

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

#### 4.1 Findings

As mentioned previously, the data is taken from Hasan Aspahani's "A Fairy Veil MAHNA HAURI" and its English translation's poem. The data are sentences in lines in the 27 selected poems. Thus, the finding of this study is as follows:

No	Translation Strategies	Frequency	Percentages
1	Literal Translation	38	9.00%
2	Rhymed Translation	119	28.20%
3	Blank Verse Translation	55	13.03%
4	Interpretation Translation	210	49.77%
Total		422	100%

Table 4.1 The translation strategies used in the book entitled "A Fairy Veil MAHNA HAURI" written by Hasan Aspahani.

From the table above, it can be seen that the translation strategies are applied, respectively, as many as 38 lines (9.00%), 119 lines (28.20%), 55 lines (13.03%), and 210 lines (49.77%). From the result, it can be concluded that the dominant strategy, specifically the *literal*, *rhymed*, *blank verse* and *interpretation* applied in the English version of Hasan Aspahani's bilingual poetry book entitled "A Fairy Veil MAHNA HAURI" is *interpretation* translation strategy. Hence, the following sub section will discuss about the strategies found in the poems.

## 4.2 Discussions

This sub section discusses about the translation strategies (specifically, the *literal*, *rhymed*, *blank verse*, and *interpretation* translation strategies) used in the poems. Since there are three different sections in the “A Fairy Veil MAHNA HAURI” poems’ book, which are I) *A Few Hair Lines*, II) *A Few Fable Lines*, III) *We then Exchange A Shoe* this study gives two examples of each strategy per section.

### 4.2.1 Literal Translation used in “A Fairy Veil MAHNA HAURI”

In the 27 selected poems, there are 422 lines that had been studied. Hence, this study found sentences in 38 lines that applied the *literal* translation strategies. The usage of *literal* translation strategy is found in 16 poems. Below is the table of the *literal* translation strategy which was found in the poems of each respective theme:

No	Book’s Section	Lines	Literal Translation found	Percentages
1	<i>A Few Hair Lines</i>	124	17	44.74%
2	<i>A Few Fable Lines</i>	101	3	7.89%
3	<i>We then Exchange A Shoe</i>	197	18	47.37%
Total		422	38	100%

Table 4.2 The Literal translation strategies used in the book entitled “A Fairy Veil MAHNA HAURI” written by Hasan Aspahani.

It can be seen from the table above that *literal* translation strategy is mostly applied in the third section of the book. The percentage shows that the

third section has as many as 18 usages (47.37%) of usage while the other two respectively has 17 (44.74%) and 3 (7.89%). By applying *literal* translation, the translator focuses in transferring word or its larger unit (such as phrase or clause) in the line without minding the rhyme pattern of the poem.

In *A Few Hair Lines*, eight out of nine poems have applied *literal* translation strategy in its English version of the poems. The examples of *literal* translation strategy in the first section of the poems' book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(1) KEPADA perempuan itu pohon bunga ingin sekali berbisik	C	(1) <i>TO that woman, the Flowertree really wished to whisper</i>	B

The TLT applied *literal* translation strategy. The translator had translated each words and phrases in the line –“**KEPADA perempuan itu pohon bunga ingin sekali berbisik**” into “*TO that woman, the Flowertree really wished to whisper*”. The translator had translated each word and phrases literally, as it can be seen that the translator translated “**KEPADA**” into “**TO**” which are having the same meaning. The translator also translated phrases such as “**perempuan itu**” into “*that woman*”, in which ‘*perempuan*’ can be translated into ‘*woman*’, as well as ‘*itu*’ which is translated literally into ‘*that*’. The phrase “**pohon bunga**” is literally translated into “*the Flowertree*”, in which the addition of ‘*the*’ in the TLT is acting as the article to the ‘*Flowertree*’. The phrase “**ingin sekali**” is translated into “*really wished*”, in which ‘*ingin*’ and ‘*wished*’ mean the same

thing, as well as *'sekali'* is having the same meaning as *'really'*. The usage of verb two in translating *'ingin'* into *'wished'* is presumably because the poem as a whole is telling a story in which presumably was already happened, as the other sentences in lines also using verb two which is used to tell the past events. The translator also translated the word **"berbisik"** into **"to whisper"**, in which the prefix *'ber-'* in the SLT meant to do an action in which literally translated by using *'to'* and the action *'whisper'*. Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(2) MALAM itu bulan ingin kembali ke langitnya	C	(2) <i>THAT NIGHT the Moon wanted to go back to its sky</i>	A

The TLT applied *literal* translation strategy. The translator had translated each word and phrases in the line –**"MALAM itu bulan ingin kembali ke langitnya"** into **"*THAT NIGHT the Moon wanted to go back to its sky*"**. The translator had translated words and phrases literally, as it can be seen that the translator translated **"MALAM itu"** into **"*THAT NIGHT*"**, in which *'malam'* can be translated literally into *'night'* as well as *'itu'* which is translated into *'that'*. The translator had also translated **"bulan"** into **"*the Moon*"**, in which the addition of *'the'* is acting as the article of the *'moon'*. The phrases **"ingin kembali"** is

translated into “*wanted to go back*”, as ‘*ingin*’ can be translated into ‘*wanted*’ and ‘*kembali*’ has the same meaning as ‘*to go back*’. The usage of verb two ‘*wanted*’ in translating “**ingin kembali**” into “*wanted to go back*” is presumably because the poem as whole is telling a story which is presumably already happened. Hence, the verb two is used to mark the past action. The translator had also translated “**ke langitnya**” into “*to its sky*”. The ‘*ke*’ in SLT acts as a preposition in which marking a place or a direction (kbbi.web.id), while ‘*to*’ can act as a preposition in which expressing motion in the direction of a particular location (oxofrddictionaries.com), both ‘*ke*’ and ‘*to*’ are literally having the same meaning. The phrase ‘*langitnya*’ is translated into ‘*its sky*’, as suffix ‘*-nya*’ in SLT refers to the ownership –in this case, the ‘*langit*’ in “**langitnya**” is belong to the moon– as well as ‘*its*’ which is indicating an ownership to tell that the ‘*sky*’ in “**its sky**” is belong –to the moon. Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

In *A Few Fable Lines*, three out of nine poems have applied *literal* translation strategy in its English version of the poems. The examples of *literal* translation strategy in the second section of the poems’ book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(3) gajah bodoh kepada temannya, seekor anjing buta.	A	(3) <i>a stupid elephant to his friend, a blind dog.</i>	B

The TLT applied *literal* translation strategy. The translator had translated each words and phrases in the line –“**gajah bodoh kepada temannya, seekor anjing buta.**” into “*a stupid elephant to his friend, a blind dog.*”. The translator had translated each phrase literally, as it can be seen that the translator translated “**gajah bodoh**” into “*a stupid elephant*”, which is ‘*gajah*’ can be translated literally into ‘*elephant*’ as well as ‘*bodoh*’ that is translated into ‘*stupid*’. The addition of an ‘*a*’ in the TLT is acting as an article for the noun ‘*elephant*’. The translator also translated “**kepada temannya,**” into “*to his friend,*”, which ‘*kepada*’ can be translated literally into ‘*to*’, as well as ‘*teman*’ that is translated into ‘*friend*’, while the suffix ‘-nya’ in the SLT acts as the possessive pronoun which refers to the elephant and it is translated into ‘*his*’ which is have the same meaning as the possessive pronoun which also refers to the elephant. The possessive pronoun used is the one who refers to a guy. It is presumably that the translator took the universal pronoun since the SLT does not have the specific differentiation in addressing both male and female. The translator also translated “**seekor anjing buta.**” into “*a blind dog.*” in which ‘*seekor*’ can be translated into ‘*a*’, as well as ‘*anjing*’ that can be translated into ‘*dog*’, and ‘*blind*’ which is the literal translation of ‘*buta*’. Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy

because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(4) dia sudah lama pergi meninggalkan warisan kisah itu.	D	(4) <i>he has long gone leaving an inheritance of the tale.</i>	E

The TLT applied *literal* translation strategy. The translator had translated each word and phrases in the line –“**dia sudah lama pergi meninggalkan warisan kisah itu.**” into “*he has long gone leaving an inheritance of the tale.*”. The translator had translated each word and phrases literally, as it can be seen that the translator translated “**dia**” into “**he**”, which are having the same meaning as a pronoun as subject. The translator used pronoun ‘*he*’ to refer to someone. It is presumably because of the SLT does not have the specific differentiation in addressing both male and female, thus the translator took the universal pronoun to refer to someone. The translator had also translated “**sudah lama pergi**” literally into “*has long gone*” which is ‘*sudah*’ can be translated into ‘*has*’ as well as ‘*lama*’ that is translated into ‘*long*’, and ‘*pergi*’ is translated into ‘*gone*’. Since the SLT means that the person being talked about is gone (he left) and still gone up until now, and the time marker of the SLT is literally transferred by using present perfect tense. The phrase “**warisan kisah itu**” is translated into “*an inheritance of the tale*”, which is ‘*warisan*’ can be translated into ‘*an inheritance*’, as well as ‘*kisah itu*’ that can be translated into ‘*of the tale*’. The ‘*an*’ in TLT is acting as the

article of the noun *'inheritance'*, while the *'of'* in *'of the tale'* is acting as the preposition to show the relationship between a part as the head of the phrase (oxforddictionary.com). Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

In the *We then Exchange A Shoe*, six out of nine poems have applied *literal* translation strategy in its English version of the poems. The examples of literal translation strategy in the third section of the poems' book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(5) AYAH suka mencocokkan waktu pada jam tangannya	D	(5) <i>DAD likes to match the time on his wristwatch</i>	G

The TLT applied *literal* translation strategy. The translator had translated each word and phrases in the line –“**AYAH suka mencocokkan waktu pada jam tangannya**” into “***DAD likes to match the time on his wristwatch***”. The translator had translated each word and phrases literally, as it can be seen that the translator translated “**AYAH**” into “**DAD**”, which are both SLT and TLT has the same meaning. The translator also “**suka mencocokkan**” literally into “***likes to match***”, since *'suka'* can be translated into *'likes'* and *'mencocokkan'* can be translated into *'to match'*. The translator used present tense *'likes'* in translating



‘suka’, is presumably because the SLT refers to the action which is always be done by the person. Hence, the translator used present to mark the action. The word **“waktu”** is literally translated into **“*the time*”**, which are both having the same meaning. The *‘the’* in TLT *‘the time’* acts an article of the noun time. The phrase **“pada jam tangannya”** is translated into **“*on his wristwatch*”**, which is a literal translation since *‘pada’* can be translated into *‘on’*, as well as *‘jam tangannya’* that is translated into *‘his wristwatch’*. *‘Pada’* in SLT is a preposition which is used to refer to a (top) position (kbbi.web.id) while *‘on’* in TLT means the same, as the preposition locates somewhere in general surface area (oxforddictionary.com). The suffix *‘-nya’* in *‘jam tangannya’* acts as a possessive pronoun, indicating that the wristwatch is dad’s. Hence, the translator literally used *‘his’* to translate the pronoun. Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(6) belajar langsung pada sepeda. Sepeda yang pandai	C	(6) <i>learning directly from the bike. The clever bike</i>	D

The TLT applied *literal* translation strategy. The translator had translated each word and phrases in the line –**“belajar langsung pada sepeda. Sepeda yang pandai”** into **“*learning directly from the bike. The clever bike*”**. The

translator had translated each word and phrases literally, as it can be seen that the translator translated “**belajar**” into “*learning*”, which are both have the same meaning. The translator had also translated “**pada sepeda**” literally into “*from the bike*”, since ‘*pada*’ can be translated into ‘*from*’ as well as ‘*sepeda*’ that is translated into ‘*the bike*’. The ‘the’ in TLT is acting as an article of the noun ‘*bike*’. The phrase “**Sepeda yang pandai**” is also literally translated into “*The clever bike*”, which ‘*sepeda*’ can be translated into ‘*bike*’, as well as ‘*yang*’ that can be translated into ‘*the*’, and ‘*clever*’ which is the translation of ‘*pandai*’. Aside of translating each word and phrases literally, the example can be considered as applying *literal* translation strategy because it does not mind about the rhyme pattern, as it can be seen that both SLT and TLT have different rhyme pattern.

#### 4.2.2 Rhymed Translation used in “A Fairy Veil MAHNA HAURI”

In the 27 selected poems, and 422 lines that has been studied, this study found 119 lines that applied the *rhymed* translation strategies. The usage of rhymed translation strategies are found in all of 27 poems. Below is the table of the *rhymed* translation strategy which was found in the poems of each respective theme:

No	Book's Section	Lines	Rhymed Translation found	Percentages
1	<i>A Few Hair Lines</i>	124	31	26.05%
2	<i>A Few Fable Lines</i>	101	42	35.30%
3	<i>We then Exchange A Shoe</i>	197	46	38.65%
Total		422	119	100%

Table 4.4 The Rhymed translation strategies applied in the book entitled "A Fairy Veil MAHNA HAURI" written by Hasan Aspahani.

It can be seen from the table above that *rhymed* translation strategy is mostly applied in the third section of the book. The percentage shows that the third section has as many as 46 usages (38.65%) of usage while the other two respectively has 31 (26.05%) and 42 (35.30%). By applying *rhymed* translation, the translator focuses in transferring rhyme pattern in the line without minding the meaning and the structure of the poem.

In the *A Few Hair Lines*, all of the nine poems have applied *rhymed* translation strategy in its English version of the poems. The example of *rhymed* translation strategy in the first section of the poems' book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(7) KEPADA angin matahari berkata, "aku kini sudah tidak bertanya lagi tentang rambut."	A  B	(7) <i>TO the wind, the Sun said, "I now no longer wish to raise questions about hair."</i>	A  B

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated two lines of the SLT, ‘**KEPADA angin matahari berkata, “aku kini” and “sudah tidak bertanya lagi tentang rambut.”**’ into ‘*TO the wind, the Sun said, “I now no longer wish’ and ‘to raise questions about hair.’*’, which are both SLT and TLT have A-B rhyme pattern. The rhyme of the first line in SLT is /i/ and the second line of the SLT has /t/ as its rhyme, while the first line of the TLT has /ʃ/ and the second line has /r/ as its rhyme. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator adds words in the first line of the TLT, and reduce the words in the second line of the TLT, in which seems to have influenced the meaning of each line in the TLT.

	<b>SLT</b>	<b>Rhyme Pattern</b>	<b>TLT</b>	<b>Rhyme Pattern</b>
(8)	Hujan turun karena ia mengira di hitam rambut kita	D	(8) <i>The rain rained because it thought our hair was black</i>	D

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated line of the SLT, ‘**Hujan turun karena ia mengira di**

**hitam rambut kita**’ into ‘*The rain rained because it thought our hair was black*’, which are both SLT and TLT have *D* rhyme pattern. The rhyme of the line in SLT is /a/ while the TLT has /k/ as its rhyme. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator adds words in the line of the TLT, in which seems to have influenced the meaning of each line in the TLT.

In *A Few Fable Lines*, all of the nine poems have applied *rhymed* translation strategy in its English version of the poems as well. The example of rhymed translation strategy in the second section of the poems’ book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(9) SEEKOR cicak menatap halaman kitab yang terbuka. Seorang anak lupa menutupnya.	A	(9) <i>A LIZARD stared at a page of a holy book</i>	A
Setelah subuh tadi melancarkan bacaannya.	B	<i>It was open. A child forgot to close it after the book had helped him in the morning prayer.</i>	B

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated three lines of the SLT, ‘**SEEKOR cicak menatap halaman kitab yang**’, ‘**terbuka. Seorang anak lupa menutupnya.**’ and

‘Setelah subuh tadi melancarkan bacaannya.’ into ‘*A LIZARD stared at a page of a holy book*’, ‘*It was open. A child forgot to close it after*’ and ‘*the book had helped him in the morning prayer.*’, which are both SLT and TLT have A-B-B rhyme pattern. The rhyme of the first line in SLT is /ng/, the second line of the SLT has /a/ as its rhyme, as well as the third line which rhyme is also /a/, while the first line of the TLT has /f/ and the second line has /r/ as its rhyme, as well as the third line which rhyme is also /r/. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator adds words of the TLT, in which seems to have influenced the meaning of each line in the TLT.

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(10) kain putih; ada orang memahat nisan dan ada yang menimba	C	(10) <i>white cloth: some carving a tombstone and others drawing</i>	C

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated line of the SLT, ‘**kain putih; ada orang memahat nisan dan ada yang menimba**’ into ‘*white cloth: some carving a tombstone and others drawing*’, which are both SLT and TLT have C rhyme pattern. The rhyme of the line in SLT is /a/ while the TLT has /ŋ/ as its rhyme. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy

because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator reduces words in the line of the TLT, in which seems to have influenced the meaning of each line in the TLT.

In *We then Exchange A Shoe*, all of the nine poems have applied *rhymed* translation strategy in its English version of the poems as well. The example of *rhymed* translation strategy in the third section of the poems' book can be seen below:

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(11) DULU ayah suka sekali menggambar wajah ibu.	A	(11) <i>BEFORE</i> dad used to <i>like to paint a picture of mom</i>	A
“Kecantikanmu tidak pernah habis kusalin,”	B	<i>“I can never stop immortalizing your beauty,”</i>	B

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated two lines of the SLT, ‘**DULU ayah suka sekali menggambar wajah ibu.**’ and “**Kecantikanmu tidak pernah habis kusalin,**” into ‘*BEFORE* dad used to like to paint a picture of mom’ and “*I can never stop immortalizing your beauty,*”, which are both SLT and TLT have A-B rhyme pattern. The rhyme of the first line in SLT is /u/ and the second line of the SLT has /n/ as its rhyme, while the first line of the TLT has /m/ and the second line has

/i/ as its rhyme. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator adds words in the TLT, in which seems to have influenced the meaning of each line in the TLT.

SLT	Rhyme Pattern	TLT	Rhyme Pattern
(12) itu tidak mau tunduk pada titah waktu di rumahku.	A	(12) <i>does not want to obey the time in my house.</i>	A

The English version applied *rhymed* translation strategy, as the rhyme pattern of both original and English version of the poem are the same. The translator had translated line of the SLT, '**itu tidak mau tunduk pada titah waktu di rumahku.**' into '*does not want to obey the time in my house*', which are both SLT and TLT have A rhyme pattern. The rhyme of the line in SLT is /u/ while the TLT has /s/ as its rhyme. Aside of transferring rhyme, the lines can be considered as applying *rhymed* translation strategy because the translator focuses in transferring the rhyme pattern of the poem without minding about meaning, as the translator reduces words in the line of the TLT, in which seems to have influenced the meaning of each line in the TLT.



### 4.2.3 Blank Verse Translation used in “A Fairy Veil MAHNA HAURI”

In the 27 selected poems, and 422 lines that has been studied, this study found 55 lines that applied the *blank verse* translation strategies. The usage of *blank verse* translation strategies are found in 22 poems. Below is the table of the *blank verse* translation strategy which was found in the poems of each respective theme:

No	Book's Section	Lines	Blank Verse Translation found	Percentages
1	<i>A Few Hair Lines</i>	124	26	47.27%
2	<i>A Few Fable Lines</i>	101	11	20%
3	<i>We then Exchange A Shoe</i>	197	18	32.73%
Total		422	55	100%

Table 4.5 The Blank Verse translation strategies applied in the book entitled “A Fairy Veil MAHNA HAURI” written by Hasan Aspahani.

It can be seen from the table above that *blank verse* translation strategy is mostly applied in the first section of the book. The percentage shows that the third section has as many as 26 usages (47.27%) of usage while the other two respectively has 11 (20%) and 18 (32.73%). By applying *blank verse* translation, the translator focuses in transferring meaning in the line to reach the closer equivalent to the original without minding the element of the poem such as meter and rhyme.

In *A Few Hair Lines*, all of the nine poems have applied *blank verse translation* strategy in its English version of the poems. The example of *blank verse* translation strategy in the first section of the poems' book can be seen below:

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(13) lalu menyelipkan bunga itu di atas telinga, di sela rambutnya.	22	C	(13) <i>then slipped it above her ear, placing it amongst her hair.</i>	14	B

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated “**lalu menyelipkan bunga itu di atas telinga, di sela rambutnya**” into “*then slipped it above her ear, placing it amongst her hair.*” In the TLT, there is an addition of pronoun ‘*her*’ in the phrase “*slipped it above her ear*”, while the SLT is “**menyelipkan bunga itu**” without any specific pronoun mentioned. The addition of pronoun ‘*her*’ is presumably meant to give a clear information to the reader as to whom the flower is being slipped to. The pronoun ‘*her*’ who refers to a female is chosen since the poem has mentioned about a woman in the previous line of where this line is taken. The translator had also adds ‘*placing*’ in the phrase “*placing it amongst her hair*”, which is also meant to give a clear information of what the woman did to the flower, since the

original version only had it “**di sela rambutnya**”. Thus, the translator wants to transfer the her action in the TLT. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse translation because the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(14) “Nanti Ayah pulang, dia mau	8	C	(14) “ <i>Later when Dad comes, he would want</i>	13	D

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated “**Nanti Ayah pulang, dia mau**” into “***Later when Dad comes, he would want***”. There are additions of words in the English version which are ‘*when*’ and ‘*would*’. Both of the additions are used to describe the ‘flow’ in the specific line. The addition ‘*when*’ in translating “**Nanti Ayah pulang**” into “***Later when Dad come***” is presumably make it appears as if the girl really is waiting for her dad (to come) in hope. Because she is presumably hoping that, after her dad comes [he would want to kiss the top of her head (the next phrase)]. There is also addition of ‘*would*’ in “***he would want***” which is presumably intended to emphasize that her dad will surely want [to kiss the top of her head (the next phrase)]. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse translation because

the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

In *A Few Fable Lines*, six out of the nine poems have applied *blank verse* translation strategy in its English version of the poems. The example of blank verse translation strategy in the second section of the poems' book can be seen below:

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(15) SAMBIL			(15) <i>WHILE</i>		
menghangat			<i>warming</i>		
kan telur-	15	E	<i>their eggs</i>	9	F
telur mereka			<i>to hatch</i>		
malam			<i>that night,</i>		

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated “**SAMBIL menghangatkan telur-telur mereka malam**” into “***WHILE warming their eggs to hatch that night***”. There is an addition ‘*to hatch*’ and ‘*that*’ in the TLT. The addition of ‘*to hatch*’ in ***warming their eggs to hatch*** is presumably meant to describe that the action of the doves of warming their eggs. It is assumed that the translator wanted to emphasize on the action of warming the eggs, because if the translator just translated **menghangatkan telur-telur mereka** into ***warming their eggs***, the meaning that the translator wanted to convey is not clearly transferred to the reader. The addition of ‘*that*’ in ‘*that night*’ is presumably intended to give the description of

when the doves warming their eggs. Thus, the reader will get a clear understanding about the specific line. if the translator translated it as *'that night'* instead of just *'at night'*, because the SLT is presumably to meant it to be *'malam [itu]'*, in which *'that night'* would be the most equivalent translation of the phrase. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse translation because the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(16) Ia tak kelopak, tak mahkota, tak putik	13	C	(16) <i>She has no petals, no crown, no bud</i>	9	E

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated **“Ia tak kelopak, tak mahkota, tak putik”** into **“*She has no petals, no crown, no bud*”**. The translator used *'has no'* to translate the first *'tak'* in the **“Ia tak kelopak”** and translated the other *'tak'* in **“tak mahkota”** and **“tak putik”** into *'no'* as in **“no crown”**, and **“no bud”**. The translator is presumably intended to give a clear description of the subject *'She'*. The translator want to tell that the *'crown'*, *'petals'* and *'bud'* are the thing that belong to the *'she'*. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse translation because

the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

In *We then Exchange A Shoe*, eight out of the nine poems have applied *blank verse* translation strategy in its English version of the poems. The example of blank verse translation strategy in the third section of the poems' book can be seen below:

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(17) Aku ingin bisa terbang mengusir monyet- monyet	15	A	(17) <i>I wanted to fly high to get rid of the monkeys</i>	13	B

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated “**Aku ingin bisa terbang mengusir monyet-monyet**” into “***I wanted to fly high to get rid of the monkeys***”. There is an addition of ‘*high*’ in “***I wanted to fly high***” while the SLT is not mentioning about how far the ‘I’ wanted to fly. The height of flying is presumably something that the translator wants to describe. Since the ‘I’ wanted to get rid of the monkeys [who are on the banana tree (as mentioned in the previous line)], the ‘I’ wanted to fly [high] so that the monkeys can be cast out. Thus, it was presumably the same thing that the SLT wanted to convey. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse

translation because the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

SLT	Numb of Syllables	Rhyme Pattern	TLT	Numb of Syllables	Rhyme Pattern
(18) rantainya, dan bagaimana mengerem lajunya.	14	F	(18) <i>its drive chain, and brake its hasty speed.</i>	9	B

The TLT applied *blank verse* translation strategy in translating the poem. The translator had translated “**rantainya, dan bagaimana mengerem lajunya**” into “*its drive chain, and brake its hasty speed*”. There are additions of ‘drive’ in “*its drive chain*” and ‘hasty’ in “*its hasty speed*”. The translator presumably wants to give a more description about the ‘chain’ and the ‘speed’ of the bike. ‘drive chain’ would be the most equivalent translation because the reader would perhaps get to know what chain that the SLT meant in the line, as well as the ‘its hasty speed’ which presumably describe the speed of the bike. The translator presumably wants to describe that the bike is going fast. Aside of translating the line with the most equivalent translation, the line can be considered as applying blank verse translation because the TLT seems to ignore the rhyme of the line, since both of the SLT and TLT have different rhyme pattern.

#### 4.2.4 Interpretation Translation used in “A Fairy Veil MAHNA HAURI”

In the 27 selected poems, and 422 lines that has been studied, this study found 210 lines that applied the *interpretation* translation strategies. The usage of *interpretation* translation strategies are found in all 27 poems. Below is the table of the *interpretation* translation strategy which was found in the poems of each respective theme:

No	Book's Section	Lines	Interpretation Translation found	Percentages
1	<i>A Few Hair Lines</i>	124	50	23.81%
2	<i>A Few Fable Lines</i>	101	46	21.90%
3	<i>We then Exchange A Shoe</i>	197	114	54.29%
Total		422	210	100%

Table 4.6 The Interpretation translation strategies applied in the book entitled “A Fairy Veil MAHNA HAURI” written by Hasan Aspahani

It can be seen from the table above that *interpretation* translation strategy is mostly applied in the third section of the book. The percentage shows that the third section has as many as 114 usages (54.29%) of usage while the other two respectively has 50 (23.81%) and 46 (21.90%). By applying *interpretation* translation, the translator focuses in transferring meaning in the line by creating his/her own version of the poem. The idea of what the line intended to convey is the same, but the line will be physically different from the original.



In the *A Few Hair Lines*, all of the nine poems have applied *interpretation* translation strategy in its English version of the poems. The example of interpretation translation strategy in the first section of the poems' book can be seen below:

<b>SLT</b>	<b>TLT</b>
(19) ingin bertanya, apakah gunanya rambut bagi manusia.”	(19) <i>I also once wished to raise the question, about what use is hair to a human.”</i>

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated ‘**ingin bertanya, apakah gunanya rambut bagi manusia.”**’ into two separate lines, which is ‘*I also once wished to raise the question,*’ and ‘*about what use is hair to a human.”*’. The main idea of the SLT ‘**ingin bertanya, apakah gunanya rambut bagi manusia.”**’ is about someone who wants to ask about the use of hair to human. Thus, the translator extract the main idea and develop it into two lines of his own, since translator expands the lines by adding words, as well as changing the structure of the lines. There are also some additions of words in both line of the TLT as well, such as the phrase ‘*I also once*’, ‘*to raise*’, and ‘*about*’. The meaning of the TLT is slightly different with the SLT, however, the main idea of the SLT is still retained in the TLT.

**SLT**

(20) buih-buih yang jingga warnanya

**TLT**

(20) *Bubbles of orange in colourful abundance*

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated ‘**buih-buih yang jingga warnanya**’ into ‘*Bubbles of orange in colourful abundance*’. The main idea of the SLT ‘**buih-buih yang jingga warnanya**’ is about bubbles which colour is orange. Thus, the translator extract the main idea and develop it into a line, since translator make a new phrase to express the colour of the bubbles. The translator adds ‘*in colourful abundance*’ in the TLT, making his own phrase of to express the line. The meaning of the TLT is slightly different with the SLT, however, the main idea of the SLT is still retained in the TLT.

In *A Few Fable Lines*, all of the nine poems have applied *interpretation* translation strategy in its English version of the poems. The example of interpretation translation strategy in the second section of the poems’ book can be seen below:

**SLT**

(21) jatuh, tak matahari ambil embun  
darinya

**TLT**

(21) *she does not fade as the sun sips  
her dew dry*

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated “**jatuh, tak matahari ambil embun darinya**” into “*she does not fade as the sun sips her dew dry*”. The translator had made a line

of his own, as well as changed the structure, because the SLT starts with a verb '*jatuh*' while the TLT starts with the noun '*she*'. There is also an addition of phrase '*she does not fade*' in the TLT, in which the SLT does not have that phrase. Thus, the SLT has only one clause while the TLT has two clauses. The meaning of the TLT is slightly different with the SLT because the structure is changed. However, the main idea of the SLT is still retained in the TLT.

SLT	TLT
(22) "Aku tahu," katamu, "...yang kau rahasiakan itu!"	(22) "I know," you said. "...It's your secret questions!"

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated "Aku tahu," katamu, "...yang kau rahasiakan itu!" into "I know," you said. "...It's your secret questions!". The translator had changed the phrase '...yang kau rahasiakan itu' into '...It's your secret questions', which is a different structure, because in the SLT starts with conjunction '*yang*' while the TLT starts with noun '*it*'. The phrase also seems to be the phrase which he created on his own, because it seems different with the phrase in the SLT. The main idea of the line of the SLT is presumably about a secret of someone. In the TLT, the way the translator expressed the idea of the SLT is different, but the idea is still retained in the TLT.

In the *We then Exchange A Shoe*, all of the nine poems have applied *interpretation* translation strategy in its English version of the poems. The

example of interpretation translation strategy in the third section of the poems' book can be seen below:

SLT	TLT
(23) sempat belajar naik sepeda. Dalam igauannya,	(23) <i>did not have time to learn how to ride. In his sleep,</i>

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated '**sempat belajar naik sepeda. Dalam igauannya**' into '*did not have time to learn how to ride. In his sleep*'. The translator has created the line of his own to express the main idea of the SLT. The translator used different expression to translate the SLT '*sempat*', in which he translated into '*did not have time*'. as well as to translate the SLT '*belajar naik sepeda*', in which being translated into '*how to ride*', and to translate the SLT '*dalam igauannya*' into the TLT '*in his sleep*'. The TLT has different way in expressing the main idea of the line, since the translator had made the line of his own to translate the SLT. However, the main idea on the SLT is retained in the TLT.

SLT	TLT
(24) aku bertanya pada ayah. Ayah tidak menjawab	(24) <i>I asked dad. Dad gave no answer. Instead</i>

The TLT applied *interpretation* translation strategy in translating the poem. The translator had translated '**aku bertanya pada ayah. Ayah tidak menjawab**' into '*I asked dad. Dad gave no answer. Instead*'. The translator had a different

way in transferring the SLT into the TLT, as there is some words which are reducing in the TLT, such as the word '*pada*' in the SLT is not translated into the TLT. The translator also doing a different way in translating the clause '*Ayah tidak menjawab*' which are translated into '*Dad gave no answer*'. They both have the slightly different meaning but the main idea is the same. There is also an additional of 'Instead' in the TLT, which are not particularly translated any word from the SLT. The TLT has different way in expressing the main idea of the line, since the translator had made the line of his own to translate the SLT. However, the main idea on the SLT is retained in the TLT.

From all of the discussion above, it can be seen that *interpretation* translation is the dominant translation strategy. The *interpretation* translation strategy used in the English version's of the poems are 210 lines. By applying interpretation translation, the translator wants to give the reader the main idea of the lines of the SLT which are being translated but by using his own lines since the structure is different from the SLT yet the message of the SLT is still retained.