Translation Analysis of Student's Work
(Study of Poetry Translation).

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ABSTRACT

The literary translation still becomes such of debating among several experts and researchers, especially at translation studies. The aim of this study was to find out what kinds of techniques of translation were applied in translating the poems of Maya Angelou, and how the appropriateness of techniques were applied by the students. Mollina & Albir's classification of translation techniques was used as the primary theory in the analysis of the translation texts.This study was descriptive qualitaive and content analysis. The data were taken from text translations of two poems which consist of 550 data from 10 students as translators. The research findings revealed that14 techniques were used by students. The result showed that there were 14 translation techniques which were used, compensation, literal translation, modulation, linguistic amplification, discursive creation, linguistic compression, reduction, amplification, adaptation, transposition, borrowing, established equivalent, particularization, and description. The next finding showed that the appropriate techniques were applied at 69.3%. Meanwhile, inappropriate techniques were at 30.7%. The conclusion of this study was that students used the most at compensation and the lowest was description. The students mostly successful in applying appropriate technique at delivering messages, but were flub in recreating the poetical aspect in Target Language. In some cases, this indicated deficiency in determining the equivalent expression in the target text. The suggestion for further researchers is to explore a similar study by investigating on figurative speech and poetical aspect at poetry translation.

Key words: Translation, Poetry, Technique

1. INTRODUCTION

The role of language in the developing world is materialized through translating and since critical language study is concerned with the processes of producing and interpreting texts and with the way these cognitive processes are socially shaped, it can be considered as an approach alternative to translation studies.

The importance of translation studies still has an essential role for Indonesians. It is because more in formations are presented and served in foreign languages, particularly in English (Choliludin, 2005) and it is still becoming the subject in several levels in education of foreign language study. In spite of English teachers often ignore or disregard incorporating translation into language classrooms, because it closed association with the grammar translation method, other judgments of beginning language classes, translation has even been demoted as a teaching method. Yet today the emphasis is on reading for meaning rather than on translating, which has been identified with the inefficiencies of decoding. Definitely researchers (Whyatt, 2009; Weydt,2009; O'Muireartaigh 2009) have proven that it is ensuring to apply translation tasks to increase L2 learner proficiency in language control and reading skills.

The pupose of the translation is being one of subject of study at STAIN Curup, beside the students can understand the importance of translation, and becoming as a translator in all international and intercultural exchanges. The students can be familiar with various theories of translation and can implement them in certain purpose of translation. It can be said that

translation product assisting people who do not understand English for getting information from the English text. Therefore, translation is still exist in each list of subjects which is learnt by students on advance grade level at many colleges and universities..

Guerra (2014) explained that students' attitudes were surprisingly positive for several reasons: translation is one of their preferred language learning tasks, it is motivating, it facilitates a deeper understanding of the form and content of the source language text, it increase learners' awareness of the differences between both linguistic systems, it allows them to re-express their thoughts faster and easier, and it helps them acquire linguistic and cultural knowledge.

At this study, the writer concerned on issues of problems at literary translation which become difficulties and challenging work to render to another language (Burnsshaw, 1995), (Sapir,2000), (Raffel, 2010) in studying literary aspect especially at understanding of poetry. When the translators were demontrating a poem and expressing the effects of poetic not only through rhythm, stress, rhyme but also comprehending on message, idea and feeling of Poets. Moreover, the method, procedure and strategy even the technique which the experts propose to render many elements aspect for resolving the problem in translating from SL into TL. Therefore, based on the consideration of issues the writer reveals becoming main aspect of this study needs to discuss. The literary translation, especially poetry translation challenges students to think about the power of words, meaning, culture and context (Rutherford, 2009).

Since the current research deals with poetry translation and poetry is one of the subcategories of literary texts, it is worth to say that, Kolahi, (2012) said that in translating literary texts specially poetry there is a great tension between form and content and the act of literary translation is indeed a challenging act in which a poetry translator's main concern is whether to prefer the form over the content or vice versa. Some experts explain on poetry translation like Dryden (cited in Miremadi, 1995) argues that all meanings and concepts are translatable and what is said in one language can be conveyed in another language. Nida (1984, p.104) argues that "anything that can be said in one language can be said in another, unless the form is an essential element of the message". However, Philosopher Ludwig Wittgenstein (cited in Robinson, 2010) says that poetry is translatable, like everything else. He argues that translating from one language into another is a mathematical task, and the translation of a lyrical poem, for example, into a foreign language is quite analogous to a mathematical problem.

According to Catford (1965) becoming a good translator is the person who has ability in comprehending both Source Language and Target Language as long as someone can find the transposition of textual material in one language by tantamount textual material in another language. However, for the quality of the translation product, it will be defined by translator's knowledge about Source Language and Target Language, and also by translator's skill on enclosing the knowledge in to the practice of analysis, discovery, transfer, and re-expression of the meaning (Choliludin, 2005). It can be said that educational background related to theory of translation and experiences in translation field determine the quality of translation work.

In related studies were conducted by other researchers about analyzing students' translation work such as, Daghoughi & Hashemian (2016) did a research on analysis of culture-specific items and translation strategies applied in translating Jalal Al-Ahmad's by the Pen. Their study discovered that from among Newmark's (1988) list of strategies, functional equivalent was the most frequently used and modulation and paraphrase were the least frequently used strategies.

Thahar (2015) carried out research about Translation techniques of simile in the Novel Angels & Demons to Malaikat & Iblis. This research conducted using document analysis. The result of this research explained that Literal translation is the dominant translation technique was used. It was used because the translator can keep the image and the

messages of the simile. If simile has equivalence in the target language adaptation technique can be applied.

Quite recently, Kesuma (2017) conducted the research on tittle 'Translating Malay Incantation Texts of Sea Offerings into English: An Analysis of Translation Techniques and Translation Accuracy'. She explained that the most dominant technique applied by the translators was literal technique and the accuracy of translation was affected by translator's cultural background. It was discovered that translators with Malay descendant understood the source text easily, and to some extents translated the target text accurately. Otherwise, the translators were not Malay, they failed to translate the text accurately and the translators did not have sufficient cultural knowledge of the source text. Thus, the translated versions were not readable and accepted.

In the previous studies have mentioned above many of them had equal object of their study discussed about what strategy or technique applied in translation. However, some of them which focused about translation's work of students, while none of them investigated the analyzing of students translation in lyterary text. Therefore, the gap of this research is in analyzing translation of student's work of English poem into Indonesian. The subject of this study were students who has gotten experiences in lecturing translation subject and literature subject as becoming translators. The focus of the study was on analyzing students' translation work at poetry translation by investigating what the techniques were applied in transferring the source text and investigating the appropriateness of technique application in translating poem by Maya Angelou.

2. METHODOLOGY

2.1. Design of The Research

This research was document analysis which employed to analyze the data and to gain the result of research. It analyzed students' translation product by comparing the Source Language and the Target Language.

This research was classified into descriptive qualitative research. According to Gay and Airasian (2000) descriptive research involves collecting data in order to answer concerning current status of the object of the study and the research question.

Descriptive research tries to present the problem clearly based on the accurate data, explaining and describing the topic of a problem based on theory used. Qualitative methods involve the collection and analysis of primarily no numerical data obtained from observation, interviews, tape recordings and documents.

The object of the research was translation of students' work of poems by Maya Angelou. This study also found out the techniques were applied by students and how were words, phrases, or sentences rendering into Indonesian language by using appropriate techniques.

2.2. The Source of Data

Unit of analysis in this study was poem as corpus of translation were analyzed. The poems were chosen as subject of this study which became the source data were two texts of poem entitle "Equality and I am Human" written by Maya Angelou included 55 lines. Those were translated by students at STAIN Curup into Indonesian as Target Language. The method of sampling was purposive sampling, which included 10 students who were chosen by recommendation from their lectures, whom became the subject of this research.

2.3. Instrument of Research

The instrument of this research was Molina and Albr's theory (2002) about translation technique. The theory was used as major theory to investigate the translation of students' work in rendering the poems. The writer was as second instrument to analyze the translation text.

2.4. Technique of Data Analysis

There were two kinds of data which analyzed in details. The first was students' translation works or documents the analysis began with analysis of translation techniques used by the students through translation techniques theory proposed by Molina and Albir (2002).

The second was the observation data of technique appropriateness. The writer employed the scale of equivalence category as mentioned at table 2. The writer formulated the indicators of appropriateness of technique application in translation.

Table 2. Appropriateness of technique application

Scale	Category	Indicator	Conclusion
2	Equivalent	Translated text is easy to understand the messages	The application of technique is appropriate
1	Non-equivalent	Translated text is easy to understand.But there are still some which need more than one to be repeated to read them.	The application of technique is inappropriate

The analysis of data can be seen through the following steps.

- Firstly, the writer read and analyzed the poems by investigating the translation techniques of the lines could be rendered into Indonesian. The writer applied different color code to identified one technique to others.
- Then, writer compared the documents of student's translation between Source text and target text at sentences, phrases or words for differing and recognizing what techniques were used.
- Then, writer counted the techniques were used by the students in translation of the poems in each line of stanzas,
- Then, writer analyzed the data of application of techniques by giving code into the number in order to analyze it easily.
- Then, the writer analyzed the texts of translation and decided whether techniques were applied appropriate or not by using scale of equivalence.
- Finally, writer interpreted, concluded the results of application the techniques of translation and the appropriateness in Indonesian text.

2.5. The Validation Technique

This study used co-rater to check the reliability of data analysis results. The co-rater was a postgraduate student at the English education department of education faculty of Bengkulu University. She was conducting same research about translation analysis. The co-rater was asked to analyze the equivalence of poem translation and the application of translation techniques that were used to render the poems by Maya Angelou. The scale of observation checklist were designed into two category; 2 for equivalent and 1 for non-equivalent.

Then, inter-rater reliability was calculated using Cohen's Kappa to ensure correspondence in determining the appropriateness of translation technique application. From the Cohen kappa inter-rater agreement showed a kappa value of 0.89 with $p < 0.000$. The data of inter rater analysis were consistence. This result was showed that level of agreement between two raters was very good.

3. RESULT AND DISCUSSION

3.1. Result

This chapter displays the result and discussion of the research of translation Poetry by Maya Angelou which was translated into Indonesia by students of STAIN Curup. The poem has 55 lines of two poems which were given. The poems were given to 10 students, then all lines were analyzed totally 550 data. The techniques which were observed in this study they are Molina and Albir's techniques, and the analyzing of appropriateness in applying of translation technique in translating of poem by Maya Angelou.

3.1.1. Types of Translation Techniques at Poem by Maya Angelou

The first finding was the application of translation techniques which were used. The results showed that there were 14 techniques used by students in rendering the poems entittled 'Equality and I am Human' by Maya Angelou. The results were presented at figure 2 which showed there were 14 techniques with difference of color code.
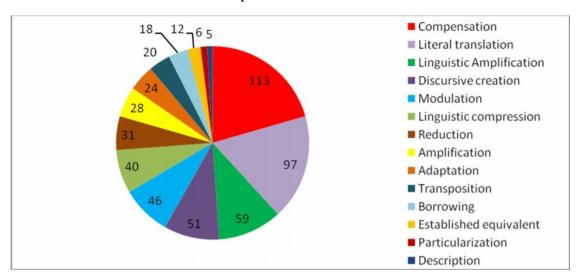

Figure 2. Applying Techniques of translation in poems of Maya Angelou

Figure 2 showed that the application techniques of translation which used by the students, they were compensation at 113 times (20,5%), then followed by literal translation is 97 times (17,6%), linguistic amplification 59 times (10,7%), discursive creation 51 times (9,3%), modulation 46 times (8,4%) and linguistic compression 40 times (7,3%), reduction 31 times (5,6%), amplification 28 times (5,1%), adaptation 24 times (4,4%), transposition 20 times (3,6%), borrowing 18 times (3,3%), established equivalent 12 times (2,2%), particularization 6 times (1,1%), and the lowest number is description 5 times (0,9%).

In this study, the result showed that the compensation technique had the highest frequency at 113 times (20,5%). This technique is applied when the translators wanted in transferring the messages of the source language into Target Language by introducing implicit information of the poem and they gave stylistic effect in Target Language. Because of this sources language poetry text which has figurative meaning, the translator tried to render the information as close as possible to the poet's idea. This could be seen at compensation technique for examples on data;

SP/L11   : You announce my ways are wanton,
SP/L12   : that I **fly** from man to man,
TS1/L11   : engkau bilang caraku (menyampaikan aspirasi) ini salah!
TS1/L12   : *yaitu **mengadu** kepada semua orang*

In this sample of data, the poet used the term '*fly*' at the line 12 that *I fly from man to man*. The term *fly* was translated literary into Indonesian is *terbang*, but the translator used compensation technique which purposed to introduce the information which has meaning that in English is fly translated into *mengadu*. This is where the translator wanted to introduce the element of information in the source language which cannot be reflected into Target Language literally. Therefore the term **fly** would be unable to understand if it translated into *terbang dari pria ke pria lain*. The word fly is indicating the ability of things or animal which have the wing, so they can be able to fly. In other words, a resemblance of two contradictories or different objects is made based on a single or some common characteristics. Thus, the line implied the meaning that she was pretended by him/her as a bird that seeks food, fly from a man to man or place to place. The poet found someone who wants to hear and listen to her aspiration, so she needed to move or to meet someone can fulfill her desire.

The next highest number of technique was literal translation. It was found for 97 times (17,6%). This technique is the direct transfer of the source language text into grammatically and idiomatically appropriate Target Language text. The lines were used this technique most of them didn't have figurative or imaginative language, however few of them applied at figurative language. Here the sample of data of using Literal technique:

SP-L1   : You declare you see me dimly
SP-L2   : **through a glass which will not shine,**
TS7/L1   : kau mengatakan kau melihatku samar-samar
TS7/L2   :*melalui kaca yang tidak akan bersinar*

In this data the poet said in second line *through a glass which will not shine*. Then, it was translated into *melalui kaca yang tidak akan bersinar*. This data the translator rendered the line word by word or translated directly from the source language into target language, without digging another possible meaning or feeling of the poet inside this line. This might be the translator tried to keep the rhyme of the poem in Target Language.

The third technique that was found in translating this poem was linguistic amplification (LA), at 59 times (10,7%). This technique is to add linguistic elements, and often using interpretation approach to render the expressions or text. It also can be text translation effected from dubbing process. Applying this technique can be seen at following data,

SP-L16   : **no matter how heinous a crime.**
SP-L17   : 'Oh, I couldn't do that,'
TS5/L16   : *seberapa kejamnya suatu kejahatan bukanlah persoalan*
             Yang berarti
TS5/L17   : ah, saya tidak akan bias berbuat demikian

From the sample data above the source language at SP-L16 *no matter how heinous a crime*, translator used Linguistic Amplification to translate into Indonesian as *seberapa kejamnya suatu kejahatan bukanlah persoalan yang berarti*. The usage of this technique can be identified mostly whole component of the source language was not translated into Indonesian language literally, the translator preferred applying her interpretation and tended to use dubbing (if the expression is red as how the rhyme of the poem delivered by the poet in another language).If this data is translated literally, it would be as *tidak masalah seberapa kejinya suatu kejahatan*. Differently, at this data there was another addition word which didn't find at the source language that *bukanlah persoalan yang berarti*. The writer paid attention to the result of translation is tended to translator's interpretation by adding linguistic element to Target Language, so the essential of poetical of the source text could be relished as enjoyable as target language.

The next technique was discursive creation, at 51 times (9,3%). This technique was employed mostly by translator number 2 and 3. This technique is where the translator as Molina and Albir state that is used temporary equivalence which is totally unpredictable out of context. This sample of applying this technique, can be seen at following data,

SP-L5   : You do own to hear me faintly
TS2/L5   : *anda mengetahui bagaimana yang semestinya*
And
SP-L12   : that I fly from man to man,
TS2/l12   : *saya mencoba mencari teman*

Here were two samples of data which shown the usage of Discursive Creation. From the data SP-L5 *you do own to hear me faintly*, the translator 2 rendered this into *anda mengetahui bagaimana yang semestinya*. From this data there is not equivalent word of the source language transferred into Target Language, but the translator used his understanding by edging in his experience of message and pouring out it into Target Language. Same case at other data at line 12 that *I fly from man to man*, it was transferred into *saya mencoba mencari teman,* the idea or message of the source language can be understood in Target Language, the poet like a bird who fly from man to man, He decided to make new expression which had different context from the source language.

Another technique was modulation technique. It was found 46 times with percentage (8,4%). This technique employs the different point of view in Target Language. The translator used it to make the messages from the source language comprehensible by changing standpoints to Target Language, so the reader can be easier to understand the message in the line of poem. The using of this technique can be seen at following sample of data;

SP-L3   : though I stand **before** you boldly,
SP-L4   : trim in rank and making time.
TS1/L3   : *meskipun jelas-jelas aku berdiri **di hadapanmu***
TS1/L4   **:** setelah berjibaku berusaha untuk menemuimu

From this data, the source language was at SP-L3; *though I stand before you boldly.* The writer found at word *before you* which was translated into *di hadapanmu*. This called modulation because the word before has literal meaning as preposition is *sebelum*. Whereas, the translator changed the meaning become *di hadapan*, which has same function as preposition but different point view at Indonesian language. Another word was used this technique can be identified in translating adverb *boldly* into *jelas-jelas*. This is where meaning adverb boldly was not rendered literally into *dengan berani* but the translator used another point of view but it would not change the essential message of the poem. This was implied the message that the poet informs abjection of second person stated that he/she cannot look the poet though she stood in front of him/her.

The technique of linguistic compression was found at 40 times (7,3%). The following data were shown the sample of using this technique,

SP-L48   : If a human being dreams a great dream, dares to love somebody,
SP-L49   : if a human being dares to be **Martin King or Mahatma**
         Ghandi or Mother Teresa or Malcom X,
ST5/L48   : seandainya seseorang menginginkan impiannya terwujud, berani
         Untuk mencintai seseorang.
ST5/L49   : *Seandainya manusia berani untuk menjadi **seseorang***
         Yang luar biasa,
From the data above, the usage of the technique can be seen from the source language at SP-L 52, *if a human being dares to be Martin King or Mahatma Ghandi or Mother Teresa*

or Malcom X, translated into Target Language as *Seandainya manusia berani untuk menjadi seseorang yang luar biasa.*

The next technique was reduction, it was found at 31 time (5,6%). This technique is used to reduce or suppress information from the source language into Target Language. The information seemed omission from the source text, so could not find in Target Language. The sample data was shown of applying this technique can be seen at the following data,

SP-L13	: but if I'm just a shadow to you,
SP-L14	: could you ever understand?
ST5/L13	: tapi apabila aku hanya menjadi bayangan bagimu
ST5/L14	: ***biaskah kau mengerti?***

From sample data above the source text is *could you ever understand?*. Meanwhile, the translator was re-expressing the text into target language as *bisakah kau mengerti.* This indicated that there omission word was not translated into Text Target. Meanwhile, that is the word *ever* has literal meaning is *pernah.* But the translator only exposed the simple expression as mentioned at data ST5/L14 above. This can be accepted as long as the meaning did not out of real message of the poem. However, the essential of poetical aspect would not be felt in the target text. Suggestion of this data, that it should be applied at another technique such as literal, Linguistic Compression.

The next technique was amplification. It was found at 28 times (5,1%). This technique is applied to add information or to introduce the implicit message or idea of the poem explicitly, that is makes Target Language of text in translation become longer than the source language but does not change the meaning. Corniness the technique is adding the new information from the source language implicit into Target Language explicitly. It also can be through paraphrasing of original text. The following the sample of applying this technique,

SP-L5	: You do own to hear me faintly
SP-L6	: as a whisper out of range,
ST4/L5	: engkau dengan sengaja tidak mendengarkan ku
ST4/L6	: ***seolah-olah suaraku*** *bagaikan sebuah bisikan dari kejauhan*

From data above that was clearly there were new words or new information introduced by translator about the message of this line. The source text at SP-L6 showed that *as a whisper out of range,* this is figurative speech what is called simile, it is identified by using *as* at beginning of line. This expression has literal translation in Indonesian into, *seperti bisikan yang jauh dari jangkauan.* Here the translator revealed the subjects become comparison of this text, that is voice or the translator translated into *seolah-olah suaraku.* The translator gained to re-express the message more comprehended to the readers. The messages of whole the poem were about delivering the poet's feeling on the disappointment to anybody whom she told to.

The next was adaptation, which occurred 24 times (4,4%). This technique is to replace a source text cultural element with one from the target culture. It was the first classification of translation techniques that had a clear methodological purpose. The result of applying this technique can be seen at following data,

SP-L29	: I've learned a few things.
SP-L30	: First, I'm aware that I'm **a child of God**.
ST9/L29	: saya telah mempelajari beberapa hal
ST9/L30	: *Pertama, saya tahu bahwa saya adalah **hamba Allah***

From the data above SP-L30 showed that the First, *I'm aware that I'm a child of God,* in this text the sentence of *I'm a child of God* has cultural dimension which has literal meaning *saya adalah anak tuhan.* This sentence would not have same meaning at different culture. Otherwise, the translator is from different culture from the poet's culture and belief.

The translator has Islamic religion to be certain it would change this sentence appropriately into Islamic culture, as shown at data ST9/L30 *saya adalah hamba Allah.*

The next technique was borrowing, which occurred 18 times (3,3%). This technique is taking a word or expression straight from the source language to Target Language. The technique can be pure borrowing, the word was taken without any change from the source and naturalized borrowing. This can be an expression taken from a third language or a familiar expression by speakers of the Target Language, or even an untranslatable expression which is not worth explaining. The applying of this technique can be seen at following data,

SP-L39   : The statement is: 'I am a human being. Nothing human can be
                    aliento me.
SP-L40   : If you can internalize at least a portion of that,
ST7/L39   : *Pernyataannya adalah aku adalah manusia, tak ada manusia*
                    *Yang bias menjadi **alien** untukku.*
ST7/L40   : apabila sedikit saja kamu hayati dari pernyataan itu

From the data above the usage of this technique can be seen at word *alien*. The translator took or placed the word into the target as original word written at the source language without modification. This is what Newark named as pure borrowing, it is a word taken without any change from the source. This may be accepted because the word *alien* is already known or familiar term to speaker of the Target Language.

The next technique was transposition. It was found at 20 times (3,6%). This technique is used to change a grammatical category or a shift of word class. This technique applied for rendering the source text by shifting word category to target text, such as verb to noun, noun to verb, adverb to verb. The usage of this technique can be seen at following data,

SP-L13   : but if I'm just **a shadow** to you,
SP-L14   : could you ever understand?
ST1/L13   : *tapi jika aku terus **membayangi**mu*
ST1/L14   : apa engkau mau mengerti?

From data above the source text at SP-L13 *but if I'm just a shadow to you,* this translated into target text as ST1/L13 *tapi jika aku terus membayangimu*. In the source text the poet used word a shadow to describe herself as figurative language to compare to something, it is implied the translator compare herself as a shadow for second person in this poem. Another word, she should be with a person like a shadow and keep being with a light. In this translation technique then the translator reused the meaning of shadow but in different category, it was changed into verb as *membayangi* in target text. This was still being understandable in essential message of the poem. So, the translator shifted the word shadow become verb 'to shadow'.

The last technique was description, which occurred at 5 times (0,9%). According to Molina and Albir this technique is to replace a term or expression or add information of a term with a description of its form or function. The technique purposes to describe a term in the source text more comprehensible about the message in the line into the target text. The usage of this technique can be seen at following data,

SP-L25   : Yes, my drums are beating nightly,
SP-L26   : and the rhythms never change.
ST1 /L25   : *ya, gendang-gendangku selalu berdentang (**meneriakkan***
                    ***tuntutanku**) setiap malam.*
ST1/L26   : yang mana irama (seruan) nya selalu tetap

The data above at the source text SP-L25 *Yes, my drums are beating nightly,* translated into target text as ST1/L25, *ya, gendang-gendangku selalu berdentang (meneriakkan tuntutanku) setiap malam.* This technique clearly identified in target text, there a description to describe a term in the source text of beating the drum. This is meant *beating* in Indonesian as *berdentang* or *berbunyi*. It added the new information of implicit message of

the source text descriptively *(meneriakkan tuntutanku)* as explanation of the poet's feeling that consisting in the text of poem.

3.1.2. The Appropriateness of Translation Techniques

The second finding answered the second question of this study that to find out appropriateness of technique application in translation poems by Maya Angelou. To investigate their work of translation in application certain technique, the writer compared the techniques that were used by the translators then analyzed the messages in the target text or equivalence of translation could be easy to understand or not.

Molina and Albir (2002) states that using of application of techniques is the result of a choice made by a translator, its validity will depend on related context, the purpose of translation (song, novel, erudition or poetry), and reader expectation. Thus, validity or accuracy of technique is used determining to what context of text is translated, what is purpose of the text is translated and accuracy in transferring messages, feelings or ideas to target language which related to the purpose of translation. Thus, using of chosen certain technique can influence the appropriateness of applying techniques in translation, whether to fulfill the purpose of the text in transferring message, feeling or idea of the source language to target language. Moreover, the appropriateness techniques were analyzed by identified transferring messages or ideas depend on context of the poem.

This result showed two categories of appropriateness of technique application in translation poems, namely appropriate and inappropriate technique. The result of appropriateness of application technique of poem translation at each line, is shown at table below

Table 4. The Appropriateness of Techniques Application of Student's translation at poems by Maya Angelou.

Appropriateness Category	1	2	3	4	5	6	7	8	9	10	Total	%
Appropriate	50	24	25	46	44	30	38	35	46	43	381	69.3
Inappropriate	5	31	30	9	11	25	17	20	9	12	169	30.7
Lines	55	55	55	55	55	55	55	55	55	55	550	100.0

The table above could be said that the most of the students applied the appropriate technique to translate the poem by Maya Angelou. It was shown by amount of frequency of Appropriate category at 381 or 69,3%. Otherwise, inappropriate category show at 169 or 30,7%. The appropriateness of techniques were identified by each lines of poem that translated by students, it can be seen completely in appendix.

The result of inter-rater agreement analysis was showed at following table.

Table 5. Symmetric Measure

	Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Measure of Agreement Kappa	.895	.021	21.031	.000
N of Valid Cases	550			

The table above showed that the result of inter-rater agreement indicated a kappa value of 0.895 with $p<0.000$. The data of inter rater analysis were consistence. This result was showed that level of agreement between two raters was very good.

The writer showed and analyzed the appropriateness techniques applied by Students, by dividing them in each category *appropriate* and *inappropriate* of technique application in translation poem by Maya Angelou. This was served at choosing stanzas to see the context of the poem.

a. Appropriate Technique of Translation Work

The first category of the appropriateness technique was appropriate technique which applied by students in translating poems by Maya Angelou. The previous table showed calculation of appropriate technique application showed that the most of techniques were applied appropriately at 381 time (69,3%). The appropriate technique data means that the translators were able to transfer the meassage, feeling or idea from source text to target text. So, the translated text was comprehensible. The sample of appropriate technique can be shown at Table 6

Table 6. Appropriate Technique at first Poem 'Equality'

Line	The Source Text	The Target Text	Technique
ST1-L11	You announce my ways are wanton,	Engkau bilang caraku (menyampaikan aspirasi) ini salah!	AMP
ST1-L12	that I fly from man to man,	Yaitu mengadu kepada semua orang	COM
ST1-L13	but if I'm just a shadow to you,	Tapi jika aku terus membayangimu	TRANS
ST1-L14	could you ever understand?	Apa engkau mau mengerti?	MOD

From the table 6 showed that the four samples of data applied the appropriate technique. They can be indicated at choice of technique that applied as tool or effect in target language. In the case Line 11, *You announce my ways are wanton,* were translated into *engkau bilang caraku (menyampaikan aspirasi) ini salah!*. In the first sample at line 11, the translator used Amplification technique. It is seen at adding new information which is not found at the source text. The words *my ways* got addition of information into *caraku (menyampaikan aspirasi),* this technique was appropriate, because the target text was comprehensible or equivalent. There was not the shift information or untranslatable of message from the source text to target text, even though the translator tried to make sure the message could be delivered well by adding the implicit information to the target text.

Another example of appropriate technique application was shown in the case line 12. The technique was applied Compensation, this was shown at translation of word *fly* into *mengadu.* The poet who wrote this line used figurative word that was metaphor. It is compare something with other. At this line the poet used word *fly*, it is usually known as a bird, in order to move from one place to other. But the translator translated the word *fly* into *mengadu*, as an action which usually used by people to struggle his/her aspiration or ambition to achieve. This technique affected to the target text more comprehensible in delivering message of the poet.

Another example was in the line 13. The source text *but if I'm just a shadow to you,* this was translated into *tapi jika aku terus membayangimu.* This translation could be said as equivalent translation, because the message of the source text transferred well enough to target text, and the technique was applied appropriately. The name of this technique was Transposition. It is a technique of translation to change lexical element from the source language into another form to target language. In this case, the translator changed the noun of *shadow* into verb in target language *membayangi* in Target Language. This can be accepted as appropriate technique in transferring the message to the target text. Moreover, the translator tried to keep figurative meaning in order to be able felt also in target language.

Next example was shown at line 14. The source text was *could you ever understand?.* Then translated into *apa engkau mau mengerti?*. It is shown that the translator used Modulation technique. It can be identified by changing point of view from the source text into target text. At the source text has literal meaning *bisakah kamu pernah mengerti?* but the translator used another point of view become *apa engkau mau mengerti?*. The message of this line as answer from the previous line that, if the poet kept staying with the second person

in this poem, the poet assumed that he/she never understand or want to pay attention to her. So, the poet asked to him or her at last line in this stanza.

Another example of appropriate technique application at second poem 'I am Human',could be seen in the table 7

Table 7 Appropriate Technique at poem 'I am Human'

Line	The sourceText	The Target Text	Technique
ST1-L27	If I think of my life as a class,	Jika saya mengandaikan hidupku ini sebuah kelas	COM
ST1-L28	and what I've really learned,	Dan apa yang telah saya pahami	COM
ST1-L29	I've learned a few things.	Saya telah mempelajari beberapa hal	LT
ST1-L30	First, I'm aware that I'm a child of God.	pertama, saya adalah makhluk ciptaan Allah	ADP

From the table 7 showed that the begining stanza of second poem. In this poem the poet used less figurative language or poetical language as seemed at first poem. The first line at the source text at line 27 is written as *If I think of my life as a class,* it was translated into *jika saya mengandaikan hidupku ini sebuah kelas*. In this line, the poet started her thought by comparing herself with the thing (a class). At this case, the poet used simile that identified by using *as* to compare between two thing. The translator translated this line most of the words in literaly, this work was intended in order to keep figurative language either in the source text or in target text.

However, the focus of this line was usage of other technique that was Compensation technique. It was known at rendering word *think* then translated into *mengandaikan*. The technique was applied in purpose to reinforce the figurative element in translation text. The word *think* looked it was okay to render into *memikirkan*. Otherwise, another function of this technique is to introduce other more suitable word or expression in target text. In this case, the translator rendered the word into *mengandaikan* which had more suitable to comprehend of the message when it translated into Indonesian. Therefore, the technique was used appropriate.

The next line at 28, the text was *and what I've really learned,* this translated into *dan apa yang telah saya pahami.* It is another technique application at same cases, it was compensation. This could be seen at translation result from the source text into target text. The translation of the word *learned* was not translated literally into *belajar/pelajari*, but it was translated into *pahami/memahami*. The translator was reused different word or expression to transfer the message from the source text into target text. This decision in order to find out equivalent word in target language for easier to understanding the poet's thought. Therefore, application of the technique at this Line applied appropriately.

The next example as shown at line 29 the source text was *I've learned a few things*, then translated into *saya telah mempelajari beberapa hal.* The source text of this line was formed just like usual sentence. There was no implied meaning or figurative language at this line. So, the translator applied the literal technique to render the message from the source text. It could be seen translation word by word between both the source language and target language.

The last example at line 30, the source text was *First, I'm aware that I'm a child of God,* and its translation as *pertama, saya adalah makhluk ciptaan Allah.* In this case, there was cultural dimension in the source text that was *a child of God.* Otherwise, the literal translation of this word *child of god* into *anak tuhan*. It was not equivalent if the translator has different culture with the poet. Consequently, the translator who has Islamic religion, it could not be sameness perception in translating this line. Therefore, adaptation technique should be chosen by the translator to render the message or idea of the poem. The application of this technique could be seen at translated *a child of God* into *makhluk ciptaan tuhan.* This

could be included appropriate technique, because the text of translation was equivalent in another culture or Islamic reader to comprehend the message of the poem.

The complete data of application of appropriate technique can be seen at appendix, it was identified by giving the number 2 as representative appropriate technique was applied.

b. Inappropriate Technique of Translation Work

The next category of the appropriateness technique was inappropriate technique which applied by students in translating poems by Maya Angelou. The table 6 showed calculation of inappropriate technique application showed that the most of techniques were applied inappropriately at 169 time (30,7%). The inappropriate technique was identified by giving number 1 at each line that was meant the application technique was not equivalent in transferring the message and it was not understood when it was translated into the target language. The sample of data at application of inappropriate technique could be seen at the following table.

Table 8. Inappropriate technique at first poem 'Equality'

Line	The source text	The target text	Technique
ST2-L5	You do own to hear me faintly	Anda mengetahui bagaimana yang semestinya	DC
ST2-L6	as a whisper out of range,	Di hati kecilmu sebenarnya kau memahami	DC
ST2-L7	while my drums beat out the message	Akan tetapi egoku menyalahkanya	DC
ST2-L8	and the rhythms never change.	Dan selalu membuatku untuk tetap menyalahkannya	DC

The table 8 showed that 4 lines of data sample were applied in translation poem by Maya Angelou. The line 5 showed that the source text *You do own to hear me faintly,* then it was translated into *anda mengetahui bagaimana yang semestinya.* This line had the implied meaning that the second person made his/herself could not hear the poet clearly or heard faintly. But the translator translated this line out of context in delivering message from the source text into target text. The translator rendered them (the words/messages) into *anda mengetahui bagaimana yang semestinya.* This technique was named by discursive creation. This translation text could not be sameness context with the source text. Moreover, it was hardly understood the in comprehending the message in the target text (equivalence). The writer suggested the techniques could be used such as Modulation, Linguistic Amplification or Compensation technique. Suggestion of application of Linguistic Amplification at this line is *engkau dengan sengaja tidak mendengarkanku.*

The next sample of inappropriate technique could be seen at line 6, the source text written *as a whisper out of range,* the target text was *di hati kecilmu sebenarnya kau memahami.* In this line, the poet used figurative language that was simile, this could be seen by using *as* at beginning word at line 6. Otherwise, the translator translated it into *di hati kecilmu sebenarnya kau memahami.* It was used discursive creation which had temporary context in the target text. The message of this line could not be delivered well by the translator. However, the theory of technique seemed was not equivalent, but the message of this line so far from the poet's idea which poured in the poem. In this case, the translator should pay attention to the message of the expression in the context. So, the result of target text could be delivered well and enjoyed to the readers in target language.

The next sample of data in application of inappropriate technique could be seen at line 7. The source text was *while my drums beat out the message.* This poem was translated as *akan tetapi egoku menyalahkanya.* The target text was translated by using discursive creation that uses a temporary equivalence that is totally unpredictable out of context. It was not too different from previous line; the translation of this line was included non-equivalent or applied at different context in delivering the message of the poem. This line could not be rendered by this technique because, commonly the technique is not used to render the text,

but it used to translate the specific terms, title of films or music which had no context of the sentence, phrase or word.

The line 8 showed that the source text written as *and the rhythms never change,* and its translation in target text was *dan selalu membuatku untuk tetap menyalahkannya.* This sample of data which was included inappropriate technique that applied in translation of this poem. The translator used discursive creation. This technique may work if the context of the message was equivalent or message of the poem out of situation in this stanza. In the fact, the meaning or message of this result was not representative as the situation of rhyme which the poet wanted to say.

The next examples of inappropriate technique application were at second poem 'I am Human'. It could be seen in the table 9

Table 9 Inappropriate Technique at poem 'I am Human'

Line	The Source Text	The Target Text	Technique
ST2-L30	If you can internalize at least a portion of that,	Jika kamu bias menginternalisasinya setidaknya satu bagian dari manusia.	BOR
ST2-L31	you will never be able to say of a criminal act,	Kamu tidak akan pernah mengatakan bahwa kamu adalah makhluk paling suci,	DC
ST2-L32	--no matter how heinous a crime.	yang tidak pernah berbuat salah,	DC
ST2-L33	'Oh, I couldn't do that,'	Bahwa kamu adalah manusia	DC

From the table 9 above were samples of data in poem 2 that applied the technique inappropriately. The sample of data at line 30 was *If you can internalize at least a portion of that,* then, this was translated into Indonesian as *jika kamu bias menginternalisasinya setidaknya satu bagian dari manusia.* In this case, the result of translation the writer focus on technique that was used by translator in rendering word *internalize.* The translator applied borrowing technique to translate this word into *menginternalisasikan.* This was kind of technique which lent the source word and used it at the target language. The problem was at transferring the message of the source text to the target text unsuccessful. Because, the term internalize have equivalent word to use as acceptance word in target language, such as, *menghayati, mendalami, merenungi etc.* Therefore, application of this technique was not recommended to translate this line.

The next sample of data at application of inappropriate technique could be seen at line 31. The source text was *you will never be able to say of a criminal act,* and then this was translated into the target text as *kamu tidak akan pernah mengatakan bahwa kamu adalah makhluk paling suci.* The translator used discursive creation to translate the line. It was clear enough to identify the application this technique based on the result of the translation was out of context and different message which was delivered by the translator. For same cases, the application of this technique should be paid attention to the meaning and the message of the poem. Nevertheless, this technique is similar with free translation which is determined by the translator to render the source text. As the result, the technique that was chosen has to represent the idea or message that consisting in the poem.

The next sample of data could be seen at line 32 that the source text was *--no matter how heinous a crime.* The target text was shown as *yang tidak pernah berbuat salah.* The translator consistently used the discursive creation at this line. As the result, the message of the source text was being ignored and the result of the target text was non-equivalent.

The last sample of data in application of inappropriate technique could be seen at line 33, *'Oh, I couldn't do that'.* This was translated into the target text as *bahwa kamu adalah manusia.* The technique was used by the translator was discursive creation. It was seen at unpredictable translation in the target text. In this case, the translator could not transfer the

message with equivalent expression in the target text. Therefore, the application of translation technique was inappropriate.

3.2. Discussion
3.2.1. Techniques of translation were used by the Students

In this research, it found that there were 14 techniques in translating the poems. The techniques are applied by the translators indicated that conscious effort to transfer the messages, feelings and ideas of the Poems. In order to make the translation communicate to the readers, the translator should be skilled enough to translate feelings, cultural nuances, humor and other delicate elements of a piece of work. Thus, supported by Ziaul (2012) argued that a literary translator should not translate meanings but the messages.

The writer finds the translators' effort to delivering the message based their understanding to the target language. This can be seen at dominant of usage the technique on Compensation, a technique is employed where the translators desire to introduce the implicit information of the source text. The technique is applied mostly by translator 1, 4, 6, 7, 8 and 10. The translators intend to choose another equivalent term to recreate stylistic effect or just to make the message could be transferred, then they will try to create another play on words in another part of the text.

The result of SP/L12-TS1 is shown how the application of this technique implied the message by changing other word from fly into *mengadu*. The same cases, it can be identified that the line 27 at the source language *If I think of my life as a class*, In this data the translator still employed compensation technique. It could be identified as figurative speech called simile, it is stated comparison (usually formed with "like" or "as") between two fundamentally dissimilar things that have certain qualities in common (Nordquist, 2017). The translator translated this line into *jika saya mengibaratkan hidup saya sebagai sebuah kelas*, the word think was not translated literaly into *memikirkan* or *berfikir,* but it was translated into as *mengibaratkan*, this is can be accepted because the translator wanted to make the line of poem behave more stylistic and to affirm the simile effect into Target Language. it is implied that the poet desired compare the life belong to herself become a class.

In same case compensation technique was described by Moentaha (2006) on the translation technique, the translator conveys a message from the source language into the Target Language by meant of another language. Example :*tidak pemah dia peduli dengan perasaan istrinya-- he really does not care about his wife's feeling*. From this finding of technique application shows the compensation technique may be good enough solution to find out the suitable word or expression due to the translation of difficult expressions or word to translation the target language. Another data of using this technique can be looking at appendix.

This is correlated to Albir (2001) suggests that as one of technique to translate the literary texts. This technique is especially useful when it comes to wordplay: if the translator cannot directly adapt a pun, for instance, which tends to happen quite often, then they will try to introduce the implicit information, to create another play on words or to create stylistic effect (Molina, 2002) in another part of the text. Because of this sources language poetry text which has figurative meaning, the translator tried to render the information as close as possible to the poet's idea. This meant that It shows that the translator has intended to make the SL text more comprehensible to the readers of the TL.

There was a contrast to other study which conducted the study on analysis translation on figurative language such as novel, song, poem and even figure of speech. Kolahi (2012) found that all the translators have translated the poem as word for word rendering or literal translation. This could be concluded by the researcher that this strategy or technique in this study has crucial shortcoming of its result is the lack of sense equivalence and diminished communicative value. Therefore Kolahi (2012) stated that applying this technique was not recommended in transferring imaginative meaning. as supported by Deedari (2005) the

reader of a poem should go beyond the plain literal meaning or denotation of a poem's words if s/he wants to catch the whole meaning.

The literal translation was found in this research as second of the highest number applied in poem translation. The translators who used mostly at this technique are translator 5, 6, 7, 8, 9 and 10. However some studies reported that this technique was the greatest number in translation many literary or non-literary of text such as Thahara (2015), Tedty (2013). However, the most of result of recent studies told the translators preferred in this technique (other studies discussed as other name is strategy) (Thahara, 2015; Yuliasri, 2014; Kesuma 2017).

The application of this technique is not recommended by many studies such as, Kolahi, 2012; Yuliasri, 2014, because, it might destroy the transferring message and distract the beautifulness of the poetic aspect in target text, as show at data SP/L2-TS7. This line has multi interpretation when a translator render the statement into Target Language, it can be figurative language or real situation what described by the poet about her feeling on certain situation which faced by herself. However, this can reveal more one interpretation many experts have dealt about the poem existence is mostly told about expressing her/him experience in poetry, one of them Perrine (1963) states The poet, forms his/her own store of felt, observed or imagined experiences, selects, combines and reorganizes.

However, there is still theory of translation literary text which proposes the literal technique is called word by word by Lefevere, A. (1975) in translating poetry: seven strategies and a blueprint. In accordance with Kolahi (2012) explained that the application of the technique had been successful in translating the textual level in the source text of literary text to some degree, but it failed at extra textual level.

This is also found at other studies to render the literary text can destroy the aesthetic aspect in the source text (Tisgam, 2014), this is shown as the finding in this study that the lyrics or stanzas were translated are lost in meaning and failed to delivered the messages of the source text. Otherwise, there are the words or sentences at some lyrics or stanzas have textual aspect, they are not included the figurative meaning or imaginary aspect as shown at sample of data SP/L9, L10, L21, and L22. Therefore, in some stanzas the literal translation can be accepted, because there is no need to intend the implicit message or imaginary thought of the poet in the line.

The third technique was Linguistic Amplification. This technique was more often applied by translators 2, 3 and 9. The translator used his/her understanding or comprehension to translate the text, the difference this technique with other technique by using translator interpretation such as Discursive Creation or Linguistic Compression is the result of translation in Target Language still being connected by The source language or another words the message of the source language could have been transferred to Target Language and comprehensible for the reader. This technique is also found at Yuliasri (2014) that showed the application of the technique was included at dominant technique to translate script of film Harry Potter and the sorcerer's stone at (10,7%).

The fourth technique was Discursive Creation 51 times (9,3%), this technique was employed mostly by translator 2 and 3.The application of this technique as shown at sample of data SP/TS2-L5 and L12.This technique applied temporary equivalence which is totally unpredictable out of context. Sometimes, the translator does not pay attention to message and context of the source language at data SP/TS1-L1 and L2 (see appendix), the translator just poured out his/her understanding of poems at target language. This technique is also similar with other strategy what is called free translation or blank line and poetry into prose by Lefevere (1975). It is also defined by Delisle (1993) that It is included an operation in the cognitive process of translating by which a non-lexical equivalence is established, in world literature the ideas become cross-fertilized, the experience of others can be usefully employed to create benefit ideas to render the source text. This can be concluded that the

technique is applied if translator wants to pour out his/her ideas based on understanding or experience which is felt when translating the source text.

The next technique was included less frequent used that is modulation 46 times at (8,4%). Opposite at Yuliasri (2014), this technique included at dominant technique to translate humor text at Film Harry Potter. From this technique, the translators used variation of the form of the message, obtained by a change in the point of view (Newmark, 1988; Molina and albir, 2002). This technique is one of the way to translate the literary text is to transform the poem form into prose as proposed by Lefevere's strategy (1975).

Contrary, this technique also found at Mughalih (2010) analysis of translation procedures the result showed that definition of Modulation closed to compensation technique in Molina and Albir (2002) which used the variation in rendering word or *'Hanya angin, hanya senyap, hanya rusak',* then translated into English *'Only wanting, loneliness, separateness'*. The word *angin* was translated into *wanting*, at this case application of this technique similarly with deciding stylistic effect or to find other word to deliver the message of the poem.

Whereas, the techniques category of the infrequent was used by translators, they are particularization 6 times or (1,1%) and description 5 times or (0,9%). Application of these techniques is also found at other study (Yuliasri, 2014 and Nasution, 2017) which applied fewer times at translation of cultural text. Application of the particularization technique is included infrequent at several translation's work or product, because text of the source language especially in writing cultural aspect, the translator is more prefer to use rendering the text of the source language to actual meaning or other word which has equivalent word in target language, rather than using particular terms or précising meaning of word more specifically in delivering message from original text.

3.2.2. The students applied the techniques appropriately and inappropriately

In this study the writer investigated appropriateness techniques were applied in translation of poem. Applying technique of translation have to be considered to find solution for rendering the information, ideas or messages from the source language to target language as Molina and Albir (2002) states that to finding a suitable solution for a translation unit, needs to be materialized by using a particular technique.

In translating a text or terms from English into Indonesian, translators are expected to choose an equivalent of suitable word and easily comprehensible by reader or target reader, that is to say the target language reader (target reader)in this case is Indonesian. So, the translator should choose an appropriate equivalent in Indonesian in order the target reader receives the message that will conveying to the target language translator from the source language.

According to Machali (2009), the equivalent is a form of a demand "sameness" in the target language which seen from semantics terms equivalent to a form of the source language text. Therefore, the technique of translation from the source language to the target language must look as natural as possible. It means the result of translation can deliver the message from the source language, so it is the same as the message could be felt either in the target language.

The result showed that the highest values are proved that the application of translation techniques in rendering the poems is appropriate. Moreover, this could be achieved when the translator has good background knowledge in cultural, linguistic and sensitivity of literary text. However, there are several lines could be hardly understood or failed to deliver the messages and ideas of the poem to the target language. It means the translators almost completely done to render the poem, this because the poem was been translated, is not too difficult to translated.

In translation of figurative language which is usually found in poems, it is needed specific skill to render it into another language. And in this study there were 2 types of poem,

one of them needs capability of the translator to finish the work. There were few lines included the figurative meaning, such as at L2, L3, L4, L6, L7, L8 of first poem namely ballad, the stanzas consist four lines and repetitions of words, lines or stanzas. Differently, at second poem has included free verse poem. At this poem the poet used the general term and word and less consist of figurative language.

In the finding section, the category of appropriate technique that was used by the translators, they focused on transferring messages and ideas from the source text to the target text as close as possible they describe real situation in original text. The translators have tried rendering the original poems to its translation as good as they can render by choosing the appropriate expression in the target language. This is also found at Mugalih (2010) in analyzing translation procedures in Indonesian- English poem.

Concisely, by seeing at poetic aspect in poem study should get attention in its translation into another language. At in this case, many of the results of their translation didn't pay attention to the rhyme or sound of poetry as beautifulness as source of original text, and sometimes they change the them in the translation such as in rhyme, omits or adds some words (Mugalih, 2010). But, the translators intended to render the text of poem as equivalent as possible in order to easy to comprehend to the reader in the target language.

The experts explain about this case that the application of appropriate technique of translation or looking for equivalence translation, it consists of many countenances; for instance, it is an essential condition for translation, an obstruction to advancement in translation studies, or helpful category for analyzing translations. Sometimes, it is 'damaging' (Gentzler, 1993) or 'irrelevant' (Snell-Hornby, 1988). Catford (1965) opines that the central problem of translation practice is that of finding the target language equivalents. A central task of translation theory is therefore that of defining the nature and conditions of translation equivalence.

The translators, through using equivalence approaches, also endeavor to influence their readers by the 'standard translation'. Yet, the notion of equivalence creates several problems since we can interpret it in miscellaneous manners. Both the words as well as context are considered in equivalence. In this connection, Catford (1965) simply puts forward that translation is the "substitution or replacement of textual materials in one language by equivalent textual material in another language".

The writer sees that the most of translators do the rendering of the poems using a derivative content form, although some students still tried to keep source text form into target text, similarly finding found at Mugalih (2010). The writer assumes this could be happened in their work of translation caused of application translation techniques were used change them from figurative and poetic aspect into free line poem in target language. Nevertheless, this can be accepted because the translator intends to prefer in delivering meaning then recreate the other poem in target language.

The writer also concludes that the appropriate technique can be applied in translating literary text especially poetry there are compensation, discursive creation, linguistic amplification, linguistic amplification, and adaptation, as stated by Hurtado's theory (2001). In this case of derivate form of the poem, the translators are focusing on the messages or the meaning of the original poem, this supported by Eugene A. Nida (1982) argues that form of original text is changed, as long as the change is preserved the message and the translation is faithful.

As some cases of result at inappropriate technique were applied by translator, they were used to create their own interpretation without paying more attention to message and idea of the target (the case of translator 2 and 3). At this case, the translator only focused on creating another poem in Indonesian language, they were not concerning on how the message of the poem could be felt either in target text. The other category of inappropriate technique can be identified on translation which had unrepresentative equivalent message when it translated into the target language, as but if I'm just a shadow to you, this line translated into

tapi, aku adalah bayanganmu at data ST6/L13. Clearly, the translation at Indonesian language, the purpose and message were definitely different. And the poet's feeling could not be felt when it was read in the target text.

The result of inappropriate technique which is found in this study, it can be stretched the problem of determination in application certain technique. Sometimes, a technique might appropriate in one expression but it becomes different comprehensible in another technique, such as application Discursive Creation in data ST/L12 *that I fly from man to man,* this translated by same technique but the result might not same, ST2/L12 *saya mencoba mencari teman,* this sample of using discursive creation applied appropriately. Because of the idea or message of the source text is still felt in the target text. On the contrary, another sample of the data ST6/L12 *kalau aku berjalan tidak tahu arah*, at this application technique the context and message was different from the source text.

The application of inappropriate technique was happened also found at some studies by Mugalih (2010) showed that the translators used the certain technique which is not included appropriate procedure or the technique was used could break the sense of the original poem. At other study by Masroor (2016) showed that the translators used plenty of literal technique to translate the prose text in Persian translation of Harry Potter.

The application certain technique of course influences to the product of translation itself (Molina and Albir, 2002) as smaller unit to describe how the result of translation functions related to the corresponding units in the source text. Therefore, consideration of applying one technique should be paid attention more to the translator, because, the use of particular technique in the translation clearly affects to the quality of the translation result itself (Wenny, 2013). The other word, to determine the translator was used the right technique and acceptance in translating the source text, it is determined how the readers or reviewers understand the message and feeling of the poet could be delivered into target language. from the previous results the study describes that, the efforts of the translator was good enough to use particular technique or applied them appropriately for transferring idea of the poet to the readers.

By comparing to previous studies (Mugalih, 2010; Wenny, 2013) there were consequently of application of inappropriate technique (at same case category) makes the result of translation (Molina and Albir, 2002) untranslatable at sense of poetical and ambiguity in the target text. Therefore, the translation of poetical aspect should pay attention to essential of delivering message, feeling and idea which consist in poem.

The other finding shows at this analysis that the translators faced difficulties in translating the source text which one the appropriate expression to use as representative the original text . So, the translators do not consider the original form of poetry, by using the contents of the poem or keeping rhyme as basis, they are free to determine the form of poetry translations that they want to make. The translators usually use this solution to resolve the problem in translating literary text especially in poetry. This is easier than using the mimetic form which retains the contents and aesthetics values of poetry. Retaining the aesthetic values of poetry is so difficult in translating a poem, because Indonesian language has very significant differences to the English.

The translator should possess equal insights into which the text of the source language is translated from which the translation is to be made and the target language to which the translation is to be done. If the translator does not have command over both the languages and the words do not "obey is call" and lacks a "feel" of the language, his translation may not be put up to the mark.

This study is implicated on necessary of literary studies, especially at comprehension on its translation. By knowing the implied message of the text, it can make learning of literature subject more interesting. Writer suggests for further studies who conduct at same subject of this study, to do the research more intensively on poetry and figurative language

when they translated into another language, especially to find out the basic of method or technique used in translation studies.

4. CONCLUSION AND SUGGESTION

4.1. Conclusion

Based on the result and the discussion section, it can be concluded that there are two conclusions in this study. The conclusions of this study are:

1. The students applied 14 techniques of translation in rendering the poems by Maya Angelou. They were compensation, literal translation, modulation, discursive creation, linguistic amplification, linguistic compression, reduction, amplification, adaptation, borrowing, transposition, established equivalent, particularization, and description.
2. The students applied the technique mostly appropriately. Most of their work had well comprehensible in transferring meaning and message of the poems. However, there some students were in trouble in determining the appropriate technique to recreate translated poem in Target Language. In other cases, the students were mostly successful in applying appropriate technique, but they were flub in recreating the poetical aspect in Target Language.

4.2. Suggestion

Translation of literary text is more complex that other text. Therefore, it needs more that general efforts to do it. The writer gives some suggestions as follows:

1. The Students / Translators
   In translation activity should pay attention to not only render the words but also the messages. Moreover, the understanding of techniques application in translation activities is more than necessary and developing English skills, especially in translation in order to achieve the good translation.
2. The Lecturers/Teachers of Language Education Study Program
   It can be suggested to the lecturers that the translation theory and practice should be engaged together not only applying them at contextual text such as science, economic or social category, but also they are still being useful at literary text such as songs, poetries.
3. The Further Researchers
   The writer suggests continuing the research on translation analysis of students work at different cases such as investigating the translation of figurative speech or analyzing other poems by investigating the rhyme and rhythm in target language.

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