in *The Dear Ones* chapter XVI of Dhammapada.

There are 12 (twelve) poems that taken from Indonesian target language chapter XVI with the title *Perasaan* page 87 to 89. Those 12 poems are taken as data of the research because those poems are the fixed Indonesian translation text according Ven. Sri Pannyavaro Maha Thera and there is NO OTHER INDONESIAN TRANSLATION for this Dhammapada Poems.

Ven. Sri Pannyavaro Maha Thera also hopes that the researcher can learn her best in translating techniques of Dhammapada original English text into Indonesian as target language. Good Luck.

3.2 Data Analysis Technique

There are four techniques used to have good data of translation in Indonesian as target language from English source text. The analyzing of data is a

process needed to have good result of the kinds translation techniques of Dhammapada. The following is the process done to analyze the data.

- *Categorizing*. This phase of categorizing is an activity to categorize the words of the English poems and the Indonesian poems in order based on the technique of translation. There are words put into category of Adaptation technique translation and there are words put into category of Word for Word technique translation. There are few words miscellaneous, which cannot be put into one of the technique of Adaptation or Word for Word technique translation; but can be both. That is why this group of words in English and Indonesian put into the group of miscellaneous words.

- *Classifying*. In this part, the data is analyzed one by one and classified whether the word is belong to Adaptation technique or Word for Word technique or a combination of Adaptation and Word for Word technique. Both techniques can be a combination to easier the reader to understand the meaning of the poets in Dhammapada English original text into Indonesian target language. In this classifying process, include the process of calculating the percentage of each techniques used in Indonesian translation. This calculating of the percentage used to determine what technique is dominant and what kind of technique is less dominant in this research.

- *Interpretation of Meaning*. The interpretation of meaning process is actually discussed in chapter 4 (fourth) in a brief explanation of why a word can be described as a result of the usage of Adaptation Technique; or Word for Word

Technique; and/or a combination of both Adaptation and Word for Word Technique to easier the reader of Indonesian Translation.

- *Making conclusion.* The conclusion is in chapter 5 (fifth) in a conclusion of this research of why using the Adaptation technique is easier the reader to read the translation in Indonesian. In addition, this chapter includes the conclusion of the reason why the translator is using Word for Word technique and both combination of Adaptation and Word for Word Technique.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This study has two important research findings and discussion. The first important finding is about the kinds of translation techniques used in English Source of Dhammpada *The Dear Ones* into Indonesian Target Language Text *Perasaan* Chapter XVI and the discussion about those important techniques. The second important finding is about the deviation in the poems' translation in Indonesian.

4.1 The Techniques in Translating English Dhammapada Poems into Indonesian

Here are the kinds of the translation technique used in Dhammapada of *The Dear Ones* chapter XVI entitle *Perasaan* in Dhammapada Indonesian Text Translation.

Table of the Types of Translation Techniques

Type of translation	Technique of translation	Words item	Percentage
Free translation	Adaptation	144	57,6 %
Literal translation	Word for word	88	35,2 %
Free – literal translation	Combination of adaptation & word for word	18	7,2 %
Total		250	100%

The dominant technique of Adaptation repeated 144 times and it means that the adaptation technique used 144 times to translate English words as the Dhammapada source. In general, 144 times calculated as 57, 6 %. When it is reaching up from 50 %, we can say that this technique of Adaptation is the dominant technique used in Indonesian target language. Next, the word for word is the second option after the adaptation technique. The word for word technique used 88 times to translate the English words as the source of poems. It means that the word for word technique repeated 88 times. In general, 88 times is calculated as 35, 2 %. This is a second option for the Dhammapada translator to use in Indonesian as target language from English source of Dhammapada poems. The last but very rare to use is the technique of combination between Adaptation and Word for Word technique. Both combinations only used 18 times and it means this combination technique is only used 18 times to produce Indonesian text poems as target language. As a whole, the 18 times of repetition of this combination technique is the same as 7, 2 %. The Indonesian translator Ven. Suguno and Ven. Sri Pannyavaro Maha Thera seem did not like the process of translating when using this combination of adaptation and word for word technique. With regards to all the reader of Indonesian text as target language, both Ven. Suguno and Ven. Sri Pannyavaro Maha Thera hope the reader may enjoy the message in English source text with a pure mind.

Below are the lists of the words which are representing the texhnique of Adaptation; words which are representing the Words for Words technique; and the combination techniques of Adaptation and Word for Word.

No.	Adaptation Technique Example		Word for word Technique Example		Combination Technique Example	
	Source	Target	Source	Target	Source	Target
1.	Goal	Hal yang berguna	He	Ia	Sensuality	kemelekatan
2.	Dear	Kenikmatan indria	Painful	Penderitaan	-	-
3.	Not to see what's love..	Berpisah dari orang yang dicintai	Bonds	Kemelekatan	-	-
4.	.. what's not	Berkumpul dengan orang yang dibenci	Speaking truth	Berkata benar	-	-
5.	Far	Perpisahan	Mind	Batin	-	-
6.	Virtue	Sempurna	World beyond	Alam lain	-	-
7.	The world holds him dear	Dihormati oleh orang banyak	Good deed	Perbuatan baik	-	-
8.	blossomed	Hasrat Nibbana	Kin	Sanak saudara	-	-
9.	Up flowing stream	Sottapanna	Grief	Kesedihan	-	-
10.	Done good	Jasa kebajikan	Fear	Ketakutan	-	-
11.	world	Alam	One	Seseorang	-	-
12.	Dear	Cinta	Freed	Terbebas	-	-
13.	Love	Kasih sayang	Craving	Kesedihan	-	-
14.	Delight	nafsu	safe	Selamat	-	-
15.	Sensuality	Kemelekatan	A far	Kejauhan	-	-

The discussion then is about the dominant technique used in this Indonesian translation from English source. The dominant technique is Adaptation since it is appropriate in translating poem as a literary works. The best example of Adaptation technique in this translation is how the English translator tries to explain the word **Love** in Indonesian as target language. Although it seems very easy to understand what love is, but to try to understand the Buddhist Concept to understand Love is not that easy. People know what **True Love** is, some people

will explain love as a mother and father or parents' love. This is the common one definition in our society. The other definition as one that what people have in mind is the love from a child/children to their mother and father. The love of a child to his parents is very rare, but it is one thing that we must possess in this world to gain True Happiness – although every person has his own definition; however, the **Orthodox Zen school** has their own language manifestation. At least, there are **four translations or elements** of Love. Those four elements are **Maitri, Karuna, Mudita, and Upekha**. Zen rules are fixed and one cannot change that; if one element is gone, then it is not True Love. For example, the element of Karuna is gone and left only Maitri, Mudita, and Upekha; then it is not a true love. The Orthodox Zen insists that these four elements must exist in a person's life in order to gain happiness. If not, there will only be a one-night stand of love. Many people experience this but deny this fact since they do not learn how to respect the existence of love inside of a person.

The Love for parents – for mother and father, sometimes need more than just maitri, karuna, mudita, and upekha. We need more than just love as friendship (maitri), giving joy and pleasure (karuna), understanding feeling (mudita) and non-attachment (upekha). The simple reason is mother and father give their soul and blood to the happiness of their children. Mother protect her children from cold and hot weather, protect them from diseases, hungry, and thirsty. Mother also protect her children from pain, suffering, and annoying feeling that disturb the children emotion. Father goes to work every day to support the need and the desire of the children. The desire of pleasure that we have, such as fun toys,

beautiful clothes, school fee, shoes, bag, and money pocket. This is why we as children cannot give love so much as many as what our parents (mother and father) give to us. As a child we need to protect our parents, we need to speak to them in nice and kind tone of voice. As a child, we need to be kind and compassionate to our parents because their happiness is our happiness. And our happiness is our mother and father happiness, too. However, if we are able to give more happiness to our mother and father, then we are considered as good child. However, the question is, are we able to do that? The answer is 'no'. As a child, we are not able to give so much love for them because we cannot give our body, our blood, and our soul for them. This is one easy example why the Indonesian translator is using the technique of Adaptation in translating the Dhammapada in English source text. There is difficulty in transferring the cultural aspect, which is different between English and Indonesia. However, the Indonesian translator did his best to acquiring the English source text and translated the poems into Indonesian as target language.

The second dominant technique is word for word and it is a good technique when we want to keep the genuine message of the source poem in English. The best example of this Word for word technique is when the English words of **grief** is translated into *kesedihan*; and the English word **fear** is translated into *ketakutan*.

The less dominant technique or a very rare kind of technique that used in this translation is a combination between Adaptation and Word for Word technique translation. The combination of two techniques the adaptation and word

for word used, when we wanted to change a word, but it is difficult to find the exact meaning in Indonesian. The example is the English word Sensuality. The word 'SENSUALITY' is translated into *Kemelekatan*.

The translator may still want to be polite and we respect his effort to stay clean and to have a pure mind. There is no bad intention or ill will when he used these two techniques as combination technique in translating Dhammapada; he just wants the Indonesian reader to stay focus on the matter, stay clean with a pure mind. The Indonesian Translator Ven. Suguno and Ven. Sri Pannyavaro Maha Thera just want the Indonesian reader to stay focus – concentrating in the message that we have discussed above with a pure intention in mind to receive Enlightenment.

There are examples of those three translation techniques; started with the most dominant technique The Adaptation; the second is the Word for Word Technique and the last is the miscellaneous technique of combination between the Word for Word and Adaptation techniques.

4.1.1. The Use of the Adaptation Technique

There are six poems' examples using this kind of technique: Adaptation Technique and those poems taken mainly on The Dear Ones Chapter XVI in Indonesian Translation *Perasaan* in the same chapter XVI.

The technique of Adaptation is used when a translator wanted to change a word in English into an acceptable Indonesian Text without changing the exact meaning. The example of this adaptation technique is the sentence of "what's

your name?’. This English sentence cannot be translated easily into “apa namamu?” The Indonesian has equivalent translation that is “siapa namamu?” This is one example of the difference in cultural terms between Indonesian and English. In English, the term of ‘siapa’ is actually translated as ‘who’. The difference of this cultural aspect is the important reason why the Indonesian translator choose the adaptation technique to translate Dhammpada. The result is the acceptable and meaningful of Indonesian Dhammpada.

This Technique of Adaptation is chosen since this technique is suitable for the difference in cultural aspect between the English Source Text and Indonesian Target Language. The Indonesian translator decides to keep the message in Indonesian target language according to Indonesian culture. The examples are given below.

The example of this Adaptation Technique is the poem *The Dear Ones* chapter XVI page 79 number 209.

Table 1. The Dear Ones page 79 number 209

Original Text	Indonesian
Having applied himself to what was not his own task, And not having applied himself to what was, Having disregarded the goal to grasp at what he held dear, he now envies those who kept after themselves, took themselves to task.	Berpegang pada pandangan yang keliru, tidak berpegang pada pandangan yang benar, mengabaikan hal-hal yang berguna/upaya bagi dirinya, mengejar kenikmatan indria, maka ia iri hati kepada mereka yang telah lebih maju tingkat batinnya.

This poem is using adaptation translation technique since there are different words meaning between English and Indonesian. The first sentence of English text is '*having applied himself to what was not his own task*' and it is translated into Indonesian as '*berpegang pada pandangan yang keliru*'. The technique is adapting the source text with a purpose that the Indonesian reader understands that if he is holding a wrong mind, then he is doing a mistake. The implication or the possible effect in the mind's reader is *if he is holding the right mind, then he is not doing a mistake (he is doing the right thing in his life)*.

The line '*.. and not having applied himself to what was..*' is translated into '*..mengabaikan hal-hal yang berguna bagi dirinya..*'. The term 'dear' is also translated into 'kenikmatan indria'. The message is not destroyed, but it is smoothly conveyed in Indonesian as target language. A culture shock can happen when a reader understand the meaning of Indonesian Target Language "*berpegang pada pandangan keliru.. Tidak berpegang pada pandangan yang benar*" and "*Ia iri hati pada mereka yang telah maju tingkat batinnya*". In this poem, there is a man who always doing mistake and everything does not seem right. What he do is always wrong, and then he sees his friends who are able to control their mind and everything that they do are right – never wrong, so he becomes envy. The subtle implication is a man who tries to do the right thing in his life and when he meets his friends with a perfect life, he does not need to be jealous or envy. It is because he also have good things in his own life. His UPAYA is enough to safe him from this miserable condition.

If a reader does not know what Truth is, then the reader might also be jealous. At the same time, a reader can use this poem to examine himself – not only captivated by the beauty of the poem but also using the poem as a device to study how “*To Let Go*” or how to learn to “*Detach Something*”. The first thing is the reader needs to let go his jealousy/envy because it is not important. Jealousy and envy are two burdens in his life. Nobody wants a burden in his life because everyone wants to be happy, so let go the jealousy and envy from your life. This is a detachment; a process of not having the feeling of jealousy or envy in the mind.

Useful things (hal-hal yang berguna) or “*the application of what is right*” sometimes translated with the word UPAYA in Indonesian target language. The Mahayana Buddhist often use the word ‘upaya’ and some English translator use in another term ‘skillful means/expedient means’. In a very simple understanding, *upaya* is any activity that helps other realise enlightenment. For some reasons, the disciples of meditation spelled ‘upaya’ as ‘upaya-kausalya’ which is ‘skill in means’. UPAYA can be unconventional. It is something not normally associated with Buddhist doctrine or practice. The most important aspects are the action of upaya is able to apply daily with wisdom and compassion. A person can practice upaya through a combination of wisdom and compassion in his daily life to every living being. The upaya should appropriate in its time and place. The Zen named this upaya as *The right action in the right time and in the right place*. It is very important since sometimes the same action of upaya that success in a certain situation may be all wrong in another situation. However, when a skilled bodhisattva uses upaya consciously, the action can help the stuck condition

become better and there is benefit for every living being involved to be happy together. The concept of upaya sometimes compared with the *raft parable* found in Majjhima Nikaya 22 and the meaning is the Buddhism philosophy is similar to a raft no longer needed when the disciple has reached Nibbana.

The English word 'held dear' is translated as 'mengejar kenikmatan indria' because the Indonesian translator wanted to give emphasis for the target readers. The target reader in Indonesia may not fully understand what is '*kenikmatan indria*'. The example of this 'dear' is something precious that a human will loved, such as pleasure. Pleasure, without wisdom is not going to give any benefit. Money, for instance, if money is used to live such as buying food and beverages, clothes, and/or settlement then money is a good thing. However, if money is used to get drugs, alcohol, and/or used as a way to kill someone, then money is a bad thing. It is depending to how we think and understand our world (our life and our surrounding).

Another explanation about the understanding of 'dear' for Indonesian translation is the attitude of running after the worldly matters such as position, and luxuries life achievement. Those are considered as something useless and this will give a lot of suffering and pain. This is the opposite side from UPAYA.

The term UPAYA is considered more positive and true. The examples of upaya are benevolence, kindness, sincerity, honesty, etc. Therefore, the UPAYA is a good understanding in this poem to persuade the target reader of Indonesia to change their mindset. The aim is to influence the target reader to live the happier

life daily. The example of this technique Adaptation is the meaning of these terms *'benevolence, kindness, sincerity, honesty, and integrity'*. The meaning of sincerity, for instance, is an attitude of giving compassion with a friendliness action. Sometimes, sincerity is an action paired with a gratitude to somebody. It is a kind action that we are genuine to others, we also offering a friendliness relation to others with gratitude. This is considered more positive and true. In real life, people often feel this positive vibe as a manner full with hospitality and fun. The implication of this positive vibe is the reader will feel supported to change his attitude to be more positive, more fun, and enjoy living his life. The effect will soon be noticeable from his surrounding; he will have more good friends, his relationship will be better. It is because he simply changes his attitude to be more sincere daily.

Another example of Adaptation Technique is poem *The Dear Ones* chapter XVI page 79 number 210.

Table 2. The Dear Ones page 79 number 210

Original Text	Indonesian
Don't ever, regardless, be conjoined with what's dear (love) or undear. It is painful not to see what's true love or to see what's not.	Janganlah bergaul dekat dengan orang yang dicintai & janganlah bergaul dengan orang yang dibenci, karena adalah penderitaan untuk berpisah dengan orang yang dicintai & adalah penderitaan untuk berkumpul dengan orang yang dibenci.

The discussion of this poem is using the adaptation technique since there are three words in the source text that have little different meaning in Indonesian as target language. Those three words are ‘*don’t ever*’ and the second word is ‘*regardless*’ and the third word is ‘*be conjoined*’. The Indonesian translation need a longer explanation to achieve the same (the exact) meaning of English. There is only one main topic in Indonesia that is ‘*Janganlah bergaul dekat dengan orang yang dicintai & janganlah bergaul dengan orang yang dibenci*’. This is adaptation technique with a purpose to make Indonesian reader not to be confused when reading Dhammapada on chapter *The Dear Ones* poem number 210. The type is free translation and it is a good way to translate a poem. The culture shock of this poem is in the line “*do not ever, regardless, be conjoined with what is dear.* .” because it is evoking pain and suffering. The reader have to be careful in reading between the lines of this poem, that he may misunderstood that having together with the loved one is happiness... there is fight, anger, and love. Sad.. And love.

Love or the dearest in Buddhism has four translations and therefore, have four meaning. The English translator may only have the term Love; but in Indonesian translation, the word ‘*cinta*’ can have four important elements as meaning. These four elements of words are suitable to explain the word ‘love’ in English. The four words as the symbols of *True Love* in Indonesian translation are *maitri, karuna, mudita, and upekha*.

The concept of True Love is making the difference from other understanding. The Indonesian culture has many terms for love but not true love.

Some Indonesian terms are kasih, sayang, asmara, asmaradhana, asmaradara and etc. However, the Buddhist concept is actually ‘cinta sejati’. Therefore, there is explanation of the adaptation technique for these concepts.

The first word of Love translation in Indonesia is **Maitri**. The English translator may do not have the suitable word for this term. Some English scholars try to make their own concept and translate maitri as **kindness** or **benevolence**. While, in Indonesian concept the maitri is a condition of mind (as requirement) of true love. This maitri is not only a desire to make someone happy but also the ability (skill) in gaining happiness. We may have every intention to love someone, but the way (the skill) we love may make him or her unhappy. Sometimes, this condition happens because there is a lack of understanding. In Buddhism concept it is simply known as *when there is no understanding, there is no acceptance so, there is no love*. Therefore, when there is understanding there is acceptance so, there is love. We can harness our ability of maitri by truly looking at the one we love and developing a deeper understanding of who they are as persons. By understanding of who they are, we will, in turn learn how to love them. This understanding is based on the ambitions, the desires, and the troubles of our love. Sometimes, we do not know that the person that we love is in depression or needs help. Sometimes, we do not even know the deepest ambition of the one we love. This happens because we only see her/him from one side only. Actually, one person may have several sides (dimension) and we need to understand her/him entirely. This affects our relationship with her/him also. There is

misunderstanding in our relationship, misconception about each other, and our wrong expectation between the real world and our dream.

Through maitri, we try to balance our expectation between the real world and our dream. Therefore, maitri is actually a skill in one side and in another side is creativity.

The second word of English *Love* translation into Indonesian is **Karuna**. Again, the English translator has no equal word to translate the aspect of 'love as blessing'. Some English scholars put the word *compassion* to explain karuna. Actually, in meditation lesson, the word Karuna is known as the ability (skill) to ease the pain or the suffering of the one we love. This pain and suffering can be the experience of sadness, disappointed, and the failure of the one that we love. It is a skill to ease them, to sooth them, and to comfort them.

We need to have skill, knowledge, and creativity to support the person that we love when they are in distress. This aspect is very important as one requirement to have True Love in Buddhism concept. This skill is also based on understanding the pain of the person we love. Only when we truly understand their pain we will be able to help in alleviating and easing their burdens. Sometimes, we do not know why the person that we love is very angry about something or mad of something. We need to understand her/him. It is not necessary for us to get angry, too, or mad. It is better we give her/him a kind support to calm their mind and to sooth their emotion. This is karuna. It is a kind action with calm and soothing the mind.

The third element, which cannot be translated correctly in English, is **Mudita**. In *True Love Concept* mudita can be translated similar to joy or happiness. Many Buddhism scholars try to explain that if there is no joy or no happiness in our love, then the love is not true. Only when we are happy or feeling joy in our love relationship, then what we have is true love. A discipline school of Buddhism called **Zen** has a strict understanding of true love. Zen scholars explain that *true love is not a kind of love that makes your knee tremble and your heart beating fast as if you will faint; on the other hand, true love is a kind of love that makes you feel relax and comfortable for being original you. No fake, just honesty*. This is the difficulty that faced by many English translator. Since there may not be exact translation, then there is usually a glossary below their translation in English. The Indonesian reader can understand easily, but the English reader is probably not. Another explanation of mudita is when your love distresses you, then it is not a right love to begin with or the fire of love has end. This is only one point of mudita.

Generally, the concept mudita is used in many aspect of a human life, from the house, office, school, university, and cafe to the market and so on. This mudita is reflected to many people, from a baby, family, friends, neighbours and strangers. They are fun to talk to, we know them better; their life such as their family, their occupation and sometimes they become our best friends – we feel them as our brother and sister. We have a new family. This is the process of mudita. Being happy together.

The last element is **Upekha**. It is a word with similar meaning ‘freedom’. When love is true, both people as couple should have freedom as individual. This allows them to grow and develop their soul in their own unique way. As individual, we still have alone time as privacy to be genuine. Upekha is an important factor why a person becomes complete. Privacy means to be alone and observing the mind. When we are alone, we allow ourselves to observe our heart (mind) whether there is still ambition, compassion, honesty, and/or lies. We develop our souls in our private time (being alone for a while) through our ambition; whether the ambition is good or wrong; whether the ambition is right or mistake. Through this process observation, if we choose our ambition, which is good, then we give the best result for people in our circumstance (to our family and friends). Through this process observation, if we choose our ambition, which is bad with ill will, then we hurt all the people in our relationship (mother, father, and friends). We also hurt ourselves as the impact of our wrong decision. This is the use of being alone in life. Being alone brought advantages in our lives. Practicing upekha is good for the maturity of our emotion. Through our alone time we learn to be objective, to be patience, and sometimes to smile and to laugh – to enjoy this life with the people we love, our mother, our father, and our friends.

The opposite of love is the term ‘undear’ in English, and the translation is ‘yang dibenci’ in Indonesian. The technique is adaptation because it is not only referring to something that we hate or dislike, but also pointing to a situation where we are together with a person that we do not really like such as person who harm us or a person who betrays us. Having time together with persons like that

may make us feel unhappy and sad. Especially, if we spend a lot of time of years with this kind of people. We may experience unhealthy relationship and this may affect our psychology and make us unhappy and sad. This feeling of unhappiness and sadness will affect our emotional balance. The first aid that we need is a skill of ‘understanding’. The effort of understanding ourselves, the effort of understanding her/him, and the effort of understanding the situation; which is the kindness and the truth of the situation. This is the creativity that we need in solving this problem. Through this process of ‘understanding’ we also learn to be mature emotionally. This action leads us to wisely living our life. This moral value between love and hate may affect the reader’s emotion. This poem may bring them a memory of the past when they have a dilemma about hate and love. The moral value of this poem is we need to keep the balance of our emotion for the person we love and to keep our emotion for the people we dislike. The *understanding* is the key.

The next example is the poem *The Dear Ones* chapter XVI page 79 number 211.

Table 3. The Dear Ones page 79 number 211

Original Text	Indonesian
So don't make anything dear. For it's dreadful to be far from what's dear. No bonds are found for those for whom there's neither dear or undear.	karena itu janganlah mencintai, karena perpisahan itu membawa penderitaan. Bagi mereka yang terbebas dari kemelekatan tidak ada yang dicintai atau yang dibenci.

This poem number 211 on chapter *The Dear Ones* is using the translation technique of Adaptation since there is a bit change in English words. The English words ‘*no bonds are found for those for whom there’s neither dear nor undear*’. The exact meaning in Indonesian as target language is not confusing ‘*bagi mereka yang terbebas dari kemelekatan tidak ada yang dicintai atau yang dibenci*’. It is include as adaptation translation technique. The category is free translation. It is not confusing at all and the reader of Indonesian able to understand the exact meaning in English as source text. The **Truth** is the culture shock; **in this poem, the dreadful thing is to be far from the person that we love and saying goodbye to them.** This is the **Noble Truth** and it is a culture shock. The reader may cries when he understands this regret and he does not want to be far and to say goodbye. The reader may just want to stay and to be near the person he loves. This is a burden. The only way to understand this burden is to repeat the lesson of ‘understanding’ and ‘upaya’ from the start again. However, this time is more serious to avoid the burden.

The English word ‘far’ is translated into ‘perpisahan’ in Indonesian. This is the good example of **Adaptation technique**. The Indonesian translator choose the word ‘perpisahan’ since the entire meaning of English source text is a persuasion for the reader to control their feeling of love to somebody. If the reader cannot manage their feeling of love, they will hurt by separation with the person they loved so much. In Buddhism concept, along the history of man, there is always love story with various ending. The most common love ending in human history is a happy ending – the couple live happily ever after. However, this is not always

happen. There is one love ending that many people dislike – a separation from the one whom beloved. This brings sadness and distracts the balance of emotion and evoking frustration in man's consciousness. Actually, this poem is an advice and a reminder from Buddha for the people to keep their emotion healthy. In some cases, the people who left behind by their lover in separation were ill and passed away. In several cases, there are people who took suicide because they are separated from their lover. Some teenagers with short minded – who are too young, usually do this as a solution for their trouble. This is not only making their parents feel sad, but also bring depression.

Above all, only several people who understand this blessed poem; and only few readers who grasp the entire meaning of this special poem. Many people out there of this world are still crying and depressed because the opposite emotion of hate and love. Actually, this poem really needs a deep observation. The readers who are successfully in understanding this poem and grasping the entire meaning of this poem will have the blessing of perfection between love and hate.

The word **bond** is actually translated as a mental fetter or chain shackles of a sentient being to samsara (the cycle episode of a human life – the happy and sad episode within a human life). The example of samsara is the feeling of upside down between love and hate. Sometimes, love brings us happiness, nervous, and pain. Sometimes, hate brings us jealousy, envy, and madness. The moral value of the poem is someone must free himself from this samsara bond. Only when he is free from this samsara bond of love and hate, he is able to attain the Unbinding Truth of Nibbana. Of course, he will not experience the episode of happy and sad

within his life anymore. The persons who understand this samsara bond will gain freedom of greed, anger, and suffer. He/she will get the anuttara samyak sambodhi first.

The next example of the poem *The Dear Ones* chapter XVI page 81 is number 217. Below is the discussion and analysis.

Table 4. The Dear Ones page 81 number 217

Original Text	Indonesian
One consummate in virtue & vision, judicious, speaking the truth, doing his own task: the world holds him dear.	Sempurna dalam tingkah laku & memiliki pengertian benar; memahami Dhamma, mengenal kebenaran, berkata benar & penuh tanggung jawab, melakukan apa yang seharusnya dilakukan, akan dihormati oleh orang banyak.

This data is a poem using adaptation technique. The reader of Indonesian will not confuse when reading the Indonesian translation. The English source text may look simple and humble in words; but the Indonesian translation is clear, modest, and using a straightforward explanation. This is not confusing. The Indonesian reader is able to understand the Indonesian translation obviously. The type of this poet is Free Translation. The most shocking in this poet is the first line “...sempurna tingkah lakunya . . dan memiliki Dhamma.” A reader may disappointed when he knows that he does not own **Dhamma Wisdom**. Anyone

can have *Dhamma Wisdom*; even the child of this research can have Dhamma and perfect in his behaviour.

The Indonesian translator use adaptation technique to translate 'virtue' into 'sempurna dalam tingkah lakunya'. In English dictionary, the virtue is understood as 'behaviour or attitudes that show high moral standards'. However, for Indonesian translator this is not enough. Some Indonesian practitioner considered that virtue is 'kebajikan'. However, some other Indonesian considered that virtue as 'perfect in behaviour' with a stressing in perfection. They put a description about perfection as 'high standards of nobility in behaviour'. Therefore, no matter what the language is used, the readers are persuaded into a conception that perfection in behaviour is important and that perfection is a matter of high standard of nobility/morality. This poem is an advice for the readers to aware of their own behaviour. The poet hopes that the readers are aware about his/her own behaviour; they will gain happiness and freedom from useless mistakes caused by immoral action daily. This is the benefit of this poem.

The high standard of quality or the Noble Perfection is including:

a. The Perfection of Generosity. It is an action to cultivate the creativity in generosity. A person needs to do this for his entire life to be perfect. He can practice this action by giving donation such as food and clothes to his family or the people who need help. Further practice, he can giving donation to the bhikkhu as the representation of his respect. If a person is perfecting this first rule, then his life can change into better. He

may be very rich in the future (as the result of generosity perfection) and he can help more the poor and the need.

b. The Perfection of Discipline. It is an action to refrain from harming others. In this second requirement, harming others is forbidden and it is considered as a sin. Therefore, many students try to practice this second rule daily. There is no time quitting. This aspect is very important; some students even develop the ability to be a vegan – the one who control what he eats. For these higher students, eating animals such as chicken, fish, egg, and meat of cows are considered as harming the living being. Therefore, vegan people usually only eats vegetables, fruits, and daily product, which is free from animal contaminations.

c. The Perfection of Patience. It is the ability not to be perturbed by anything. A person needs to control the up and down of his emotion; especially from the influence between his own feeling and circumstance. This lesson of patience is very difficult; controlling and managing emotion is sometimes hard. Our condition is sometimes gives influence to our decision. We often make wrong decision and this makes the situation worst. The first aid is we need to calm ourselves and to understand the problem; the circumstance. If a person is perfect in this third Perfection, then he/she is blessed with The Unbreakable Emotion.

d. The Perfection of Diligence. It is a creativity to find joy in what is virtuous, positive, or wholesome. Becoming diligent person means that we have to defeat our laziness daily. It is said that it is better to live a day with

diligent than living a hundred day with laziness and doing nothing. It is also said by all Guru of meditation that it is better to be diligent doing virtue than just being lazy doing nothing for a hundred years because if we are diligent, at least we will get something as a result of happiness. However, we are lazy then we will not gain anything – no result of happiness. If a person is perfect in this fourth Perfection, then everything he/she desire is blessed. He/she will get The Perfection in Righteous Desire.

e. The Perfection of Meditative Concentration. It is a creativity and skill of not to be distracted. Many people do not have a good ability to concentrate and many others are lack the ability to concentrate. Their attentions are not pure and sometimes have bad intention towards others – the intention to hurt others, the intention to do wrong. This is the negative example of concentration. This implies a good side of the perfection of concentration: the increasing of the good attention to others – to love and to help others as a benevolent action daily. This is the benefit of the perfect concentration. The benefit from this perfection is one will have a clear concentration and able to distinguish between the false and the right. He/she will be very happy in his/her entire life although he/she gained nothing in Buddha Dhamma Perfection.

Another English word uses the adaptation technique for ‘vision’. This English word has meaning ‘the ability to see; area that you can see from a particular position’. However, the Indonesian translator used a different way. He translated the word ‘vision’ as ‘pengertian benar’. Actually, this ‘pengertian

benar' can be said in English as 'the ability of wisdom to see and to differentiate the right from wrong'. The example of this vision is the ability to differentiate the good kind utterance from harsh rude utterance; the ability to differentiate honesty from lies; the ability to differentiate that giving donation to the poor is right and stingy is a wrong behaviour. If the reader has this vision, then he has already saved his own life from disaster many times. A Buddhist proverb says that one vision can help a person to protect himself from hundred of disasters through his life. From this proverb, it cannot be counted how many protection if the reader are able to get a hundred vision of truth from this Dhammapada poems; he could have protect his own life from thousands and millions disasters, such as pain and suffering. In the end, he will have liberation from this samsara world.

From this poem, the reader is guided to have good character, such as to have a good kind utterance, to have a trustworthy of honesty, and to be generous to others, especially to the poor. The implication of the use of adaptation technique in this poem is the reader is guided to **AVOID** the character such as harsh rude utterance, to avoid the habit of lying, and to avoid the habit of stingy.

Another data of the poem *The Dear Ones* chapter XVI page 81 is number 218.

Table 5. The Dear Ones page 81 number 218

Original Text	Indonesian
If your heart has blossomed & given birth to a wish for what can't be expressed, your mind not enmeshed in sensual passion: you're said to be in the up-flowing stream.	Seseorang yang memiliki hasrat mencapai Nibbana, dengan batin telah menembus yang tidak terbatas: ia disebut sebagai orang yang berenang melawan arus, ia telah memulai proses pencapaian Nibbana.

The data is a little strange since the Indonesian target language is using the word of '*Nibbana*' and there is no specific word in English source text. Is it wrong? No. The word '*Nibbana*' is correct and Nibbana is a word to describe a person whose heart has blossomed and filled with a wish that cannot be expressed. His mind is also free from sensual passion. This kind of person is named as **Buddha, Arahata, and bhikkhu**. To find this kind of men is very rare and a bit difficult. One has to go to vihara and listening attentively in relaxation. This way of listening attentively in relaxation called as meditation. This is what I do. Before a person is reaching the Ultimate Freedom (also not mentioned clearly in English text as the source, but stated clearly in Indonesian target language as '*ia yang berenang melawan arus*'), he must learn from the beginning or as a novice named **Sottapana**. It is stated very clearly in Indonesian text when a person becomes

'*melawan arus*' as Sottapana, then he can join and start his journey to attain Nibbana. This is the Truth and this is a fact admitted by people who have already experience the Enlightenment of Truth through Meditation as long as their life. It is obvious that the technique is Adaptation for Indonesian Text and the original Source Text is not wrong. It is we, who have to see the correct one from both sides of English as source text and Indonesian as Target Language. There is nothing wrong in Indonesian Text and there is nothing wrong in English Source. Both language texts are correct and both English and Indonesia have deep meaning that if we try to learn deeply, we will find the Truth. The Truth is that the words Buddha, Nibbana, Arahata, Sottapana, and bhikkhu are common words that a reader can find in both English source text and Indonesian target language. It is up to me – as the reader, or another person and you want to see the words stated clearly in Indonesian target language or implicitly stated in English source Text. Both are correct. The shocking things and need more explanation is the condition of *Nibbana; not everyone understand this state of mind. However, there is a person who is willing to try..* A reader can feel surprised when he understands that Nibbana is a *Freedom* State of mind. Although it is not stated very clearly, the experience of Nibbana is beyond words. A person needs to experience this Emptiness through his/her own efforts. This emptiness is not only tempting, evoking, but also creating a new 'you'. The combination energy of temptation, of evoking, and creating the new 'you' is sometimes transforming our deepest personality into a mysterious and mystical individual.

The reader may need some explanation about four strange words. The first word is Nibbana; it is a final release from the cycle of reincarnation attained by extinction of all desires and individual existence, culminating in absolute blessedness. The second word is Buddha; it is a given name to Siddharta Gottama and the meaning of the word is *the one who reach unexcelled complete enlightenment*. This is an attribute of every Buddha. The third word is arahat. It is the *one who has attained nibbana* and he is no longer a subject to the cycle of rebirth. The last fourth word is suttapana; it is literary understood as the *one who enters the stream*. The 'stream' itself is understood as the super mundane Noble Eightfold Path regarded as the highest Dhamma.

The terms of *Nibbana, Buddha, Arahat, and Suttapana* are the term that cannot be translated easily because those terms are related with the cultural aspect. The reader can learn and broaden his knowledge about this cultural aspect. This is including an ancient tradition, which is still valuable and important until today. Many modern people still believe to this ancient tradition and still give their respect to this culture. Therefore, the adaptation technique is a useful technique, which is not destroying this aspect.

There are five basic qualifications for a person called as Suttapana. Those five basic qualifications are listed below.

- a. The person is not addicted to drugs and alcohol.
- b. The person is free from the intention to kill another and even free from the desire to kill another life for food as animal (chicken, etc.)

- c. The person is free from the intention of stealing and robbery.
- d. The person is free from the intention of lying; he/she is only saying the truth.
- e. The person is free from mistake of sexual misconduct.

These rules are very basic and they are usually basic rules for beginner student in studying this poem. This poem is an advice and usually given to the novice students of meditation as everyday guidance. This will lead those students to purification as the next level. In addition, they usually give this description explanation below the text to help the reader to avoid misunderstanding.

The next data of the poem *The Dear Ones* chapter XVI page 81 is number 220. Below is the discussion and analysis.

Table 6. The Dear Ones page 81 number 220

Original Text	Indonesian
<p>In just the same way, when you've done good & gone from this world to the world beyond, your good deeds receive you – as kin, someone dear come home.</p>	<p>Demikian pula, orang yang telah banyak melakukan jasa kebajikan, setelah meninggal terlahir di alam lain, hasil perbuatan baiknya akan menyambutnya disana seperti sanak keluarga menyambut keluarganya yang kembali setelah lama bepergian.</p>

This is the last data of the Adaptation technique. The poem number 220 from the chapter (XVI) *The Dear Ones* page 79 to 81 from the book of Dhammapada written by Ven. Bhikkhu Thanissaro and the Indonesian translation page 87 to 89 of the book with similar title Dhammapada from Yayasan Abdi Dhamma Indonesia by Ven. Suguno with advices from Ven. Sri Pannyavaro Maha Thera. The data is using adaptation technique and the type of translation is free translation. There are no words confusing the reader in Indonesian target language and from the source text of English. The important thing in this data is the term ‘done good’. The term is translated into “*jasa Kebajikan*”

The English word ‘world’ is translated as ‘alam’. Therefore, the English words ‘from this world to the world beyond’ are translated as ‘setelah meninggal terlahir di alam lain’. The Indonesian translator uses the adaptation technique in translating the word ‘world’ into Indonesian ‘alam’. The reason hold by Indonesian translator is the concept among the society that when a person dies, he/she will be born again to a place according to his/her deeds in previous life. If a person is diligently doing virtue, he/she will be born in a happier realm; that is heaven. Heaven is not a place in here; but a place somewhere higher from human understanding. However, we can attain heaven through good action every day. Through good virtue small by small every day, we can attain heaven far beyond our thoughts. This is not easy, but if we are sure and diligent; have faith to every virtue that we do, we can have heaven. Just practice it. This poem is a kind of advice to bring faith in the reader consciousness; a hope for the reader not to give up so soon when practicing good virtue every day.

4.1.2. The Use of the Word for Word Technique

There are five poems' examples using this technique: Word for Word. Those examples are quite a bit different from the Adaptation above if we want to make the different easily. This word for word technique is a translation of word for word in Indonesian.

The Indonesian translator decides to use the word for word technique translation since the words in the English source text has similar words in Indonesian target language. Those English words have equal meaning in Indonesian and can be found in the dictionary. Using this technique, there is no difference in cultural aspect between English and Indonesian.

The first example of Word for Word Technique is started with the poem of *The Dear Ones* chapter XVI page 80 number 212.

Table 7. The Dear Ones page 80 number 212

Original Text	Indonesian
From what's dear is born grief,	Dari cinta timbullah kesedihan,
From what's dear is born fear,	Dari cinta timbullah ketakutan,
For one freed from what's dear there's no grief – so how fear?	Seseorang yang terbebas dari cinta, tidak akan mengalami kesedihan dan ketakutan.

This poem number 212 on the chapter of *The Dear Ones* is showing different indication. The literal translation as the type of translation is visible. The reader can understand it clearly that this translation is using the word for word translation. The first line of the words in the poem is a proof of the word for word technique translation. Those words are: ‘*from*’ (*dari*); ‘*what’s dear*’ (*cinta*); ‘*is born*’ (*timbullah*); and ‘*grief*’ (*kesedihan*). The poem element of culture shock is the word “grief” and the word “love”. These meaning can be achieved from dictionary of English and Indonesian. The translator does not facing any difficulty in the process of translating this poem.

The word **grief** is translated in the meaning of numbness, denial, anger, great sorrow, depression, despair, and confusion. While the word **fear** translated as something that bring us anxiety and lead into wrong decision. The Indonesian reader can understood these words (*kesedihan* and *ketakutan*) without misconception.

This English word ‘grief’ in English is a noun and the meaning in Indonesian is ‘kesedihan’ is also a noun. There is no cultural difference. The English word ‘fear’ in English is also a noun. The meaning is ‘ketakutan’ in Indonesia and it is also a noun. Both fear and *ketakutan* has no cultural difference.

The explanation from the word for word technique translation is the word love imply grief; such as the death of the person that we love; our friends, parents, or grandparents. This is normal and human. We cannot live without love because we are born from love; but we have to learn to accept the death as part of our

lives. Accepting death may bring fear in the reader's heart. Someone's death or the death of us is important lesson in our lives or for others. If it is someone's death there will be assumption inside a reader mind about **“what is my life going to be without him/her?”** This question is deep. If it is our own death, then there will be a question in our heart about **“if I die how she/he will continue her /his life without me?”** this second question is also deep. These two questions are bringing deep fear and grief. This message is conveyed through word for word technique translation clearly. The hidden message of this poem is *‘give your love in everything you do to all the persons you love when you alive; and let go your love to all the persons you left behind when you die’* is the key to avoid grief and fear. The reader can learn to accept the *Love* and the *Death* as part of his/her life. This is also the skill of understanding.

The second example of the poem *The Dear Ones* chapter XVI page 80 is number 213.

Table 8. The Dear Ones page 80 number 213

Original Text	Indonesian
From what's loved is born grief, From what's loved is born fear, For one freed from what's loved there's no grief – so how fear?	Dari kasih sayang timbullah kesedihan, dari kasih sayang timbullah ketakutan, seseorang yang terbebas dari kasih sayang tidak akan mengalami kesedihan dan ketakutan.

The poem number 213 from chapter *The Dear Ones* is showing the different indication. The word for word technique can explain this uniqueness. The first line of words is ‘*from*’ (*dari*); ‘*what’s loved*’ (*kasih sayang*); ‘*is born*’ (*timbullah*); and the last word ‘*grief*’ have meaning (*kesedihan*). The type of this poem is Literal Translation. The term “*love*” is paired with the term “*fear*”. The *fear of the death* of someone we love is a shocking culture. A reader may never think about this before as this is the first time of the reader of reading this Dhammapada *The Dear Ones Poetry*; but this can be his first learning to accept *Love* and *Fear* as one experience in his life.

Through this word for word technique translation, the English word ‘*from*’ is a preposition and the meaning is ‘*dari*’ in Indonesian. It is also a preposition. There is no cultural difference. The English word ‘*how*’ is an adverb and the Indonesian translation is ‘*bagaimana*’. There is no cultural difference.

The third example of the poem *The Dear Ones* chapter XVI page 80 is number 214.

Table 9. The Dear Ones page 80 number 214

Original Text	Indonesian
From delight is born grief, From delight is born fear, For one freed from delight there’s no grief – so how fear?	Dari nafsu timbullah kesedihan, Dari nafsu timbullah ketakutan, Seseorang yang terbebas dari nafsu tidak akan mengalami kesedihan dan ketakutan.

The same case is happening in this poem 214 of *The Dear Ones*. The first example is in the second line of the poet 'from' (*dari*); 'delight' (*nafsu*); 'is born' (*timbullah*); 'fear' (*ketakutan*). In addition, another example is from the third line of the poem 'for one' (*seseorang*); 'freed' (*yang terbebas*); 'from' (*dari*); 'delight' (*nafsu*); 'there's no grief' (*tidak ada kesedihan*); 'so how fear' (*ketakutan*).

This is pure Literal Translation with word for word technique. The shocking culture is the word "grief" is paired with the word "delight". The word delight is ugly according to Dhammapada Scholars; but there is ones who likes the word although its bring grief.

A reader need to learn to possess someone/something so that he can learn to Let Go the Grief. This is wisdom. The reader can learn that his life is grief and to free himself from grief.

By possessing Delight, he can learn to possess Grief; otherwise, he can Detach the grief by Letting Go the delight.

The English term 'born' is a verb. The word 'born' is translated as 'timbullah'. There is no misconception here as there is no difference in cultural aspect. Both English term and Indonesian term are equal. Therefore, the Indonesian reader do not feel mislead by this poem.

The fourth example of the poem *The Dear Ones* chapter XVI page 80 is number 216. Below is the discussion and analysis.

Table 10. The Dear Ones page 80 number 216

Original Text	Indonesian
<p>From craving is born grief, From craving is born fear, For one freed from craving there's no grief – so how fear?</p>	<p>Dari keinginan timbullah kesedihan, Dari keinginan timbullah ketakutan, Seseorang yang terbebas dari keinginan tidak akan mengalami kesedihan dan ketakutan</p>

This fourth data poem 216 is using the same technique of word for word and the example is in the third line *'for one'* (*seseorang*); *'freed'* (*yang terbebas*); *'from'* (*dari*); *'craving'* (*keinginan*); *'there's no grief'* (*tidak mengalami kesedihan*); *'so how fear'* (*ketakutan*). The type of the poem is Literal Translation. The word Craving is born Grief. The shocking culture is the word Craving. What is craving? Craving is longing or wanting. It is also known as a desire of something that never comes true. This brings grief. A reader may or may not experience this; but mostly people ever experience this although once in his lifetime. This is grief and it needs to be detached.

There is no difference in cultural aspect in this poem. The Indonesian translator did not find any difficulty in translating the English source poem into Indonesian target language. This poem has simplicity in arrangement and therefore, the poem in Indonesian translation has simplicity in conveying the message for the reader. Every English words have equal meaning in Indonesian translation.

The fifth data of the poem *The Dear Ones* chapter XVI page 81 is number 219.

Table 11. The Dear Ones page 81 number 219

Original Text	Indonesian
A man long absent comes home safe from afar. His kin, his friends, his companions, delight in his return.	Seseorang yang telah lama bepergian dari rumah, lalu kembali dengan selamat tiba di rumah, kemudian teman-teman, sanak keluarga bergembira menyambutnya.

This fifth poem data is using word for word technique and the poem type is Literal translation. The indication is visible from the first line of the poem to the last line of the poem. Those words are ‘*a man*’ (*seseorang*); ‘*long absent*’ (*yang telah lama bepergian*); ‘*comes home*’ (*pulang ke rumah*); ‘*from afar*’ (*dari jauh*); ‘*his kin*’ (*sanak saudaranya*); ‘*his friends, his companions*’ (*teman-teman*); ‘*delight in his return*’ (*bergembira menyambut kepulangannya*). There is none to be confused in both English source and target language Indonesian.

The English word ‘*delight*’ is translated as ‘*bergembira*’. This one word is equal to Indonesian translation. There is no difference in cultural aspect since the word ‘*delight*’ is a noun and ‘*bergembira*’ is also a noun. This poem is also arranged in simplicity and modesty in English as the source text. The Indonesian translation has successfully maintained the modesty and simplicity in translation

using the word for word technique. Therefore, this poem is also categorized as a faithful translation. The reader will not find confuse or feel mislead.

4.1.3. The Use of the Miscellaneous Techniques Combination

There is only one example of this miscellaneous type of combination technique Adaptation and Word for Word translation techniques. The example is given below.

The poem of *The Dear Ones* chapter XVI page 80 number is 215.

Table 12. The Dear Ones page 80 number 215

Original Text	Indonesian
From sensuality is born grief,	Dari kemelekatan timbullah
From sensuality is born fear,	kesedihan, dari kemelekatan
For one freed from sensuality there's no grief – so how fear?	timbullah ketakutan, seseorang yang terbebas dari kemelekatan tidak akan mengalami kesedihan dan ketakutan.

As the only example of miscellaneous type of combination translation technique of adaptation and word for word translation technique, this poem is the central of this research. The translator did not want to use the adaptation technique to avoiding the mistake; as I said, the translator is given the authority to keep the Source Text as it is but he did not want to. The Translator himself finally agrees

not to use his own voice to translate the “sensuality” as a passion in Indonesian Language Translation Text. He is avoiding the manner rules or the Aesthetic Norms in the English Poems. Not because he is not loyal to Literature Ethics or not staying faithful to the Literature Ideology; but he is just trying to be polite. Therefore, we can apologize him to behave like that.

The poem number 215 of *The Dear Ones* is showing another different indication. The first word of ‘*sensuality*’ in English as source text translated into ‘*kemelekatan*’ in Indonesian as target language. This is adaptation technique. That is why the type of this poem is Literal – Free Translation. As we try to apologize him to do a change in the poem, it does not mean that he destroy the poem. No, not entirely a destruction; in fact, he saved the whole of poem in Indonesian Text Translation. We can imagine what will happen in Indonesian reader’s mind if the word “sensuality” is translated into “Passion” in Indonesian. Now, it is what I called as destruction. It is destroying the whole poem of English source text. However, how the writer, Ven. Bhikkhu Thanissaro used the word “Sensuality?” then, he is not wrong also. He has the term translated in a very good manner that is “KEMELEKATAN” in Indonesian.

The Indonesian translator decided to use the combination of the technique of adaptation and word for word because this poem is unique. All the English words of this poem, such as (*from, is, born, grief, how, so, etc*) have equal meaning in Indonesian target language. Therefore, these words have the same message in Indonesian. There is no cultural difference for these words in Indonesian translation. Therefore, the Indonesian translator decided to use the *word for word*

technique translation. On the other hand, the adaptation technique is used when the translator wanted to keep the aesthetic norms of the source text. He did not translate the word *sensuality* as *deep passion* in Indonesian as target language. There will be a question whether there is a cultural aspect difference between English and Indonesian?

The suitable answer may be ‘yes’. There is a difference in cultural aspect between English and Indonesian. However, the Indonesian translator chooses the combination of these two techniques of adaptation and word for word technique translations as a solution for this cultural gap between the source and the target language.

Indonesian glossaries:

Kemelekatan: kekotoran bathin; klesha; kilesa. Klesha are the five mental conditions that give disturbance in the human’s life. Those examples of kleshas are including the condition of mind such as depression, fear, anger, sadness, desire, envy, etc. Some contemporary translators are using some other words to translate the term klesha; they may use *ignorance*, *afflictions*, *defilements*, *destructive emotion*, and *negativity of the mind*.

Klesha; kilesa: there are five important klesha or kekotoran bathin. The first is **avidya** (ignorance); **asmita** (over-identifying your ego); **raga** (desire or attachment to pleasure); **dvesha** (avoidance); and **abhinivesha** (attachment and fear).

Avidya: Indonesian translator uses the word stupidity, misunderstanding or misconception about reality and expectation. Some Dhamma Expert explains that avidya has the same meaning as **Low Intelligence**.

Low Intelligence: the Buddha's concept about low intelligence is describing a lazy person to do good, kind action, and do not understand anything about Truth. Some Dhamma Scholars explain that Low Intelligence has the same meaning as the lack of ability of doing **Meditation**.

Meditation: meditation is a kind of relaxation technique to achieve the peaceful mind, to train attention and to have deep awareness. The disciples of meditation also try to achieve a mental clear with a stable and calm emotion. Some higher adept disciples use the meditation as a technique to have deeper tranquillity and **Self Realization**.

Self-realization: there are four stages of self-realization in Buddhist Meditation; and only taught for the expert students. The four stages are **Sottapana** (first stage/beginner); **Sakadagami** (The Second Stage/The Once Returner); **Anagami** (The Third Stage/ The Non-Returner); **Arahant** (The One Who Free). There is one more type of Self Realization, like what I am having right now, such as **Boddhisattva** (The One Who Help the World/The One with Boddhi); but cannot be explained due to the time limitation.

Asmita: it is the second klesha, which becomes a shadow in our mind that avoid us to see the True Nature of Ourselves. The true nature of us is kind and pure.

Raga: it is the third klesha that as the attraction feeling for things that bring satisfaction to ourselves.

Dvesha: it is the fourth klesha that has the term in English as “repulsion” or “aversion”. This is the type of klesha that prevent the higher disciples adepts or Dhamma Scholar or even a beginner in making a progress to achieve inner peace. Therefore, if we talk about tranquillity, this inner peace is one of them.

Abhinivesha: it is the fifth klesha that referring to the fear of death, even though the life is full of misery. The English term for Abhinivesha is “the willing to live”.

4.2 The Deviation from English Source of Dhammapada to Target Text

This research examined that the poems of Dhammapada *The Dear Ones* chapter XVI in English as the original source have a little deviation in Indonesian Translation (target language). It means that the poems are translated faithfully according the source in English. We get the same meaning in Indonesian translation. Below is the analysis of deviation inside all poems of Dhammapada *The Dear Ones*.

The discussion of this result is the Dhammapada texts of poems have a little lexical deviation since there is no change at all in Indonesian translation. Most of English words have equal translation in Indonesian. For example, is grief (noun) and fear (noun). This English arrangement is very modest and simple and this makes the Indonesian translator easy in the process of translation. Therefore, the

result of these techniques of adaptation, word for word, and combination is a simple and modest Indonesian translation. Almost entire words in Dhammapada text English source is translated word for word. The adaptation technique is used in this process and it is not changing the entire meaning. In general, there is no problem in lexical deviation.

There are some examples of deviation although very few. This deviation is done to attract the attention of the readers, especially the Indonesian readers to get satisfaction. Furthermore, the author wants the readers to get the experience of enlightenment and consciousness, as a result of reading the Dhammapada poems.

The first example of deviation is the term 'dear' from the English source text, which has some translations in Indonesian target language. This term 'dear' is actually equal with the one in the dictionary as *love*. However, for the Indonesian translator this is not enough. The Indonesian translator choose another meaning 'kenikmatan indria'. The Indonesian translator has reason that the term 'dear' is related with the human faculty, such as eyes, nose, ears, mouth, skin, and mind. The logic relation between the word 'dear' with the human faculty is the 'pleasure relation'. The eyes bring satisfaction of seeing the beauty of the world; the ears bring satisfaction of hearing beautiful sound; the nose brings satisfaction of beautiful of fragrant smell; the mouth brings the satisfaction of the pleasure of sweet and delicious food; the skin brings the satisfaction of being touched; and the mind brings the satisfaction of thinking the beauty. All of these six human faculties (eyes, nose, ears, mouth, skin, and mind) are related with the 'pleasure

relation' in the human world. Therefore, the Indonesian translator decided to translate the term 'dear' as 'kenikmatan indria' as human pleasure.

The term 'dear' is also related with the word 'cinta' in Indonesian. However, the Indonesian translator decided that the word 'cinta' is not a complete word (including all the human faculty such as eyes, nose, ears, mouth, skin, and mind) since the term 'love' is only representing 'passion' and/or 'desire' in English. In the end, those two terms (passion and desire) are not chosen for the Indonesian translation as target language.

The next term as the example of deviation in word is 'far'. In the dictionary, the term of 'far' is translated as 'jauh'. However, this is not enough for the Indonesian translator. We need something more deep in expressing the pain and suffering. Therefore, the Indonesian translator choose the the word 'perpisahan' as the word to express the grief and fear of missing the person we love.

There is no grammatical error in English source text of poems in Dhammapada so; there is nothing wrong in Indonesian target language. Although there is a difference between the English grammar and Indonesian grammar, that is not shown in these poems. For example:

a. *The English source : From craving is born grief*

b. *The Indonesian translation : dari keinginan timbullah kesedihan*

This almost similar grammatical arrangement did not become a difficulty for the Indonesian translator to convey the message from the English poems to Indonesian. The reader can enjoy reading all poems.

Another example of grammatical deviation is the line '*having applied himself to what was not his own task..*' is translated into '*berpegang pada pandangan yang keliru*'.

CHAPTER VI

CONCLUSION AND SUGGESTION

There is conclusion of this research and suggestion for the next research. The researcher hopes that this research conclusion is useful for the students and the people who are interested in the project of translation technique of the Literature Arts, such as poems. The researcher also hopes that the suggestion is useful for the student of Linguistics and for the people who are interested to conduct a language research in Literature Arts, such as poems of Dhammapada.

5.1 Conclusion

There are techniques used to translate the poems of Dhammapada *The Dear Ones* chapter XVI. The most common technique used is Adaptation. This is a dominant technique to translate the English Source Dhammapada into Indonesian Target Language. The percentage of adaptation technique is very high; it is 57, 6 %. It is dominating in many translations in Indonesian Dhammapada. The Adaptation technique used in these poems since it is the best technique to translate the poems without losing the true (original) meaning in Indonesian as target language. The adaptation technique is mainly used to translate the cultural aspects, which is not entirely existed in the target language. Some terms that include the traditional terms which cannot be changed or switched with another terms. The examples are Maitri, Karuna, Mudita, and Upekha to define the English word Love. Therefore, this kind of technique is definitely dominating in

this literary works. The second common technique is word for word and it is 35, 2 % in the whole translation in Indonesian. This Word for Word Technique is used when the word of English in original/source text has equal value of meaning in Indonesian as target language. This technique is using the English dictionary as the source text and the Indonesian dictionary as the target language. Both are indicating the same messages of Dhammapada. The example is grief (kesedihan) and fear (ketakutan). The very rare and less common is the combination between Adaptation technique and Word for Word technique; the percentage is only 7, 2 % of the whole Indonesian translation. The example of this technique is sensuality. These both combinations used by the translator with a purpose of not losing the entire meaning in the English poems into Indonesian. He must do this to convey the Truth of Meaning to Indonesian reader from English to Indonesian. There is no deviation between English Source Text and Indonesian translation since the words is translated using Adaptation technique and Word for Word technique and the combination of both. The type of these poems of Dhammapada chapter XVI *The Dear Ones* are Free Translation (dominating) and Literal Translation (second dominating). The translation type of these poems is a combination of free-literal translation. In brief, that is the conclusion of this research. I hope that this research helps many students to conduct the translation research.

5.2 Suggestion

This research is far from perfect and that is why this research needs advice and guidance to make it better. Hopefully, the next research of translation

technique in Literature Arts such as poem can used this research of Dhammapada Translation Technique in appropriate ways. May this research can give a trustworthy information about translation technique especially related with Literature Arts such as poem of Dhammapada for the students of Linguistics of Diponegoro University, for people who are interested in language research or the people who are interested in the arts research and for the people who read this research.

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APPENDICES

No.	English Source Text	Indonesian Target Language
209	<p>Having applied himself to what was not his own task, And not having applied himself to what was, Having disregarded the goal to grasp at what he held dear, he now envies those who kept after themselves, took themselves to task.</p>	<p>Berpegang pada pandangan yang keliru, tidak berpegang pada pandangan yang benar, mengabaikan hal-hal yang berguna/upaya bagi dirinya, mengejar kenikmatan indria, maka ia iri hati kepada mereka yang telah lebih maju tingkat batinnya.</p>
210	<p>Don't ever, regardless, be conjoined with what's dear (love) or undear. It is painful not to see what's true love or to see what's not.</p>	<p>Janganlah bergaul dekat dengan orang yang dicintai & janganlah bergaul dengan orang yang dibenci, karena adalah penderitaan untuk berpisah dengan orang yang dicintai & adalah penderitaan untuk berkumpul dengan orang yang dibenci.</p>
211	<p>So don't make anything dear. For it's dreadful to be far from what's dear. No bonds are found for those for whom there's neither dear or undear.</p>	<p>karena itu janganlah mencintai, karena perpisahan itu membawa penderitaan. Bagi mereka yang terbebas dari kemelekatan tidak ada yang dicintai atau yang dibenci.</p>
212	<p>From what's dear is born grief, From what's dear is born fear, For one freed from what's dear there's no grief – so how fear?</p>	<p>Dari cinta timbullah kesedihan, Dari cinta timbullah ketakutan, Seseorang yang terbebas dari cinta, tidak akan mengalami kesedihan dan ketakutan.</p>
213	<p>From what's loved is born grief, From what's loved is born fear, For one freed from what's loved there's no grief – so how fear?</p>	<p>Dari cinta timbullah kesedihan, Dari cinta timbullah ketakutan, Seseorang yang terbebas dari cinta, tidak akan mengalami kesedihan dan ketakutan.</p>
214	<p>From delight is born grief, From delight is born fear, For one freed from delight there's no grief – so how fear?</p>	<p>Dari nafsu timbullah kesedihan, Dari nafsu timbullah ketakutan, Seseorang yang terbebas dari nafsu tidak akan mengalami kesedihan dan ketakutan.</p>

No.	English Source Text	Indonesian Target Language
215	From sensuality is born grief, From sensuality is born fear, For one freed from sensuality there's no grief – so how fear?	Dari kemelekatan timbullah kesedihan, dari kemelekatan timbullah ketakutan, seseorang yang terbebas dari kemelekatan tidak akan mengalami kesedihan dan ketakutan.
216	From craving is born grief, From craving is born fear, For one freed from craving there's no grief – so how fear?	Dari keinginan timbullah kesedihan, Dari keinginan timbullah ketakutan, Seseorang yang terbebas dari keinginan tidak akan mengalami kesedihan dan ketakutan.
217	One consummate in virtue & vision, judicious, speaking the truth, doing his own task: the world holds him dear.	Sempurna dalam tingkah laku & memiliki pengertian benar; memahami Dhamma, mengenal kebenaran, berkata benar & penuh tanggung jawab, melakukan apa yang seharusnya dilakukan, akan dihormati oleh orang banyak.
218	If your heart has blossomed & given birth to a wish for what can't be expressed, your mind not enmeshed in sensual passion: you're said to be in the up-flowing stream.	Seseorang yang memiliki hasrat mencapai Nibbana, dengan batin telah menembus yang tidak terbatas: ia disebut sebagai orang yang berenang melawan arus, ia telah memulai proses pencapaian Nibbana.
219	A man long absent comes home safe from afar. His kin, his friends, his companions, delight in his return.	Seseorang yang telah lama bepergian dari rumah, lalu kembali dengan selamat tiba di rumah, kemudian teman-teman, sanak keluarga bergembira menyambutnya.
220	In just the same way, when you've done good & gone from this world to the world beyond, your good deeds receive you – as kin, someone dear come home.	Demikian pula, orang yang telah banyak melakukan jasa kebajikan, setelah meninggal terlahir di alam lain, hasil perbuatan baiknya akan menyambutnya disana seperti sanak keluarga menyambut keluarganya yang kembali setelah lama bepergian.