TRANSLATION TECHNIQUES OF DIEGETIC SYMBIOSIS AS FOUND

FROM VISUAL POETRY AS DISPLAYED ON

MILK AND HONEY

THESIS

Submitted in Partial Fulfillment of the Requirements

for the Degree of *Sarjana Humaniora*

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Written by:

RESITA JULIAN MAHARDANI

SRN: 16.32.1.1.085

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ADVISOR SHEET

Subject : Thesis of Resita Julian Mahardani

SRN : 163211085

To:

The Dean of

Faculty of Cultures and Languages

UIN Raden Mas Said Surakarta

in Surakarta

Assalamu'alaikum wa rahmatullahi wa barakaatuh

After reading thoroughly and giving necessary advices, herewith, as the advisors, I state that the thesis of

Name : Resita Julian Mahardani

SRN : 16.32.1.1.085

Title : Translation Techniques of Diegetic Symbiosis are found from Visual Poetry as displayed on *Milk and Honey*

has already fulfilled the requirements to be presented before the Board of Examiners (*munaqasyah*) to attain the degree of *Sarjana Humaniora* in English Letters.

Thank you for the attention

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

Sukoharjo, 18 April 2023

Advisor

SF Lukfianka Sanjaya Purnama, M.Hum.

NIP. 19840317 201503 1 003

RATIFICATION

This is to certify that the *Sarjana* thesis entitled Translation Techniques of Diegetic Symbiosis as found from visual poetry as displayed on "Milk and Honey" by Resita Julian Mahardani has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman/1st Examiner : **Dr. Nur Asiyah, M.A.**

                NIP. 19810426 2011 01 004

Secretary/2nd Examiner: **SF. Lukfianka Sanjaya P, S.S., M.A**

                NIP. 19840317201503 1 003

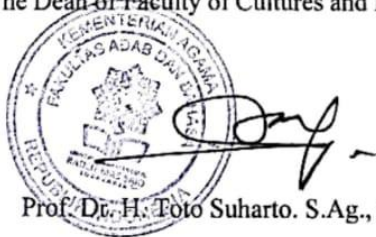Main Examiner: **Dr. SF. Luthfie Arguby P, S.S., M.Hum.**

                NIP. 19820906 200604 1 006

Sukoharjo, May 17, 2023

Approved by

The Dean of Faculty of Cultures and Languages

Prof. Dr. H. Toto Suharto. S.Ag., M.Ag..

NIP.19710403 199803 1 005

DEDICATION

This thesis is dedicated to:

1. My beloved parents

2. My beloved sister

3. All my friends in my life

4. English Letters Department

5. My Almamater UIN Raden Mas Said Surakarta

MOTTO

"Don't look back at the past time, but keep going what you do in this present time"

PRONOUNCEMENT

Name   : Resita Julian Mahardani

SRN   : 163211085

Study Program : English Letters

Faculty   : Faculty of Cultures and Languages

I hereby sincerely state that the thesis entitled *Translation Techniques of Diegetic Symbiosis as found from Visual Poetry as displayed on "Milk and Honey"* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, May 21, 2023

Stated by,

Resita Julian Mahardani

SRN: 163211085

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Alhamdulillah, all praises be to Allah SWT the single prayer, the Lord of the universe, master of the judgment day, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled "Translation Techniques of Diegetic Symbiosis as found from Visual Poetry as displayed on 'Milk and Honey'". Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of the world revolution.

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes this thesis is helpful for the researcher in particular and the readers in general.

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The research

Resita Julian Mahardani

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ABSTRACT

Resita Julian Mahardani. 2023. *Translation Techniques of Diegetic Symbiosis as Found from Visual Poetry as displayed on "Milk and Honey"*. Thesis. English Letters Study Program, Cultures, and Languages Faculty.

Advisor   : SF. Lukfianka Sanjaya Purnama, S.S., M.A
Keywords   : Diegetic symbiosis, Type of Diegetic Symbiosis, Translation Technique, Visual Poetry, Milk and Honey, *Susu dan Madu*.

      Diegetic symbiosis is a relationship between what is seen and what is said. It can be found in the visual poetry. Visual poetry shows a combination of visual and verbal elements. The relationship between visual and verbal elements can be analyzed by the types of diegetic symbiosis. Moreover, the translation techniques can also be analyzed in the visual poetry translation to know how the translator can deliver the meaning. So, this research aimed to describe (1) the types of diegetic symbiosis found in visual poetry as displayed in "Milk and Honey". (2) the translation techniques are used to translate the visual poetry "Milk and Honey".

      The data used in this qualitative research is based on the data sources from the visual poetry of "Milk and Honey" as original and "*Susu dan Madu*" as translated versions. This research uses data limitation on focusing the word in line and image in visual poetry from the original and translation versions. The theory used to answer the types of diegetic symbiosis from Purnomo (2016) and the theory to show the types of translation techniques from Molina & Albir (2002). The data analyzed is presented in a componential table using the theory by Spradley.

      This research applies the descriptive qualitative methods. The data collecting technique used in this research is documentation. The data are collected from visual poetry "Milk and Honey" by Rupi Kaur and "*Susu dan Madu"* by David Kurnia. After the process of gathering the data, the researcher finds the validator for the validity of the correctness of the data obtained. Then, the researcher analyzed the data and gave a conclusion.

      Based on the analysis, this research collected 70 data. There are seven translation techniques used in this research which are borrowing, compensation, linguistics amplification, literal, modulation, reduction, and transposition techniques. The dominant category of those seven translation techniques is Literal. It indicates that visual poetry is translated word for word and delivers the meaning well. Meanwhile, the most dominant data in the types of diegetic symbiosis is Mnemonic. It shows a linear relationship occurring between the visual and the text aspect.

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LIST OF ABREVIATION

ST   : Source Text
TT   : Target Text
MNE : Mnemonic
HEGE : Hegemonic
S   : Shifted
NS   : Non-shifted
Adp   : Adaptation
Amp   : Amplification
Bo   : Borrowing
Ca   : Calque
Com : Compensation
Des   : Description
DC   : Discursive Creation
EE   : Established Equivalent
Gen   : Generalization
LA   : Linguistics amplification
LC   : Linguistics Compression
Lit   : Literal Translation
Mod   : Modulation
Pa   : Particularization
Re   : Reduction
Sub   : Substitution
Tr   : Transposition
V   : Variation

CHAPTER I

INTRODUCTION

A. Background of the Study

The translation is a link for the double act of human communication, meaning there are two different languages to interact. As Hatim & Munday (2004) said, translation is taking the original text and turning it into a text in another language (the target text). It is an essential tool to transfer the meaning from a source language to a target language. It has a capable position for communication to make it easier for someone to understand a situation. It has also become an essential part of human life. Translation has many substantial roles in a social community, like communication exchanges, knowledge development, and social culture interchanges.

Since translation appeared, people can easily access information from electronic and printed media. It is a way to gain information and knowledge from the original to the target language in society. One can translate the content of social media. People widely use social media to seek out information and interact with others. Many kinds of social media exist, such as Instagram, Facebook, Whatsapp, Twitter, Line, and others. People always use social media every time because they have user-friendly features to give someone connections across distances.

Nowadays, Instagram is one of the most popular social networks worldwide. People use Instagram to share their moments or ideas based on photos-sharing and videos. One of the photos that they share for daily activity on Instagram is visual poetry. Visual poetry combines visual and verbal

elements (Bohn, 2001). It means every visual poem has designed to see. Combining words and images with something meaning can interrelate. How composition looks in visual poetry are as important as what it says (Bohn, 2010). Therefore, when someone writes visual poems, they need specific visual content to appropriate content because it is essential to make visual poetry so unique.

There are many writers of visual poetry on Instagram, one of which is named Rupi Kaur, a writer and artist from Toronto, Canada. Her popularity occurs because her instapoets be a new genre of social-media-centered. She shares her instapoets freely on Instagram. She becomes famous through her post about women's menstrual blood, which is taboo in society. Instagram removed her post because the response had a viral critique of the company's actions.

As a result of the incident, her instapoets gained more traction. Her debut self-published "Milk and Honey" (2014) was reprinted with widespread commercial success and published by Andrews McMeel Publishing. She received widespread popularity after her work sold over 2.5 million copies worldwide and was spent on The New York Times Best Seller list. The book has been translated into 25 languages, including Indonesian, "*Susu dan Madu*" by David Kurnia, and published by PT Gramedia, Jakarta.

Her inspiration for the book came from the life journey of women who experience love, loss, trauma, violence, healing, and feminism. *Milk and Honey* (2014) describes a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere if you are just

willing to look. That means dealing with different pain and healing a different heartache. The book is divided into four chapters that have different themes. They are the hurting, the loving, the breaking, and the healing. Each chapter serves a different purpose about survival which is relevant to women, especially Kaur's experience.

Every visual poem has beautiful words to make sure to imagine something phenomenon supported by a picture. Words and pictures are necessary to make a good poem when we read visual poems. Bohn (2001) states that the structure of verbal and visual is complemented by each other. Both the words and the picture in the visual poem are essential. Thus, the researcher is interested in analyses of a diegetic symbiosis of *Milk and Honey* and the techniques used as a translator to deliver another language. As translation is an important thing a translator must do to achieve information equivalence in the source language (SL) and target language (TL), translation techniques are needed. Regarding the statement, the researcher analyzes the translation techniques regarding the words proposed by Molina & Albir (2002).

Translation techniques define as the process and strategy of translating. According to Molina & Albir (2002), "Translation techniques as procedures to analyze and classify how translation equivalence works". Translation techniques allow us to describe actual steps taken by a translator. Translation techniques have an efficient process to avoid misunderstandings between the source text and the target text. The concept of fidelity has been perceived in different ways by different translators. The making decision of

the technique translation used also predisposes the meaning of literary work that affects the diegetic symbiosis.

Diegetic symbiosis consists of two words which are 'diegesis' and 'symbiosis'. According to Halliwell (2014), Diegesis indicates information through a narrative in the wider generic with a temporal framework. There are types of Diegesis: 1) *haple diegesis* is narrative in the voice of the poet or storyteller; 2) *diegesis dia mimeseos* is narrative in the direct speech in the voice of individual characters in a story including drama; 3) *diegesis di' amphotericin* is compound narrative which combines both the types as mentioned earlier. Meanwhile, symbiosis is an intimate relationship between two or more interactions (Saffo, 1993). It can be defined as an interaction that interrelates with one another.

From the explanation above, diegetic symbiosis is a relationship displayed between image and sound (Neumeyer, 2009). The way to know deeply about diegetic symbiosis can be seen in Purnomo's theory. Based on Purnomo's theory, diegetic symbiosis is divided into two types. There are mnemonic and hegemonic. The condition of categories into Mnemonic, when it is the relation between what is said (the linguistic expression) and what is seen (its visual relations), have correlation linearity. The category of Mnemonic is easy to remember because it has a complementary relationship between text and visuals. Meanwhile, hegemonic is different from Mnemonic. The category of hegemonic occurs when one aspect dominates the other. It means what is said is not what is seen.

There is some previous study relating to this research. The first is from Y. Anjelina Terayanti (2023), entitled *The Translation Techniques of the Translation Damono's Poems in English.* The second previous study is from Mirna Erisa (2011) entitled *Translation Techniques Used in Translating Javanese Macapat into English in A Brief Survey of Javanese Poetics Book.* The third previous study is from Rifqi Barezzi (2018), entitled *Analysis of Translation Technique and Translation Quality of Marvel Comics 'Civil War: Whose Side Are You On? Part 1, 2'(Multimodal Approach.* The fourth previous study is entitled *Translation Techniques Used in Lazy Daze in the Very Best of Donald Duck Comics 7th Bilingual Edition* by R. Rochim Syah Saleh (2013). The last previous study is from Issy Yuliasri (2017) entitled *Translators' Censorship in English-Indoneisan Translation of Donald Duck Comics.*

In the following of the previous study, the researcher shows the example of "Milk and Honey" (2014) by Rupi Kaur, the concept of diegetic symbiosis in visual poetry based on word and visual including mnemonic and hegemonic symbiosis and the translation technique are :
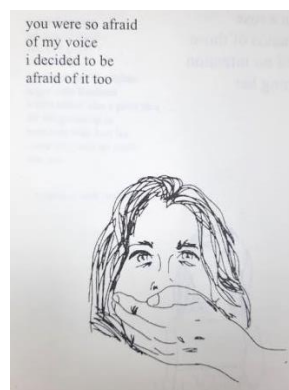
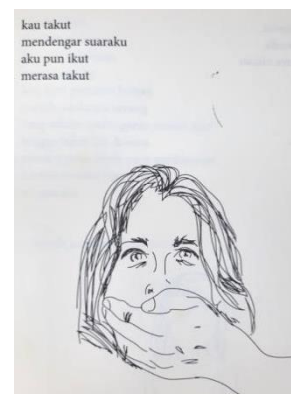Source Language: Target Language:

Figure 1.1 Example of visual poetry   Figure.2 Example of visual poetry

1|Mne-Mne|Re|NS|

No.	Source Text	Source Visual	Target Text	Target Visual	Shifted/ Non-Shifted
1.	You were so afraid		Kau takut		Non-Shifted

Table 1.1 Example of the datum

This visual poetry tells about someone afraid of her voice at the time, and she also feels fearful of her situation. The picture shows a woman with a hand on her mouth and a scared expression. Her condition portrays a terrible situation.

The table above explains the visual poem entitled *"Milk and Honey"*. Based on the diegetic symbiosis, this visual poem includes the Mnemonic category. The word representing the visual is "you were so afraid" in the source language and "kau takut" in the target language. The source language is the mnemonic category because the visual show something expression that represents the situation. The word "you were so afraid" captures the expression that concerns an unwanted situation.

Meanwhile, the target language is also a mnemonic category because it has the same something about the expression of that situation. The translation technique in this visual poem is Reduction. This technique suppresses the information contained in the source text to the target text. The source text "you were so afraid of my voice" translates into the target text "*kamu takut mendengar suaraku*". It suppresses context in "so afraid" to

translate"*takut*". It can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

Considering the example above, the researcher is interested and challenged to observe. The researcher is concerned with analyzing the relationship between the word in line and pictures based on the diegetic symbiosis and the translation techniques used by the translator. The researcher will conduct research entitled Translation Techniques of Diegetic Symbiosis as Found from Visual Poetry as Displayed on "Milk and Honey". This research aims to find the relationship between the text and the visual in "Milk and Honey" based on diegetic symbiosis in the original version written by Rupi Kaur and the translation version by Daniel Kurnia. It also finds the translation technique used to translate visual poetry.

B. Limitation of the Study

To reach the goal, the researcher would focus on diegetic symbiosis and the translation techniques used by the translator. In addition, The data take a visual poem entitled *Milk and Honey* by Rupi Kaur and the translation version *Susu dan Madu* by Daniel Kurnia. Here, the limitation is focusing the word in line and image in visual poems from the original and translation versions. The researcher uses limitations to prevent misunderstanding and focus on the purpose.

C. Formulation of The Problem

1. What types of diegetic symbiosis are found in visual poetry as displayed in *Milk and Honey*?

2. What translation techniques are used to translate the visual poetry on *Milk and Honey*?

D. Objectives of the Study

1. To find out the types of diegetic symbiosis found in visual poetry as displayed in *Milk and Honey*.

2. To find out the translation techniques used to translate the visual poetry on *Milk and Honey*.

E. The Benefits of the Study

This research has two benefits. They are theoretical benefit and practical benefits as described below:

1. Theoretically

    a. The result of the study is expected to provide knowledge for the student of the English Department about visual poetry.

    b. This research also can add some references to the student or scholars about the relation between text and visuals.

2. Practically

    a. For the researcher, this research is expected to give an understanding of the application of diegetic symbiosis theory to the relation of text and image in visual poems.

    b. For a reader, it is hoped that this research can provide information on the relationship between text and image in visual poetry.

F. Definitions of the Key Terms

1. Translation

Translation is the process of taking the original or source text and turning it into a text in another language (the target text), which centers on the concrete translation product produced by the translator. (Hatim & Munday, 2004)

2. Translation Technique

Translation technique is a way used by the translator in translating smaller language units when the concept and structure of the source text can not be easily translated into the target text. Translation techniques as procedures to analyze and classify how translation equivalence works(Molina & Albir, 2002)

3. Diegetic Symbiosis

Diegetic symbiosis is a relationship between image and sound (Neumeyer, 2009). It consists of two words: 'diegesis' and 'symbiosis'. According to Halliwell (2014), Diegesis indicates information through a narrative in the wider generic with a temporal framework. Meanwhile, symbiosis is an intimate relationship between two or more interactions (Saffo, 1993).

4. Mnemonic

Mnemonic is a relation between what is said (the linguistic expression) and what is seen (its visual relations) that have correlation linearity (Purnomo,2016). This type has easy to remember because it has a complementary relationship between text and visuals.

5. **Hegemonic**

    Hegemonic occurs when one aspect dominates the other. It means what is said (the linguistic expression) is not what is seen (its visual relations) (Purnomo,2016).

6. **Visual Poetry**

    Visual poetry combines visual and verbal elements (Bohn, 2001). Every visual poem is designed to be seen. Combining words and images with something meaning can interrelate. It is also how composition looks in visual poetry that is as important as what it says (Bohn, 2010).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Translation

a. Definition of Translation

In general, Translation is transferring meaning from one language to another. Many experts in Translation have developed their definitions. Bell (1991) states that Translation is a process replacement of a representation of a text in one language with a representation of an equivalent text in a second language without changing the message of the content. Based on his definition of Translation, it concludes that when a translator translates a text from the source language into the target language, it should convey the same information as the author's idea. The translator is not permitted to make a new message because it can inflict misconception on the reader's perception.

Almost similar to Bell, Freeman (2009) explains that Translation indicates closer attention to the issue of meaning and development. It is concerned with transferring to the other language and noticing the issue of the text. Translating text also needs recreating and development because it is purposed to achieve the reader's understanding. Therefore, doing a job to be a translator, he must be careful because he deals not only with the language grammar but also the language style, which affects the meaning of the text. For

instance, when a translator translates a journal, he cannot translate it into literature text using slang. Still, it should be translated into a journal, which is a lot of scientific languages. According to House (2017), Translation generally involves two phases: the translator understands and interprets the source text, then the translator's interpretation renders it to the target language. It should be known that translating a text into different languages is often difficult. The translator is forced to make decisions that vary according to the text's nature and the translator's aims. It also should manage to render the meaning in the right way. Thus, it is essential that the translator clearly interprets the text so the messages of the source language can be produced well into the target language.

b. **Literary Translation**

Translation is an artistic communication between the author, the translator, and the reader and the words used by the translator in the significant process of communicating. According to Delabastita (2011), Literary Translation is a creation from an original literary work in which the translators are expected to retain or recreate the aesthetic purpose in the source text. Therefore, literary translators must have an excellent knowledge of SL culture and language and TL culture to command tone and style to gather meaning from ambiguity and to identify with the author's style and imagination.

c. Translation Process

According to Sakai (2006), Translation is often represented as transferring a message from one place to another. Moreover, Newmark (1991) states that Translation is a straightforward linguistic transfer process involving complex negotiation between two languages. When translators are translating text, they must go through several processes which contain some activities. According to Nida & Taber (1969), there are three steps in the translation process :

1) The analysis focuses on analyzing the message's form, stylistic, and grammatical structure. At this step, the linguistic capability to interpret and understand the source text is needed.

2) A transfer focuses on transferring source language to receptor one appropriate to the translator's interpretation. The translator can use the dictionary, thesaurus, and other relevant supporting source language material. The translator must be able to select the established equivalent in the source text so that the message is correctly conveyed in the target text.

3) Restructuring transferred material focuses on the final message being entirely accepted in the receptor language. At this step, the translator must decide which establish

equivalent to use and strategy to apply, whether to make the

Translation faithful in legal Translation or produce dynamic

Translation as in translating literature.

Source Language   Receptor Language

Text   Translation

Analysis   Restructuring

Transfer

Process of Translation (Nida, 1969)
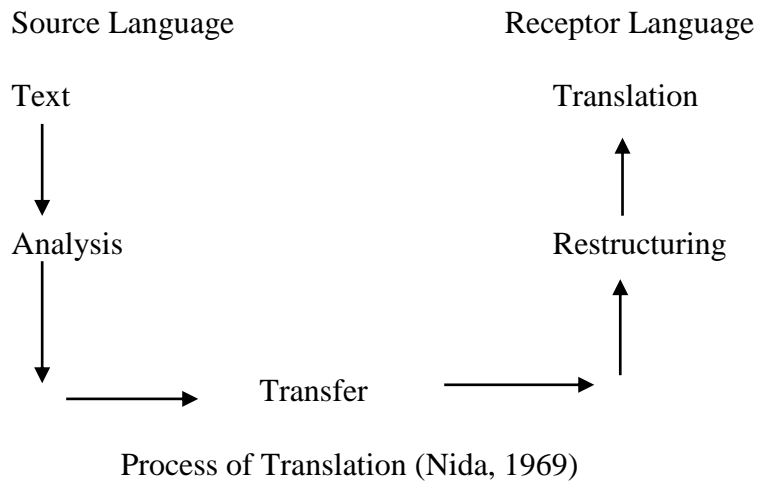
d. Translation Techniques

Translation techniques are a process of decoding text from the source language to the target language. It is used when the structural and conceptual elements of the source language can be converted into the target language. Translation techniques allow us to describe the steps in textual micro-unit and precise data on the general methodological option chosen by the translator (Molina & Albir, 2002). It can be said that translation techniques have a major role in affecting the result of the whole text when the translator translates it. Molina & Albir (2002) defined translation techniques as procedures and classified translation equivalence work. Translation techniques have a meaningful function to evaluate within a particular context. Molina & Albir (2002) explains translation techniques as follows :

1) Amplification is a translation technique in that the translator adds information not present in the source text but necessary in the target text so the readers of the target text may understand.

Example:

ST: There are **many Indonesian** on the plane

TT: *Banyak **warga negara Indonesia** di pesawat itu.*

The word "*warga negara Indonesia*" informs the target reader that many Indonesian is civil country.

2) Borrowing is a technique that uses the same word or expression from the original to the target text. There are two types of borrowing which are pure borrowing and naturalized borrowing. Pure borrowing can occur when the word expression is direct without any change.

Example 1:

ST: I use **harddisk** to keep important file

TT: *saya menggunakan **harddisk** untuk menyimpan file penting*

This example above is pure borrowing because the word is a lending technique without changing anything from the source language.

Example 2 :

ST: Computer

TT: Komputer

This example is naturalized borrowing, transferring the source language by adapting from the source language word to the phonetic and morphological norm of the target language to make the impression look more natural.

3) Calque is a technique that translates words or phrases of the source language literally, which can be done lexically and structurally.

Example :

ST: Immanuel Victor is the **Directorate General** of SUN Department Store

TT: *Immanuel Victor adalah Direktorat Jendral SUN Department Store*

From the example above, the lexical element is still preserved in both sentences. A feature of the calque technique is the target language's structure adapted from the source language's structure. Therefore, the word "Directorate General" is translated as "*Direktorat Jendral*".

4) Compensation is a technique used when something cannot be translated, and the missing meaning is expressed elsewhere in the text.

Example:

ST: a pair of scissors

TT: *Sebuah gunting*

5) Description is a technique applied by replacing a term or expression with an explanation of its form and function.

Example:

ST: *Aku makan lemper*

TT: I eat **sticky roll rice, traditional Indonesian food**

The word "*lemper*" translated as "sticky roll rice Indonesian traditional food" has an intention that the target reader can understand the sentence. The description is usually added because the translated terms are not ordinary in the target language.

6) Discursive creation is a technique that tends to translate a sentence to set a completely unpredictable temporary equivalence out of context. It is usually applied in translating books or movie titles.

Example:

ST: **Husband for a year by Rebecca Winter**

TT: *Suami sementara*

In this example, the translator takes the book's overall context, not the title's context. It is usually used to translate a working title using another perspective.

7) Established equivalent is a technique to use a term or expression familiar in the target language dictionary as an equivalent in the source language.

For example:

ST: Come on

TT: Ayo

8) Generalization is a technique to translate specific terms in the source text to the general terms in the target text.

For example:

ST: I want to make **pancakes** for breakfast

TT: *Aku ingin membuat **kue** untuk sarapan*

9) Linguistic amplification is a technique of adding a linguistic element to the target text. This technique is often used in interpreting or dubbing.

For example:

ST: The dolphin **comes out** and jumps over the fire hole

TT: *Lumba-lumba itu **keluar dari air** dan melompat melewati api*

The word "air" in the target text aims to clarify the meaning that the dolphin comes out of the water.

10) Linguistic compression is a technique that unites or collects the linguistic elements in the source text. This technique is often used in interpreting or subtitling.

For example:

ST: Are you hungry?

TT: Lapar?

11) Literal Translation is a technique to translate word for word. This technique occurs when form coincides with function and meaning.

Example:

ST: **I miss you**

TT: *Aku merindukan kamu*

12) Modulation is a technique that replaces the focus of the point of view or the cognitive aspect that exists in the source text, either lexical or structural.

Example:

ST: **Nobody doesn't like it**

TT: *Semua orang menyukainya*

From the example above, the translator converts a passive sentence into an active sentence. The structure of the source text is passive, while the target text is active. In other words, this technique changes the structural or grammatical elements.

13) Particularization is used to translate general terms into specific and concrete terms.

Example:

ST: The girl likes to collect **jewelry**

TT: *Gadis itu senang mengoleksi **cincin emas***

14) Reduction is a technique that suppresses the information contained in the source language into the target language.

Compacting information should not change the message of the source language.

Example:

ST: The boy got **a motorcycle** accident

TT: *Lelaki itu mengalami kecelakaan*

15) Substitution is a technique that replaces linguistic elements with paralinguistic (intonation, gesture) or vice versa. It is usually done in interpreting.

Example:

ST: Those two Japanese **bow** each other

TT: *Kedua orang jepang itu saling **memberi salam***

16) Transposition is a technique that changes the grammatical categories of the source text into the target text. This technique is usually because of a different grammar between the source text and the target text.

Example:

ST: I have **a red apple**

TT: *Saya punya **apel merah***

17) Variation is a technique to translate paralinguistic elements (intonation, gestures, linguistics elements, language styles, and social dialects.

Example:

ST: For your information...

TT: *Asal kalian tahu...*

18) Adaptation replaces ST culture with one from the target culture. This technique makes a text more familiar and easier to understand.

Example :

ST: This **fried spring roll** is very delicious

TT: ***Lumpia goreng*** *ini sangat enak*

From the example above, the translator shifts in the cultural environment to express the message using a different situation.

2. Diegetic Symbiosis

a. Definition of Diegetic symbiosis

Diegetic symbiosis consists of two words which are 'diegesis' and 'symbiosis'. According to Halliwell (2014), Diegesis indicates information through a narrative in the wider generic with a temporal framework. It means the relaying of information in fictional work through a narrative. There are types of Diegesis: 1) *haple diegesis,* "plain" or "unmixed," is narrative in the voice of the poet or storyteller; 2) *diegesis dia mimeseos* is narrative in the direct speech in the voice of individual characters in a story including drama; 3) *diegesis di' amphoteron* is compound narrative which combines both the previous types. It can be known every fictional work has different types of Diegesis.

Meanwhile, symbiosis is an intimate relationship between two or more interactions (Saffo, 1993). We know symbiosis as interactions between two or more subjects that can interrelate.

Usually, symbiosis is called the relationship between subject interactions.

From the explanation of 'diegesis' and 'symbiosis' above, we can conclude that diegetic symbiosis is a relationship between image and text (Neumeyer, 2009). In other words, diegetic symbiosis is a relation between linguistic units in a text.

b. Types of Diegetic Symbiosis

The way to know deeply about diegetic symbiosis can be seen in Purnomo's theory. Based on Purnomo (2016), diegetic symbiosis is divided into two types, the first is mnemonic, and the second is hegemonic. The condition of categories into mnemonic is when the relationship between what is said (the linguistic expression) and what is seen (its visual relations) have linearity. Mneumonic symbiosis can be explained that the text and the visual have a balanced relationship as the text complements the visual, and the visual complements the text. The category of mnemonic is usually easy to remember because it has a complementary relationship between text and visuals.

Meanwhile, hegemonic is different from mnemonic. The category of hegemonic occurs when one aspect dominates the other. It means what is said is not what is seen. It can be explained that hegemonic dominates the other, such as the text dominating the visual or the visual dominating the text.

Here is the example for each type of diegetic symbiosis as follows:

a. Mnemonic

Mnemonic is a diegetic symbiosis that acts to memorize because the textual and picture aspects have balance to complement each other. Besides, synchronous pictures and text make it easy for the audience to understand what they see and get, so the memories are recorded in their minds.

This type shows the linearity between the picture and the text aspect. In this research, the data show that the visual and text have connected.
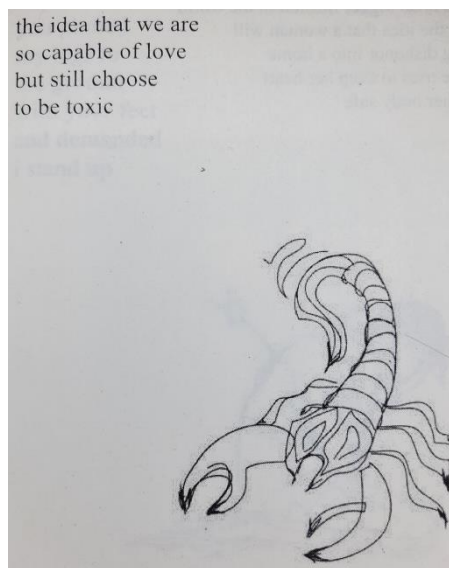
Figure 2.1 The example of the mnemonic type

b. Hegemonic

Hegemonic is a diegetic symbiosis that dominates one aspect to another aspect. This symbiosis requires the

audience to do deep thinking activities to find the clue presented to understand what they see and get. Synchronization also does not present because the textual is more dominant than the picture or the picture is more dominant than the textual. For example, in this research, when the data shows that the text appears can not representation with the picture.

if i knew what
safety looked like
i would have spent
less time falling into
arms that were not
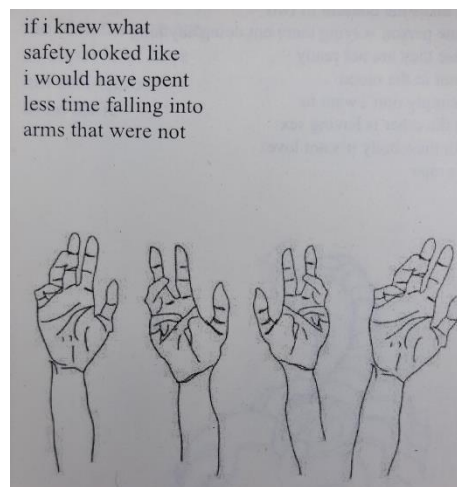
Figure 2.2 The example of the hegemonic type

3. **Visual Poetry**

Visual poetry is written literature that creates a visual and a text that relates to its meaning. Visual poetry can be defined as poetry that is meant to be seen (Bohn, 2010). It assumes that visual poetry is a development of concrete poetry with characteristics of language and visual elements interrelated and has meaning. Every page of visual poetry consists stanza. Stanza is a group of lines of verse (Haublein,2007). Each line has affected the reading of poems. The line combines the idea of the poem as a unit of time, a way to create rhythm, and as a visual object, a

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way to inform. It is important to make visual poetry so unique. Besides that, a picture supported in visual poetry is also important. Bohn (2001) states that the structure of verbal and visual is complemented by each other. It means both the lines (words) and the picture in the visual poem are important.

Visual poetry usually serves multiple purposes appropriate to the writer. Culbert (1982) said poetry has three purposes, including writerly, readerly, and therapeutic. The different purposes of visual poetry can affect the message the writer displays. Writerly has a purpose that the writer expresses themself through the visual poetry works. This purpose sometimes makes the readers confuse the meaning because of the ideology life of the writer revealed behind the certain expression. Meanwhile, Readerly refers to the reader's experience reading visual poetry. Visual poetry challenges most readers because it makes sense via more than just the text itself. In addition, therapeutic has a purpose in that visual poetry can be a powerful tool for mental health care. Visual poetry can help individuals process difficult emotions and experiences.

4. **"Milk and Honey" visual poetry**

   Milk and Honey is a visual poetry by Rupi Kaur published freely on Instagram. She became famous because her instapoet was a new genre of social-media-centered. She begins controversial because of her post about woman's menstrual blood, which is taboo in society. The response to her post has a viral critique of the company's action, so Instagram removed her post. Her action made her instapoets gain more traction, and

her debut self-published collection Milk and Honey (2014) was reprinted with widespread commercial success published by Andrews McMeel Publishing. *Milk and Honey* also sold over 2.5 million copies worldwide and spent on The New York Times Best Seller list. It has been translated into 25 languages, including Indonesian, which is translated into the entitled *Susu dan Madu* by David Kurnia and was published by PT Gramedia, Jakarta. Her inspiration for the book came from women's experiences with love, loss, trauma, violence, healing, and feminism. *Milk and Honey* (2014) tells about a journey of the most bitter moments in life and finds sweetness in them because there is sweetness everywhere if you are just willing to look. It means every pain and heartache can heal.

Milk and Honey are divided into four chapters. There are the hurting, the loving, the breaking, and the healing. The first chapter is about the hurting, focusing on her trauma related to alcoholic family members, abuse, and rape. It confesses women with similar experiences have trauma that affects their life. Every page in this chapter shows leaving a sense of insecurity and confusion. The second chapter is about the loving, which focuses on her lover's relationship, giving her power and thinking about her worth. The third chapter is about the breaking that focuses on her lover's relationship is break up and also begins to speak out against men's sexist treatment of women. The last chapter is about the healing, which refers to moving on to find healing, strength, and empowerment in herself and her friendship with other women.

Each chapter serves a different purpose about survival which is relevant to a woman, especially Kaur's experience.

B. **Previous Related Study**

This thesis is original research by the researcher. To prove the original research of this research, the researcher has found five previous related to this research. The first previous study related to this research is from Aldita Prafitasari. The research entitled *An Analysis of Translation Technique and Translation Quality in Poem Book Entitled Love & Misadventure* (2019). The study focuses on a poetry translation, Love & Misadventure, by Lang Leav into Indonesian, translated by Aan Mansyur. The research has a purpose in how the translator considers the translation techniques used to translate the poem into the target language and its impact on the translation quality in terms of accuracy and readability.

The research uses descriptive qualitative research to get the result for her research questions. One of the differences between the study by Aldita Prafitasari and the researcher is the chosen object for analysis. Furthermore, Aldita Prafitasari analyzes the types of translation techniques and translation quality in the poem. Meanwhile, the researcher analyzes the types of diegetic symbiosis and translation techniques. In addition, the research by Aldita Prafitasari has contributed to the researcher making a deep understanding of translation techniques in poetry.

The second previous study is from Yuni Kartika, entitled *The Translation Techniques of Emily Dickinson's Poem Hope of Two Indonesian Translation* (2017). The research discusses the translation techniques in the

poem Hope which Abdul and Wawan translate, and how the techniques deal with the translator results of both translations concerning the five translation techniques by Molina Albir. The research used descriptive methods to analyze data. The analysis compares two translation poems to know the differences and describes the translation technique used by both translators in the translation of Emily Dickinson's poetry.

The differences between the research by Yuni Kartika with the researcher are the object that was chosen. The study by Yuni Kartika compares two poems to know the differences in translation technique, while the researcher used one object of visual poetry to know the translation technique. Another aspect being analyzed is the relation between the visual and the text in visual poetry. It can be known the research by Yuni Kartika gives the researcher an understanding of analyzing translation techniques with objects comparing two translation poems.

The third previous study is from R. Bunga Febriani, entitled *An Analysis of Translation Techniques Used in Powell's Poem "You Are My Everything"* (2021). This study discusses the types of translation techniques. This study used qualitative methods to analyze the data and the analysis content from documents and transcripts of English poems and Indonesian poems. The study's results revealed the dominant technique used by the translator in translating the poem "*You Are My Everything"* by Powell.

One of the differences between the research by R. Bunga Febriani and the researcher is the object chosen. The study by R. Bunga Febriani was to find out the dominant data of translation techniques. Meanwhile, the

researcher also found out the translation technique and the diegetic symbiosis. Furthermore, the research by R. Bunga Febriani gives more understanding to the researcher about finding out the dominant data of translation techniques in poems.

The fourth previous study is entitled *Translation Techniques Used in Translating Cooperative Violation of Humorous Sentences in Walt Disney Donald Duck Comic* by Diar Pramono (2015). The study discusses the cooperative principle violation and translation techniques used in Walt Disney's Donald Duck comic. His object is the humorous sentences in Walt Disney's Donald Duck and the translation technique used by the translator in translating humorous sentences in Walt Disney's Donald Duck.

The distinctions between Diar Pramono with the researcher are the object and the selected topic. Here Diar Pramono uses comics as objects, whereas the researcher uses visual poetry. Moreover, he picked up the translation technique here but didn't seek the correlation between the visual and the text. Even so, the research by Diar Pramono adds references to the researcher about translation techniques in another object.

The last previous study is from Muhammad Ali Furqan, entitled *The translation technique of Dewa Putu Sahadewa's translated Poem by Narudin in Mantra Book.* The thesis describes the translation technique used in Dewa Sahadewa's translated poem. The data analysis of his research is from the original poem by Dewa in Bahasa and the translation version by Narudin in English. The decision of object is different, while the researcher chooses visual poetry from the English version to the Bahasa version. The other

difference is the researcher analyzes the relation between the text and the visual in visual poetry. However, research conducted by Muhammad Ali Furqan has contributed to the researcher knowing in depth about translation techniques in translated poetry.

From the five previous studies, the researcher concludes that these researchers choose the types of translation techniques as their main problem statement. Moreover, the chosen object is the poem, and one of them uses comics as an object. Their object is a little different from the researcher but the main focus as the same. In addition, the researcher also analyzes the relationship between the text and the visual in visual poetry. This study is to complement previous studies and provides new variations.

CHAPTER III

RESEARCH METHOD

A. Research Design

In this research, the researcher employs a qualitative method to conduct the study in which the data are collected, classified, analyzed, and then concluded based on the result of data analysis. Qualitative research uses specific methods that allow people's experiences in detail, such as interviews, group discussion observation, content analysis, visual methods, and life histories (Hennink, Hutter, and Bailey, 2020). The research uses specific methods based on fact or reality to describe the object of the research. Furthermore, Dezin & Lincoln (2008) state that qualitative research involves a natural setting, attempting to make sense of phenomena in terms of the meanings people bring them. It means the researcher collects the data information from the participant without changing the situation.

Qualitative research was applied in this research because the data are not numerical. The researcher spotlights the word or phrase of the sentence. This research focused on the diegetic symbiosis analysis and the possible techniques applied to visual poetry displayed in "Milk and Honey". This research is used descriptive research to gain a deep understanding and comprehensive results. The sample of qualitative research is usually nonrandom, purposeful, and small (Merriam, 2009). In other words, qualitative research is focused on observing the object in a specific field.

B. Data and Source Data

In this research, the researcher uses words and images as the data to appropriate the type of this research. Clark & Veale (2018) states that qualitative data is a word from participant observation field notes, interview transcripts, journals, documents, and literature. Data is information of fact to be analyzed. This research data is collected from two works from Rupi Kaur, "Milk and Honey" as an original version and *"Susu dan Madu"* by David Kurnia as a translation version. The data analysis unit was taken from the word in line and image from the original and translation versions. The researcher focuses on analyzing diegetic symbiosis and the possible techniques applied to visual poetry.

The source of data refers to the subject from the data obtained. The source data of this research is from the original and the translation product of visual poetry in "Milk and Honey". Andrews McMeel Publishing published the original version of "Milk and Honey" by Rupi Kaur on November 4, 2014. Meanwhile, the translation version was translated into *"Susu dan Madu"* by David Kurnia and was published in Mei, 2018, by PT Gramedia, Jakarta. The researcher decides to take "Milk and Honey" as the source data because the writer shares her visual poetry on Instagram freely in her private account, that name is rupikaur_. She also compiles her works into a book. The book sold over 2.5 million copies worldwide and was spent on The New York Times Best Seller list. The researcher chose the book as the source data because the book has a translated version. Thus, the researcher is interested in

analyzing the relation between the word in the line and the image using diegetic symbiosis and the translation techniques used.

C. Research Instruments

The main instrument of this research is the researcher herself. The researcher is the main idea and fundamental concepts for the research's formulation. Bogdan & Biklen (1997) states that the researcher is the crucial instrument for analysis. The researcher's perspective makes qualitative inquiries part of the context for findings. Some equipment is also used to collect the data. They are visual poetry in the form of a book titled "Milk and Honey" as an original version and "*Susu dan Madu*" as a translation version. Lastly, The material and information related to the subject are analyzed to finish this research.

D. Data Collection Techniques

The technique of collecting data refers to the process of gathering and measuring the data which are observed. The researcher used a technique to collect the data. Maruster (2013) explains that collecting data in qualitative research consists: of observational methods, in-depth interviewing, group discussions, narratives, and the analysis of documentary evidence. Data collecting techniques are carried out through documentation. In collecting data, the researcher does several steps. Firstly, the researcher was interested in doing research using diegetic symbiosis and translation techniques in the visual poetry of "Milk and Honey" and "*Susu dan Madu*". Secondly, the researcher reads the visual poetry of "Milk and Honey" from the English version and its Indonesian translation version of "*Susu dan Madu*". Third,

collecting the data of the visual poetry according to diegetic symbiosis. Fourth, the researcher gives code to each data.

For example:

Code   : 1|Mne-Mne|Mod|S

1   : The number of datum

Mne-Heg   : The diegetic symbiosis from the English version and its Indonesian translation. There is diegetic symbiosis found in the data. (Mne: Mnemonic, Heg: Hegemonic)

Mod   : There are some translation techniques found in the data. (Mod: Modulation, L: Literal, PB: Pure Borrowing, NB: Naturalized Borrowing, E: Equivalence, G: Generalization, AD: Addition, AM: Amplification, T: Transposition, R: Reduction)

S   : The shift in point of view between the source and target languages.

Fifth, the researcher analyzes to get a deeper understanding and identify the problem to get something interesting in the research topic. Finally, the researcher found out the techniques of translation used in the visual poetry and diegetic symbiosis category, which affect the shifted meaning of each translation.

E. **Data Validation Techniques**

Validity is a part essential to the accuracy of a measure. Validity refers to the agreement between the data that measure the phenomenon. Researchers must be responsible for the correctness of the data obtained

(Moleong, 2010). It causes validity to be essential to ensure the trustworthiness of data. This research checks the validity of the data by using the triangulation technique. Triangulation refers to combining different methods, study groups, local and temporal settings, and theoretical perspectives (Flick, 2018). There are many types of triangulation. Carter (2014) states four types of triangulation appropriate to Dezin (1978) and Patton (1999), which are method triangulation, investigator triangulation, theory triangulation, and data source triangulation. Method triangulation refers to the multiple data collection methods with the same phenomenon. Investigator triangulation involves two or more researchers providing multiple observations and different perspectives. Theory triangulation is using different theories to analyze and interpret data. Data source triangulation involves collecting data from different types to gain multiple perspectives and validation data. This research uses data source triangulation to gain multiple perspectives and validation data.

This research uses data validation as a document. It also asks a validator to validate the data. The first criterion of a validator is an expert in literature and translation. Second, the validator has excellent knowledge of diegetic symbiosis study. The validator can identify types of diegetic symbiosis and their applications. Third, the validator can analyze visual poetry. The source data used in this research is a visual poetry book from the original language and target language. Thus, the validator is capable of how translating visual poetry. Therefore, from the criteria above, the researcher asked for approval from Yustin Sartika, M.A., as the validator of this research

because she is an expert and a lecturer in English Department UIN Raden Mas Said Surakarta.

This research uses document analysis research and validator to strengthen the proof of this research. The researcher takes the data from visual poetry titled "Milk and Honey" from the original version and "*Susu dan Madu"* from the translation version. The researcher gets seventy valid data from the visual poetry. Then, the researcher tries to analyze diegetic symbiosis and the technique of translation used by visual poetry.

F. Data Analysis Techniques

Analyzing the data is a process of collecting, classifying, and identifying the data into a form to find a research formulation. Ruona (2005) states that analyzing data is searching for important meanings, patterns, and themes in what the researcher has heard and seen. The collected data will be analyzed following several steps. There are four steps in analyzing data based on the theory from Spradley (1980):

1. Domain Analysis

The first process identifies the data to get a general description of the answer focus of this research. In this step, the researcher understands the data by collecting it to get a general idea. The data analysis is visual poetry from *Milk and Honey* as an original version and *Susu dan Madu* as a translation version. Every visual poetry contains text and visuals. Those selected data are based on the limitation of the study with the same title of visual poetry.
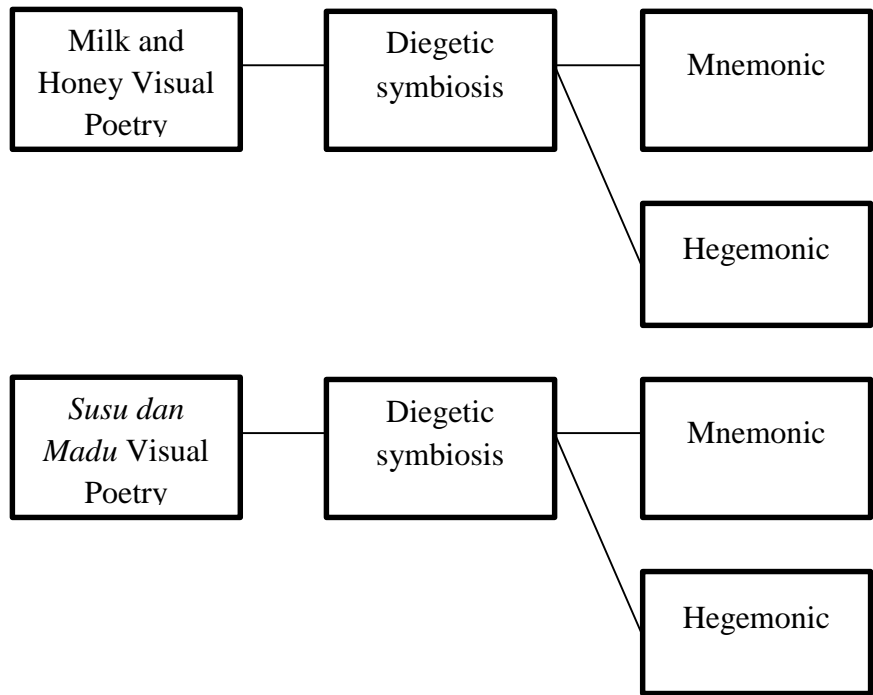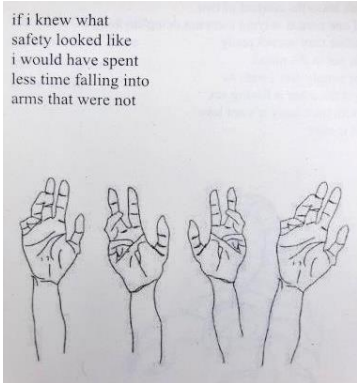
Figure 3.1 Domain Analysis

No	Visual Poetry	Diegetic Symbiosis	Data	Non-Data
1	ST: if i knew what safety looked like i would have spent less time falling into arms that were not	Hegemonic	✓	-
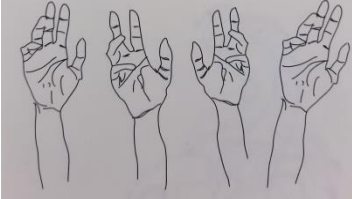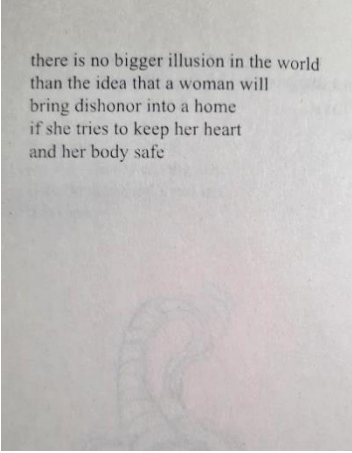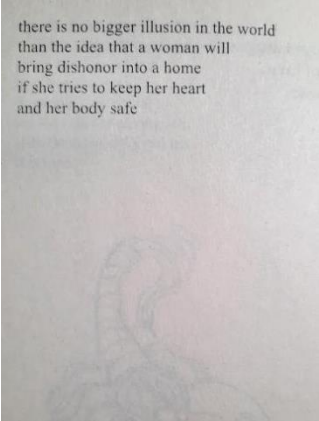
	TT: andai aku tahu apa itu kenyamanan takkan kuhabiskan terlalu banyak waktu jatuh ke tangan yang salah	Mnemonic	✓	-
2	ST: there is no bigger illusion in the world than the idea that a woman will bring dishonor into a home if she tries to keep her heart and her body safe	-	-	✓
	TT: there is no bigger illusion in the world than the idea that a woman will bring dishonor into a home if she tries to keep her heart and her body safe	-	-	✓

Table 3.2 The table of data and non-data analysis

2. Taxonomy Analysis

In the taxonomy analysis step, the researcher tries to understand the domain which accords this focus research. Each domain will be realized in-depth and classify it into some parts.

Here, the researcher analyzes the type of diegetic symbiosis. Then, the researcher uses the theory appropriate to the discussion. It also finds out some previous studies to gain references. The first theory is used by SF Luthfie Arguby Purnomo, and the second is from Molina and Albir. The theory from SF Luthfie Arguby Purnomo relates to research question number one about types of diegetic symbiosis. Then, the second theory deals with the second question about the translation techniques of visual poetry.

Table 3.3 Table of Taxonomy

I.

Types of Diegetic Symbiosis	Number of Data	
	Source Language	Target Language
Mnemonic		
Hegemonic		
TOTAL		

II.

Types of translation techniques	Number
Adaptation	
Amplification	
Borrowing	
Calque	
Compensation	
Description	
Discursive Creation	
Established Equivalent	
Generalization	
Linguistics amplification	
Linguistics Compression	
Literal Translation	
Modulation	
Particularization	
Reduction	
Substitution	
Transposition	
Variation	
TOTAL	

3. Component Analysis

The component analysis is part of classifying items from this research and aims to get contrast with the previous step in domain analysis. The classification based on the theory is used to answer the problem formulation. The data was obtained by understanding deeply and observing the source data in visual poetry. From the document selected, the researcher makes a table of componential data so they can be understood easily. The researcher finds the number of diegetic types and translation techniques through the table componential.

Table 3.4 The example of a componential table

| Themes | Translation Techniques | Diegetic Symbiosis | | | |
| | | Mnemonic | | Hegemonic | |
		NS	S	NS	S
The Hurting	Com				
	LA				
	Lit				
	Re				
The Loving	Com				
	Bo				
	LA				
	Lit				
	Re				
	Tr				
The Breaking	Com				
	LA				
	Lit				
	Mod				
The Healing	Com				
	Lit				
	Re				

4. Cultural themes

A cultural theme is a step to finding a pattern or indicating a domain. The researcher finds the most dominant data from visual poetry in this

part. The data have been analyzed, and find the dominant data in "Milk and Honey", such as a type of diegetic symbiosis and the translation techniques used. From the results of this discovery, the researcher can be concluded the connection.

This result shows through the dominant data that the writer of visual poetry makes it easier for the reader to understand something memorizing. Therefore, visuals and text are important to making good visual poetry. Also, translated Indonesian versions must consider the aesthetics and meaning of the original version to make them interested and spirit up because what readers see will fast to be recorded. The researcher describes and interprets the data to the conclusion.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter is part of the discussion data to answer the problem formulation that finds from the resource data and describing the finding in detail. The discussion involves the aspect of analyzing the data through the theories. The researcher shows the findings, which are discussed based on the types of diegetic symbiosis and the translation techniques used to translate the visual poetry on *Milk and Honey*.

A. Findings

In this part of the findings, the researcher presents the data classified based on their type categories and the translation technique. The findings must be relevant and can be proven. The researcher uses theories to find the answer and strengthens the finding. Each theory is defined and classified into several types detailed in data analysis. After the data selection process, the researcher found the types of diegetic symbiosis and translation techniques.

In this section, the data are first analyzed based on the diegetic symbiosis types. The data contains words in the line of visual poetry representing the visual. The theory used to answer these types of diegetic symbiosis from Purnomo (2016). Data have been shown to have a diegetic type, also a translation technique. Translation techniques can be observed directly through the original version of visual poetry and the translation version of visual poetry. The theory used to explain the translation technique is based on Molina and Albir (2002).

4.1 Types of Diegetic Symbiosis Found in Visual Poetry as Displayed in Milk and Honey

The diegetic symbiosis of visual poetry is realized in two important aspects of visual and text. Based on Purnomo (2016), diegetic symbiosis is classified into two types which are mnemonic and hegemonic. Furthermore, the Mnemonic type is the relationship between both aspects of the text and visual having synchronize. Meanwhile, Hegemonic is only dominating one aspect, either visual or textual.

Table 4.1 The result of diegetic types

Types of Diegetic Symbiosis	Number of Data	
	Source Language	Target Language
Mnemonic	64	62
Hegemonic	6	8
TOTAL	70	70

a. Mnemonic

Mnemonic is a type of relation between the visual and text aspect having linearity (Purnomo,2016). It indicates what is said correlates with what is seen. Mnemonic happens when the words contained in visual poetry can be seen through the visual. It is also supported by the text, which can enjoy the readers in each visual poetry.

The application of mnemonic types in visual poetry analyzes two important aspects. The aspects are the visual and the text. Each

visual poetry tries to present the visual and the text to make an interesting context that aims to send the message and the intention of the visual poetry. Balancing two visual and text aspects can be called the Mnemonic type. Two aspects complement each other to make a linear relationship.

Visual poetry includes two complementary elements, which are the visual and the text. Synchronizing two aspects results in great visual poetry and an easy-to-understand context. Mnemonic is the most used diegetic type in visual poetry entitled "*Milk and Honey*". This type is more found in the source than in the target language. The source language found 64 types, and the target language found 62 types. It indicates the source language is a good version of visual poetry.

Here the data shows the type of mnemonic in the source language and target language, as follows:

Example 1:

2|Mne-Mne|Lit|NS

every time you
tell your daughter
you yell at her
out of love
you teach her to confuse
anger with kindness
which seems like a good idea
till she grows up to
trust men who hurt her
cause they look so much
like you

- to fathers with daughters
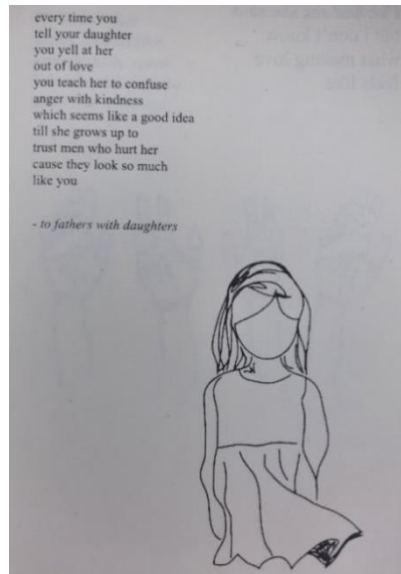
Figure 4.1 Example 1

Mnemonic type indicates the linear relationship between the visual and the text aspects found in this visual poetry. Datum number 2 is taken from the visual poetry original version entitled "*Milk and Honey*". Through this visual, the readers can easily understand the message of the text. This visual poetry tells about the way the father loves giving her daughter. This visual poetry shows the existence of synchronization between the visual and the text. The aspects have the same portion, which shows the visual and the text complete each other. The visual shows a little girl presented clearly. The little girl can refer to a child that accepts her father's love.

This visual poetry can be identified as mnemonic when it sees the visual and reads the text interrelated. The words that represent the visual is "tells your daughter". The words refer to how a parent communicates with his child. It can reflect the parent's love given to his child. Furthermore, the visual also shows a human female descendant or a female adopted child. It usually gets the parent's love. This visual poetry can easily realize the message because it can observe it directly.

Example 2:

5|Mne-Mne|Lit|NS
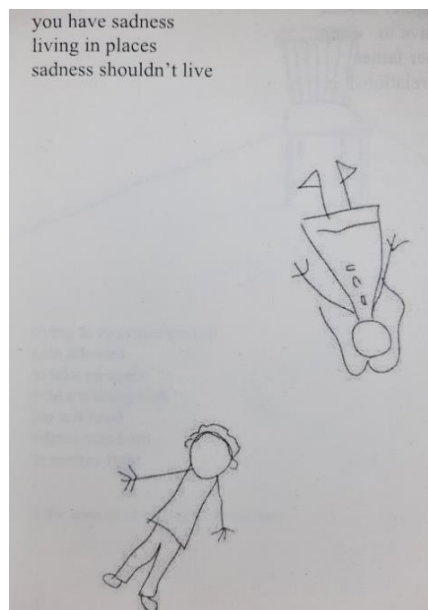
Figure 4.2 Example 2

The complementing between the visual and the text aspect in this visual poetry includes the Mnemonic type. Datum number 5 is taken from the visual poetry entitled "*Milk and Honey*". There is a linear relation that can be seen and read in this visual poetry. This visual poetry tells about the sadness

of human feelings. There is a synchronization happens between the visual aspect and its text. Same as other data show, the existence of a Mnemonic type in this visual poetry makes it the readers easy to get the context.

Mnemonic type suggests the linearity of both the visual and the text aspect. The words can represent the visual found in "you have sadness". The words describe someone feeling grief or unhappiness. It is linearly related to the visual showing a girl and a boy far apart. Their position is oblique, which means the sadness makes them unable to stand straight. From the visual can see the head boy's position is pointing up. In contrast, the head girl's position is pointing down. It indicates the sadness of the girl is more than the boy. The text can conclude it matches the visual so that it can be classified into mnemonic.

Example 3:

12|Mne-Mne|Lit|NS

the thing about having
an alcoholic parent
is an alcoholic parent
does not exist

simply
an alcoholic
who could not stay sober
long enough to raise their kids
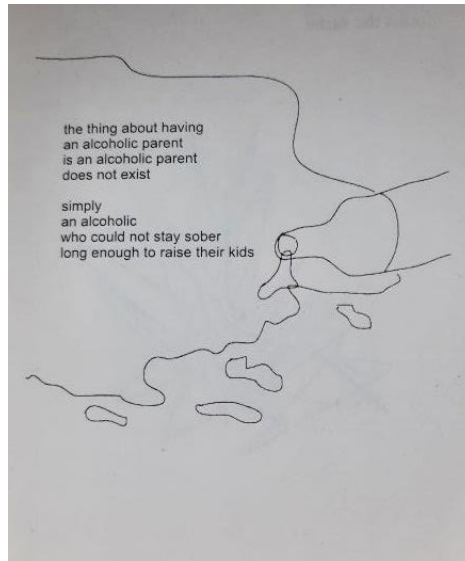
Figure 4.3 Example 3

The text in the visual poetry and the visual on the particular showing the existence of linear relation is mnemonic. This datum number 12 contains mnemonic type. There is identified as a mnemonic because the text can explain the visual meaning. This visual poetry tells a toxic parent that they can't realize. From the meaning of visual poetry meaning, it can be analyzed that this visual poetry includes a mnemonic type.

The mnemonic type must present two aspects that are linear and harmonious. In addition, the visual aspect can be supported by the text and otherwise. The words represent the visual found in "an alcoholic parent". The words have two meaning a parent addicted to an alcoholic and a parent to be a

toxic relationship with their child. Two meaning indicates the same aim to show something they can't realize. It is linearly with the visual showing a lying bottle. The bottle can't realize that the water is spilled out.

Example 4:

16|Mne-Mne|T|NS

aku ini apamu tanyanya
kuletakkan tanganku di pangkuannya
dan berbisik kau
adalah segala harapan
yang pernah kupunya
dalam wujud manusia
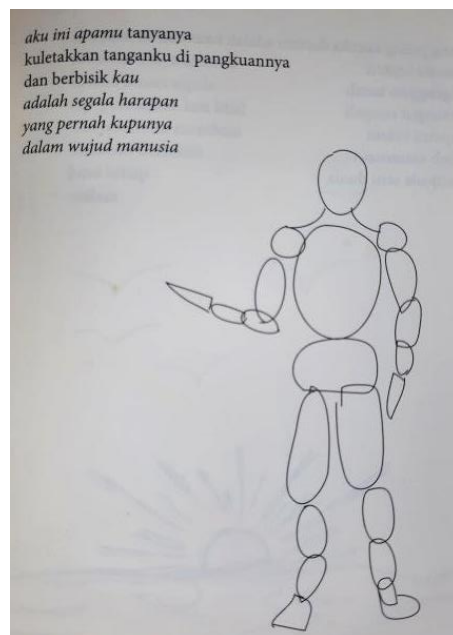
Figure 4.4 Example 4

The visual and the text complement each other, including the Mnemonic type. Datum number 16 is taken from the visual poetry translation version "*Susu dan Madu*". This visual poetry shows two aspects of the text and the visual, which has a linear relation. This visual poetry tells a person's heart about her lover. It can see what visual poetry conveys through the text and the visuals.

This visual poetry presents the synchronization between the text and the visual that can be seen when it reads. It can be seen in the words that represent "*dalam wujud manusia*". The words mean a human creature with a body and soul. It refers to someone real and life. It is linearly with the visual showing resembling a standing human.

Example 5:

18|Mne-Mne|Amp|NS
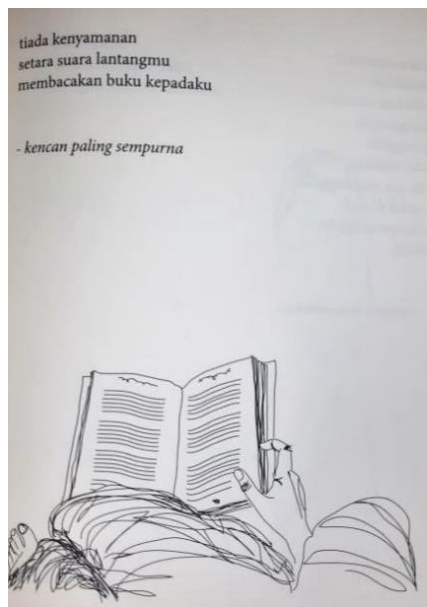
Figure 4.5 Example 5

The text and the visual aspect called the mnemonic type, can complement each other. This datum number 18 contains a mnemonic type. The same portion of balancing between the text and the visual aspect is important to show linearity. This visual poetry tells a comfort zone because of someone. The situation makes feeling safer. This meaning can get it through reading the text and seeing the visuals in visual poetry.

Two aspects that can be interrelated have resulted in good visual poetry and easy to understand the meaning. It can be seen in the words "*membaca buku kepadaku*". These words have the meaning of the action of reading a book. This action has shown to the listener. It is linearly with the visual showing someone lying down holding a book like reading.

Example 6:

29|Mne-Mne|Lit|NS
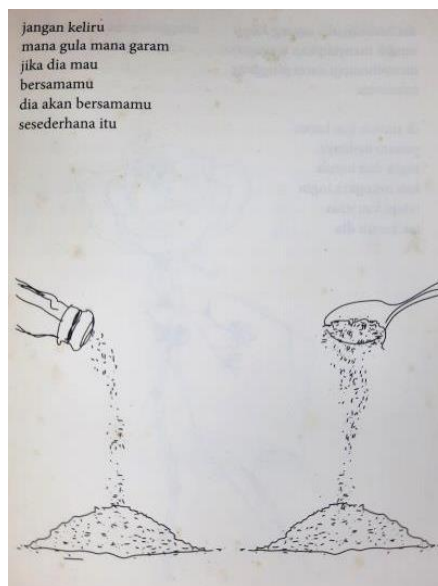
Figure 4.6 Example 6

The mnemonic type shows a linearity between the visual and text aspects of this visual poetry. Datum number 29 is taken from the translation version of visual poetry entitled "*Susu dan Madu*". This visual poetry tells about not being wrong in judging someone. The meaning can get it from the text showing two different things, and the visual also shows two different things.

The mnemonic type in this visual poetry suggests the linearity of both the visual and text aspects. Those words in this visual poetry focus on "*Mana gula mana garam*". These words mean two different flavors, but the texture is usually the same. The words "*mana gula*" refers to the sweet flavor. Meanwhile, the words "*mana garam*" refers to the salty flavor. They are different flavors and important things to make something tasty. It is linearly with the visual showing two different things pouring from the spoon and the bottle.

b. Hegemonic

The hegemonic type is what is said, unlike what it has seen (Purnomo,2016). The definition of this type suggesting either aspect is dominating the other. This hegemonic type consists of two aspects: the visual and the text. Two aspects of this type have one of a higher position than the other. It indicates visual aspect is more dominant than the text or otherwise. In this research, the hegemonic type happens when the data taken from the visual poetry has one aspect dominating, whether the text or the visual.

The aspect dominating the other can be observed beginning from the text and the visual content in the visual poetry. The synchronization between the text and the visual in this type does not occur. Therefore, this hegemonic type emphasizes one aspect between the text and the visual. This type will be brought to pay more attention to understanding the meaning of the visual or the text.

Here, the data show the hegemonic type as follows:

Example 1:

3|Heg-Heg|Mod|NS
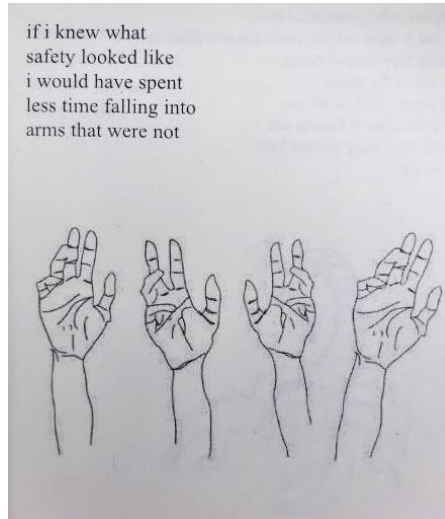
Figure 4.7 Example 1

The hegemonic type in this visual poetry has the meaning of the text aspect of the data more dominant than the visual or otherwise. This visual poetry has two aspects that are cannot interrelated. The aspect has only one dominant aspect. Datum number 3 is taken from the original version of visual poetry entitled "*Milk and Honey*". Getting the meaning of visual poetry has more attention because the text and visuals do not have a linear relation. This visual poetry tells someone who is disappointed with her time spent with the wrong person. This meaning gets it from the text of the visual poetry.

The text is more dominant than the visual, called the hegemonic type. It can see the words found in "safety looked like". The words have a meaning of the condition of being

safe. It means the situation does not make someone inconvenient. This meaning cannot relate to the visual showing four hands. It indicates the readers have the intention of the text to understand the meaning of the visual poetry.

Example 2:

24|Heg-Heg|Mod|NS

your name is
the strongest
positive and negative
connotation in any language
it either lights me up or
leaves me aching for days
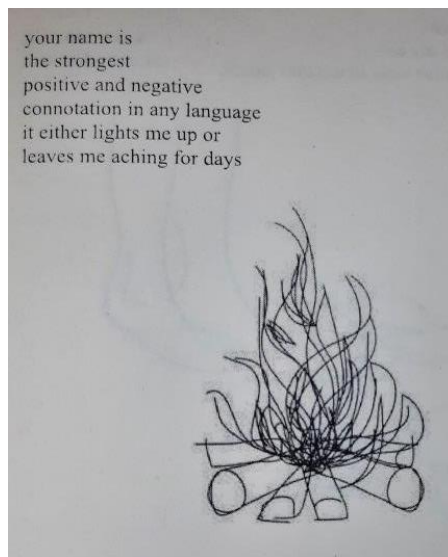
Figure 4.8 Example 2

One aspect of this visual poetry is more dominant than the other and is called Hegemonic. It indicates two aspects of the visual and the text are not related. It can know from the content of visual poetry. Datum number 24 includes hegemonic type because there is no correlation between the content of the text and the visual. This visual poetry tells how a person's personality can affect someone positively and negatively. This meaning can get it through the text of the visual poetry.

The text in this visual poetry is more dominant than the visual, called hegemonic. It can see the words "the strongest". The words mean having great physical power. There are no outside factors to influence its strength and power. It means the words cannot relate to the visual showing of a bonfire. The bonfire usually has several factors that make a strong fire. The factors are place, firewood, and wind. So, this visual poetry includes a hegemonic type.

Example 3:

35|Heg-Heg|Com|NS

if
he can't help but
degrade other women
when they're not looking
if toxicity is central
to his language
he could hold you
in his lap and be soft
honey
that man could feed you sugar and
douse you in rose water
but that still could not
make him sweet

- *if you want to know the type of man he is*
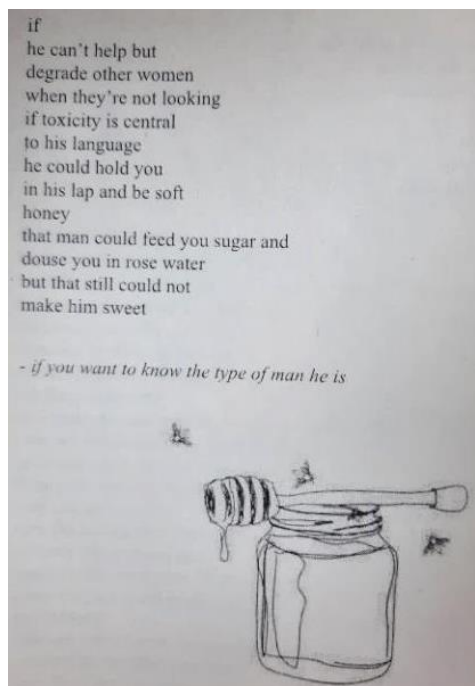
Figure 4.9 Example 3

This visual poetry can include a hegemonic type that occurs when the data has no relation between the text and the visual aspects. Datum number 35 contains the hegemonic type. This visual poetry tells the type of man that she loves. The text

shows the treatment of a man to a woman, but the treatment will not change his original character.

The text of this visual poetry is more dominant than the visual because the meaning can get it through the text. It can see the word "be soft honey". The word has meaning someone call that loves. It can usually be found in a relationship between two people. The relationship feels like someone to a lover's passion and tenderness. It means the meaning cannot relate to the visual showing a fluid of natural honey in a jar where the spoon takes it on the top, and three bees fly. It cannot have a relationship because the text refers to the person calling, while the visual refers to things. So, this visual poetry includes a hegemonic type.

Example 4:

33|Mne-Heg|Com|NS
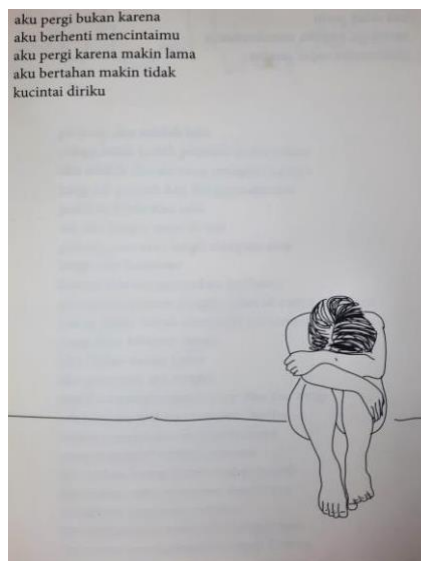
Figure 4.10 Example 4

This visual poetry belongs to hegemonic types because one aspect is more dominant than the others. It occurs when the text or the visual has no relationship. Datum number 33 is taken from the translation version of the visual poetry entitled "*Susu dan Madu*". This visual poetry tells about the reason she left her lover. The text shows why she must leave her lovers. It can see the meaning through the text aspect.

The text aspect is more dominant than the visual aspect, called the hegemonic type. It can see the words "*aku pergi*". The words mean someone left and moved to another place. It doesn't relate to the picture that shows someone sitting alone with their head down. It indicates that someone is staying and not going to leave. So, this visual poetry is a hegemonic type.

Example 5:

51|Heg-Heg|Lit|NS

cara mereka
pergi
menjelaskan
segalanya
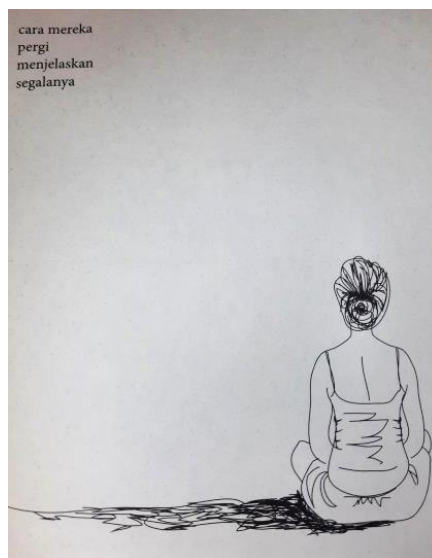
Figure 4.11 Example 5

This visual poetry shows the visual aspect as more dominant than the text aspect, called the hegemonic type. Datum number 35 is taken from a translation version of visual poetry entitled "*Susu dan Madu*". This visual poetry tells the situation of someone left. The condition is alone and sits on the edge as though in mourning. It can see the meaning through the visual aspect.

Through the hegemonic type, it knows the visual aspect is more dominant than the text aspect. It can see the words "*cara mereka pergi*". The words have a meaning in how the way they leave. The meaning of the words cannot tell everything that visual poetry means. It can understand the visual poetry conveyed through the visuals. The visual shows a woman sitting down alone on edge. It is like the woman seeing them leave through the picture showing the woman's back. So, this visual poetry includes a hegemonic type.

Example 6:

66|Mne-Heg|R|S

aku ingin minta maaf kepada semua perempuan
yang kupuji cantik
sebelum kupuji cerdas atau berani
maaf karena kedengarannya seolah
sesuatu yang sudah kau bawa sejak lahir
adalah milikmu yang paling membanggakan padahal
jiwamu telah meratakan gunung
mulai sekarang aku akan berkata
kau sungguh tangguh atau *kau luar biasa*
bukan karena aku tak menganggapmu cantik
tetapi karena kau sungguh lebih dari itu

Figure 4.12 Example 6

Datum number 66 includes hegemonic types because the text aspect is more dominant than the visual aspect. This visual poetry is about the value of women. Women have some value in themselves, not only pretty but also intelligent and brave. Women also have the spirit to make themselves more extraordinary. It is a portrait of women in this visual poetry.

Two aspects that one aspect is more dominant than the other, called hegemonic type. It needs a deep intention to know the meaning of this visual poetry. It can see the word "*meratakan gunung*". The words refer to one mountain that flattens. It is not related to the visual

showing lots of mountains. So, this visual poetry includes a hegemonic type.

4.2 Translation techniques used to Translate the visual poetry on Milk and Honey

Each visual poetry that is translated has a different formulation based on the type of translation techniques and the intentions of the meaning of the visual poetry to convey. Molina Albir (2002) classifies the translation techniques into 18 types. They are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. The difference between the types of translation techniques can make the translator convey the meaning of the text differently.

In the case is translated visual poetry found that not all translation techniques are used. This research found 70 data on visual poetry and seven types of translation techniques that use to translate visual poetry. There is 1 data of borrowing technique, 7 data of compensation techniques, 2 data of linguistics amplification techniques, 40 data of literal techniques, 10 data of modulation techniques, 4 data of reduction techniques, and 1 data of transposition technique. It can conclude that most translation techniques use literal techniques.

Table 4.2 The result of the translation technique

Types of translation techniques	Number
Borrowing	1
Compensation	20
Linguistics amplification	3
Literal Translation	40
Modulation	1
Reduction	4
Transposition	1
TOTAL	70

a. Borrowing

This technique is used when the words or expressions are taken straight from the source language into the target text. It can be pure (without any changes) or naturalized (to fit the spelling rules in the TT). It is usually used to translate the source text, which is no target language equivalent. It also allows the translator to put the original text.

Here the data shows the borrowing technique in visual poetry as follows:

Example 1:

19|Mne-Mne|Bo|NS

ST: Like an easel with a **canvas**

TT: *Seperti sandaran dari sebuah **kanvas***

From the example above, the translator uses naturalized borrowing. It can see the words "canvas" in the source text translated into "*kanvas*" in the target text. It used might be considering spelling in the target text. Even though the spelling from the source text into the target is changed, the meaning is the same.

b. Compensation

This technique is used when the source cannot be translated into the target text. The missing meaning from the source text is expressed elsewhere in the target text. It caused the target text not to be reflected in the same place as in the source text.

Here the data shows the compensation technique in visual poetry as follows:

Example 1:

7|Mne-Mne|Com|NS

ST: I am allowed **to take up space**

TT: *Bahwa aku boleh **berada disini***

From the example above, the words "to take space" in the source text translated into "*berada disini*" in the target text has a missing meaning in the context. The source text means taking a distance from others, but the target text has a different meaning of stand here.

Example 2:

10|Mne-Mne|Com|NS

ST: When my mother opens her mouth to have a **conversation** at dinner

TT: *Ketika ibuku membuka mulutnya untuk **bercengkerama** saat makan malam*

From the example above, this datum uses the compensation technique because there is a missing meaning between the source text into the target text. The words "conversation" in the source text are translated into "*bercengkerama*" in the target text. The text has a different atmosphere when talking with someone. Usually, a conversation is used when two people or more are in a formal situation, but "*bercengkerama*" is informal.

Example 3:

67|Mne-Heg|Com|S

ST: I **hold you** and whisper

TT: ***Kurangkul kau*** *dan berbisik*

From the example above, this datum uses a compensation technique to translate the source text into the target text. It can see the words "I hold you" translated into "*kurangkul kau*". It uses because the source text cannot be translated, and the missing meaning is expressed elsewhere.

The source text means to grasp someone with a hand, but the target text is to embrace someone.

c. **Linguistics Amplification**

This technique is used when the target text adds linguistic elements. It is often used in consecutive interpreting and dubbing.

Here the data shows the linguistics amplification technique in visual poetry as follows:

Example 1:

13|Mne-Mne|Mod|NS

ST: I **flinch** when you touch me

TT: *aku **tersentak panik** karena sentuhanmu*

From the example above, this datum uses linguistics amplification. It can see the word "*panik*" in the target text aims to clarify someone reaction. It is the linguistic element that adds to the target text.

Example 2:

18|Mne-Mne|Amp|NS

ST: Nothing is safer than the sound of you **reading** out loud to me

TT: *Tiada kenyamanan setara suara lantangmu **membacakan buku** kepadaku*

From the example above, this datum uses linguistics amplification. It can see the word "*buku*" in the target text that

aims to clarify reading a book. It is the linguistic element that adds to the target text.

Example 3:

43|Mne-Mne|Amp|NS

ST: We **began** with honesty

TT: *Kita **mulai ini** dengan kejujuran*

From the example above, this datum uses linguistics amplification. It can see the word "*ini*" in the target text. It aims to clarify something case. It is the linguistic element that adds to the target text.

d. **Literal Translation**

This technique translates the source text word for word into the target text. It usually uses when the form of the text has the same function and meaning.

Here the data shows the literal translation technique in visual poetry as follows:

Example 1:

28|Mne-Mne|Lit|NS

ST: **You were so distant**

TT: ***Kau begitu jauh***

From the example above, this datum uses literal translation because it has the same lexical elements. It can see from the form that the target text "*kau begitu jauh*" has the

same function and meaning as the source text you were so distant.

Example 2:

36|Mne-Mne|Lit|NS

ST: **When your fingers**

TT: *Ketika jari-jarimu*

From the example above, this datum uses literal translation to deliver the message from the source text to the target text. The source text "when your fingers" translate word for word into the target text "*kau begitu jauh*". It has the same lexical element between the source and target texts.

Example 3:

47|Mne-Mne|Lit|NS

ST: **He isn't coming back**

TT: *Dia takkan kembali*

From the example above, this datum uses literal translation to translate the text. It has the same function and meaning as the source text "he isn't coming back" translated into the target text "*dia takkan kembali*".

e. **Modulation**

This technique uses when the translator translates the text that replaces the focus of the point of view or cognitive category in relation to the source text. It can be lexical or structural elements in the target text that have changed.

Here the data shows the modulation translation technique in visual poetry as follows:

Example 1:

48|Mne-Mne|Mod|NS

ST: I am losing parts of you like I lose eyelashes

TT: *kehilangan dirimu itu seperti rontoknya bulu-bulu mataku*

From the example above, the datum has changing point of view between the source text and the target text. The source text "I am losing parts of you like I lose eyelashes" has a point of view she is losing her eyelashes.. While the target text "*kehilangan dirimu itu seperti rontoknya bulu-bulu mataku*" has a different point of view that her eyelashes are falling out. It also knows that lexical and structural elements from the source text to the target text are changing.

f. Reduction

This technique is used when information from the source text is suppressed into the target text. The compacting information can not change the message.

Here the data shows the reduction translation technique in visual poetry as follows:

Example 1:

1|Mne-Mne|R|NS

ST: You were **so afraid** of my voice

TT: *kamu **takut** mendengar suaraku*

The datum above uses a reduction technique to translate the text. The words "so afraid" in the source text translates into the target text "*takut"*. It means the target text has reduced information from the source text. However, the message from the source text is still delivered to the target text.

Example 2:

22|Mne-Mne|Mod|NS

ST: **All the other loves**

TT: *Cinta-cinta lain*

From the example above, this datum uses the reduction technique to translate the text. There is suppresses the information contained in the source text to the target text. The words "all other loves" in the source text mean the whole of love, while the words "*cinta-cinta lain*" mean mention of other love, not all. It means the compacting information occurs in this datum, but the message is delivered.

66|Mne-Hege|Mod|NS

ST: When your spirit has crushed **mountains**

TT: *Jiwamu telah meratakan **gunung***

From the example above, this datum uses the reduction technique to translate the text. It can see the word "mountains" in the source text refers to the hill, but the word "*gunung*" in the target text means one mount. There is suppressed information between the source text and the target text.

g. Transposition

This technique is used when the target text changes the grammatical categories from the source text. It usually occurs because of the different grammar from the source text into the target text.

Here the data shows the transposition translation technique in visual poetry as follows:

Example 1:

16|Mne-Mne|T|NS

ST: I've ever had in **human form**

TT: *yang pernah kupunya dalam **wujud manusia***

The datum above uses the transposition technique to translate the text. It can see the source text "human form" translated into the target text "*wujud manusia*". This datum translates the text by changing the grammar between the source and target texts to deliver the meaning.

B. Discussion

This part of the discussion explains data analysis based on the problem formulation of the study. This research collects seventy data for analysis. This discussion consists of the correlation between the object of the data, the translation technique, and diegetic symbiosis. The componential table shows that the horizontal column displays the total data classified into mnemonic and hegemonic according to non-shifted and shifted data. The vertical column

displays the themes of visual poetry and the translation technique used by the translator translating the visual poetry.

Table 4.3 Componential Table

Themes	Translation Techniques	Diegetic Symbiosis			
		Mnemonic		Hegemonic	
		NS	S	NS	S
The Hurting	Com	4			
	LA	1			
	Lit	6		1	
	Re	1			
The Loving	Com	4	1	1	
	Bo	1			
	LA	1			
	Lit	2		1	
	Re	1			
	Tr	1			
The Breaking	Com	2	1	1	1
	LA	1			
	Lit	18			
	Mod	1			
The Healing	Com	5			
	Lit	12			
	Re	1	1		

Based on the componential table above, it can be seen that visual poetry has four themes. They are the hurting, the loving, the breaking, and the healing. The data of the visual poetry found seventy data. Each theme of visual poetry has a different translation technique that is used to translate. The most variant translation technique is found in the loving theme from that table. It shows compensation, borrowing, linguistics amplification, literal, reduction, and transposition. It indicates the loving theme displays various expressions from the writer about loving someone.

Meanwhile, the most frequent translation technique found in the table is literal and compensation. It can be found in each theme that shows in the

visual poetry. Literal is a technique that indicates word for word. Usually, this technique delivers the meaning well. While compensation is a technique that something cannot be translated, and the missing meaning is expressed elsewhere in the text. Those techniques can influence each theme of visual poetry.

Moreover, the dominant translation technique is literal. It can see from the table that the literal technique was found in eighteen data in the breaking theme from an overall 40 data of literal techniques. It indicates the translator wants to show the message of visual poetry appropriate word for word.

It can also know from the table mnemonic in non-shifted as frequent data. It is found in each theme of visual poetry. Mnemonic is a linear relationship between what is said (text) and what is seen (visuals). It is usually memorizing because the textual and the picture aspects have balance to complete each other. While non-shifted in this research means the source and target languages have the same diegetic symbiosis. Furthermore, it can see mnemonic in non-shifted as dominant data in the breaking theme. It is found in eighteen in the literal technique from the overall 22 data mnemonic non-shifted in the breaking theme.

From the explanation above, it can conclude mnemonic in non-shifted and literal techniques is the most dominant data in the breaking theme. The correlation between mnemonic non-shifted and the literal has the same purpose in visual poetry. The purpose of visual poetry is writerly because the writer wants to show the most feeling of breaking with

someone. This feeling makes something memorizing and hurting for the writer. From that, the writer wants to show the feeling through visual poetry.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

After analyzing and explaining the data of this research entitled *Translation Techniques of Diegetic Symbiosis Analysis are Found from Visual Poetry as Displayed on Milk and Honey* in the research finding in the previous chapter, this chapter presents the conclusion, implication, and suggestions.

A. Conclusion

Based on the analysis, this chapter discusses the problem formulation and how to answer it. There are two problem formulations in this research. The first is about the types of diegetic symbiosis found in visual poetry, as displayed in Milk and Honey. The second concerns the technique used to translate the visual poetry on *Milk and Honey.* From the problem formulation, the researcher concludes as follows,

There are finds 70 data of visual poetry in *Milk and Honey* as the original version and *Susu dan Madu* as the translation version. Two types of diegetic symbiosis are found in visual poetry, which is mnemonic and hegemonic. The data number of the types of diegetic symbiosis in this research is divided into source language and target language. The source languages of Mnemonic types found 64 data, and the target language of mnemonic types found 62 data. Meanwhile, the source language of the hegemonic type found 6 data, and the target language of the hegemonic type found 8 data.

Seven types of translation techniques are also used for translating visual poetry in *Milk and Honey.* The techniques are borrowing,

compensation, linguistic amplification, literal, modulation, reduction, and transposition. There found 1 data on the borrowing technique, 20 data on compensation techniques, 3 data on linguistics amplification techniques, 40 data on literal techniques, 1 data on modulation techniques, 4 data on reduction techniques, and 1 data on the transposition technique. It means that most translation techniques use literal techniques.

Based on the findings of this research, it can be concluded that the mnemonic non-shifted and literal technique is the dominant data of this research. It indicates the translator translating the visual poetry word for word. Besides that, the mnemonic category of the diegetic types is also the most found in this research data. It shows that the text and the visual have to synchronize, making it easy for the reader to understand what they see and get so the memories are recorded in their minds.

B. Implications

Implications are drawn from the research finding. The research found the most dominant data from the diegetic symbiosis types and the translation technique found in the visual poetry *Milk and Honey*. Moreover, this research implies that the visual can prove easily understand the message.

Considering the conclusion above, it implies that we can know visual poetry consists of the visual and text with a relation. The relation between the visual and the text can complement or dominate the other. It can see through diegetic symbiosis. Each visual poetry can analyze with a complement or dominant relation between the text and the visual. A complement relation in

diegetic symbiosis is called mnemonic. A dominant relation in diegetic symbiosis is called hegemonic.

Furthermore, Mnemonic can be found in visual poetry when the text and the visual are linear relationships. Hegemonic can be found in visual poetry when the text is more dominant than the visual or otherwise. This relation can make the meaning of visual poetry easily understood or not.

The other implies that we can also know visual poetry that translated used translation techniques. The translator usually uses translation techniques to deliver the meaning. Each visual poetry uses translation techniques considering the context of the visual poetry. The translator is a big decision when using translation techniques because the translation technique can make the meaning of the visual poetry is delivered well or not.

C. Suggestions

1. Suggestions for the translators

   The researcher suggests that the translator should improve translation competence when translating visual poetry. They should understand the context of the text and figurative language of both the source text and the target text so that the message of the visual poetry has well delivered. The translator must also be excellent in applying the translation technique that can affect the reader's understanding of visual poetry.

2. Suggestions for the other researchers

   The researcher aims to find the types of diegetic symbiosis and translation techniques used by visual poetry. There are many things in visual poetry that the next researcher can analyze. It is suggested to the

other researcher to analyze deeper and better about diegetic symbiosis types and translation technique types. It is also recommended to find data in other works in the literature.

3. Suggestions for the readers and other

The researcher suggests learning more theories and reading many references related to the topic for readers interested in analyzing diegetic symbiosis types and translation technique types that put visual poetry as an object. Besides, the researcher also suggests that the readers should keep reading books, journals, articles, or studies about translation, especially types of diegetic symbiosis and translation techniques. It will enrich the knowledge of translation for the readers.

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APPENDICES

VALIDATION SHEET

The thesis data entitled *TRANSLATION TECHNIQUES OF DIEGETIC SYMBIOSIS ANALYSIS ON VISUAL POETRY AS FOUND FROM MILK AND HONEY* had been checked and validated by Yustin Sartika, M. A, on:

Day : Monday

Date : Feb 27th 2023

The statement made truthfully in accordance with the theory and applicable rules without coercion.

Surakarta, Feb 27th 2023
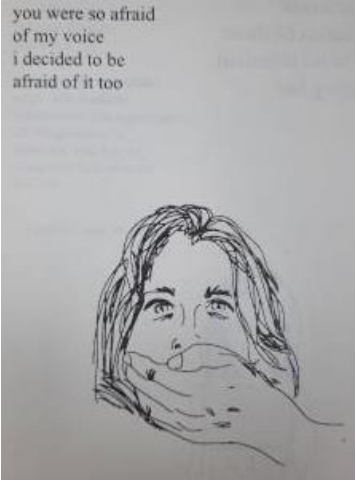
Validator,

Yustin Sartika, M. A.

NIP. 198510242019032009

The Data
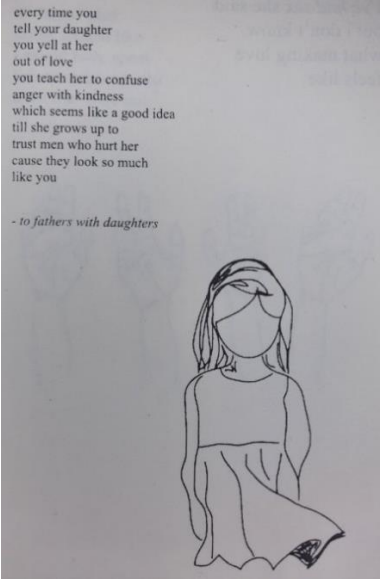
No	Coding Data	Visual Poetry of Data I and Data II	Themes	Text		Visual		Type of Diegetic Symbiosis		Translation Technique	Shifted/Non-Shifted	Explanation
				Source Text	Target Text	Source Visual	Target Visual	Source Language	Target Language			
1.	1|Mne-Mne|R|NS	SL: you were so afraid of my voice i decided to be afraid of it too	The Hurting	You were so afraid	Ka u tak ut			Mnemonic	Mnemonic	Reduction	Non-Shifted	This visual poetry tells about someone afraid of her voice at the time, and she also feels fearful of her situation. The picture shows a woman with a hand on her mouth and a scared expression. Her condition portrays a terrible situation. This visual poetry includes Mnemonic because the word "you were so afraid" in

TL:

kau takut.
mendengar suaraku
aku pun ikut
merasa takut

the source text and "*kau takut*" in the target text has a linear relation with the picture. The visual shows an expression that represents the situation, while the word "you were so afraid" in the source text and "*kau takut*" in the target text capture something that concerns an unwanted situation.

The translator uses a reduction technique to translate from the source text into the target text. This technique suppresses the information contained in the source text to the target text. The source text "you were so afraid of my voice" translates into the target text "*kamu takut*

No.	Code	SL										Analysis
												mendengar suaraku". It suppresses context in "so afraid" to translate"*takut*". It can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.
2.	2|M ne- Mne |Lit| NS	SL:	The Hurtin g	Tells your daug hter	Na sih ati put rim u			Mnem onic	Mnemo nic	Liter al	Non - Shift ed	This visual poetry is about how a father gives love to his daughter. The picture also portrays a little girl who is a child who accepts her father's love. This visual poetry includes Mnemonic because the word "tells your daughter" in the source text and "*nasihati putrimu*" in the target text have a linear relation with the picture. The text indicates how

| | | TL:
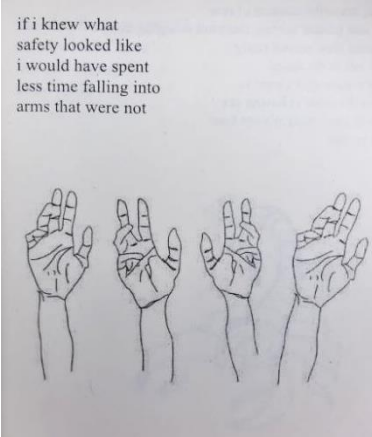
tiap kali kau
nasihati putrimu
kau meneriakinya
karena sayang
kau ajari putrimu bahwa
marah tandanya sayang
yang sekilas kedengaran masuk akal
hingga kelak dia dewasa
percaya pada lelaki yang melukainya
karena mereka begitu mirip
denganmu

- *kepada para bapak berputri*
 | | | | | | | | | | someone communicates or gives advice to his child. The image also complements the text because it captures a human female descendant or a female adopted child who usually accepted her parent's love.

This translation technique is a literal technique. The source text "every time you tell your daughter" translates word for word into the target text "*tiap kali kau menasihati putrimu*". It can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

3.	3|Heg-Heg|Mod|S	SL: if i knew what safety looked like i would have spent less time falling into arms that were not	The Hurting	What safety looked like	Apa itu kenya ma nan			Hegemonic	Hegemonic	Literal	Shifted	This visual poetry describes someone disappointed with her time spent with the wrong person. The picture shows a human body part of the end of the arm as a grasping organ. The end of the arm shows four parts: three left parts and one right part. This visual poetry has the same diegetic symbiosis between the source and target languages. The source language includes hegemonic because the words "what safety looked like" represents the condition of being safe from hurt, while the visual
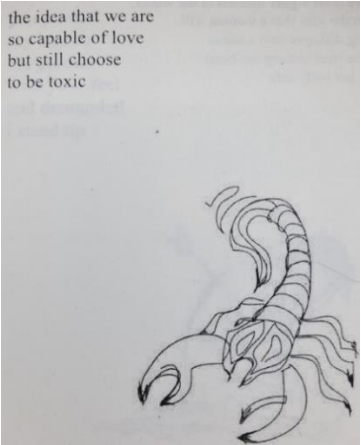
| TL: | | | | | | | | | | | represents the four parts body at the end of the arm. It means the visual cannot portray what the condition in the text means. Meanwhile, the target language is also hegemonic because the words "*apa itu kenyamanan*" in the target text capture the question of the condition of comfort. So, the target text is unrelated to the visual, showing four parts of the end of the arm. |

andai aku tahu
apa itu kenyamanan
takkan kuhabiskan
terlalu banyak waktu
jatuh ke tangan yang salah

The translator uses a literal technique to translate the text. The word "what safety looked like" translates directly into the target text "*apa itu kenyamanan*". This datum concludes non-shifted because the same diegetic symbiosis exists between the

#		SL											
													source and target languages.
4.	4|Mne-Mne|Com|NS	SL: the idea that we are so capable of love but still choose to be toxic	The Hurting	To be toxic	Saling racun			mnemonic	mnemonic	Compensation	Non-shifted		This visual poetry is about a toxic relationship with someone. The picture shows a scorpion with an elongated body and narrowly segmented tail with a venomous stinger at the butt This visual poetry includes Mnemonic because the source and target text has a linear relationship with the picture. The
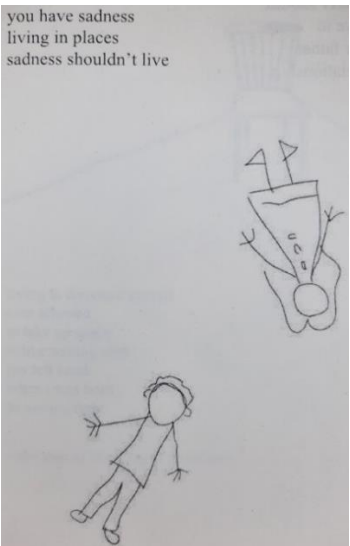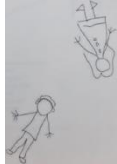
		TL:										picture shows the scorpion has a venomous stinger at the tip of the tail, which produces a toxic, while the word "to be toxic" in the source text and "*saling racun*" in the target text represent containing poisonous, especially when capable of causing severe debilitation.
		bayangkan kita mampu mencinta tetapi masih memilih saling racun										The translator uses a compensation technique to translate the text. The word "the idea that we are so capable of love but still choose to be toxic" translate into the target text "*bayangkan kita mampu mencinta tetapi masih memilih saling racun*". This technique used because there is something cannot be translated and the

No.	Code	SL										Analysis
												missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because there isn't a change of type diegetic symbiosis between the source and target languages.
5.	5|Mne-Mne|Mod|NS	SL:	The Hurting	You have sadness	Kaubiarkanlara			Mnemonic	Mnemon	Literal	Non-shifted	Visual poetry is about human feelings about sadness. The picture portrays a girl and a boy who are far apart. The position of their heads is oblique. The boy is pointing up, and the girl is pointing down. It indicates the sadness of the girl is more than the boy. This visual poetry includes Mnemonic because the source text "you have sadness"

| | | TL: | | | | | | | | | | | describes someone's grief or unhappiness. |

TL:
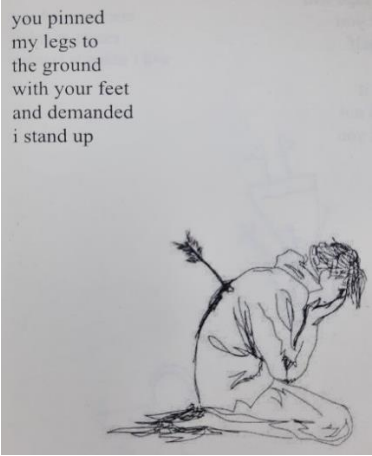
kau biarkan lara
tinggal di tempat
yang tak seharusnya
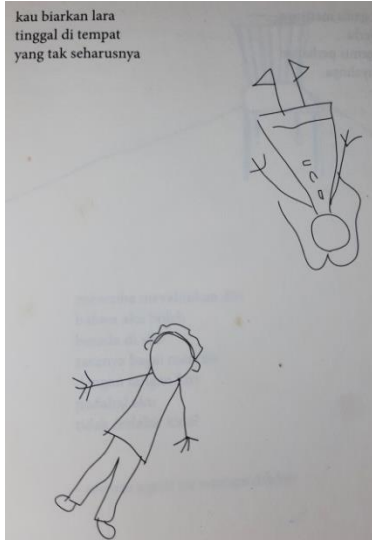
describes someone's grief or unhappiness. It is linearly related to the source picture of a girl and boy far apart and can feel the loneliness that makes them unhappy. Meanwhile, the target text "*kau biarkan lara*" has a linear relation with the visual because it also represents human feelings of sorrow.

The translator uses a literal technique to deliver the message. The source text "you have sadness living in places sadness shouldn't live" translates into the target text "*kau biarkan lara tinggal di tempat yang tak seharusnya*". This datum can conclude as non-shifted because the source

No.	Code	SL										Analysis
												and target languages have the same diegetic symbiosis.
6.	6|M ne- Mne |Mo d|N S	SL: you pinned my legs to the ground with your feet and demanded i stand up	The Hurtin g	You pinn ed	Ka u tan cap kan			Mnem onic	Mnemo nic	Com pens ation	Non - shift ed	The visual poetry describes how someone hurts her, but he asks her to be okay. The picture shows someone who fell and suffered from the pain of an arrow stuck in her back. The arrow makes her feeling collapse and down on the ground. This visual poetry includes Mnemonic because the source text "you pinned" and

| | | TL: | | | | | | | | | | | the target text "*kau tancapkan*" have a linear relation with the picture. The image shows someone who feels collapsed, making her down on the ground because she is suffering from the pain of an arrow stuck in her back. At the same time, the word "you pinned" in the source text and "kamu tancapkan" in the target text has the same meaning, which is something to cause her to down and not be able to move.

The translator uses a compensation technique to translate the text. This technique uses when something cannot be translated and the missing meaning is expressed elsewhere in the text. The source |

dengan kedua kakimu
kau tancapkan
kakiku
ke tanah
lalu kau minta
aku berdiri tegak

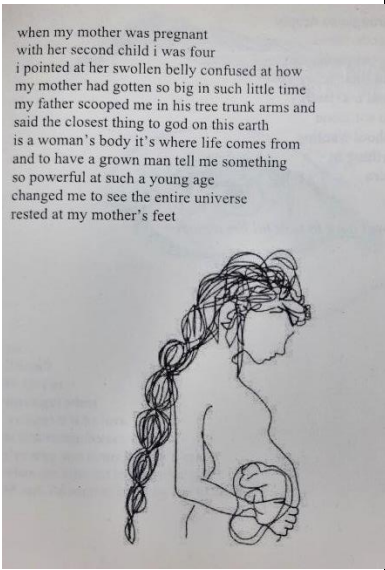|											text "you pinned my legs to the ground with your feet" translates into the target text "*dengan kedua kakimu kau tancapkan kakiku ke tanah*". This datum can conclude as non-shifted because there isn't a change of type diegetic symbiosis between the source and target languages.

7.	7|Mne-Mne|Com|NS	ST: trying to convince myself i am allowed to take up space is like writing with my left hand when i was born to use my right — *the idea of shrinking is hereditary*	The Hurting	To take up space	Berada disini			Mnemonic	Mnemonic	Compensation	Non-shifted	This visual poetry tells about her position in her situation. The picture shows a chair in the corner of the room. The chair position indicates someone has no power to take the center or the front. She only has one choice to make her existence. This visual poetry includes Mnemonic because the source and target text are linearly related to the image. The source language includes Mnemonic because the words "to take space" in the source text means someone gives little space to make a

TT:

mencoba meyakinkan diri
bahwa aku boleh
berada di sini
rasanya bagai menulis
dengan tangan kiri
padahal aku
tidak terlahir kidal

- merasa sepele itu warisan leluhur
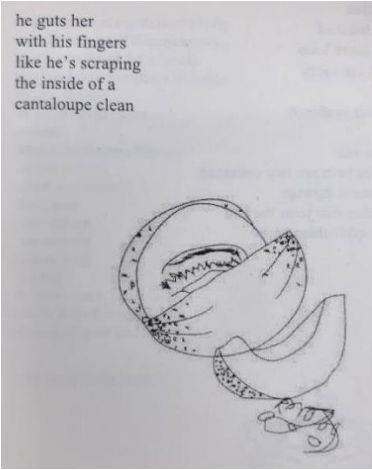
life choice. It relates to the picture that shows a chair in the corner of the room, not the center or the front, which means someone's position in her situation. Meanwhile, the target language also includes Mnemonic because "*berada disini*" in the target language means her position in her case. It has the same meaning as the visual showing.

The translator uses a compensation technique to translate the text. The source text "I am allowed to take up space" translates into the target text "*bahwa aku boleh disini*". This technique is used when the source text has a missing meaning

										expressed elsewhere in the target text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 8. | 8\|Mne-Mne\|Lit\|NS | ST: | The Hurting | Cantaloupe clean | Isi buah blewah | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry tells about sexual abuse. The picture shows a cantaloupe that is sliced and shows the inside.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The picture shows a 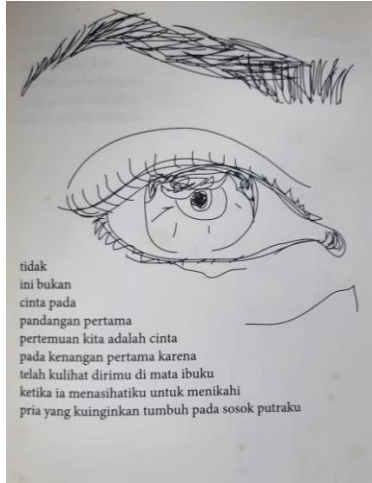cantaloupe that is sliced and shows the inside. It relates to the source text "cantaloupe clean" and the target text "*isi buah blewah,*" representing the visual.
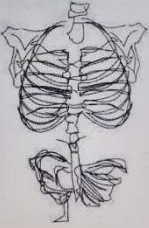
The translator uses a literal technique to translate the text. The source text "the inside of a cantaloupe clean" translates directly into the target text "*isi buah blewah hingga bersih*". This datum can |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

		TT:									conclude as non-shifted because it has the same diegetic symbiosis.
		dengan jari-jarinya si lelaki mengorek si gadis seolah sedang mengeruk isi buah blewah hingga bersih									

| 9. | 9\|Mne-Mne\|Lit\|NS | ST: | The Hurting | Heaving of your chest | Be ban ber at di dad am u | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry describes someone who feels pointless because her family judges her as unnecessary. The picture shows a human skeleton. This human skeleton indicates something to be empty because gnawing it slowly.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source language includes the Mnemonic type because the words "heaving of your chest" means heavy breath. It indicates someone has a problem that makes her bad condition. It relates to the picture showing a human skeleton which is something to be |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | | TT: | | | | | | | | | | empty. That means her bad condition is mentioned in the text, making her body gradually deteriorate and remain like a human skeleton. Meanwhile, the target language also includes a mnemonic type because the words "*beban berat di dadamu*" means something heavy to be carried out, like a big problem in her life. Sometimes, a big problem makes the unstable mind and effet the body. So, it relates to the picture that the body shows only a human skeleton because of the frail body.

The translator uses a literal technique to translate the text. The word "you're still |

mengosongkan perut ibuku
adalah aksi kabur pertamaku
menyusut demi keluarga
yang lebih suka anak gadisnya tak kasat mata
adalah yang kedua
menjadi tiada
itu mudah
percaya saja ketika mereka berkata
kau sampah
lalu ulangi lagi
seperti doa
aku sampah
aku sampah
aku sampah
begitu sering
hingga alasan kau tahu
kau masih hidup hanyalah
beban berat di dadamu

- *cara jadi tiada*

No.	Code	ST										Description
												alive is from the heaving of your chest" in the source text translates the same style into the target text "*kau masih hidup hanyalah beban berat di dadamu*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.
10.	10| Mne - Mne |Co m|N S	ST: when my mother opens her mouth to have a conversation at dinner my father shoves the word hush between her lips and tells her to never speak with her mouth full this is how the women in my family learned to live with their mouths closed	The Hurtin g	A conv ersat ion	Ber cen gkr am a			Mnem onic	Mnemo nic	Com pens ation	Non - shift ed	This visual poetry describes a women's position in a family. The picture shows one table and two chairs placed in a room. The table has a rectangle form and a plant on the top. This form of the table is a rectangle, meaning having a separate distance between one another. The chair

TT:
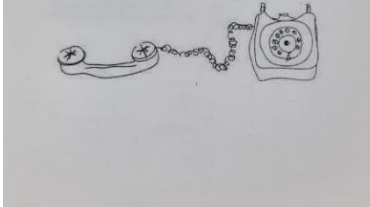
ketika ibuku membuka mulutnya
untuk bercengkerama saat makan malam
ayahku menyorongkan segumam ssst
ke tenggorokan ibuku dan menasihatinya
jangan bicara dengan mulut penuh
inilah alasan perempuan di keluargaku
mahir hidup dengan mulut tertutup
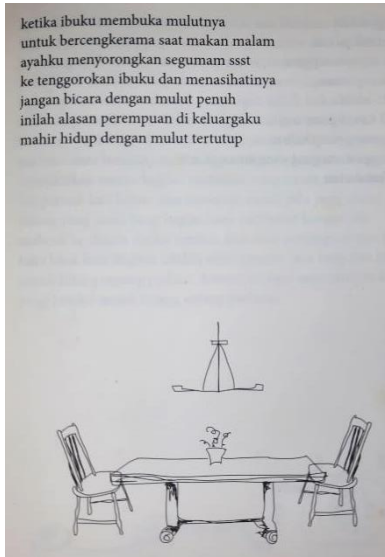
has four legs and a backrest. Between two chairs, there is a hanging lamp.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text and the target text include Mnemonic because the words "a conversation" in the source text and "*bercengkrama*" in the target text have the same activity of talking about something between two people or more. The meaning relates to the visual showing one table and two chairs in a room. It indicates the place of the conversation occurs.

The translator uses a compensation

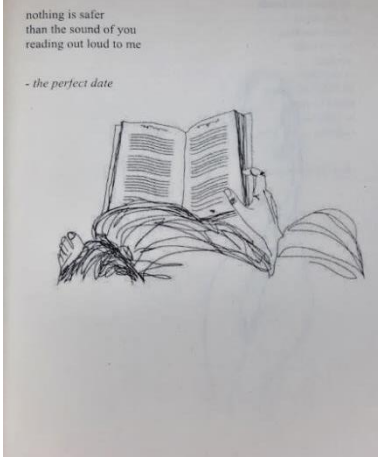| | | | | | | | | | | | | technique to translate the text. The source text "when my mother opens her mouth to have a conversation at dinner" translates into the target text "*ketika ibu membuka mulutnya untuk bercengkerama saat makan malam*" . There is a missing meaning expressed elsewhere in the target text. This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source and target languages. |

| 11. | 11\|
Mne
-
Mne
\|Lit\|
NS | ST:
 | The Hurting | You always call | Kau selalu menelepon | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry is about a relationship between a father and his daughter. The picture shows a telephone.

This visual poetry belongs Mnemonic type because the source text and the target text have linear relations with the picture. The words "you always call" in the source text mean speaking to someone directly or indirectly, while "*kau selalu menelepon*" has the same meaning as saying someone through a telephone. It means the text has a linear relation with the visual because it |

106
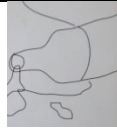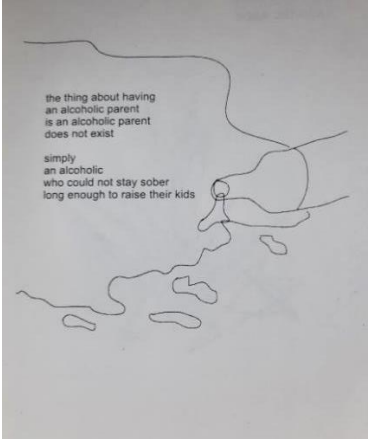
		TT:											shows the telephone used to speak to someone in another place.
		ayah, kau selalu menelepon meski tak ada bahasan penting. kau tanya aku sedang apa atau sedang di mana dan ketika keheningan di antara kita merentang sepanjang jarak kehidupan aku berjuang mencari bahan pembicaraan agar obrolan terus berlanjut. yang ingin sekali kukatakan. aku mengerti dunia ini telah menghancurkanmu. begitu beratnya beban di kakimu. aku tidak menyalahkanmu yang tak tahu cara bersikap lembut kepadaku. kadang aku terjaga memikirkan semua bagian tubuhmu yang terasa nyeri tetapi tak pernah kau bahas. aku mewarisi darah pilu yang sama. tulang yang sama yang begitu haus perhatian hingga aku ambruk ke dalam diriku sendiri. aku anak perempuanmu. aku tahu basa-basi singkat adalah satu-satunya cara yang kau tahu untuk bilang sayang padaku. karena itu juga satu-satunya cara yang kutahu untuk bilang sayang padamu.										The translator uses a literal technique to translate the text. The source text "father, you always call to say nothing in particular" translates word for word into the target language "*ayah, kau selalu menelepon meski tak ada bahasan penting*". This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source and target languages.
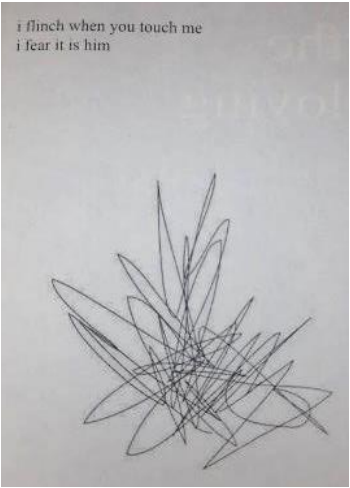
| 12. | 12\| Mne - Mne \|Lit\| NS | ST: the thing about having an alcoholic parent is an alcoholic parent does not exist simply an alcoholic who could not stay sober long enough to raise their kids | The Hurting | An alcoholic parent | Orang tua pemabuk | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry is about a toxic parent that they aren't realizing. The picture shows a spilled bottle because the water is coming out.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "an alcoholic parents" and the target text "*orang tua pemabuk*" have a same meaning of a parent addicted to the alcoholic and a parent having a toxic |

108

| | | TT:

 | | | | | | | | | | | relationship with their child. Both of the meaning indicates something they can't realize. It relates to the picture of a lying bottle with water that can't realize spilled out.

The translator uses a literal technique to translate the text. The source text "the thing about having an alcoholic parent is an alcoholic parent does not exist" translates word for word into the target text "*persoalannya dengan punya orangtua pemabuk adalah tak ada orang tua pemabuk*". This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source |

													and target languages.
13.	13|Mne-Mne|Mod|NS	ST: i flinch when you touch me i fear it is him	The Hurting	I flinch	Aku ters ent ak pan ik			Mnem onic	Mnemo nic	Ling uisti c ampl ifica tion	Non - shift ed	This visual poetry is about she shocked his touched because of her bad memories. The picture shows a line that is made irregular and messy. The line means a feeling of anxiety. This visual poetry belongs to Mnemonic because the source and target text are linearly related to the picture. The word "I flinch" in the source text means to

110

TT:										

aku tersentak panik karena sentuhanmu
kukira kau dia

withdraw from pain, while the word "*aku tersentak panik*" has a meaning that is suddenly realized and confused. Both of them have a meaning that is an uncomfortable and anxious feeling. It can represent the picture showing an irregular and messy line that means an unpleasant and anxious feeling.

The translator uses a linguistic amplification technique to translate the text. There is a different point of view between the source text and the target text. The source text "I flinch when you touch me" translates into the target text "*aku tersentak panik karena sentuhanmu*". The
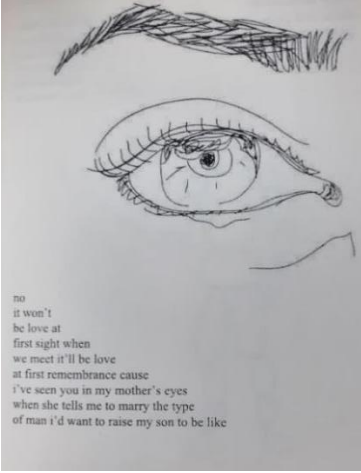
No.	Code	ST										Description
												word *"panik"* in the target text aims to clarify the reaction of her. This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source and target languages.
14.	14| Mne - Mne |Lit| NS	ST: when my mother was pregnant / with her second child i was four / i pointed at her swollen belly confused at how / my mother had gotten so big in such little time / my father scooped me in his tree trunk arms and / said the closest thing to god on this earth / is a woman's body it's where life comes from / and to have a grown man tell me something / so powerful at such a young age / changed me to see the entire universe / rested at my mother's feet	The loving	My mot her was preg nant	Ibu ku ha mil			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about a father telling his daughter that her mother's belly is where life comes from, which can change her perspective that all human life comes from a mother. This picture shows a pregnant woman. This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The word

		TT:										
		ibuku hamil anak kedua ketika usiaku empat kutunjuk perut buntalnya dengan bingung kenapa bisa membesar dalam sekejap ayah menggendongku di lengannya yang sekokoh kayu dan berkata yang paling dekat dengan tuhan dari muka bumi adalah tubuh perempuan tempat kehidupan berasal dan mendengarnya dari mulut pria dewasa berarti besar bagiku sejak belia mengubah cara pandangku bahwa semesta ada di telapak kaki ibuku										

"my mother was pregnant" in the source text and "*ibuku hamil*" in the target text has the same meaning that her mother's belly has the growth of an embryo, fetus, or offspring in the body. The meaning of the text is a linear relation with the visual showing a woman with her baby in a swollen belly.

The translator uses a literal technique to deliver the meaning of the text. The source text "when my mother was pregnant with her second child" translates word for word into the target text "*ibuku hamil anak kedua*". This datum can conclude as non-shifted because there isn't a change in the
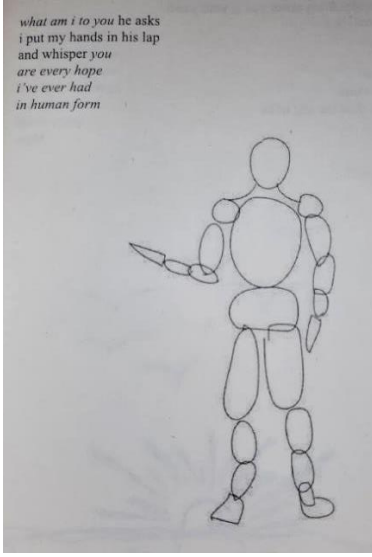
												diegetic symbiosis between the source and target languages.
15.	15| Mne - Mne |Lit| NS	ST: no it won't be love at first sight when we meet it'll be love at first remembrance cause i've seen you in my mother's eyes when she tells me to marry the type of man i'd want to raise my son to be like	The loving	Mother's eyes	Ma ta ibu ku			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about loving someone because of a mother's advice. The picture shows an open eye.

This visual poetry includes Mnemonic because the source text "mother's eyes" and the target text "*mata ibuku*" has a linear relation with the picture. The source |

| | | TT: | | | | | | | | | | | and target text have the same meaning as a specialized light-sensitive sensory structure to sight, including all visible systems in and around the orbits, eyelids, eyelashes, and eyebrows. The text is to represent the picture showing an open eye.
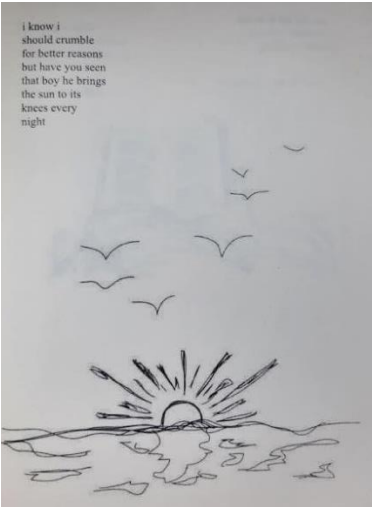
The translator uses a literal technique to translate the text. The source text "I've seen you in my mother's eyes" translates word for word into the target text "*telah kulihat dirimu di mata ibuku*". This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source and target languages. |

| 16. | 16\|Mne-Mne\|T\|NS | ST: what am i to you he asks / i put my hands in his lap / and whisper you / are every hope / i've ever had / in human form | The loving | Human form | Wujud manusia | | | Mnemonic | Mnemonic | Transposition | Non-shifted | This visual poetry describes a picture show resembles a person's heart about her lover. The picture shows a human body.

This visual poetry belongs to the Mnemonic because the source and target text are linearly related to the picture. The source text "human form" and the target text "*wujud manusia*" have the same meaning: a creature has a body and soul. It means the text represents the visual showing resembling a human body.

The translator uses transposition to |

| | | TT: | | | | | | | | | | translate the text by changing the grammar between the source and target texts to deliver the meaning. The source text "I've ever had in human form" translates into the target text "*yang pernah kupunya dalam wujud manusia*". This datum can conclude as non-shifted because there isn't a change in the diegetic symbiosis between the source and target languages. |

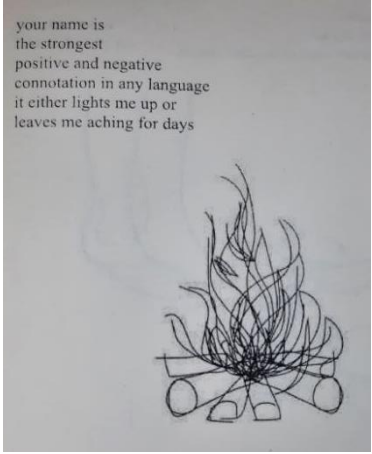| 17.	17| Mne- Mne|Co m|N S	ST: 	The loving	i shol d cru mble	diri ku tak seh aru sny a am bru			Mnem onic	Mnemo nic	Com pens ation	Non - shift ed	This visual poetry describes someone's feelings about her life. The picture shows a sunset view with a flying bird. It means the sun is down and a night is coming. This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "I should crumble" means that someone must break down because of her situation. It relates to the picture showing a sunset view which usually the sun must go down because the situation is changing.

| | TT:
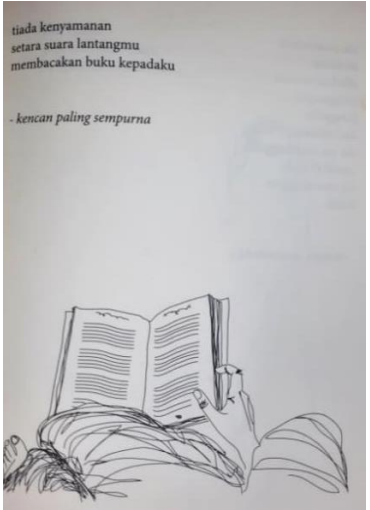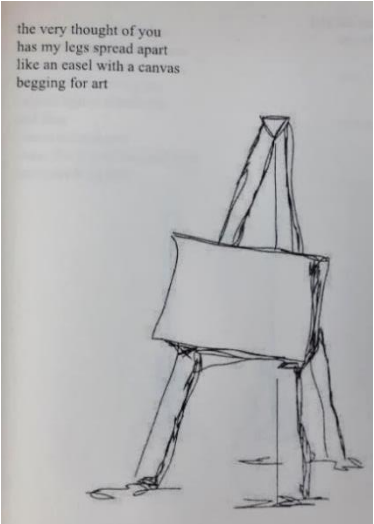
aku tahu diriku
tak seharusnya ambruk
karena alasan sepele
tapi pernahkah kau lihat
saat bocah itu membuat
matahari bertekuk
lutut setiap
malam | | | | | | | | | | | Meanwhile, the target text "*diriku tak seharusnya ambruk*" means that someone should not be down because of her situation. It means every struggle has a bright future. It relates to the picture showing a sunset view which usually the sun must go down, but the moon and the stars have to rise. The night has completely bright caused the moon and the star.

This visual poetry used compensation technique to translate the text. This technique used when something cannot be translated, and the missing meaning is expressed elsewhere in the text The source text "I know I should crumble" translates |

No.	Code	ST										Analysis
												into the target text "*aku tahu diriku tak seharusnya ambruk*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.
18.	18| Mne - Mne |Am p|N S	ST: nothing is safer than the sound of you reading out loud to me - the perfect date	The loving	The sound of you reading out loud	Su ara lan tan gm u me mb aca			Mnem onic	Mnemo nic	Ling uisti cs Amp lific ation	Non - shift ed	This visual poetry is about a comforting situation because of someone. The picture shows someone who is lying down on a reading book. This visual poetry belongs to Mnemonic because the source and target text are linearly related to the picture. The source text "the sound of you reading out loud" and the target text "suara lantangmu

| | | TT: | | | kan | | | | | | | | membacakan" has the same meaning that someone reading a book. The text represents the visual of someone lying down holding a book like reading. |

TT:
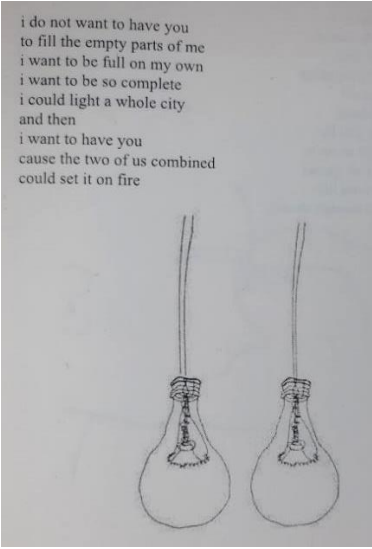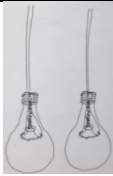
tiada kenyamanan
setara suara lantangmu
membacakan buku kepadaku

- kencan paling sempurna

membacakan" has the same meaning that someone reading a book. The text represents the visual of someone lying down holding a book like reading.

The translator uses Linguistic Amplification to deliver the message of the source text. The source text "nothing is safer than the sound of you reading out loud to me" translates into the target text "*tiada kenyamanan setara suara lantangmu embacaan buu kepadaku*". The word "*buku*" in the target text aims to clarify the meaning of reading a book. This datum can conclude as non-shifted because the source and target languages have the

No.	Code	ST										Analysis
												same diegetic symbiosis.
19.	19|Mne-Mne|Bo|NS	ST: the very thought of you has my legs spread apart like an easel with a canvas begging for art	The loving	A canv as	Se bua h kan vas			Mnem onic	Mnemo nic	Borr owin g	Non - shift ed	This visual poetry is about someone who is thinking about her lover. The picture shows a canvas for art. This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "a canvas" and the target text "*sebuah kanvas*" have the same meaning of framing as a surface for a painting. The source text and target text represent the visual is usually for potret. The translator uses Borrowing technique to translate the text. The source
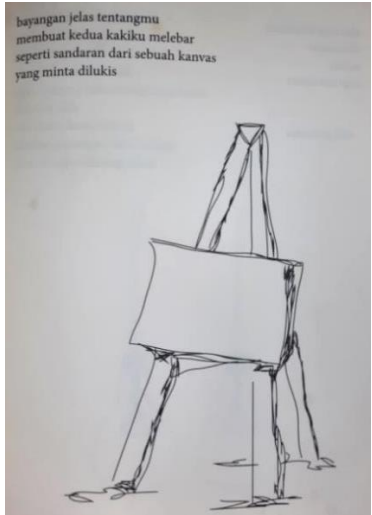
| | | TT: | | | | | | | | | | | text "a canvas" translates into the target text "*sebuah kanvas*". This technique usually uses the same word or expression from the original to the target text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

bayangan jelas tentangmu
membuat kedua kakiku melebar
seperti sandaran dari sebuah kanvas
yang minta dilukis
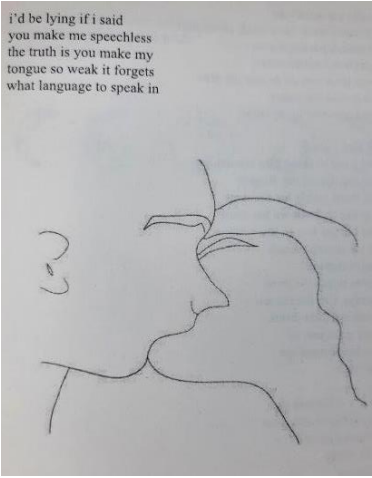
| 20. | 20\| Mne - Heg\| Lit\| NS | ST: i do not want to have you / to fill the empty parts of me / i want to be full on my own / i want to be so complete / i could light a whole city / and then / i want to have you / cause the two of us combined / could set it on fire | The loving | Coul d set in on fire | Bis a me mb um iha ng usk an | | | Hege monic | Hegem onic | Liter al | Non - shift ed | This visual poetry tells someone who wants to be a perfect person cause she wants her love relationship to be perfect too. This picture shows two hanging lamps.

This visual poetry has the same type of diegetic symbiosis. The source language includes Hegemonic because the source text "could set in on fire" means something big emotions of love like smoldering feelings. It does not relate to the picture showing two lamps, which means it hasn't |

124

| | | TT:

 | | | | | | | | | | | shown the emotions of the text mentioned. While the target language also includes hegemonic because the target text "*bisa membumihanguskan*" means something can burn. It does not relate to the picture because two lamps cannot burn something but light the dark condition.

The translator used a literal technique to translate the text. The source text "could set in on fire" translates word for word into the target text "bisa membumihanguskan". From this explanation, this datum can conclude as non-shifted because it has the same diegetic symbiosis between the source and target languages. |

memilikimu bukan untuk
mengisi kekosonganku
aku mau penuh sendiri dulu
aku mau merasa utuh
agar sanggup menerangi seisi kota
dan barulah
aku mau memilikimu
karena gabungan kita berdua
bisa membumihanguskan

| 21. | 21\| Mne - Heg\| Com\|S | ST:

i'd be lying if i said
you make me speechless
the truth is you make my
tongue so weak it forgets
what language to speak in
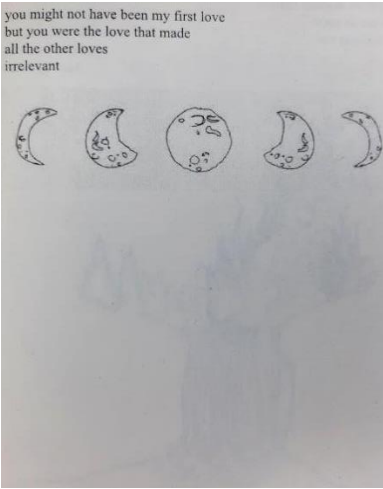
 | The loving | Make me speech less | Me mb uat ku bis u | | | Mnem onic | Hegem onic | Com pens ation | Shift ed | This visual poetry is about kissing language. The picture shows pair of lovers kissing.

There is a different diegetic symbiosis between the source and target languages. The source language includes Mnemonic because "make me speechless" in the source text means the mouth cannot express itself in words, causing two people to kiss suddenly. It relates to the visual when someone kissing cannot speak because their mouths touch each other. Meanwhile, the target language includes Hegemonic. The target text "*membuatku bisu*" means a person's inability to talk |

| | | TT: | | | | | | | | | | because the body's organ has disorders. It is unrelated to the picture because kissing does not indicate organ disorder.
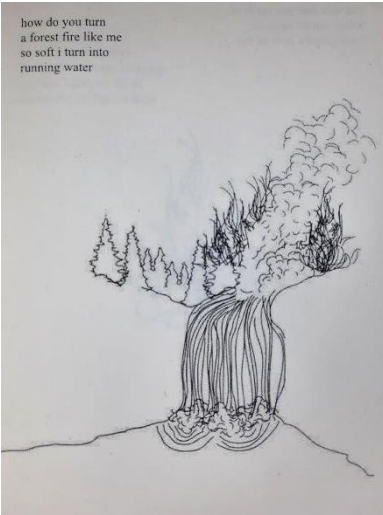
The translator used a compensation technique to translate the text. The source text "you make me speechless" translates into the target text "*kau membuatku bisu*". This technique used when something cannot be translated. It can conclude as shifted because the source and target languages has different of diegetic symbiosis. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

| 22. | 22\|
Mne
-
Mne
\|Mo
d\|N
S | ST:

you might not have been my first love
but you were the love that made
all the other loves
irrelevant

 | The loving | All the othe r love s | Cin ta-cin ta lai n | | | Mnem onic | Mnemo nic | Red uctio n | Non - shift ed | This visual poetry is about the journey of love. This picture shows a moon cycle that starts from the crescent moon to the full moon and back to the crescent moon.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "all the other loves" and the target text "*cinta-cinta lain*" have the same meaning: several love journeys like a cycle. It can relate to the visual because it shows the moon's cycle. The lunar cycle can imagine as a journey event. During the journey, you will meet several different forms, and love will meet several other characters. |

| | | TT:

 kau mungkin bukan cinta pertamaku <br> tetapi kaulah cinta yang membuat <br> cinta-cinta lain <br> tak lagi masuk di akal

  | | | | | | | | | | The translator used a reduction technique to translate the text. The source text "all the other loves" means the whole amount of loves, while the target text "*cinta-cinta lain*" has different meanings than other love, but not all. There is suppresses the information contained in the source text to the target text. This datum can conclude as non-shifted because there isn't a change of diegetic symbiosis between the source language and the target language. |

| 23. | 23\|
Mne
-
Mne
\|Co
m\|N
S | ST:

how do you turn
a forest fire like me
so soft i turn into
running water | The
loving | Turn
into | Me
nja
di | | | Mnem
onic | Mnemo
nic | Com
pens
ation | Non
-
shift
ed | This visual poetry describes an emotional woman. The picture shows forest fires and running water that is interconnected.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "turn into" means to change position, while the target text "menjadi" has the same meaning of exchanging something. The text has a linear relation with the visual because a forest fire moving down to running water means a change situation from chaos to peace.

The translator used a compensation |

| | | TT: | | | | | | | | | | | technique to translate the text. The source text "so soft I turn into running water" translates into the target text "*menjadi selembut aliran sungai*". This technique used because there is something cannot be translated, and the missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because there isn't a change of diegetic symbiosis e between the source and target languages. |
| | | bagaimana caramu mengubah kebakaran hutan sepertiku ini menjadi selembut aliran sungai | | | | | | | | | | | |

24.	24| Mne - Heg| Comp| S	ST: your name is the strongest positive and negative connotation in any language it either lights me up or leaves me aching for days	The loving	The strongest	Makna ters em bu nyi			Hege monic	Hegem onic	Com pens ation	Shift ed	This visual poetry is about how a person's personality can affect someone positively and negatively. The picture shows a bonfire. A bonfire can make a strong fire because of several factors, such as place, firewood, and wind. This visual poetry has the same type of diegetic symbiosis. The source language includes hegemonic because the source text "the strongest" means having great physical power, which is no outside factors

TT:
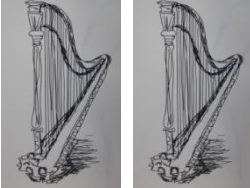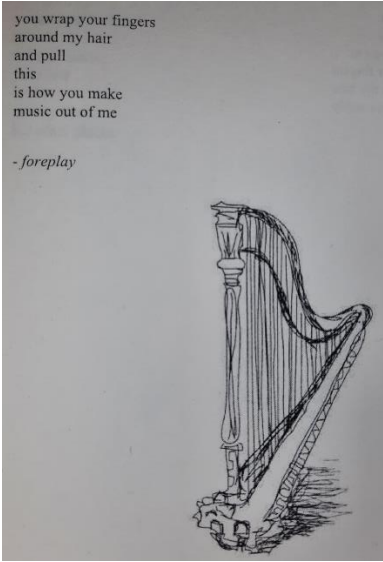
namamu
adalah makna tersembunyi
paling elok dan paling busuk
dalam segala bahasa yang kutahu
namamu entah mencerahkanku
atau membuat nyeri berhari-hari
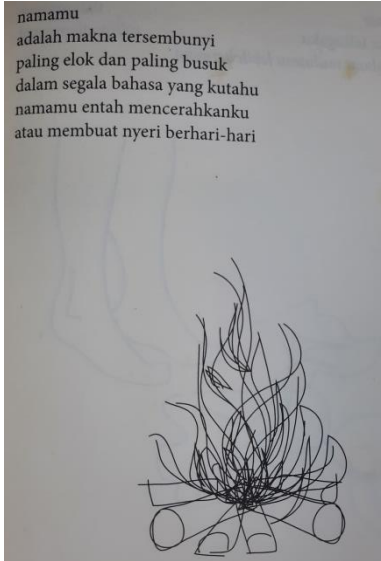
can influence its strength and power. It does not relate to the picture that shows a bonfire can make a strong fire cause several factors such as place, firewood, and wind. Meanwhile, the target text also includes hegemonic because the target text "*makna tersembunyi*" means something secret that does not correlate with the bonfire visual.

The translator uses a Compensation technique to translate the text. The source text "your name is the strongest positive and negative connotation in any language" translates into the target text "*namamu adalah makna tersembunyi paling elok dan*

		is									*paling busuk dalam bahasa yang kutahu*" . This technique used because there is something cannot be translated, and the missing meaning is expressed elsewhere in the text. From the explanation, this datum can conclude as shifted because there is a change in the diegetic symbiosis between the source language and target language.

| 25. | 25\| Mne - Mne \|Bo\| NS | ST:

you wrap your fingers
around my hair
and pull
this
is how you make
music out of me

- foreplay

 | The loving | How you make music | Car am u me ng uba h mu sik | | | Mnem onic | Mnemo nic | Com pens ation | Non - shift ed | This visual poetry is about a physical touch between a pair of a lover. The picture shows a musical harp instrument.

This visual poetry belongs to Mnemonic because the source and target text are linearly related to the picture. The source text "how you make music" and the target text "*caramu mengubah musik*" has the same meaning as how to produce vocal, instrumental, or mechanical sounds with rhythm, melody, or harmony. The text has a linear relation with the picture |

		TT:											because the harp instrument includes a musical instrument that can produce a sound.
		kau lekatkan jemarimu pada rambutku dan kau hela beginilah caramu menggubah musik dari diriku - *pemanasan* 											The translator uses the compensation technique to translate the text. The source text "how you make music" translates into the target text "*caramu mengubah musik*". This technique is used because a missing meaning is expressed elsewhere in the text. The word "make" in the source text translates into "mengubah". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 26. | 26\| Mne - Mne \|Com\|NS | ST: you move my hand between my legs and whisper *make those pretty little fingers dance for me* - *solo performance* | The loving | Those pretty little fingers dance | Tarian jarimu | | | Mnemonic | Mnemonic | Compensation | Non-shifted | This visual poetry is about someone teasing his lover. The picture shows a woman with her hands up like a dancing ballet.

This visual poetry includes Mnemonic because the source and target text are linearly related to the picture. The source text "Those pretty little fingers dance" and the target text "*tarian jarimu*" have the same meaning of moving one's body rhythmically, usually using music. It means having a linear relation with the picture because the picture shows a woman doing a dancing ballet. |

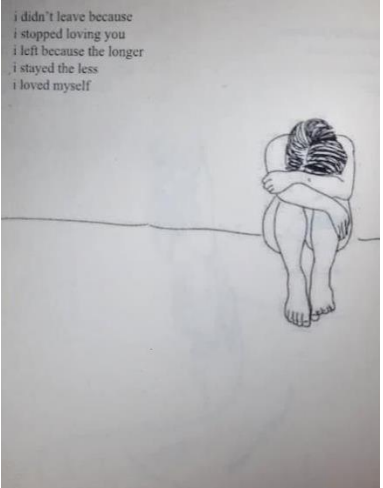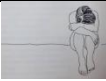| | | TT:
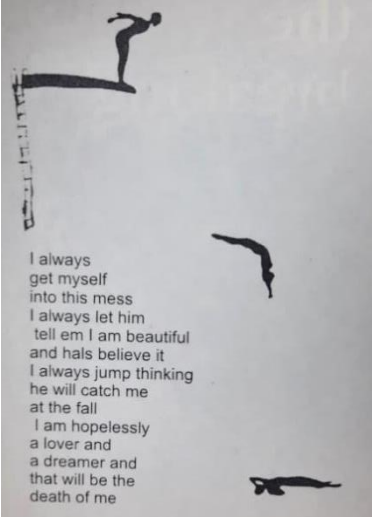
kau menggerakkan tanganku
di antara kedua kakiku
dan berbisik
tunjukkan tarian jarimu padaku

- pertunjukan tunggal | | | | | | | | | | | The translator uses a compensation technique to translate the text. The source text "make those pretty little fingers dance for me" translates into the target text "*tunjukkan tarian jarimu padaku*". This technique used because there is something cannot be translated, and the missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |
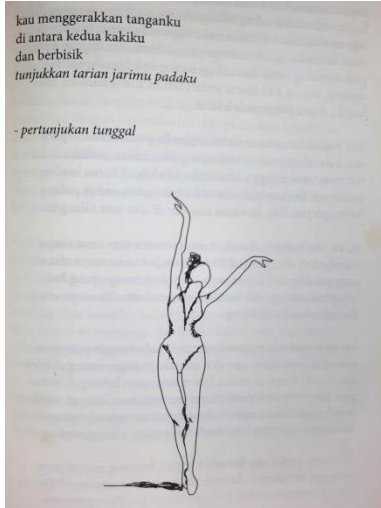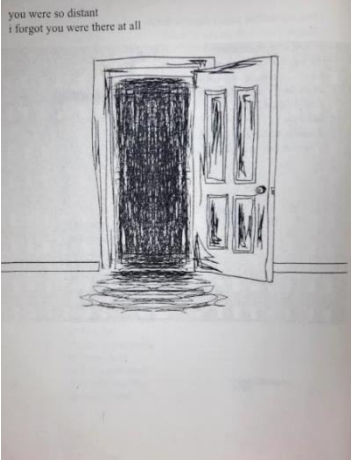
27.	27| Heg - Mne |Co m|S	ST:	The Break ing	Alw ays jum p	Sel alu terj un			Hege monic	Mnemo nic	Com pens ation	Shift ed	This visual poetry is about the depression of a woman. The picture shows three different shadows like they are doing a plunge. This visual poetry has different diegetic symbiosis types between the source and target languages. The source language includes Hegemonic because the source text "always jump" means springing from the ground or other base with a short landing by the muscular action of feet and

| | | TT:

aku selalu
menceburkan diri
ke dalam masalah
aku selalu membiarkan dia
memujiku cantik
dan aku setengah percaya
aku selalu terjun dengan harapan
dia akan menangkapku
di bawah sana
begitu putus asa aku
sebagai pecinta
dan pemimpi
dan kurasa di situlah
kehancuranku | | | | | | | | | | legs, while the picture represents a person's plunge off the board on the top to downward. Meanwhile, the target language includes Mnemonic because the target text "*selalu terjun*" means someone who plunges from height to the ground and has a linear relation with the picture showing a person doing a plunge.

The translator uses a compensation technique to translate the text. The source text "I always jump thinking" translates into the target text "*aku selalu terjun dengan harapan*". This technique used because there is something cannot be translated, and the missing meaning is |

												expressed elsewhere in the text. This datum can conclude as shifted because the source and target languages has different of diegetic symbiosis.
28.	28|Mne-Mne|Lit|NS	ST: *you were so distant* *i forgot you were there at all*	The Break ing	You were so dista nt	Ka u beg itu jau h			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry tells the existence of someone for her. The picture shows an open door that the inside of the door can not be seen. The inside of the door is dark, like none one is there. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "you were so distant" and the target text "*kau begitu jauh*" can refer to someone far away from
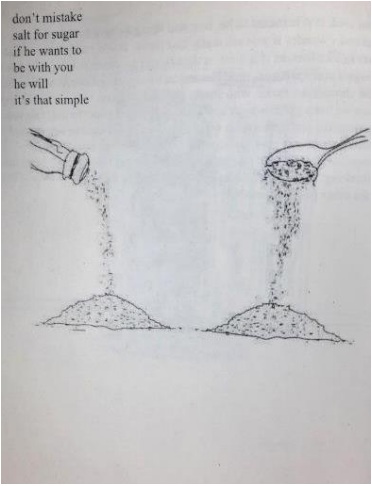
TT:

kau begitu jauh
hingga bahkan aku lupa kau ada

kau begitu jauh
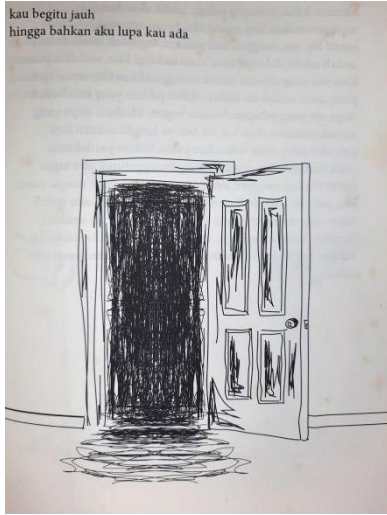
her. It relates to the picture showing an open door in which the inside is dark and cannot be seen like none is there. It means the door's existence is closed, but the presence inside is far because it can not be seen from the front of the door.

The translator uses a literal technique to deliver the meaning of the text. The source text "you were so distant" translates word for word into the target text "*kau begitu jauh*".This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 29 | 29\| Mne - Mne \|Lit\| NS | ST:
don't mistake
salt for sugar
if he wants to
be with you
he will
it's that simple
 | The Break ing | Salt for suga r | Ma na gul a ma na gar am | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about don't be wrong in judging someone. The picture shows two different things pouring from the spoon and the bottle.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "salt for sugar" and the target text "*mana gula mana garam*" have the same meaning of two different things with different flavors: sweet and salty. The text's meaning can refer to the picture showing two other |

| | | TT:

jangan keliru
mana gula mana garam
jika dia mau
bersamamu
dia akan bersamamu
sesederhana itu

| | | | | | | | | | things pouring from the spoon and bottle.

The translator uses a Literal technique to deliver the message of the text. The source text "salt for sugar" translates word for word into the target text "*mana gula mana garam*. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

30.	30| Mne - Mne |Lit| NS	ST:	The Break ing	Tem pting gly beau tiful	Ru pa wa n dan me ng go da			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about character. The picture shows a thorny rose held with a finger. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "temptingly beautiful" means having qualities of beauty, while the picture shows a rose has the value of beauty to be seen. It means the source text relates to the image. Meanwhile, the target text "*rupawan dan menggoda*" means good-looking. It relates to the picture showing a rose pleasing to

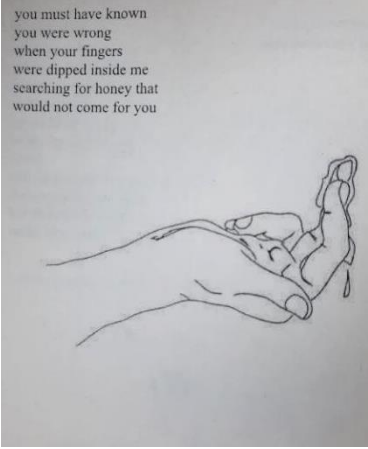| | | TT:

kau rupawan dan menggoda
aku mendekat dan terluka
 | | | | | | | | | | look at eyes.

The translator uses a Literal technique to translate the text. The source text "you were temptingly beautiful" translates directly into the target text "*kau rupawan dan menggoda*". This datum can conclude as enon-shifted because the source and target languages have the same diegetic symbiosis. |

No	Code	ST										Analysis
31.	31| Mne - Mne |Com|NS	ST: the next time you have your coffee black you'll taste the bitter state he left you in it will make you weep but you'll never stop drinking you'd rather have the darkest parts of him than have nothing	The Break ing	Coff ee blac k	Ko pi hit am			Mnem onic	Mnemo nic	Com pens ation	Non - shift ed	This visual poetry is about choosing to keep the bitterest memories. The picture shows a cup of drink. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "coffee black" means a cup made from coffee without added sugar, which usually tastes bitter. It relates to the image showing a cup of drink. Meanwhile, the target text "*kopi hitam*" means drink from coffee and hot water, usually added sugar or without
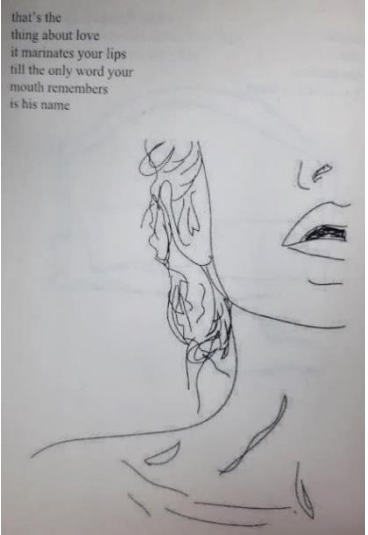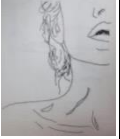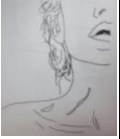
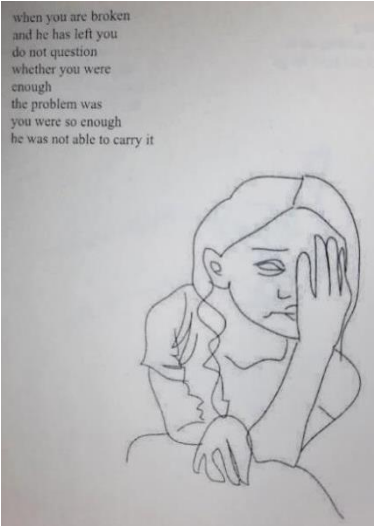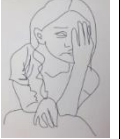| | | TT:

besok ketika kau
memesan kopi hitam
akan kau rasakan pahit
yang dia timpakan padamu
kau dibuatnya meratap
tetapi kau takkan
berhenti menyesap
lebih baik menyimpan
bagian terpahit dirinya
daripada tidak sama sekali

 | | | | | | | | | | sugar. It also relates to the picture because showing a cup of drink.

The translator uses a Compensation technique to translate the text. The source text "have your coffee black" translates into the target text "*memesan kopi hitam*". This technique used because there is something cannot be translated, and the missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 32. | 32| Mne - Mne |Lit| NS | ST: that's the thing about love it marinates your lips till the only word your mouth remembers is his name | The Break ing | His nam e | Na ma nya | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about the only person that she loves. The picture shows part of the human face.

This visual poetry includes Mnemonic because the text has a linear relation to the picture. The source text "his name" has a meaning to mention male for a specific person. It relates to the image showing part of the human face. Meanwhile, the target text "*namanya*" means to refer to someone. It also relates to the picture showing a |
|---|---|---|---|---|---|---|---|---|---|---|---|---|

| | | TT: | | | | | | | | | | | human face. |
| | | inilah
cinta
ia merendam bibirmu
hingga satu-satunya kata
yang mulutmu ingat
adalah namanya | | | | | | | | | | | The translator uses a literal technique to deliver the meaning of the source text into the target text. The source text "is his name" translates word for word into the target text "*adalah namanya*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |
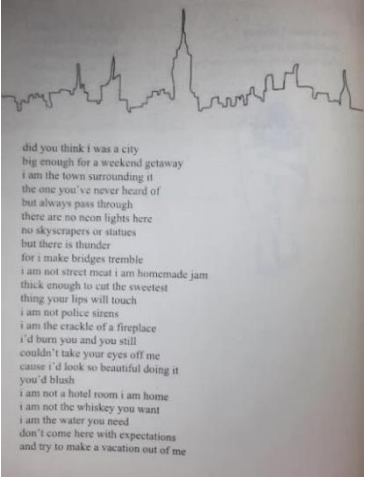
33.	33| Mne - Heg| Com|NS	ST: i didn't leave because i stopped loving you i left because the longer i stayed the less i loved myself	The Break ing	I didn 't leav e	Ak u per gi			Mnem onic	Hegem onic	Com pens ation	Shift ed	This visual poetry is about the reason she left her lover. The picture shows someone sitting with their head down. This visual poetry has different types of diegetic symbiosis. The source language includes Mnemonic because the source text "I didn't leave" means someone doesn't go anywhere. It relates to the picture showing someone sitting with their head down which is her position has not moved. Meanwhile, the target language is opposite to the source language. The target language includes hegemonic because the source

TT:											text "*aku pergi*" means someone is left and moving to another place. It doesn't relate to the picture showing someone sitting and not moving.
aku pergi bukan karena aku berhenti mencintaimu aku pergi karena makin lama aku bertahan makin tidak kucintai diriku											The translator uses a compensation technique to translate the source text into the target text. The source text "I didn't leave" translates into the target text "aku pergi". There is something cannot be translated and the missing meaning is expressed elsewhere in the text. This datum can conclude as shifted because the source and target languages have different of diegetic symbiosis.

| 34. | 34\| Mne - Mne \|Lit\| NS | ST: | The Break ing | The town | Da era h | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about someone always being present in her life. The picture shows a sketch of several buildings. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "the town" means a densely populated area, usually more extensive than a village but smaller than a city. It relates to the picture because showing a sketch of several buildings that |

did you think i was a city
big enough for a weekend getaway
i am the town surrounding it
the one you've never heard of
but always pass through
there are no neon lights here
no skyscrapers or statues
but there is thunder
for i make bridges tremble
i am not street meat i am homemade jam
thick enough to cut the sweetest
thing your lips will touch
i am not police sirens
i am the crackle of a fireplace
i'd burn you and you still
couldn't take your eyes off me
cause i'd look so beautiful doing it
you'd blush
i am not a hotel room i am home
i am not the whiskey you want
i am the water you need
don't come here with expectations
and try to make a vacation out of me

| | | TT: | | | | | | | | | | | suit the environment of a town. Meanwhile, the target text "*Daerah*" means an area with a specific territory. It also relates to the picture because it shows a sketch of buildings in a region. |
| | | | | | | | | | | | | | The translator uses a Literal technique to translate the text. The source text "I am the town surrounding it" translates word for word into the target text "*aku adalah daerah yang mengelilinginya*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

pikirmu aku adalah kota
cukup besar untuk pelarian akhir pekan
aku adalah daerah yang mengelilinginya
yang tak pernah kau dengar namanya
padahal selalu kau lalui
tak ada lampu neon di sini
gedung pencakar langit maupun arca
tetapi ada halilintar
karena aku menggetarkan jembatan
aku bukan jajanan pinggir jalan aku selai rumahan
cukup pekat untuk menyayat hal termanis
yang akan bibirmu jamah
aku bukan sirene polisi
aku gemercik api tungku
aku bisa menghanguskanmu dan kau tetap
tak mampu melepas matamu dariku
begitu anggun aku memainkannya
sampai-sampai pipimu merona
aku bukan kamar hotel akulah rumah
aku bukan wiski yang kau dambakan
akulah air yang kau perlukan
tak usah kemari kalau kau banyak mau
dan cuma menjadikanku tempat liburan

| 35. | 35\|
Heg
-
Heg\|
Com\|N
S | ST:

if
he can't help but
degrade other women
when they're not looking
if toxicity is central
to his language
he could hold you
in his lap and be soft
honey
that man could feed you sugar and
douse you in rose water
but that still could not
make him sweet

- if you want to know the type of man he is
 | The Break ing | Be soft hone y | Ber sik ap le ma h le mb ut say ang | | | Hege monic | Hegem onic | Com pens ation | Non - shift ed | This visual poetry tells about the type of man that she loves. The picture shows honey in a jar, a spoon to take it, and three bees flying.

This visual poetry has a different diegetic symbiosis between the source and target languages. The source language includes Mnemonic because the source text "be soft honey" means treating someone to his lover, usually calling as honey to show how much he loves her. It doesn't relate to the picture because it shows real honey in a jar with a spoon on the top and three flying |

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| | | TT: | | | | | | | | | | | bees. It means the picture can not represent the text mentioned. Meanwhile, the target language also includes hegemonic because the target text "*bersikap lemah lembut sayang*" means to call someone that loved to be tender. It means the target text is not related to the picture.

The poem text (TT):

jika dia
tidak bisa berhenti
merendahkan perempuan
di belakang
jika racun adalah hakikat
bahasa kesehariannya
sekalipun dia sanggup memangkumu
dan bersikap lemah lembut
sayang
lelaki itu bisa menyuapimu gula dan
memandikanmu air bunga
tapi itu takkan membuat dirinya
terasa manis

- *jika kau mau tahu lelaki macam apa dia*

Right column continuation:

bees. It means the picture can not represent the text mentioned. Meanwhile, the target language also includes hegemonic because the target text "*bersikap lemah lembut sayang*" means to call someone that loved to be tender. It means the target text is not related to the picture.

The translator uses a Compensation technique to deliver the message of the source text to the target text. The source text "be soft honey" translated into the target text "*bersikap lemah lembut sayang*". This technique is used because there is something cannot be translated and the missing meaning is expressed

No.	Code	ST:										Description
												elsewhere in the text. This datum can conclude as non-shifted because the source text and the target text has same diegetic symbiosis types.
36.	36| Mne - Mne |Lit| NS	ST: you must have known you were wrong when your fingers were dipped inside me searching for honey that would not come for you 	The Break ing	You r fing ers	Jari - jari mu			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about sexual abuse involving two people in a relationship. The picture shows the fingers, which are two fingers that show a thick fluid. This visual poetry includes Mnemonic because the text has a linear relation with the image. The source text "your fingers" and the target text "*jari-jarimu*" has the

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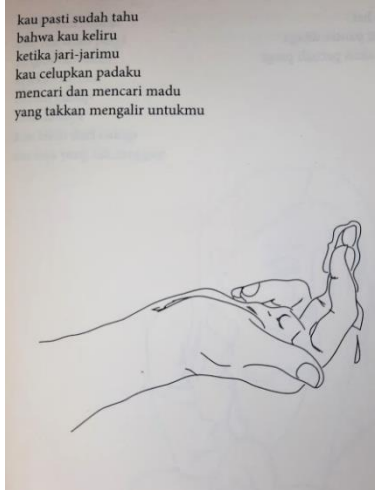
| | | TT: | | | | | | | | | | same meaning as the five divisions of the end of the hand, usually to touch. It is linearly related to the picture because it also shows the fingers. |
| | | kau pasti sudah tahu
bahwa kau keliru
ketika jari-jarimu
kau celupkan padaku
mencari dan mencari madu
yang takkan mengalir untukmu | | | | | | | | | | The translator uses a Literal technique to translate the text. The source text "when your fingers" translates word for word into the target text "*ketika jari-jarimu*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 37. | 37\|
Mne
-
Mne
\|Lit\|
NS | ST:

when you are broken
and he has left you
do not question
whether you were
enough
the problem was
you were so enough
he was not able to carry it | The Break ing | You are brok en | Ka u han cur | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about advice to someone when her love is left. The picture shows a woman with her hand on her face, like depression.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "you are broken" means suffering emotional pain so intensely that it changes how we live, usually due to an unpleasant event. It relates to the picture showing a woman with her hand on her face, like depression |

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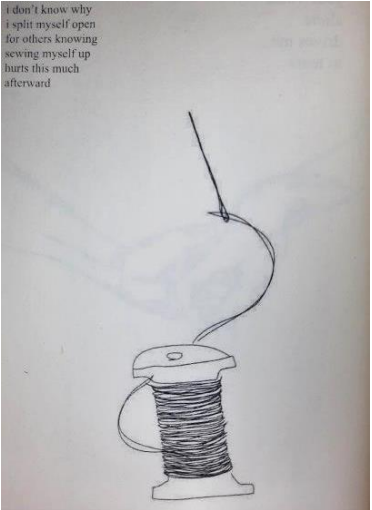| | | TT:
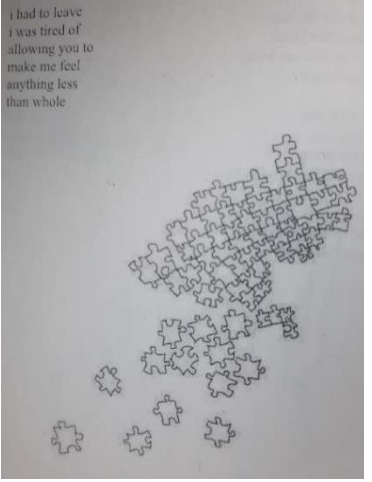
ketika kau hancur
dan dia telah pergi
jangan tanyakan
apakah dirimu
belum cukup
masalahnya
kau lebih dari cukup
dia saja yang tak sanggup | | | | | | | | | | that results from emotional pain. Meanwhile, the target text "*kau hancur*" means a feeling of pain that make suffering. It also relates to the picture because it has the same sense of soreness.
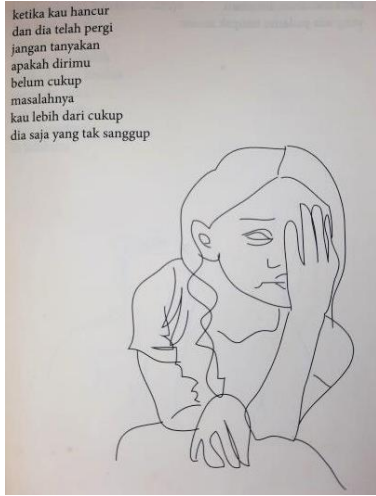
The translator uses a Literal technique to translate the text. The source text "when you are broken" translates word for word into the target text "*ketika kau hancur*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 38. | 38\| Mne - Mne\|Com\|NS | ST:

 i had to leave <br> i was tired of <br> allowing you to <br> make me feel <br> anything less <br> than whole | The Break ing | Anyt hing less | Me ras a sep aru h | | | Mnem onic | Mnemo nic | Com pens ation | Non - shift ed | This visual poetry is about a reason for someone to leave. The picture shows incomplete puzzles because several parts are broken up.

 This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "anything less" indicates something lacking and incomplete. It relates to the picture showing an incomplete puzzle that breaks up. Meanwhile, the target text "*merasa separuh*" means feeling not complete. It also relates to the picture because the |

| | | TT:
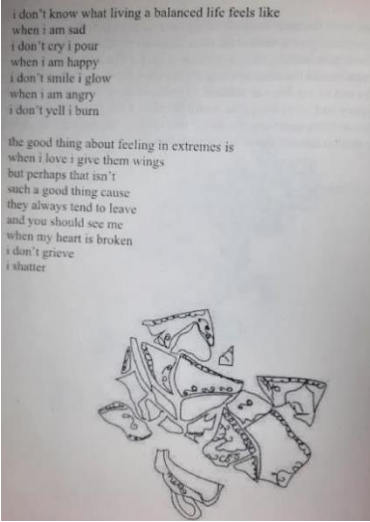
aku harus pergi
aku lelah
membiarkanmu
membuatku
merasa separuh
dan bukannya utuh
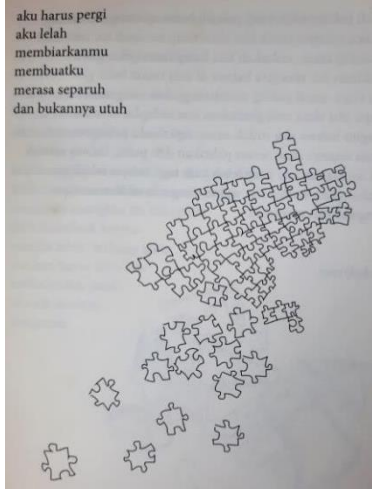
 | | | | | | | | | | puzzle is not complete.
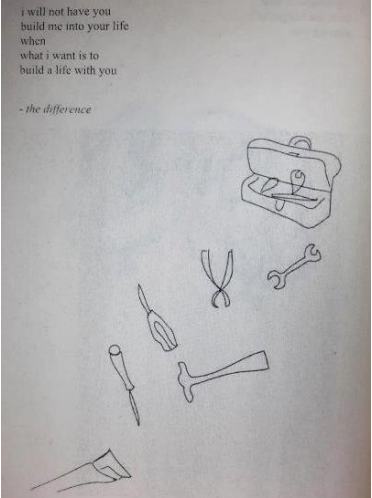
The translator uses a Compensation technique to translate the text. The source text "anything less" translates into the target text "*merasa separuh*". This technique used because there is something cannot be translated, and the missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 39. | 39\|
Mne
-
Mne
\|Lit\|
NS | ST:
 | The Break ing | I shatt er | Ak u pec ah | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about how to show her expression according to her condition. The picture shows a broken glass.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "I shatter" and the target text "aku pecah" have the same meaning something break at once into the piece because of a drop. It is linearly related to the picture because it also shows broken glass. |

TT:
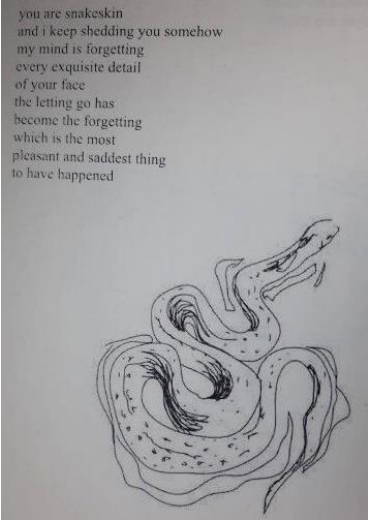
aku tak tahu bagaimana rasanya hidup harmonis
ketika sedih
aku tak menangis aku menjerit
ketika senang
aku tak tersenyum aku menyala
ketika marah
aku tak berteriak aku meledak

keuntungan punya perasaan ekstrem adalah
ketika jatuh cinta kuberi mereka sayap
meskipun mungkin itu bukanlah
perbuatan baik karena
mereka selalu terbang jauh
dan kau harus lihat aku
ketika hatiku patah
aku tak meratap
aku pecah

The translator uses a Literal technique to deliver the meaning of the source text into the target text. The source text "I shatter" translates word for word into the target text "aku pecah". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 40. | 40\| Mne - Mne \|Lit\| NS | ST:

i will not have you
build me into your life
when
what i want is to
build a life with you

- the difference | The Break ing | To buil d | Me mb ang un | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about someone's desire to live together with her lover. The picture shows tools and equipment.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "to build" and the target text "*membangun*" have the same meaning of putting together several parts or materials to form something, usually using tools and equipment. It means has related to the picture showing tools and equipment.
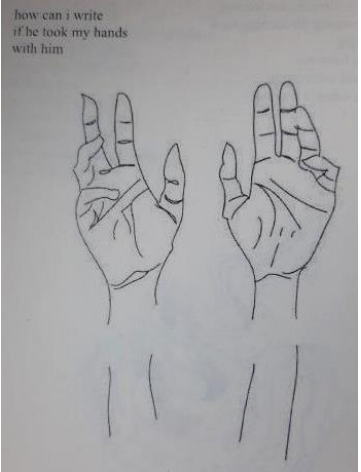
The translator uses a Literal technique |

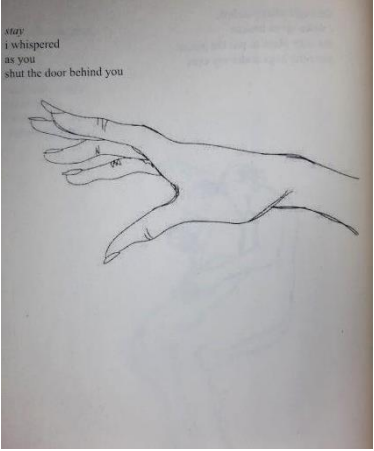|		TT:											to translate the text. The source text "build a life with you" translates word for word into the target text "*membangun hidup bersamamu*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

takkan kubiarkan kau
menjadikanku potongan hidupmu
ketika
yang kumau itu
membangun hidup bersamamu

- bedanya

| 41. | 41\|Mne-Mne\|Lit\|NS | ST: | The Break ing | Snak eski n | Ku lit ula r | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about she can forgetting her ex-lover over by time. The picture shows a snake changing its skin.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "snakeskin" and the target "*kulit ular*" have the same meaning of leather prepared from the skin of a snake. It relates to the picture that shows a snake changing its skin.

The translator uses a Literal technique to translate the text. This technique translates the text word for word. The |

The poem text in the ST image reads:

you are snakeskin
and i keep shedding you somehow
my mind is forgetting
every exquisite detail
of your face
the letting go has
become the forgetting
which is the most
pleasant and saddest thing
to have happened
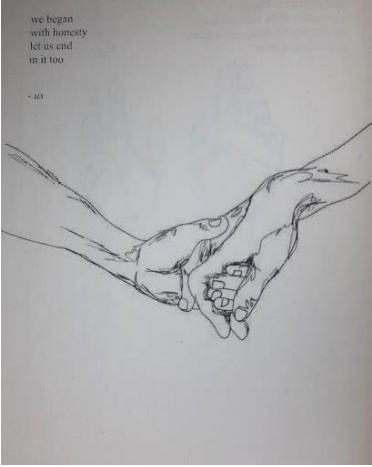
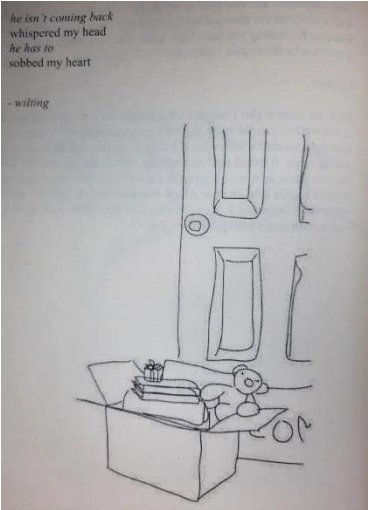|		TT:											source text "you are snakeskin" translates into the target text "*kau kulit ular*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.
		kau kulit ular yang terus kukelupas hingga akalku lupa setiap rincian pada wajahmu niatku merelakanmu berujung melupakanmu suka sekaligus duka paling mendalam yang pernah terjadi padaku											

| 42. | 42\|
Mne
-
Mne
\|Lit\|
NS | ST:
 | The Break ing | My hand s | Ta nga nk u | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about losing something important in her life. The picture shows pair of hands that disconnected.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "my hands" and the target text "tanganku" have the same meaning of the body part located at the end of the arm, usually to touch and grasp. It relates to the picture that shows pair of hands disconnected. |

| | | TT: | | | | | | | | | | The translator uses a Literal technique to translate the text. The source text "if he took my hands with him" translates directly into the target text "*kalau tanganku ia bawa pergi*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

43.	43|Mne-Mne|Amp|NS	ST:	The Breaking	We began	Kita mu lai ini			Mnem onic	Mnemo nic	Ling uisti c Amp lific ation	Non - shift ed	This visual poetry is about a relationship. The picture shows two hands that touch each other like coupled.
												This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "we began" and the target text "*kita mulai*" have the same meaning of start activity of a group that includes I and you or another, usually as a pronoun of the first person plural. It has a linear relation with the picture

| | | TT:

kita mulai ini
dengan kejujuran
mari akhiri
dengan hal yang sama

- kita | | | | | | | | | | | because it shows two hands that touch each other like coupled consisting of two people, I and you.
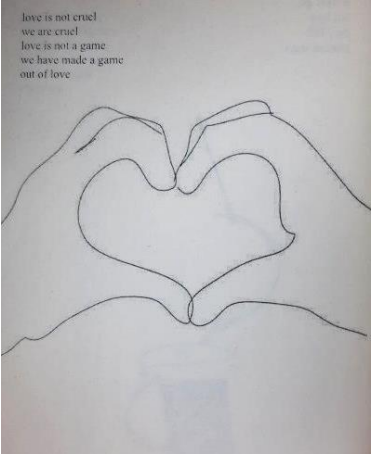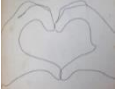
The translator uses a Linguistic Amplification technique to translate the source text into the target text. This technique adds a linguistic element to the target text. The source text "we began" translates into the target text "*kita mulai ini*". The word "*ini*" in the target text aims to clarify the meaning that something. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

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44.	44| Mne - Mne |Lit| NS	ST:	The Break ing	Sewi ng mys elf up	Me nja hit diri sen diri			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about a wound. The picture shows a thread and a needle. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "sewing myself up" and the target text "*menjahit diri sendiri*" have the same meaning as the activity doing herself of binding craft and putting on objects using tailoring made with a sewing needle and thread. It is linearly related to the picture because it shows a thread and a needle.

| | | TT: | | | | | | | | | | The translator uses a literal technique to translate the source text into the target text. This technique translates the source text word for word into the target text. The source text "sewing myself up" translates into the target text "*menjahit diri sendiri*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

entah mengapa
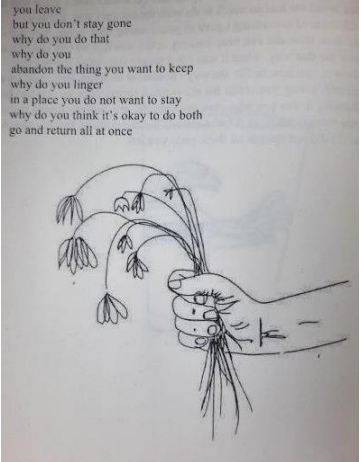kusobek diriku
agar orang lain tahu
menjahit diri sendiri
rasanya
sesakit itu

| 45. | 45\| Mne - Mne \|Mod\|NS | ST: | The Breaking | Love is not cruel | Cinta tidak kejam | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry is about a feeling of love. The picture shows the fingers that shape a heart symbol.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "love is not cruel" and the target text "*cinta tidak kejam*" has the same meaning as clarify of a feeling of affection arising from kinship or personal ties to another, usually from a heart. It relates to the picture because it |

		TT:											shows a heart symbol made from fingers.
		cinta tidak kejam kita yang kejam cinta bukan mainan kita yang main-main dalam mencinta 											The translator uses a literal technique to deliver the messages from the source text into the target text. The source text "love is not cruel" translates word for word into the target text "*cinta tidak kejam*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 46. | 46\| Mne - Mne \|Lit\| S | ST: stay
i whispered
as you
shut the door behind you | The Breaking | Stay | Jan gan per gi | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about a request for someone don't go anywhere. The picture shows a hand gesture to ask someone don't abandon.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "stay" means to stop going forward to do something. It relates to the image showing a hand gesture asking someone not to abandon it. Meanwhile, the target text "*jangan pergi*" |

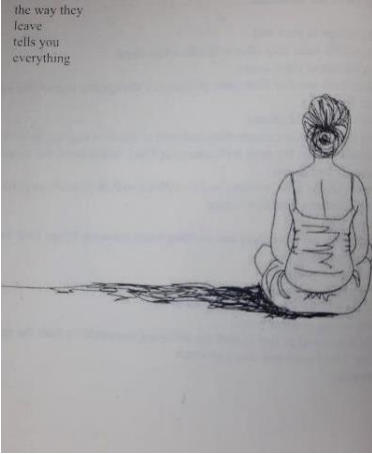| | | TT: | | | | | | | | | | means asking someone not to leave. It also relates to the picture because it has the same purpose: to ask not to go anywhere.

The translator uses a Literal technique to deliver the message. The source text "stay" translates directly into the target text "*jangan pergi*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 47. | 47\|
Mne -
Mne \|Lit\|
NS | ST:
 | The Break ing | He isn't comi ng back | Dia tak kan ke mb ali | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about someone in her life that leaving. The picture shows a door and stuff packed in the box.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "isn't coming back" and the target text "takkan kembali" has the same meaning that someone doesn't come again forever. It relates to the picture showing a door and stuff packed in the box, usually for someone leaving and not coming again. |

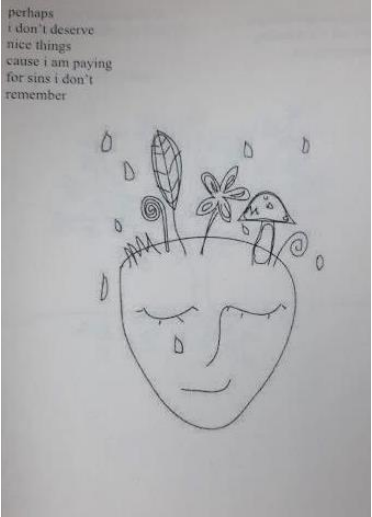|		TT: dia takkan kembali bisik kepalaku pokoknya harus cicit hatiku - layu										The translator uses a Literal technique to translate the source text into the target text. The source text "he isn't coming back" translates word for word into the target text "*dia takkan kembali*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.
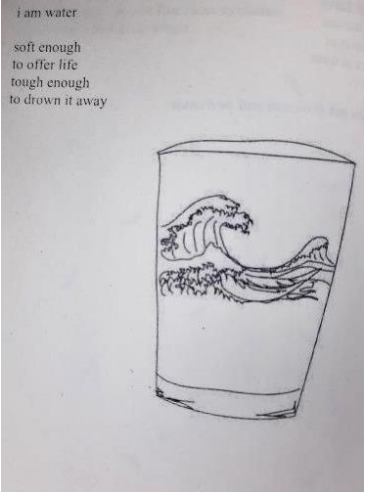
48	48|	ST:	The	Eyel	Bul			Mnem	Mnemo	Mod	Non	This visual poetry is about the feeling
	Mne		Break	ashe	u-			onic	nic	ulati	-	of losing someone. The picture shows
	-		ing	s	bul					on	shift	short hair falling out like eyelashes.
	Mne				u						ed	This visual poetry includes Mnemonic
	|Mo				ma							because the text has a linear relation with
	d|N				tak							the picture. The source text "the eyelashes"
	S				u							and the target text "*bulu-bulu mataku*" has
												the same meaning of the fringe of hair
												edging the eyelid. It relates to the picture
												because it shows short hair falling like
												eyelashes.
												The translator uses a Modulation
												technique to deliver the message from the

| | | TT:
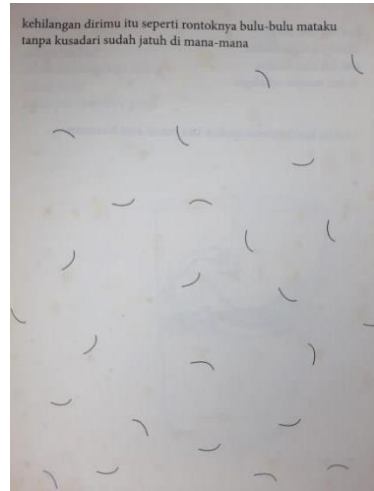
 | | | | | | | | | | source text into the target text. The source text "I am losing parts of you like I lose eyelashes" has a point of view she is losing her eyelashes. Meanwhile, the target text "*kehilangan dirimu itu seperti rontoknya bulu-bulu mataku*" has a different point of view that her eyelashes are falling out. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 49. | 49\|

Mne

-

Mne

\|Lit\|

NS | ST:

 | The Break ing | I am wate r | Ak u air | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about the character of the author. The picture shows water in a glass that is like waves.

This visual includes Mnemonic because the text has a linear relation with the picture. The source text "I am water" and the target text "aku air" have the same meaning of the liquid that descends from the clouds as rain and forms streams, lakes, and seas. It relates to the picture that shows water in glass-like waves.

The translator uses a Literal technique to translate the source text into the target text. The source text "I am water" |

| | | TT: | | | | | | | | | | | translates word for word into the target text "*akulah air*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 50 | 50\|
Mne
-
Mne
\|Lit\|
NS | ST:
 | The Break ing | Aba ndon the thin g | Me lep as ses uat u | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about someone's presence in her life. The picture shows a hand holding some wilted flowers.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "abandon the thing" and the target text "*melepas sesuatu*" have the same meaning: something precious must be let go for a reason. It relates to the image because it shows a hand holding some wilted flower. |

| | | TT:
 | | | | | | | | | | It means the wilted flowers must be let go because they flower is shriveled.

The translator uses a Literal technique to translate the text. The source text "abandon the thing you want to keep" translates word for word into the target text "melepas sesuatu yang ingin kau simpan". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

kau raib
tetapi tak benar-benar lenyap
kenapa kau begitu
kenapa kau
melepas sesuatu yang ingin kau simpan
kenapa kau menyisakan
hadirmu di tempat yang ingin kau tinggalkan
kenapa kau kira tak mengapa jadi keduanya
pergi dan kembali di saat yang sama

| 51. | 51\|Mne-Mne\|Lit\|NS | ST:

the way they leave tells you everything

 | The Break ing | The way they leav e | Car a me rek a per gi | | | Hege monic | Hegem onic | Liter al | Non - shift ed | This visual poetry tells the situation when someone leaves. The picture shows a woman sitting alone on the edge as though in mourning.

This visual poetry includes hegemonic because the text doesn't linearly with the picture. The source text "the way they leave" and the target text "cara mereka pergi" has the same meaning as how the way they leave. It doesn't linearly with the picture because it shows a woman sitting |

TT:

cara mereka
pergi
menjelaskan
segalanya

alone on edge. It is like the woman seeing them go through the picture showing the woman's back. So that it can know the text how they leave doesn't explain in the visual.

The translator uses a literal technique to translate the source text into the target text. The source text "the way they leave" translates word for word into the target text "*cara mereka pergi*". This datum can conclude as non-shifted because there is no change in the diegetic symbiosis between the source and target languages.

| 52. | 52\|Mne-Mne\|M\|Lit\|NS | ST: perhaps
i don't deserve
nice things
cause i am paying
for sins i don't remember | The Healing | Sins I don't remember | Dosa-dosa yang aku sendiri tak ing | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry is about the feeling of her sins. The picture shows a face with closed eyes, a slight smile, and tears. Besides that, the top of the head shows plants symbolize sins.

This visual poetry includes mnemonic because the text has a linear relation with the picture. The source text "sins I don't remember" and the target text "*dosa-dosa yang aku sendiri tak ingat*" has the same meaning as the condition of an offense |

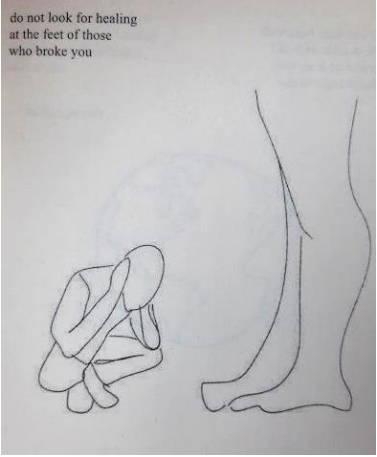| | | TT:

mungkin
aku tak layak
atas kenyamanan
karena aku sedang membayar
dosa-dosa yang aku sendiri
tak ingat
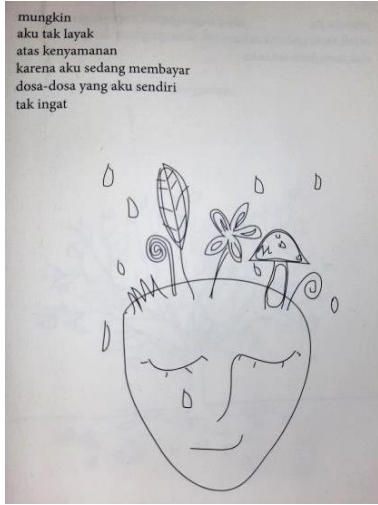
 | | | at | | | | | | | | against God, religions, and good morals. It relates to the picture because it shows a face with closed eyes, a slight smile, and tears. Besides that, the top of the head shows plants that can symbolize her sins.

The translator uses a Literal technique to translate the text. The source text "cause I am paying for sins I don't remember" translates word for word into the target text "*karena aku sedang membayar dosa-dosa yang aku sendiri tak ingat*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis types. |

| 53. | 53\|
Mne
-
Mne
\|Lit\|
NS | ST:
do not bother holding on to that thing that does not want you
- you cannot make it stay | The Heali ng | Do not both er hold ing on | Ta k per lu rep ot- rep ot ber peg ang an | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about a lesson to be sincere when something goes. The picture shows a tree whose leaves fall.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source language includes Mnemonic because the source text "do not bother holding on" means to leave because the presence is not needed again. It relates to the picture because it shows a tree whose leaves fall. Usually, the tree goes through temperature changes so drastic that |

| | | TT: | | | | | | | | | | | it will shed its leaves to maintain energy to stay alive. In this condition, the leaves do not need again. Meanwhile, the target language also includes Mnemonic because the target text "*tak perlu repot-repot berpegangan*" means releasing because the presence is not required again. It also relates to the picture because it shows a tree whose leaves fall.

The translator uses a Literal technique to translate the text. The source text "do not bother holding on to that thing that does not want you" translates word for word into the target text "*tak perlu repot-repot berpegangan pada sesuatu yang tak* |

TT:

tak perlu repot-repot berpegangan pada
sesuatu yang tak menginginkan dirimu

- kau tak perlu menahan kepergiannya
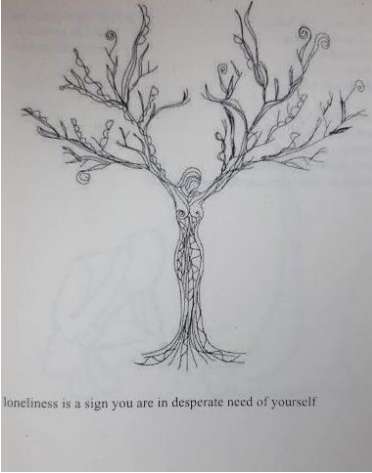
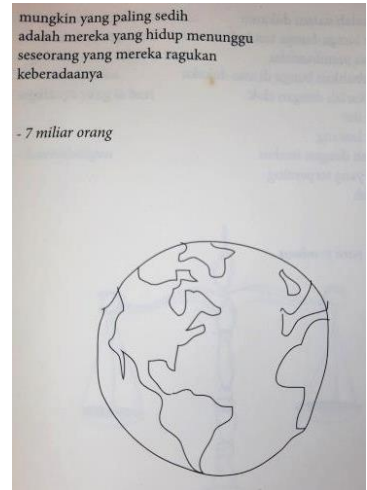| No.	Code	ST/TT										Analysis
												menginginkan dirimu". This datum can conclude as non-shifted because it has the same diegetic symbiosis types.
54.	54| Mne - Mne |Lit| NS	ST:	The Healing	The healthiest	Pal ing wa ras			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about moving out from painful love. The picture shows a person doing meditation, like yoga. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "the healthiest" and the target text "*paling waras*" means having a good physical, mental, or
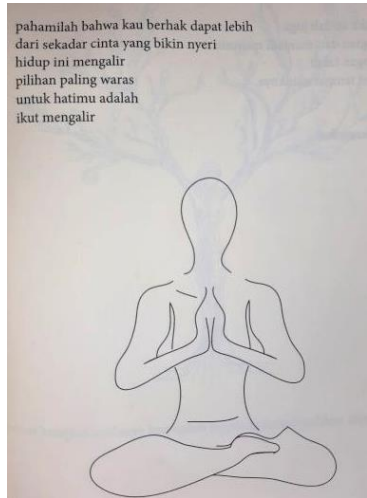
TT:										emotional condition. It relates to the image because it shows a person doing meditation, like yoga, which is an effort to maintain the healthiest.
pahamilah bahwa kau berhak dapat lebih dari sekadar cinta yang bikin nyeri hidup ini mengalir pilihan paling waras untuk hatimu adalah ikut mengalir										The translator uses a Literal technique to deliver the meaning of the source text to the target text. The source text "the healthiest thing" translates directly into the target text "*pilihan paling waras*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis types.

| 55. | 55\|
Mne
-
Mne
\|Lit\|
NS | ST:
loneliness is a sign you are in desperate need of yourself | The Heali ng | Lon eline ss | Me ras a kes epi an | | | Mnem onic | Mnemo nic | Liter al | Non - sifte d | This visual poetry is about a feeling of being lonely. The picture shows a tree resembling a woman's body.

This visual poetry includes mnemonic because the text has a linear relation with the picture. The source text "Loneliness" and the target text "*merasa kesepian*" have the same meaning of an unwanted feeling of isolation or lack of connection, whether alone or surrounded by other people. It relates to the picture because it shows a |

| | | TT:

merasa kesepian tandanya kau sudah kepalang membutuhkan dirimu sendiri | | | | | | | | | | | tree resembling a woman's body, symbolizing loneliness. After all, the woman inside the tree has no one to take care of her. It can look like the tree has no leave and flowers to cover it. So, the feeling of loneliness arises.

The translator uses a Literal technique to deliver the message from the source text into the target text. The source text "loneliness is a sign you are in desperate need of yourself" translates word for word into the target text "*merasa kesepian tandanya kau sudah kepalang membutuhkan dirimu sendiri*". This datum can conclude as non-shifted because the |
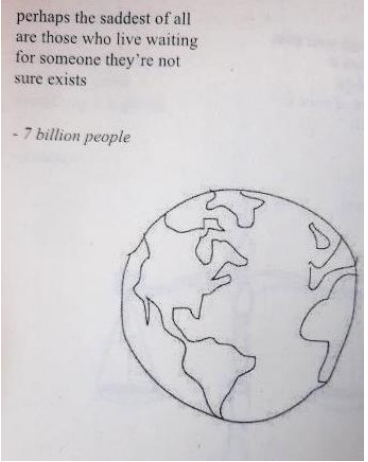
												source and target languages have the same diegetic symbiosis.
56.	56| Mne - Mne |Lit| NS	ST: do not look for healing at the feet of those who broke you	The Heali ng	The feet	Ka ki			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about not healing the heart with the person who hurt you. The picture shows big feet and a person sitting with the ears closed by the hand.\n\nThis visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "the feet" and
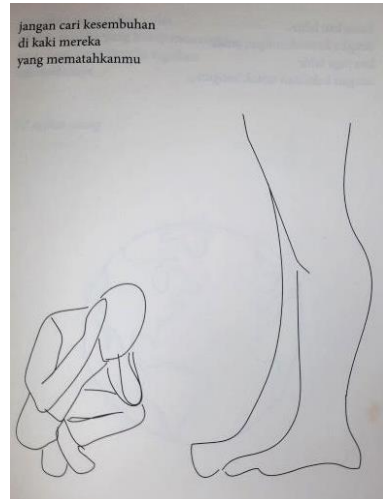
| | | TT: | | | | | | | | | | the target text "*kaki*" has the same meaning of an invertebrate organ of locomotion that uses an individual stands. It relates to the picture because it shows big feet.
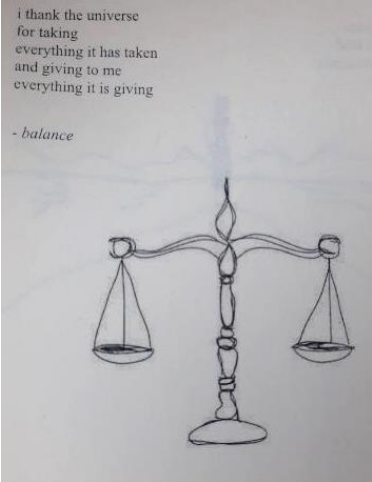
The translator uses a Literal technique to translate the text. The source text "at the feet of those" translates word for word into the target text "*di kaki mereka*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

57.	57| Mne - Mne |Lit| NS	ST: perhaps the saddest of all are those who live waiting for someone they're not sure exists - 7 billion people	The Heali ng	Thos e who live	Me rek a yan g hid up			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about one of reason saddest. The picture shows a globe. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "those who live" and the target text "mereka yang hidup" has the same meaning of being alive and living in somewhere place. It relates to the picture because it shows a globe which is a planet that uses the living thing to be alive.

| | | TT: | | | | | | | | | | The translator uses a Literal technique to translate the text. The source text "are those who live waiting" translates word for word into the target text "adalah mereka yang hidup menunggu". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

mungkin yang paling sedih
adalah mereka yang hidup menunggu
seseorang yang mereka ragukan
keberadaanya

- 7 miliar orang
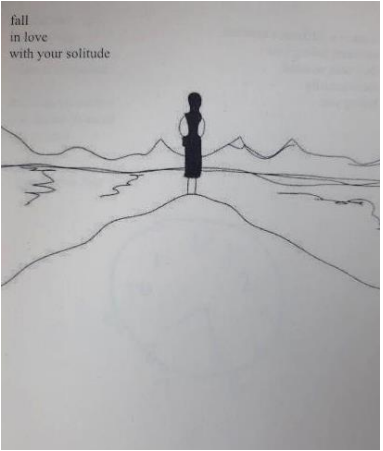
| 58. | 58\|
Mne
-
Mne
\|Re\|
NS | ST:
 | The Healing | The universe | Semesta | | | Mnemonic | Mnemonic | Reduction | Non-shifted | This visual poetry tells about balancing happens in the universe. The picture shows a two-pan analytical balance.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "the universe" and the target text "*semesta*" have the same meaning of everything that exists, including planets, stars, galaxies, etc. It relates to the picture because it shows a two-pan analytical balance. The scale has two pans balancing against each other, which has a concept of balancing. While |

| | | TT:

terima kasih kepada semesta
yang telah mengambil
segalanya yang telah ia ambil
dan memberiku
segalanya yang ia beri

- keseimbangan

 | | | | | | | | | | everything that exists in-universe must have a balance to keep going.
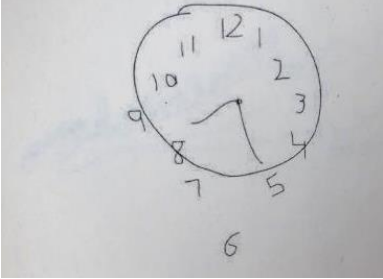
The translator uses a Reduction technique to translate the text. The source text "I thank the universe" translates into the target text "*terima kasih kepada semesta*". There is suppresses the information contained in the source language into the target language. The source text "I" can not translatates in the target text This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 59 | 59\| Mne - Mne \|Lit\| NS | ST: fall in love with your solitude | The Heali ng | You r solit ude | Ke sen diri an mu | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about loving yourself. The picture shows a woman looking at the scenery.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "your solitude" and the target text "*kesendirianmu*" have the same meaning of the quality of being alone and distant from society. It relates to the picture because it shows a solitary woman in the middle of the scene.

The translator uses a Literal technique |

| | | TT:

jatuh
cintalah
dengan kesendirianmu
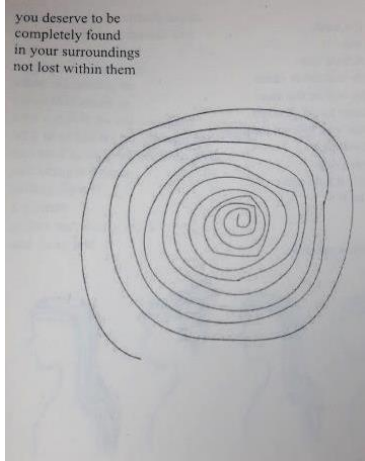
 | | | | | | | | | | to translate the source text into the target text. The source text "fall in love with your solitude" translates word for word into the target text "*jatuh cintalah dengan kesendirianmu*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

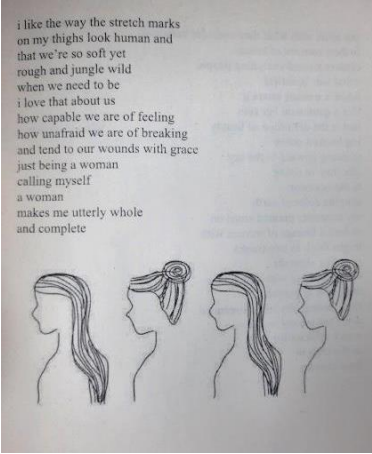| 60	60|	ST:	The Heali ng	Som etim es	Ter kad ang			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about timing for accepting of apology. This picture shows a clock.
	Mne - Mne |Lit| NS	sometimes the apology never comes when it is wanted and when it comes it is neither wanted nor needed - you are too late 										This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "sometimes" has a meaning at some not specified or known point in time. It relates to the image because it shows a clock. The word and the picture have the same talking about time. The translator uses a Literal technique to translate the text. The source text,

| | | TT:

terkadang
kata maaf
tidak datang
ketika diinginkan

dan kadang ia datang
ketika tak diinginkan
maupun dibutuhkan

- kau sungguh terlambat

 | | | | | | | | | | | "Sometimes the apology never comes when it is wanted" translates word for word into the target text "*terkadang kata maaf tidak datang ketika diinginkan*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 61 | 61\| Mne - Mne \|Co m\|N S | ST: you deserve to be completely found in your surroundings not lost within them | The Heali ng | You r surr ound ings | Te nga h ker um una n | | | Mnem onic | Mnemo nic | Com pens ation | Non - shift ed | This visual poetry is about the society that makes her character. The picture shows a spiral. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "your surroundings" indicates the things and conditions around the person. It relates to the image because the spiral drawing starts from one spot, making the plane's path move around a central point while continuously receding from or approaching |

| | | TT: | | | | | | | | | | | it. Meanwhile, the target text "*tengah kerumunan*" indicates something in the middle of a crowded situation. It is also related to the picture because they have a central. |
| | | | | | | | | | | | | | The translator uses a Compensation technique to deliver the meaning. The source text "in your surroundings" translates into the target text "*di tengah kerumunan*". This technique used because there is missing meaning expressed elsewhere in the text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

62	62| Mne - Mne |Lit| NS	ST:	The Heali ng	A wom an	Per em pua n			Mnem onic	Mnemo nic	Liter al	Non - shift ed	This visual poetry is about a woman's description. The picture shows four women. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "a woman" and the target text "*perempuan*" has the same meaning of a person having a female gender. It relates to the picture because it shows four humans with hair modes like the female gender, which usually the

| | | TT:

aku suka betapa selulit
di pahaku tampak manusiawi
tandanya kita begitu lembut
juga setangguh dan seliar hutan
ketika dibutuhkan
itulah yang kusuka tentang kita
betapa kita sanggup merasa
betapa kita tidak takut kandas
dan sanggup merawat luka dengan anggun
cukup dengan menjadi perempuan
dan menyebut diriku
perempuan
membuatku sungguh utuh
dan lengkap | | | | | | | | | female gender has long hair or hair ties.

The translator uses a Literal technique to translate the text. The source text "just being a woman" translates directly into the target text "*cukup dengan menjadi perempuan*. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 63 | 63\| Mne - Mne \|Lit\| NS | ST: your body is a museum of natural disasters can you grasp how stunning that is | The Heali ng | Natu ral disas ter | Be nca na ala m | | | Mnem onic | Mnemo nic | Liter al | Non - shift ed | This visual poetry is about the body. The picture shows a hurricane.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "natural disaster" and the target text "*bencana alam*" has the same meaning of negative impact caused by sudden events by environmental factors such as storms, floods, droughts, fires, etc. It relates to the picture because it shows a hurricane can be |

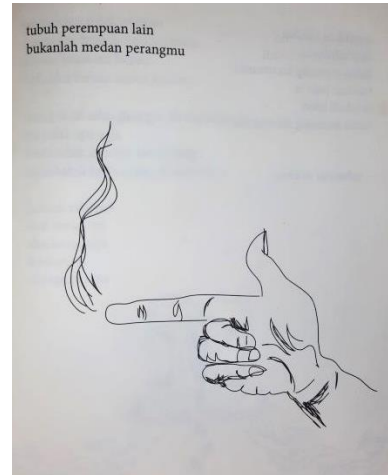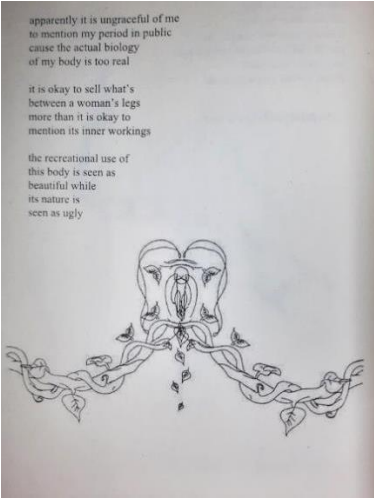| | | TT:

tubuhmu
adalah museum
bencana alam
coba bayangkan
betapa hebatnya itu | | | | | | | | | | called the cause of natural disasters.

The translator uses a Literal technique to translate the text. The source text "your body is a museum of natural disasters" translates word for word into the target text "*tubuhmu adalah museum bencana alam*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 64 | 64\|
Mne
-
Mne
\|Co
m\|N
S | ST:

other women's bodies
are not our battlegrounds | The
Heali
ng | Our
battl
egro
unds | Me
dan
per
ang
mu | | | Mnem
onic | Mnemo
nic | Com
pens
ation | Non
-
shift
ed | This visual poetry is about the word disappointed for a man that hurt her. The picture shows the finger, which makes something like a gun.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "our battleground" and the target text "*medan perangmu*" have the same meaning of a place of fight where war or battle. It relates to the picture because it shows a finger |

213

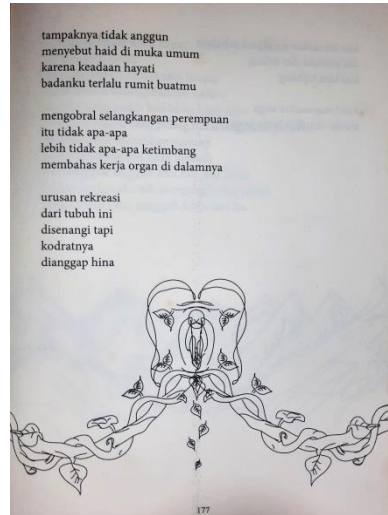| | | TT:

tubuh perempuan lain
bukanlah medan perangmu

[handwritten illustration] | | | | | | | | | | | making something like a gun or a ranged weapon usually used in combat.

The translator uses a Compensation technique to deliver the message from the source text into the target text. The source text "are not our battleground" translates the target text "*bukanlah medan perangmu*". There is missing meaning that expressed elsewhere in the text This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis. |

| 65 | 65\|Mne-Mne\|Com\|NS | ST:
 | The Healing | It is ungraceful of me | Tidak anggun | | | Mnemonic | Mnemonic | Compensation | Non-shifted | This visual poetry is about a period of a woman each month. The picture shows an ivy, like showing a female pelvis which in pain period.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "it is ungraceful of me" and the target text "*tidak anggun*" have the same meaning of something not prestigious, which is taboo in society. It relates to the picture showing an ivy, like a female pelvis in pain period. |

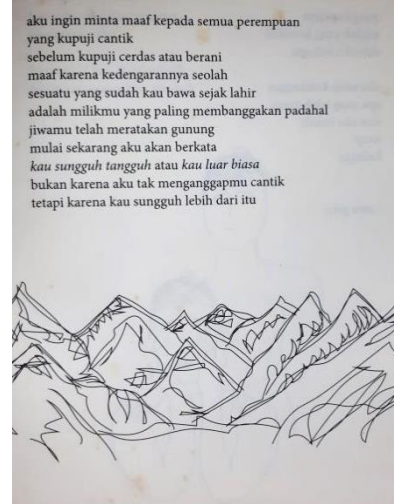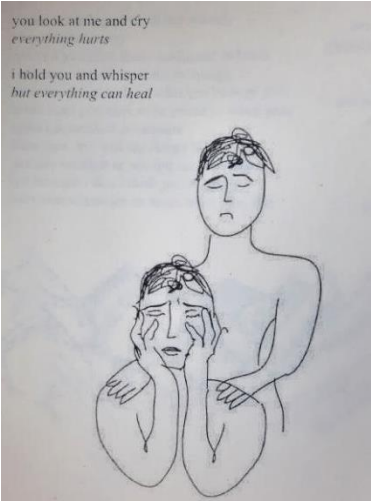| TT:										
tampaknya tidak anggun menyebut haid di muka umum karena keadaan hayati badanku terlalu rumit buatmu mengobral selangkangan perempuan itu tidak apa-apa lebih tidak apa-apa ketimbang membahas kerja organ di dalamnya urusan rekreasi dari tubuh ini disenangi tapi kodratnya dianggap hina 177										That period is usually something not prestigious and taboo in society. The translator uses a compensation technique to translate the text. The source text "it is ungraceful of me" translates into the target text "*tidak anggun*". This technique uses because something cannot be translated, and the missing meaning is expressed elsewhere in the text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 66 | 66\| Mne - Heg e\|M od\|S | ST: | The Heali ng | mou ntain s | Gu nu ng | | | Mnem onic | Hegem onic | Red uctio n | Shift ed | This visual poetry is about the value of a woman. The picture shows a mountainous area. This visual poetry has different types of diegetic symbiosis. The source language includes Mnemonic because the source text "mountains" refers to the hill. It relates to the picture that shows the hill. Meanwhile, the target includes the hegemonic type because the target text "*gunung*" means one mountain. It doesn't relate to the picture because showing not only one |

TT:												mountain but hills.

TT:

aku ingin minta maaf kepada semua perempuan
yang kupuji cantik
sebelum kupuji cerdas atau berani
maaf karena kedengarannya seolah
sesuatu yang sudah kau bawa sejak lahir
adalah milikmu yang paling membanggakan padahal
jiwamu telah meratakan gunung
mulai sekarang aku akan berkata
kau sungguh tangguh atau *kau luar biasa*
bukan karena aku tak menganggapmu cantik
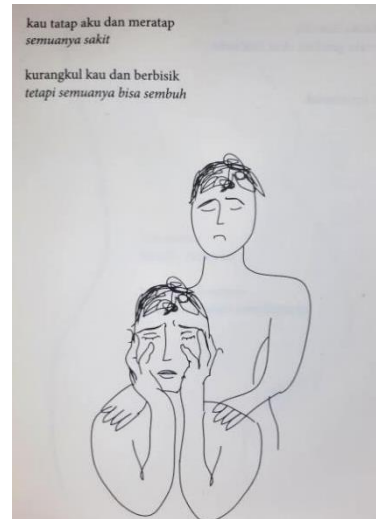tetapi karena kau sungguh lebih dari itu

mountain but hills.

The translator uses a reduction technique to deliver the meaning of the text. The source text "when your spirit has crushed mountains" translates into the target text "*jiwamu telah meratakan gunung*". There is suppressed information in the source text "mountains," which translates into the target text "*gunung*". This datum can conclude as shifted because the source and target languages have a different diegetic symbiosis.
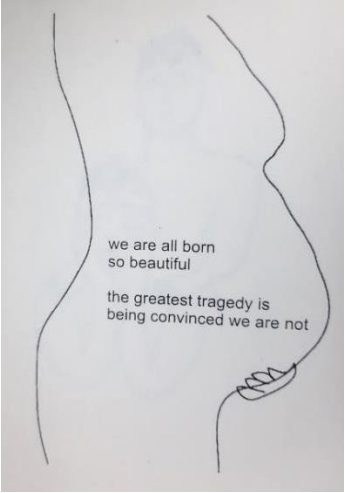
| 67 | 67\|
Mne
-
Mne
\|Co
m\|N
S | ST:

you look at me and cry
everything hurts

i hold you and whisper
but everything can heal | The Healing | Hold you | Ku ran gk ul kau | | | Mnem onic | Mnemo nic | Com pens ation | Non - shift ed | This visual poetry is about how to strengthen someone who is weak. The picture shows two people, one covering her face with hands like weakness and the other holding her shoulders with both hands.

This visual poetry includes Mnemonic because the text has linearly to the visual. The source language includes Mnemonic because the source text "holding you" means to keep or grasp someone with hands. It relates to the image showing two |

| | | TT: | | | | | | | | | | | people, one covering her face with hands like weakness and the other holding her shoulders with both hands. Meanwhile, the target language includes mnemonic because the target text "*kurangkul kau*" means to touch or hold the arms around someone's shoulder, and the body of the two is close. It relates to the picture because it shows someone holding her shoulder closely. |

TT:

kau tatap aku dan meratap
semuanya sakit

kurangkul kau dan berbisik
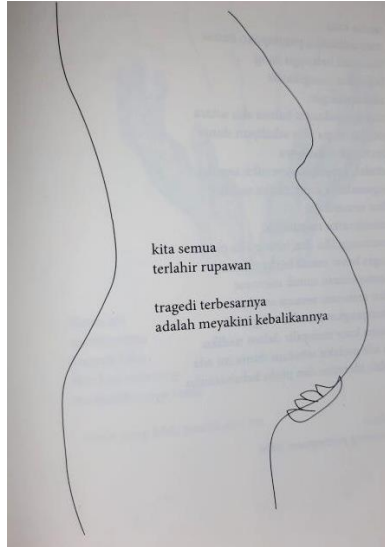*tetapi semuanya bisa sembuh*

people, one covering her face with hands like weakness and the other holding her shoulders with both hands. Meanwhile, the target language includes mnemonic because the target text "*kurangkul kau*" means to touch or hold the arms around someone's shoulder, and the body of the two is close. It relates to the picture because it shows someone holding her shoulder closely.
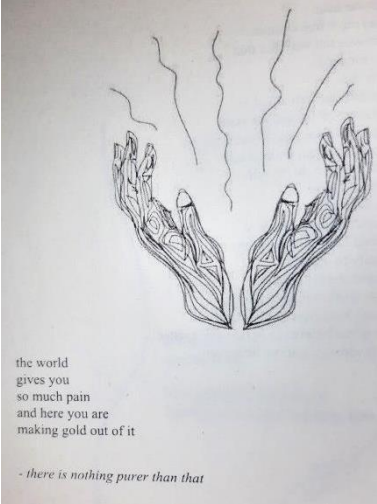
The translator uses a Compensation technique to translate the text. The source text "I hold you and whisper" translates into the target text "*kurangkul kau dan berbisik*". This technique uses when

													something cannot be translated and the missing meaning is expressed elsewhere in the text. This datum concludes as non-shifted because the source and target languages have the same of diegetic symbiosis types.

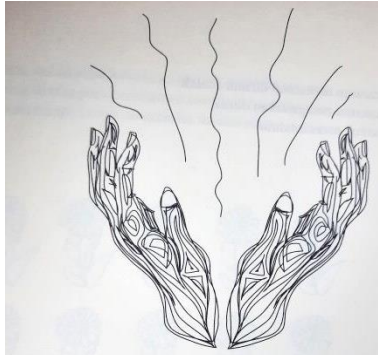| No	Code	ST	Title	ST	TT					Technique	Shift	Analysis
68	68| Mne - Mne |NS	ST: we are all born so beautiful the greatest tragedy is being convinced we are not	The Healing	All born	Se mu a terl ahi r			Mnem onic	Mnemo nic	Com pens ation	Non - shift ed	This visual poetry tells everyone is born beautiful, but when we grow, that convinces us that we are not beautiful. The picture shows an enlarged belly like a pregnant woman. This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "all born" and the target text "*semua terlahir*" both have the same meaning to come out of the mother's belly end existing in this world. It relates to the picture because it shows the mother's belly when pregnant. The translator uses a Compensation

		TT:										technique to translate the text. The source text "we are all born so beautiful" translates into the target text "*kita semua terlahir rupawan*". The missing meaning of the source text is expressed elsewhere in the target text. This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

kita semua
terlahir rupawan

tragedi terbesarnya
adalah meyakini kebalikannya

| 69 | 69\| Mne - Mne \|Mod\|NS | ST:

the world
gives you
so much pain
and here you are
making gold out of it

- there is nothing purer than that | The Healing | Making gold out of it | Menjadikannya emas | | | Mnemonic | Mnemonic | Literal | Non-shifted | This visual poetry tells us that our ability can change the worst conditions in this world. This picture shows a pair of hands that open up.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "making gold out of it" and the target text "*menjadikannya emas*" both have the same meaning of the act of process forming something. It relates to the picture showing |

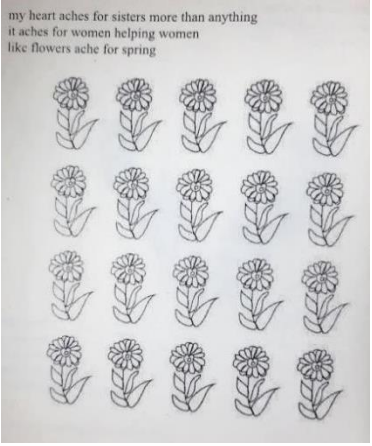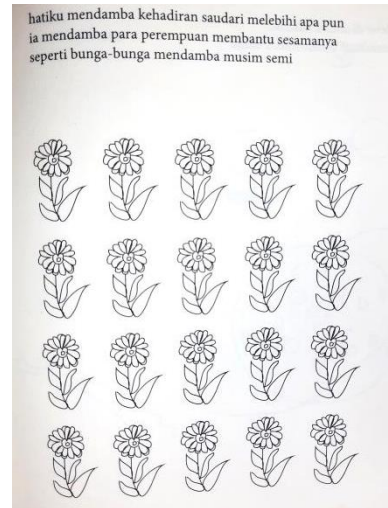|		TT:											a pair of hands open up, which means the process uses hands.
		dunia ini memberimu banyak luka dan kau sekarang menjadikannya emas - *tiada yang lebih murni dari itu*											The translator uses a Literal technique to translate the text. The source text "making gold out of it" translates word for word into the target text "*menjadikannya emas*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.

| 70 | 70\|

Mne
-
Mne
\|Lit\|
NS | ST:

my heart aches for sisters more than anything
it aches for women helping women
like flowers ache for spring | The
Heali
ng | Like
Flo
wers | Se
per
ti
bu
nga
-
bu
nga | | | Mnem
onic | Mnemo
nic | Liter
al | Non
-
shift
ed | This visual poetry tells someone to miss her sister's presence. The picture shows twenty flowers.

This visual poetry includes Mnemonic because the text has a linear relation with the picture. The source text "like flowers" and the target text "*seperti bunga-bunga*" have the same meaning as a plant blossom. It relates to the picture showing twenty flowers.

The translator uses a Literal technique |

		TT: hatiku mendamba kehadiran saudari melebihi apa pun ia mendamba para perempuan membantu sesamanya seperti bunga-bunga mendamba musim semi 										to translate the text. The source text "like flowers ache for spring" translates word for word into the target text "*seperti bunga mendamba musim semi*". This datum can conclude as non-shifted because the source and target languages have the same diegetic symbiosis.