THE TRANSLATION OF THE LEXEME "RAIN" IN SAPARDI DJOKO DAMONO'S POETRY ANTHOLOGY *"HUJAN BULAN JUNI"* INTO MANDARIN CHINESE: A STUDY OF TRANSLATION STRATEGIES

Rachel Leona Davita Purwanto[1], Tatang Hariri[2]
[1,2]Universitas Gadjah Mada
Email: rachelleonadavitapurwanto@mail.ugm.ac.id , hariri39@ugm.ac.id

Abstract

This study analyzes the Mandarin Chinese translation of the poetry anthology "Hujan Bulan Juni" by Sapardi Djoko Damono, translated by T. F. Chan. The study is motivated by the challenges of translating poetry between two languages with distinct typological characteristics: Indonesian, an agglutinative language, and Mandarin Chinese, an isolating and tonal language. The objectives of this study are to reveal the forms of translation shifts, identify the dominant translation strategies, and analyze the realization of lexical meaning equivalence, particularly in the lexeme "rain". This research adopts a comparative approach by examining fifteen (15) pairs of poems in Indonesian as the source language (SL) and Mandarin Chinese as the target language (TL). The analysis focuses on shifts in textual quantity, structural organization, and semantic meaning. The study uses Newmark's translation theory and Venuti's concepts of domestication and foreignization. The findings indicate that the translator tends to use a domestication strategy. This is evident in how the poems' visual forms are reconstructed to conform to the aesthetic norms of Chinese poetry. There are significant structural shifts created by expansion and reduction, resulting from grammatical differences. Modulation techniques are applied to the lexeme "rain" to achieve emotional and metaphorical equivalence. The translator acts as a bridge, prioritizing acceptability and communicative function for the target readers. The meaning of the source text remains unchanged.

Keywords: Poetry Translation; The Lexeme "Rain"; Domestication; Translation Shifts; Mandarin Chinese; Rain in June.

INTRODUCTION

This research is based on a broader context of translating Indonesian literature, especially prose and poetry into other languages as part of the flow of cultural globalization. In general, Indonesian literature has been read in other languages through translation practices that are also part of educational efforts, literature studies, and cultural projects (Susanto, 2018) . In the era of Dutch colonialism of 1900-1942, colonial dominance in the development of Indonesian literature, especially in the aesthetic discourse of romanticism, indirectly contributed to determining which works from Indonesia were more likely to be translated and gained international recognition, while works from other marginalized traditions were less likely to be discovered by global audiences. (Susanto & Wati, 2019) The formation of modern Indonesian literature began with the formation of the modern literary canon during the colonial period to post-independence along with intense cultural contact with the Western world and Asia (Sarathan , 2018) . In addition, translation activities into Japanese also occur through institutions that play a role in translating Indonesian literary works in the colonial era as part of cultural and propaganda strategies. These findings indicate that the practice of translating Indonesian literature into other languages has existed since the pre-independence period involving Dutch, English, and Japanese, thus giving an idea that language crossing has been part of the growth of Indonesian literature since the beginning of the 20th century. (Rosliana, 2024) Foreign countries' knowledge of Indonesian literature at that time was still very low, so the translations that occurred tended to be sporadic and often limited to the canon of certain writers who raised political issues and colonialism, for example the journalistic record by Mochtar Lubis in 1951. However, slowly there began to be some modern literature translated, such as a short novel by Umar Kayam in 1975 and a novel by Pramoedya Ananta Toer in 1987, as well as a novel by Ayu Utami in 1998-2001. From the responses that examined some of the translation works above, because Chun (2017) at that time access to study translation and language structure was still limited, it was found that several

translation errors often occurred, namely at the word level, word formation, syntactic structure, omission, and addition. In addition, poetry translations in the contemporary era have also begun to be carried out, one of which is about the poem "Kerawang Bekasi" by Chairil Anwar in 1948 which is the result of a manipulative translation of the poem *"The Young Dead Soldiers"* by Archibald MacLeish in 1941. Chairil deliberately rewrote and did not translate literally, because it was driven by three main factors of his time, namely nationalist ideology, acceptance in the mass media, and personal economy. Thus, it can be concluded that a translated work can succeed not only because of linguistic fidelity, but also because of the translator's ability to manipulate the original text to fit and accept the literary system, ideology, culture, and needs of the reader of his time (Prihantono , 2020) .

With regard to the development of the translation of Chinese literature into Indonesian, it initially began in the late 19th century to the beginning of the 20th century. This was an era of the development of Malay-Chinese literature where Peranakan translators translated classic Chinese stories for their communities to stay connected to their cultural heritage. The popular literature at that time was the novel "The Story of the Three Kingdoms" *(Sam Kok)* by Lo Kuan Chung, in addition to the classic work "Journey to the West" known as "Kera Sakti" *(Sie Yu Ki),* the romance story *of Sampek* and *Engtai*, and the stories of silat began to flood Indonesia in the mid-20th century (Alle, 2003, pp. 384–386) . This trend was much more significant after diplomatic relations were established in the second half of the 20th century and bilateral relations improved in the post-1998 reforms. The novel "Human Earth" by Pramoedya Ananta Toer was one of the recorded translations by a research group at *Beijing University* under the title "人世间 (rén shì jiān)" and published in Beijing in 1982, in addition to the novel "Laskar Pelangi" by Andrea Hirata was also translated and published under the title *"天虹战队小学 (tiān hóng zhàn duì xiǎo xué)"* in 2012 (Allen, 2003, p. 385) .

Then, translated literary works began to appear, including translated poems by the Chinese diaspora from Indonesia. The figure of Wilson Tjandinegara is highlighted as one of the pioneers in this revitalization process. He is described as a translator of literary works from Indonesian to Chinese (and vice versa), as well as a poet. His first work was the poetry anthology "Whispers of the Heart" in 1996 which was translated from the original work of the Chinese poet Teo Un. This translation activity also triggered a revival of interest in literary appreciation activities, one of which was the reading of bilingual poetry with Indonesian and Chinese (Allen, 2003, pp. 387–391) From various searches and readings of Sapardi Djoko Damono's work translated by T. F. Chan, the author is interested in researching his translated works. Apart from the fact that the work was published by PT Gramedia Pustaka Utama which is one of the major and well-known publishers in Indonesia, the original poem by Sapardi Djoko Damono is also a work of modern literature of the 20th century and its translation into Mandarin is from a Chinese diaspora from Indonesia who does not have a background as a writer, cultural reviewer, or professional translator. (Santosa, 2017, para. 6) Thus, the author assesses that there will be personal interpretations from the translator that can affect the quality of the translated text. His translation into Chinese also complements other translations of the poem anthology "Hujan Bulan Juni" which have been translated into English, Japanese, and Arabic.

Therefore, the author will examine the translated poem in terms of shifting levels of text quantity, structure, and semantics. In addition, this research is also focused on the lexical semantic equivalence of the lexem "rain. Thus, the author can conclude that the translator has to deal with the differences in the way nature and emotions are represented in different languages and cultures. Learning how rain symbols are translated from Indonesian into Chinese is interesting because these two languages are not only different in linguistic structure but also in the way they relate language to the symbolism of nature. The author took one of the research samples from the Chinese translation book of the poetry anthology "June Rain" as the following example:

Table 1. (2) I Want to Be *Your Friend (Shawn)*

Aku Ingin (2017:105)
wǒ yuàn
我 愿
(2017:25)

TSu	aku ingin	mencintaimu dengan sederhana:
TSa	wǒ yuàn 我 愿	chún pǔ de ài nǐ 纯 朴 地 爱 你

TSu	dengan	isyarat yang tak sempat disampaikan	awan kepada **hujan**	Ø
TSa	yǐ 以	Ø	yún duì yǔ 云 对 雨	wèi jí biǎo lù zhī yì 未 及 表 露 之 意

TSu	Ø	Ø	Ø	yang menjadikannya	tiada	Ø
TSa	yún huà yǔ --- 云 化 雨.	yǔ luò 雨 落	yún 云	Ø	xiāo 消	ér bù xī 而 不 惜

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In terms of overall text quantity, TSu poetry consists of two stanzas each of which contains three lines, in the poem TSa also consists of two stanzas each of which also contains three lines. If viewed from the rules of poetry, the Indonesian language TSu has the characteristic of the number of words of each line, namely 5-6-6. Meanwhile, TSa in Chinese has the characteristics of its rhymes which all end with an "i" sound. The data fragment above also shows a structural shift in the second and third rows. The transposition occurs in the row "signal that does not have time to be conveyed" which shifts to *"未及表露之意 wèi jí biǎo lù zhī yì"*. This change occurs from a noun phrase in English to a sentence with the words *"云 yún"* (clouds) and *"雨 yǔ"* (rain) as the subject and *"意 yì"* (meaning) as the object described. Later, the translator also added text in TSa to the next line, namely *"云化雨 yún huà yǔ"* (clouds turned to rain); *"雨落 yǔ luò"* (rain falls); and *"而不惜 ér bù xī"* (but no regrets). According to the author, the translator added the sentences *"云化雨 yún huà yǔ"* and *"雨落 yǔ luò"* to explain an implicit transformation process in the SU that can be seen from the sentence "clouds to rain that make it none".

The semantic shift can also be seen from the phrase *"而不惜 ér bù xī"* (but not sorry) in the TSa. The translator uses modulation to add a feeling symbol from an interpretation that is not written in the TSu. When viewed from the lexemes "rain" and *"雨 yǔ"*, they have full denotative equivalence, which means that they both refer to the same natural phenomenon in the form of precipitation of water from clouds. However, in the context of the poem, the lexemes "rain" and *"雨 yǔ"* refer to a connotative meaning, not to the setting of an atmosphere in the form of ordinary rain. The connotative meaning is a personification metaphor, in which *"云 yún"* (clouds) and *"雨 yǔ"* (rain) are treated as entities that have a cue or intention in terms of loving someone. The "cloud" is "the lover" (the subject) and the "rain" is the "beloved" (the object). The presence of the translator's *sentence "云化雨,雨落云消而不惜 yún huà yǔ, yǔ luò yún xiāo ér bù xī"* added in the TSa, can clearly show the reader that the "rain" (*雨 yǔ*) here is a description of something born of the sacrifice of the "cloud" (*云 yún*) that is "none" (*消 xiāo*).

Thus, the author can conclude that the meaning and nuances of TSa have not changed and still refer to the authenticity of TSu. However, because the Chinese and Indonesian language systems are different, structural shifts are natural. The poem in TSa is not only translated literally to meet the functional equivalence that includes the original meaning, function, and nuances of TSu, the translator also includes a personal interpretation which is marked by the addition of sentences that are not listed in TSu. In addition, *the domestication* strategy is the dominant one used by translators. This makes the translated text look natural and not rigid, and still maintains one of the aesthetic functions of poetry, namely rhyme. As emphasized by that at the phonetic level, rhyme in a poem must always be present because that is what conveys the poet's feelings. Ma (2014) But on the other hand, the translation of poetry encounters many obstacles, especially in translating lexical elements and cultural terms that can lead to incompatibility. This is highlighted in the research by Structure et al. (2021) the fact that the translation of poetry requires special observation and mastery, so that the aesthetic beauty of diction and connotative meaning in TSu to TSa is not lost.

The differences between the two language systems are also often an obstacle to translating certain cultural terms both in words and idioms (June & Nirdayanti , 2023) . This is considered challenging because translation is not only the process of language conversion , but also the process of presenting the cultural connotations of TSu to the target readers. mentioning that dictionaries in Chinese are very closely related to the ideas of Confucianism and Taoism as well as their euphemistic and implicit nature of language. Zhang (2021) Likewise, the Indonesian language whose language and diction elements are based on the ideology, outlook on life, culture, and existence of the Indonesian state itself. Therefore, the translation of poetry also involves the transfer of feelings, tone, and symbolism from the source culture to the target culture, so that the strategies *of domestication* and *foreignization* are also applied simultaneously in proportion. (Venuti , 2008a) These two strategies are one of the tools to realize the equivalence and acceptance of a translated work. On the other hand, translators (Suo , 2015) also need to emphasize the importance of understanding the cultural context in the translation of poetry, since each culture has a unique way of expressing the human experience, one of which is through the symbols of nature (Zhang & Liu, 2020) .

RESEARCH METHODS

This research is a qualitative research with a descriptive approach. The data source for this study is linguistic data derived from documents. In qualitative research, documents can include public documents such as newspapers and official reports or personal documents such as journals and letters (Creswell , 2018) . The main source of data for this study is the book "Anthology of Rain Poetry in June" by Sapardi Djoko Damono translated by T. F. Chan published by PT Gramedia Pustaka Utama in 2017. The first step in collecting this data is to identify and read

the bilingual poetry book "Anthology of Rain Poems in June" which consists of 64 poems. The second step is the selection of non-random samples through the look-and-record technique. translator on TSa. The third step is recording and comparing. The author notes and compares by making a table that separates each row of the poem in TSu and TSa, as well as thickening each lexem of "rain" that appears in the row in both versions. The first stage of data analysis is descriptive and comparative analysis to answer the formulation of the first problem. The second stage is descriptive analysis to answer the formulation of the second problem. The last stage is the drawing of conclusions. This study uses an informal data presentation technique because the analyzed data is described in words so that it is easy for readers to understand.

RESULTS AND DISCUSSION
Semantic Equivalence of the Lexem "Rain" from TSu to TSa

Semantic equivalence is a fundamental aspect of translation that focuses on the extent to which the denotative and connotative meanings in TSu can be retained or transferred into the TSa. In the context of poetry, translation is not just looking for word for word equivalents, but an effort to transfer meaning in its entirety. The denotative meaning is the meaning of a word literally without any specific sub-specificity and is more general. In contrast, a connotative meaning is the meaning of a word relating to a particular atmosphere, emotion, or symbolism added by its author (Keraf, 2007) . With regard to the aesthetic aspect, it is highlighted that the diction of poetry is not only a lexical choice, but comes from the historical, social, and unique approach of each language, so that the choice and meaning of each word becomes a specific character in the poem. This shows that diction is not only a sign of writing style, but also expresses an identity, time, and social strata. Chema (2024) In this study, the common diction used in source poems and translated poems is the lexem *"雨 (yǔ)"* which means rain. The lexem *"雨 (yǔ)"* in Chinese also has many combinations of words (2-3 letters), idioms (4 letters) and proverbs (more than 4 letters). From the *Baidu Hanyu* website, researchers found as many as 117 (one hundred and seventeen) combinations of words, 69 (sixty-nine) idioms, and 30 (thirty) proverbs that contain the lexem *"雨 (yǔ)"*. (*"雨"-百度 汉语* , t.t.) Meanwhile, from the KBBI website, researchers found as many as 13 (thirteen) derived words, 55 (fifty-five) combinations of words, 1 (one) idiom, and 39 (thirty-nine) proverbs that contain the word "rain". (*"Rain" - KBBI VI Online* , t.t.)

Lexem "Rain" as a Denotative Meaning

The lexem "rain" in poetry does not always serve as a metaphor or symbol, but can also have a denotative meaning as a natural phenomenon. In many poems, the poet needs a real setting that serves as a visual image to present to the reader. Below is the analysis data of the lexem "rain" which means denotative.

Table 2. Identification of the Lexem "Rain" as a Denotative Meaning

No. Data	Context	Leksem TSu	Context	Leksem TSa	Technique
P1a	There is a little girl crossed **drizzle**	drizzle	xiǎo xiǎo gūniang xiǎo bù zǒu 小 小 姑娘 小 步 走 méng méng xì yǔ lái xiāng sòng 濛 濛 细雨 来 相 送	xì yǔ 细雨	Componential analysis
P1b	his left hand Shake Cry	-	zuǒ shǒu shì zhelèi 左 手 拭 着 泪， lèi xié yǔ jiǎo 泪 偕 雨 脚	yǔ jiǎo 雨 脚	Descriptive equivalents
P6a	He wanted it **to rain that morning** Down the Rabbit Hole - Squirt	drizzle rain	yuàn nà qīng chén 愿 那 清 晨 xì yǔ mián mián 细雨 绵 绵，	xì yǔ 细雨	Componential analysis
P6b	Walk alone in the **rain** Squirt		xì yǔ zhōng méng méng lǐ 细雨 中 ，濛 濛 里		Componential analysis
P7a	It's the day **of the season**	Rainy season	nà shì màn cháng yǔ jì de mǒu yì tiān 那 是 漫 长 雨季的某一天	yǔ jì 雨季	Functional equivalent

	Long rain				
P7b	After **the rain** Stuttgart	Rain	yǔ jì jiāng gào bié rén jiān 雨 季 将 告 别 人 间		Functional equivalent
P8	**Rain** makes Everything is out of order	rain	yín yǔ xià 淫 雨 下， rén yǎng mǎ fān luàn zuò yī tuán 人 仰 马 翻 乱 作 一 团 。	yín yǔ 淫 雨	Synonyms
P11	close Time Window **rainy days**	rainy days	yǔ tiān dāng nǐ guān shàng chuāng hu 雨 天，当 你 关 上 窗 户	yǔ tiān 雨 天	Functional equivalent
P12	**It rained** Done	rain	yǔ tíng xī le 雨，停 息 了	yǔ 雨	Functional equivalent
P13	Roads muddy After the **Rain**	rain	yǔ hòu jiē shàng de ní nìng 雨 后 街 上 的 泥 泞 ---	yǔ 雨	Functional equivalent
P15	Before **drizzle** subsides	drizzle	wēi yǔ zhōng 微 雨 中，	wēi yǔ 微 雨	Componential analysis

Based on the data collection in table 2, it was identified that there were a total of 8 (eight) out of 15 (fifteen) data in which the lexem "rain" and its variablen contained a denotative meaning. In this category, the function of "rain" in TSu is as a natural phenomenon that establishes the physical background of events, time markers, or causal situations. In TSa, the lexem "rain" is not always translated as *"雨(yǔ)"*, but the translator adjusts to the interpretation when translating. Based on Newmark's theory of the concept of equivalence, the above data can be grouped according to its lexical translation technique. The dominant functional equivalent technique was applied to the P7, P11, P12, and P13 data. In the P7 data, the diction "rain" also refers to the same meaning as the diction "rainy season", so it is translated to *"雨季 (yǔ jì)"* with the word *"季 (jì)"* which means "season". Similarly, in the P11 data, the word *"天 (tiān)"* located after the word *"雨 (yǔ)"* means "day". These four data are translated using the most standard terms in Chinese without any addition of descriptions, shifts in meaning, and foreign cultural content. In other words, this technique is also a literal translation performed by a translator.

Furthermore, there are componential analysis techniques applied to the P1, P6 *("细雨 xì yǔ"),* and P15 data. In the P1 and P6 data, in KBBI the words "drizzle" and "drizzle" are synonymous and refer to the same meaning, namely light rain with small and not too heavy water droplets. In TSa, in data P1 and P6, both translate to *"细雨 (xì yǔ)".* Chinese, however, does not have a single word for "drizzle", so the translator makes the adjective *component "细 (xì)"* to explain the meaning very small or subtle. In contrast, in the P15 data, the word "drizzle" is also used in TSu, but the translator uses the diction *"微雨 (wēi yǔ)"* in TSa. The two lexemes of the adjectives *"细 (xì)"* and *"微 (wēi)"* actually mean the same thing, but when examined more deeply, they have a slight difference.

The adjective lexem *"细 (xì)"* focuses on shape, texture, or detail and describes something sleek, thin, or detailed, while the lexem adjective *"微 (wēi)"* focuses on size, scale, or degree and describes something very small, weak, or little. In relation to the diction "drizzle", the diction *"细雨 (xì yǔ)" is the* closest equivalent, as it describes a small raindrop that is like a needle but still visible to the naked eye, while the diction *"微雨 (wēi yǔ)"* deals with the degree of many little and describes the intensity of the rain that is less than drizzle until the drizzle impact is invisible and not felt. Nevertheless, the translator is not wrong in translating the diction of "drizzle" and "drizzle" in the S.A. This shows that the translator also has an overall connotative interpretation and is not fixated on the same diction variants in Chinese. In the P6a data in TSa, the diction *"细雨 (xì yǔ)"* is also found followed by the repeated adjective *"绵绵 (mián mián)"*. The recurring adjective *"绵绵 (mián mián)"* has the meaning of continuous or unbreaking, so the diction *"细雨绵绵 (xì yǔ mián mián)"* can be interpreted as a rain of drops that never stops. It can be said that the addition of the recurring adjective *"绵绵 (mián mián)"* is also a description of the circumstances of how it rains and not just a literal translation of the word "drizzle". In addition, according to the author, the translator

interprets the "rain of spatters" in the context of TSa and applies modulation to the TSa to emphasize the loneliness and gloom of the poetic figure. A descriptive equivalent technique appears in the P1b data added by the translator and at the same time provides modulation in the array "his left hand waving tears" to *"左手拭着泪, 泪偕雨脚 (zuǒ shǒu shì zhe lèi, lèi xié yǔ jiǎo)"*. The diction "*雨脚 (yǔ jiǎo)*" denotatively describes the lines of heavy rain. The translator added a visual element of rain that was not explicitly present in the TSu array, which according to the author was intended to establish the alignment of imagery and atmosphere in the poem. Finally, there is the application of the synonym technique in the P8 data for the diction "rain" in TSu which translates to *"淫雨 (yín yǔ)"* in TSa. In TSu, the poet uses the common diction "rain", but the translator chooses the diction *"淫雨 (yín yǔ)"* instead of the diction *"雨 (yǔ)"* by looking at the context that follows it, i.e. ".... makes everything disorderly". In the Sá, this disorder is translated into two idioms *"人仰马翻, 乱作一团 (rén yǎng mǎ fān, luàn zuò yī tuán)"* which means extreme and uncontrollable chaos. The idiom *"人仰马翻 (rén yǎng mǎ fān)"* itself also annotates a battle scene where humans and horses are knocked to the ground until they suffer a crushing defeat.

The lexem *"淫 (yín)"* itself means excessive, overreaching, or prolonged. The diction *"淫雨 (yín yǔ)"* literally describes rain that does not stop for a long time and rainfall that exceeds normal, and can have negative impacts. It can be said that the translator chose this synonym with a negative connotation to support the atmosphere of chaos in the poem. If searched in *the Baidu Hanyu dictionary*, the diction *"淫雨 (yín yǔ)"* is often used in classical Chinese poetry and books to interpret periodic rains in late spring and early summer in East Asia that can cause damage to plants ("淫雨 "- 百度 汉语 , t.t.) . Based on the above analysis, it can be concluded that the translator applies a context-oriented approach to translate the lexical meaning from TSu to TSa. Although the main function of the lexem "rain" as this denotative meaning is to construct the setting of the atmosphere and the marker of time, the translator's strategy has proven to be adaptive and applies *domestication* that indirectly asserts that denotative equivalence does not necessarily mean similarity of form, but rather the similarity of referential functions.

The dominance of functional equivalent techniques as many as 7 (seven) data and componential analysis as many as 3 (three) data shows the efforts of translators to achieve acceptance and effective use when a concept has a well-established and universal equivalent. This is in line with Newmark's view and is reinforced by a statement that mentions this translation effort as the Nida & Taber (2003) *closest natural equivalent*. In addition, the application of componential analysis also addresses the mismatch at the word level because when the BSa does not have a specific word equivalent, the translator can use more common words with the addition of explanatory words. This is also strengthened by the view of the characteristics of Chinese that are descriptive and analytical, so that this strategy can visualize M. Liu (2006) the "rain" appropriately to the readers of TSa.

The use of synonymous techniques that appear in the TSa also validates Newmark's argument that word selection should consider context and affirms that in literary translation it is not always neutral, but can contain stylistic and pragmatic dimensions. In other words, the translator always aligns the diction selection according to his interpretation of the mood and context of the poem, as well as adapting the characteristics of Chinese poetry.

Overall, the lexem "rain" as the denotative meaning in this sub-chapter is translated according to the referential meaning, but with modulation in the lexical to fulfill the communicative function to the target reader. This function is also in line with the domestication strategy applied in translating into TSa.

Lexem "Rain" as a Connotative Meaning

Connotative meanings serve as secondary meanings or nuances that accompany a word, apart from its denotative meaning. In poetry, connotative meanings are very important because poetry uses symbolic, metaphorical, and implicit language. In this category, the lexeme "rain" is not just a natural phenomenon of water that falls from the sky, but has a human nature (personification) or represents abstract concepts, such as love, fortitude, sadness, etc. Below is the analysis data of the lexem "rain" which means connotative.

Table 3. Lexeme Identification "Rain" as a Connotative Meaning

No. Data	Context	Leksem TSu	Context	Leksem TSa	Technique
P1	his left hand Shake Cry	-	zuǒ shǒu shì zhe lèi lèi xié yǔ jiǎo 左 手 拭 着 泪，泪 偕 雨 脚	yǔ jiǎo 雨 脚	Descriptive equivalents
P2a	signals that did not have time to be conveyed clouds to **rain**	rain	yún duì yǔ wèi jí biǎo lù zhī yì 云 对 雨 未 及 表 露 之 意	yǔ 雨	Functional equivalent
P2b	which makes it non-existent	-	yún huà yǔ, yǔ luò yún xiāo --- 云 化 雨，雨 落 云 消 ér bù xī 而 不 惜		Descriptive equivalents
P3a	**Rain**, who wears coats, long shoes, and umbrellas,	rain	yǔ pī dǒu peng chuān cháng xuē 雨，披 斗 篷， 穿 长 靴， chēng zhe sǎn 撑 着 伞，	yǔ 雨	Functional equivalent
P3b	**Rain** does like to be dark, supernatural, all-voice. villages;		yǔ lì lái zhōng ài tiān hūn dì àn 雨，历 来 钟 爱 天 昏 地 暗, chī mèi wǎng liǎng tiān dì yī piàn sà rán 魑 魅 魍 魉，天 地 一 片 飒 然;		Functional equivalent
P4a	I stopped **the rain**.	rain	wǒ shā zhù le yǔ 我 煞 住 了 雨	yǔ 雨	Functional equivalent
P4b	It's The Sun miss me,	-	rú jīn yǔ xiē rì lù 如 今 雨 歇 日 露，		Descriptive equivalents
P4c	Rain-pregnant Revenge and sunlight.	rain	yǔ yǔ yáng guāng yùn yù de yuàn chóu 雨 与 阳 光 孕 育 的 怨 仇		Functional equivalent
P5a	**Rains** in June	rain	liù yuè de yǔ 六 月 的 雨	yǔ 雨	Functional equivalent
P5b	Secrets Squirting Missing	-	juàn liàn huā shù zhī yǔ dī 眷 恋 花 树 之 雨 滴	yǔ dī 雨 滴	Descriptive equivalents
P9a	Sharp **Your Rain**	rain	nǐ de yǔ ruì bù kě dāng 你 的 雨 锐 不 可 当	yǔ 雨	Functional equivalent
P9b	Nine **of Your Rains**		nǐ de qī yǔ tòng rú dāo shāng 你 的 凄 雨，痛 如 刀 伤		Componential analysis
P10a	**Rain** knows the trees, the road, and sewers --	rain	yǔ shú ōn 雨，熟 谙 shù mù mǎ lù yǔ shuǐ gōu 树 木，马 路，与 水 沟	yǔ 雨	Functional equivalent
P10b	**The rain**, which knows how to discriminate, has fallen on trees, roads, and sewer --		yǔ dī luò 雨，滴 落 shù mù mǎ lù yǔ shuǐ gōu 树 木，马 路，与 水 沟		Functional equivalent
P14a	"Don't be blinked, disturb **Rain**!"	rain	bié hú nào bié gěi yǔ dǎng dào "别 胡 闹，别 给 雨 挡 道！"	yǔ 雨	Functional equivalent
P14b	**Spitting** rain At the End of the Gang		yǔ wǎng xiǎo xiàng jìn tóu tǔ yì kǒu 雨 往 小 巷 尽 头 吐 一 口		Functional equivalent

Based on the data collection in table 3, there are as many as 7 (seven) where the lexem "rain" is identified as a connotative meaning. The lexeme "rain" in this category is mostly personification, using the lexeme "rain" as a substitute object for human, emotion, or time. The data in this category is also grouped based on Newmark's lexical translation techniques and the explanation of the analysis. The functional equivalent technique is the dominant technique in this lexical translation because almost all lexemes "rain" are literally translated to *"雨 (yǔ)"*, as found in the data P2 (line one), P3, P4 (lines one and three), P5 (line one), P9 (line one), P10, and P14. Although the context contains a connotative meaning, the translator still uses the general diction of "rain" and makes it implicit in the text. This is because the purpose of functional analysis is to provide a communicative effect to the reader, so the translator also maintains this effect by maintaining the personification or metaphor style in the text and providing interpretation space for the target reader.

However, there is also a componential analysis technique applied to the P9b data by translating "rain" to *"凄雨 (qī yǔ)"* and followed by the phrase *"痛如刀伤 (tòng rú dāo shāng)"*. In TSu, the previous line reads "your cold rush" and the translator brings the word "cold" to be interpreted and combined with the lexem "rain", thus forming the diction *"凄雨 (qī yǔ)"* with the meaning of piercing cold rain. This sense of "stabbing" is also reinforced by the diction "nine" in TSu which in KBBI means reed skin that is sharp like a knife, so the translator in TSa uses the explanation *"痛如刀伤 (tòng rú dāo shāng)"* as a pain like a knife stabbing wound. Thus, the translator breaks down the meaning to emphasize the stabbing cold aspect and relegates it to an equivalent that can highlight the feature. In addition, descriptive equivalent techniques are also applied to the data P1, P2b, P5b, and P4b. If you look at the table, these three data in the TSu array do not mention the "rain" lexeme, but in the TSa array there is a *lexem "雨 (yǔ)"* added by the translator. P1 data with the diction "*雨脚 (yǔ jiǎo)*" in addition to being identified as a denotative meaning in the previous discussion, this diction also has a connotative meaning. If we look at the context, "*泪 lèi* (tears)*偕 xié* (accompany) *雨脚 yǔ jiǎo* (trail of rain)*"*, the translator explicitly equates the visual of "tears" with "rain". The diction "*雨脚 (yǔ jiǎo)*" was chosen because the vertical line shape of the raindrops when falling heavily resembles teardrops, thus implicitly also reinforcing the melancholy atmosphere and unity of the characters' feelings with natural phenomena.

In the P2 data the translator describes a process of the array "that makes it none" and translated into TSa, it reads "the clouds turn into **rain** (*云化雨 yún huà yǔ)*, and **it rains** when the clouds disappear (*雨落云消 yǔ luò yún xiāo)*, without regret (*而不惜 ér bù xī)*". Similarly, in the P4 data of the array "now the sun misses me" is also translated as a process in TSa which reads "now (*如今 rú jīn*) **the rain** has stopped (*雨歇 yǔ xiē*) and the sun is shining (*日露 rì lù*)". In the P5 data, the translator not only describes the core lexeme, but also applies modulation. This application occurs in the lexem "rintik" in TSu which is translated as "raindrop", i.e. *"雨滴 (yǔ dī)"* in TSa. The translator takes the interpretation from the context of the rain-themed poem and relates its connotative meaning by taking the visual of raindrops. The application of descriptive equivalent techniques is not just an arbitrary expansion of lexemes and modulations, but a form of functional strategy with the main goal of clarifying the coherence between arrays and visualization for the target reader. In the P2 and P4 data, the translator felt the need to present the lexem *"雨 (yǔ)"* verbally to bridge the implicit cause-and-effect relationship in TSu. Meanwhile, in the P5 data, the addition of *the element "雨滴 (yǔ dī)"* in the translation of "rintik" serves as a semantic affirmation. This is because the lexem "rintik" in KBBI is actually strongly related to the meaning of splashes of water that refers to rainwater, so the translator literally translates it into TSa with appropriate equivalents to avoid ambiguity of meaning and maintain the visual image of the metaphor.

Furthermore, in identifying the connotative meaning of the lexem "rain", metaphorical analysis and evaluation of translation shifts will also be included in the cohesive flow of arguments in this sub-chapter. In the P2 data, the lexem "rain" in the TSa array is built through the metaphor of personification by making "rain" as an entity that can receive messages. Connotatively, the relationship between "clouds" and "rain" implies an act of sacrifice and the phrase "no time" also marks a message that has not been fully conveyed before the separation occurs. In TSa, the line is translated as *"云对雨 yún duì yǔ* (clouds to rain) *未及 wèi jí* (not yet timed) *表露 biǎo lù* (revealed) *之意 zhī yì* (meaning of his heart)", which in the whole sentence means "the meaning of the heart of the cloud to the rain that has not yet been revealed". The translator still retains the personification, but there is a modulation shift from the diction of "signal" (sign or code) in TSu to the diction "*意 yì*" (intent/heart) in TSa which makes the connotation of "rain" as the recipient of the message look more detailed.

In the P3 data, the lexeme "rain" is displayed in detail by the poet with the nature and attributes of clothes like humans. The visual imagery of the array of "wearing coats, long shoes, and umbrellas" and the nature of "indeed like all the dark, all the supernatural, all the sighs" in TSu build a connotation that has a mysterious nuance. In the SA, the matching of this personification metaphor is precisely done through a literal translation technique, which reads *"披斗篷 pī dǒu peng* (wearing a robe), *穿长靴 chuān cháng xuē* (wearing long boots), *撑着伞 chēng zhe sǎn* (holding an umbrella)" which is adapted to the use of transitive verbs for each specific object in Mandarin. The shift in modulation is seen in the word "all dark" in TSu which translates to the idiom *"天昏地暗 (tiān hūn dì àn)"* which in addition to meaning gloom, can also mean a state of chaos and despair. When connected with the existence of the "rain" lexem which is personified as a mysterious and supernatural figure, this visual image can also depict the state of when it is about to rain when the sky becomes dark and chaos when people run around looking for shelter.

Furthermore, in the P4 data, the lexem "rain" is associated with a life full of tension and conflict as seen from the array of "revenge impregnated by rain and sunlight". The poet chooses the passive diction "impregnated" to connotatively affirm that "rain" with "sunlight" as an entity capable of giving birth to something destructive. Similarly, in the line in TSa which is translated as *"雨 yǔ* (rain) *与 yǔ* (and) *阳光 yáng guāng* (sunlight) *孕育 yùn yù* (conceived) *的 de* (his) *怨仇 yuàn chóu* (revenge)". Translators maintain the formal equivalent with an adjustment of the dominant active word used in Chinese instead of continuing to translate it into a passive word. In the P5 data, the lexem "rain" is also constructed through personification as a figure who holds feelings of longing. Furthermore, there is a modulation in the emotional aspect seen from the diction "keeping longing a secret" in TSu changed to the expression "remembering with longing" *(眷恋 juàn liàn)*. This suggests that although the personification of "rain" as an entity that can store sense remains, its emotional characteristics undergo descriptive changes in the TSa.

In the P9 data, the connotative meaning of the lexem "rain" is constructed through synesthesia, where "rain" is juxtaposed with the nature of "sharp" and the use of the metaphor "nine". The choice of diction of "nine" is very specific in culture, so in its translation into TSa, the translator makes a modulation shift by changing the image of "nine" made of bamboo reed bark to *"刀 (dāo)"* which means knife or sword. Although there is cultural equivalent in the choice of diction so that it feels common to the target reader, the main connotative meaning in the form of pain due to sharp objects is still retained. The P10 TSu data show a lexeme of "rain" constructed through personification that can be seen from the phrases "know well" and "know well discriminate". Connotatively, the poet positions "rain" not just as falling water, but as recognizing objects around the place where it falls. In the Sá, the translation for the trait of "to know well" is translated equitably to *"熟谙 (shú ān)"* which means "to understand well/to be very familiar" so that the personification is maintained.

Finally, in the P14 data, the "rain" lexemes are displayed through a very contrasting personification compared to the previous six data. The poet in this poem gives a rude and vulgar nature that can be seen through the use of the diction "spitting". Connotatively, this use of diction builds the meaning of disgust and rebellion, creating a tense atmosphere. This is also reinforced by the previous line "don't squeal, disturb the rain!" which shows the dominating nature of "rain". In TSa, the translator uses a literal translation and modulation of the metaphorical keyword "spitting" i.e. *"吐一口 (tù yì kǒu)"* with the addition of a number auxiliary after a number commonly used in Chinese to emphasize the action. In addition, in the previous row, there was a shift in meaning from the sentence "disturbing the rain" to *"别给雨挡道 (bié gěi yǔ dǎng dào)"* which means do not block the path of rain. This reinforces the personification of the "rain" lexem as a dominant and intimidating physical figure.

Thus, it can be concluded in this discussion that the evidence from the identification of the above data shows a pattern of literal translation to maintain the meaning of the metaphor. In addition, this literal translation is also combined with utilizing modulation or cultural equivalents to adapt to the target reader in order to overcome the conflict between the source culture and the cohesion of the target reader, so that the target reader can understand the metaphorical meaning without losing the relevant cultural context (J. Yang, 2023). The translator's consideration of using modulation as a technique to bridge the gap between the preservation of metaphorical meaning and acceptance in BSa is made when the original metaphor contains a contextual culture that may be unfamiliar to the target reader (Sun & Subramaniam, 2024). These techniques further strengthen the evidence that translators use *domestication strategies* for communicative purposes of texts.

Realization of Lexical Equivalence in the Translation of Lexem "Rain"
From the discussion of the lexem "rain" as a denotative and connotative meaning, this lexem is not only a marker of natural phenomena, but also as a core symbol that builds the overall image and atmosphere of the poem.

From Newmark's perspective, the main challenge for translators is to find a Chinese equivalent that is able to accommodate the meaning of the text without being trapped in rigid literal translations or free translations that deviate too far. Based on the data collected, it was found that there was a variation in the level of equivalence due to differences in language and cultural systems between BSu and BSa, so that the translation *shift* became inevitable. This shift also causes a lexical gap because translators use *domestication strategies* for the acceptance of TSa and communicative functions towards the target reader. Referring to Newmark's approach to the concept of equivalence, this analysis is based on how intact the components of denotative and connotative meanings are transferred, ranging from *full equivalence*, *partial equivalence*, and *non-equivalence*. The details of the data and the analysis of the level of equivalence are presented in the following table.

Table 4. Details of the Realization of Lexem Equivalence "Rain"

No. Data	Diction TSu	Diction TSa	Categories	Procedure	Remarks
P1a	Drizzle	濛濛细雨 Snoop Dogg xì yǔ	Partial	Descriptive equivalents	Addition of the adjective "foggy"
P1b	-	雨脚 Yǔ Jiǎo	No Match	Expansion (expansion)	Addition of the metaphor of rain lines when it rains
P2	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P3	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P4	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P5a	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P5b	Rintik	雨滴 yǔ dī	Whole	Modulation	Splash of water connected with rain
P6a	Rain Squirt	细雨绵绵 Xì yǔ mián mián	Partial	Modulation	Addition of the adjective "continuous"
P6b	Rain Squirt	细雨 xì yǔ	Whole	Literally	Neutral, in the sense of denotation.
P7a	Seasons rain	雨季 Yǔ Jì	Whole	Literally	Neutral, in the sense of denotation.
P7b	Rain	雨季 Yǔ Jì	Whole	Literally	Neutral, in the sense of denotation.
P8	Rain	淫雨 Yin Yǔ	Partial	Synonyms	Addition of negative adjectives "excessive"
P9a	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P9b	Nine rains	凄雨 qī yǔ	Partial	Synonyms	TSu's shift from "sharp objects" and "pain" to the adjectives "cold" and "sad"
P10	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P11	Rainy day	雨天 yǔ tiān	Whole	Literally	Neutral, in the sense of denotation.
P12	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.

P13	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P14	Rain	雨 yǔ	Whole	Literally	Neutral, in the sense of denotation.
P15	Drizzle	微 雨 Yǔ	Whole	Literally	Neutral, in the sense of denotation.

Based on the details of the lexem "rain" on 15 (fifteen) poetry data, it was found that the translator maintained a complete equivalence in the context of sentences that were neutral and equal to the denotative meaning in BSa. On the other hand, in the rows of poems that contain metaphors, culture, and emotions, the translator applies shifting techniques such as descriptive equivalents, synonyms, expansions, and modulations that produce partial equivalence. The dominance of full *equivalence* can be seen in the translation of the lexem "rain" into *"雨 yǔ"* in the data P2, P3, P4, P5a, P9a, P10, P12, P13, and P14 which refer to its referential or denotative meaning as a marker of time and natural phenomena. This literal translation procedure is effective and accurate because the meaning components of BSu and BSa are the same. The same happens with lexical variants such as "drizzle rain" in the P6b data and drizzle" in the P15 data which translates to *"细雨 (xì yǔ)"* and *"微雨 (wēi yǔ)"*, as well as "rainy season/rainy season" in the data P7a, P7b and "rainy day" in data P11 become *"雨季 (yǔ jì)"* and *"雨天 (yǔ tiān)".* Translators use the standard lexical equivalents in Chinese and have a meaning equivalent to the lexical in Indonesian. In this data, there was no cultural intervention or significant change in language style, so that literal translation did not shift its lexical meaning.

A shift in meaning is found when the lexem "rains" as a metaphor, contains culture, or as an expression that supports nuances in poetry, so that partial equivalence occurs. In the data P1a, P6a, P8 and P9b, there is an addition of meaning components in the "rain" lexeme. This component of meaning is a load of semantic features, such as the words "foggy *(濛濛 méng méng)*", "continuous *(绵绵 mián mián)*", "excessive *(淫 yín)*", and "cold/sad *(凄 qī)*" in S. This indicates that the translator is trying to make an effort to convey the poet's emotional message explicitly in the text without altering its poetic aesthetic, since the diction of diction selection by the translator is also a diction commonly used in Chinese literature and ancient Chinese books or poems. In addition to the addition of meaning components, there is also a shift in perspective through the modulation procedure, such as in the data P5b "drizzle" to *"雨滴 (yǔ dī)"* and P6a "drizzle" to *"细雨绵绵 (xì yǔ mián mián)".* The diction "rintik" in the poem "the secret **of rintik** longing" does not explicitly explain rain, but in KBBI this diction means a splash of water which also has to do with rainwater. The translator captures the implicit meaning and takes the "raindrop" perspective from this array of Su, thus choosing the appropriate lexical equivalent in Mandarin. The P6a data also show a modulation from the translator who describes the word "down" as a connotation of continuous or non-stop *(绵绵 mián mián)*.

In the P1b data, the translator expands beyond the original array of TSu by adding *"雨脚 (yǔ jiǎo)"* as a support for the visual imagery of the poem. Although it is not worth it because in TSu there is no lexicon available by the poet, this extension procedure is the interpretation of the translator himself and one of the steps of the translator to get as close as possible to the target reader. Overall, this analysis shows that the domestication strategy is applied to parts of the poem that contain metaphors, culture, and emotions. This strategy also often involves subjective interpretations of the translator in the process of translating a work, so that the translator does not hesitate to change the neutral lexicon of "rain" to metaphorically or emotionally specific in order to build a strong poetic aesthetic in Chinese.

CONCLUSIONS

This study presents a comparative analysis of 15 (fifteen) pairs of poems, TSu in Indonesian and TSa in Chinese. The discussion in Chapter 2 answers the formulation of the first problem about the form of shift by reviewing aspects of the level of text quantity, structure, and semantics, as well as the translation strategies used by translators. The discussion in Chapter 3 answers the formulation of the second problem about the realization of lexical equivalence for the "rain" lexeme in TSa and the suitability of the equivalence level between the lexeme by reviewing the strategies applied by the translator. The conclusions of the micro and macro analysis in the discussion are as follows. The results of the study showed that the collection of poems from the anthology book "Hujan Bulan Juni" by Sapardi Djoko Damono translated into Chinese by T. F. Chan was dominant in applying the *domestication strategy* of Venuti. This can be seen from the consistent efforts of translators in reconstructing the visual form and

structure of poetry to make it more acceptable to the target reader, as well as to meet the poetic aesthetics of Chinese literature. At the level of text quantity, translators resegment the original poems, which are mostly in the form of prose, into tiered poems. Although this segmentation caused a change in the number of rows and the length of stanzas, the translator's decision was taken to adapt to the conventions of Mandarin poetry. At the structural level, this shift is often *obligatory due* to differences in basic language typology, where Indonesian is agglutinative, while Chinese is isolative with strict word order rules (S-K-P). At this level, the shift is mostly realized through the *expansion* and *reduction* of syntactic elements, such as word classes, phrases, clauses, and idioms to bridge the implicit meaning of TSu. Meanwhile, at the semantic level, the lexem "rain" actively acts as a denotative and connotative meaning, as well as both. The addition of meaning also appears in some poems intended as a metaphor for the Sās. On the other hand, TSu mostly uses personification metaphors as the connotative meaning of the lexem "rain" and translators with a domestication strategy translate the poems into Chinese without changing the meaning of the personification metaphor that already exists in TSu. This proves that the application of *the domestication* strategy in the translation of literary works has a fairly high accuracy and acceptance in the Sá. Regarding the equivalence of the lexem "rain", the translator basically managed to maintain the denotative and connotative equivalence between the lexem "rain" in Indonesian and *"雨 yǔ"* in Chinese. However, in its realization, translators often use more specific equivalents, such as the use of four-character idioms that support the symbolism and nuances of TSa. Translators even in some cases add an element of "rain" in the TSa even though it does not appear explicitly in the TSu.

Overall, this study confirms that poetry translation is a creative and interpretive process. Despite various shifts in form and meaning, TSu's communicative function and poetic effect in general are still sought to be present in TSa through adaptive translation strategies and techniques. The choice of diction in TSa is greatly influenced by cultural factors and the richness of the Chinese vocabulary of "rain", with details of 117 (one hundred and seventeen) combinations of words, 69 (sixty-nine) idioms, and 30 (thirty) proverbs. On the other hand, in Indonesian, the vocabulary of "rain" is rich as 13 (thirteen) derived words, 55 (fifty-five) combinations of words, 1 (one) idiom, and 39 (thirty-nine) proverbs. In addition, this adjustment is carried out in line with Chinese literary conventions that also often associate "rain" with melancholy, nostalgia, and changes in life phases. This translation research reflects the negotiation between fidelity to the poet's message and the aesthetic needs of the target reader, where T. F. Chan as a translator manages to bridge cultural differences through his deeply personal interpretation.

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