



Translation Techniques of English Dhammapada *The Dear Ones* into Indonesian Dhammapada *Perasaan*

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Abstract

The English Dhammapada text is very famous among the Asian, the Western and the European. The Indonesian has the Dhammapada translation published by Yayasan Abdi Dhamma Indonesian and the Source as Original English 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 determine that there is no deviation between the English *The Dear Ones* Chapter XVI and the Indonesian Dhammapada Translation Text of *Perasaan*. This research method is using the qualitative approach since it is the suitable approach for this literature translation works. The result of this research is the used of Adaptation Technique Translation dominating the translation text. The percentage of Adaptation technique is 57, 6 %. The second is Word for Word Translation Technique 35, 2 % and the miscellaneous technique combination both Adaptation and Word for Word techniques 7, 2 %. There is definitely no deviation between English Original Source Text and Indonesian Dhammapada as Target Language. This research is useful and gives benefit not only for the researcher, the student of language but also for the reader from other studies.

Keywords: English source text, Indonesian target text, Dhammapada, poem

Introduction

There are many translation techniques used in Indonesian text, such as literal translation and free translation. Those techniques are used to translate the source text into Indonesian as target language. Many literature works as novels, story books, movies, and poems are translated using these techniques. This research conduct a series of translation techniques used to translate the Dhammapada English source into Indonesian target language. The Dhammapada is one of the Holy Bible of Buddhism in the form of Sutta Pitaka. This Dhammapada consists of 423 short poems and categorized in 26 chapters. The poems are taught by Siddharta Gottama in 305 opportunities.

The Dhammapada has its original mean-

ing as *The Path of Truth*. A student is able to understand the phenomenon of his life through studying the Dhammapada poems attentively and seriously. The main research of Buddhism is the teaching to respect every living being. Therefore, respecting every man and woman as the form of living being is important. For one day, we will meet again in different situation. The Buddha taught that some men and women would meet again in different situation to help each other. This is the important reason to respect each other.

The Dhammapada is published by the Department of Buddha Religion and others Buddha Centre. This publication aim is to fulfil the needs of Indonesian society, especially the students of meditation in Indonesia. The story behind every poem is 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.

This research of Dhammapada Translation is the first research which focuses on the technique of translation from English source into Indonesian. Therefore, this research is a forerunner study in Dhammapada Poems Translation techniques.

This research of translation techniques of English Dhammapada Original/ Source Text into Indonesian as Target Language has two statements of the research problems. The first is the kinds of Translation Techniques used in translating the English Dhammapada Poems on Chapter XVI *The Dear Ones* into Indonesian Dhammapada Poems on Chapter XVI *Perasaan*. The second is 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*. The translation techniques research of Dhammapada English Original/Source Text into Indonesian Target Language has two objectives of the research. The first is to explain the kinds of translation techniques used in this Poems of *The Dear Ones* chapter XVI. The second is to discuss no deviation between the translation of the Poems of *The Dear Ones* chapter XVI and the Indonesian Target Language Text *Perasaan* chapter XVI.

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

The differences of language used in poems and daily communication are conducted by Yeibo (2011, 2012); the difficulties to translate the English poems into Arabic is conducted by Tisgam (2014); the process of translating poetry is the same process of poeming the result of translation is conducted by Benzid (2014); the importance of strengthening the sociocultural and cross cultural competence of the target language reader is conducted by Junhui & Qingshun (2014); the personification aspect in poetry and do not exist in other such as prose is conducted by Saima Aslam & Busra Aslam (2014); the difference between poetry in Chinese and English is conducted by Shreya Patel

(2015); the cultural dimension between Hungarian and English translation to Finnish poems is conducted by Pusztai-Varga (2016); the kinds of translation techniques on sexist language is conducted by Nababan, Rahmawati, Santosa (2016); the deviation in a poem is conducted by Bakuuro (2017).

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

According to Newmark (1988; page 45-49) if the translator wanted to give emphasis on the Target Language, then he must concentrate on four important things. They are:

Adaptation Translation

This is the type of translation, in 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 for translating 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.

Free Translation

This is a type of translation in 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 Technique is sometimes not paying attention to details, such as syntax, style, and so on that exists in the Original Text. However, this Free Technique is not destroying the Target Language Translation Text Result; it is enhancing the emotion of the reader to read more.

Idiomatic Translation

This is a type of translation, in 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 collo-

qualisms 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.

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.

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

Word for word Translation

This is a type of translation, in which the arrangement of the words or sentences in original text is maintained in the target language. The translation in the target language is having 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.

Literal Translation

This is a type of translation that keeping 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 broadened. Usually, the translator chooses the words in Target Language, which has the similarity or at least the same construction with the Original Source Text.

Faithful Translation

It is a type of translation, which 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. This will broaden the reader's perspective and knowledge.

Semantic Translation

This is a type of translation, in which only

give attention and concentration on the theme, words, and idea exist in the original text. The target language text will have the same meaning of message in another form that is different from the original text. This type of translation is flexible and needs the creativity of the translator.

Newmark Theory of Poetry

Based on Newmark (1988; 162-164) poetry is a kind of the result of human culture that is expressing 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 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 poem. The poems are not only conveyed a feeling but also a behaviour, a view of life although sometimes this can cause a cultural shock.

Translation Deviation

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 that has 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):

Lexical Deviation

It is a kind of deviation in Translation when a poet invents a new word (neologism). This poet 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).

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: musey-room, eggntential, intellible (James Joyce's Fin-

negan's Wake); smog (smoke and fog); motel (motor and hotel); slithy (lithe and slim); Ox-bridge (university Oxford and Cambridge); microsoft (Micro computer and Soft ware).

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'.

Graphological Deviation

It is a kind of deviation in Translation in the writing style of the poem. 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.

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 poet 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.

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 Sheperdes Calendar by Spenser).

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).

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.

Material and 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 analyzing measures of the variables specified in the problem research. This project has one important reason for using a flexible Descriptive Qualitative that the variable of interest is not quantitatively measurable, such as culture and poems.

The data is using the English Dhammapada original text 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. There are 12 (twelve) poems that taken from English texts on chapter XVI with the title *The Dear Ones* page 79 to 81. There are 12 (twelve) poems that taken from Indonesian target language chapter XVI with the title *Perasaan* page 87 to 89. There are several steps of collecting the data include the process of reading material and collecting the poems. The steps in classifying include the process of choosing the poems and categorizing the poems based on the translation techniques. The steps of interpretation of the meaning include the process of describing and discussing the research findings. The step in conclusion is making the final statement of the result of the discussion.

Results 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 Dhammapada *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 poem translation in Indonesian.

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 Techniques of Translation of Dhammapada

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

The discussion then is about the dominant technique that 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 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 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 that is difficult to find the exact meaning in Indonesian. 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.

The Examples of the Adaptation Technique

The example poem using the Adaptation

Technique is shown in number 209 *The Dear Ones* chapter XVI page 79.

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. (TDO/XVI/79/209)	Berpegang pada pandangan yang keliru, tidak berpegang pada pandangan yang benar, mengabaikan hal-hal yang berguna bagi dirinya, mengejar kenikmatan indria, maka ia iri hati kepada mereka yang telah lebih maju tingkat batinnya.

This poem used adaptation translation technique since there is a different word 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 type of translation is called as free translation. 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*". 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 Examples of the Word for Word Technique

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

Original Text	Indonesian
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? (TDO/XVI/80/212)	Dari cinta timbullah kesedihan, Dari cinta timbullah ketakutan, 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 the technique applied in this poem is word for word technique 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 Examples of the Miscellaneous Techniques Combination

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

Original Text	Indonesian
From sensuality is born grief, From sensuality is born fear, For one freed from sensuality there's no grief – so how fear? (TDO/XVI/80/215)	Dari kemelekatan timbullah kesedihan, dari kemelekatan timbullah ketakutan, seseorang yang terbebas dari kemelekatan tidak akan mengalami kesedihan dan ketakutan.

This is the example of miscellaneous technique of adaptation and word for word translation. The poem is the central of this research of why the translator did not want to use the adaptation technique to avoid the mistake; like I said, the translator is given the authority to keep the Source Text as it is but he did not want to. 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 is translated into 'kemelekatan' in Indonesian as target language. As we try to apologize him to do a change in the poem, it does not mean that he destroy the poet. No, not entirely a destruction; in fact, he saved the whole of poems 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.

Result of Deviation between English Dhammapada and Indonesian Dhammapada

This research has examined that the poems of Dhammapada *The Dear Ones* chapter XVI in English as the original source has no 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. Since there is no deviation between the English source and Indonesian text, there is no discussion about it.

Conclusion

The most dominant technique used is Adaptation. The percentage of adaptation technique is very high; it is 57, 6 %. Adaptation technique used in these poems since it is the best technique in translating poems without losing the true (original) meaning in Indonesian as target language. The second common technique is word for word and it is 35, 2 % in the translation. This Word for Word Technique is used when the words of English in original/source text has equal value of meaning in Indonesian as target language. The very rare and less commonly used is the combination between Adaptation technique and Word for Word technique; the percentage is only 7, 2 % of the Indonesian translation. 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. In brief, that is the conclusion of this research. I hope that this research help many students to conduct the translation research.

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