



**A TRANSLATION ANALYSIS OF KAHLIL GIBRAN'S
"THE BROKEN WINGS" TO "SAYAP-SAYAP PATAH" BY
SAPARDI DJOKO DAMONO AND M. RUSLAN SHIDDIEQ**

*Analisis Terjemahan Karya Kahlil Gibran "The Broken Wings" menjadi
"Sayap-Sayap Patah" oleh Sapardi Djoko Damono dan M. Ruslan Shiddieq*

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Abstrak

Penelitian ini menganalisis penerjemahan antara dua orang penerjemah dalam menerjemahkan karya Kahlil Gibran yang berjudul "The Broken Wings" ke dalam 'Sayap-Sayap Patah'. Penelitian ini bersifat deskriptif kualitatif. Hasil analisis menunjukkan bahwa kedua penerjemah mempunyai gaya penerjemahan yang berbeda. Penerjemah pertama, Sapardi Djoko Damono, memilih gaya yang lebih formal dan langsung dalam penerjemahannya, sedangkan penerjemah kedua, M. Ruslan Shiddieq, cenderung menggunakan gaya yang lebih ekspresif dan mengutamakan kesan artistik. Sapardi Djoko Damono menjaga kesetiaan pada teks aslinya dengan menerjemahkannya secara harfiah, sedangkan M. Ruslan Shiddieq melakukan interpretasi bebas dan menciptakan kalimat yang lebih metaforis dan kreatif. Perbedaan pendekatan ini menghasilkan terjemahan yang mempunyai nuansa dan ekspresi berbeda yang mencerminkan gaya dan preferensi penerjemah. Meski berbeda, kedua penerjemah, Sapardi Djoko Damono dan M. Ruslan Shiddieq efektif menyampaikan esensi "Sayap Patah" karya Kahlil Gibran dalam bahasa Indonesia, meski melalui lensa stilistika yang berbeda. Untuk menjadi seorang penerjemah karya sastra yang mahir, seseorang harus memiliki penguasaan bahasa sumber dan bahasa sasaran, pemahaman yang mendalam tentang sastra, rasa estetika yang tajam, dan rasa sastra yang kuat. Sastra dengan kedalaman emosional dan keindahan linguistiknya sangat disukai pembaca. Penerjemah terampil seperti Sapardi Djoko Damono dan M. Ruslan Shiddieq menonjolkan kualitas liris dan mendalam dalam terjemahannya. Secara keseluruhan, penerjemahan karya sastra tidak hanya memerlukan kemahiran linguistik tetapi juga keterampilan kreatif dan kepekaan budaya. Setiap penerjemah menghadirkan gaya dan pendekatan uniknya masing-masing, yang membentuk pengalaman pembaca terhadap karya terjemahan. Sebagai pembaca, kita dapat mengapresiasi dan mengeksplorasi beragam penafsiran yang ditawarkan oleh berbagai terjemahan sehingga memperkaya pemahaman dan kenikmatan kita terhadap karya sastra dalam terjemahan.

Kata-kata kunci: Kahlil Gibran, penerjemah, Sayap-Sayap Patah, terjemahan, The Broken Wings

Abstract

This research analyzes the translation between two translators in translating Kahlil Gibran's work entitled "The Broken Wings" into 'Sayap-Sayap Patah'. This research is descriptive qualitative. The analysis shows that the two translators have different styles of translating. The first translator, Sapardi Djoko Damono, chose a more formal and direct style in his translation, while the second translator, M. Ruslan Shiddieq, tended to use a more expressive style and prioritized artistic impressions. Sapardi Djoko Damono maintained fidelity to the original text by translating it literally, while M. Ruslan Shiddieq carried out free interpretation and created more metaphorical and creative sentences. These differences in approach result in translations that have different nuances and expressions, reflecting the

translator's style and preferences. Despite their differences, both translators, Sapardi Djoko Damono and M. Ruslan Shiddieq, effectively convey the essence of Kahlil Gibran's "The Broken Wings" in Indonesian, albeit through distinct stylistic lenses. To be a proficient translator of literary works, one must possess a mastery of both the source and target languages, a deep understanding of literature, a keen sense of aesthetics, and a strong sense of literature. Literature with its emotional depth and linguistic beauty resonates deeply with readers. Skilled translators like Sapardi Djoko Damono and M. Ruslan Shiddieq bring forth its lyrical and profound qualities in their translations. Overall, the translation of literary works requires not only linguistic proficiency but also creative skill and cultural sensitivity. Each translator brings their unique style and approach, shaping the reader's experience of the translated work. As readers, we can appreciate and explore the diverse interpretations offered by different translations, enriching our understanding and enjoyment of literature in translation.

Keywords: *Kahlil Gibran, translation, Sayap-Sayap Patah, The Broken Wings, translator*

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INTRODUCTION

The word "translation" refers globally to the transfer of a message from a source language into the target language. Translating is a part of the writing process (Frawley, 2003). The difference is when writing usually only uses one language to express the ideas that are in the mind, translating uses two languages to express ideas from one language used by the author/author to another so that what is revealed can be captured by readers who do not understand the language used by the author. In other words, translating is rewriting someone's ideas so that they can be understood by other people who do not speak the same language. According to Hajibabaei (2015), translation is the process of preservation of meaning across two languages. Nida (2001) defines translation as the process of conveying the meaning of a text from one language to the other.

Translations are also related to the translator (Fitria, 2018). The translator explores the source text in search of meaning, extracts it, and rewrites it in the target language (Robinson, 2012). Matarese (2012) states that translators are writers with distinct voices, and a skilled translator is at the very least an accomplished writer in the target language; occasionally also in the source language. Usually, the target language is the translator's native tongue. The role of a translator is to always follow the source language and bring its elements into the target language (Amant & Rife, 2016). It is supported by Yazid (2013) that translation only changes word by word from the source language to the target language. The words in each language have their characteristics.

The translation is certainly important because it is proof of our willingness as translators to understand and live with other cultures. However, goodwill does not always provide an avenue for translators. Language performs the task as a means of communication based on the principles of metaphor and metonymy, prayers that are almost impossible to transfer to other languages. It is possible to activate verbatim from the source language to the target language, but the words that appear in the target language will not fully accommodate what is in the source language due to, among other things, connotations. Because of the language set which is referred to as the determining factor in the work, it seems reasonable to say that literature cannot be translated, of course, if we are based on the ability to determine everything and what is in the source language.

The job of a translator is not an easy matter (Fitria, 2019). Translating is a serious job that requires hard work and heavy responsibilities, such as the obligation to fulfill the meaning of the original text and the necessity that the result of the translated text is read clearly in the target language while maintaining its nuances—especially in literary texts. So, the work of a

translator is an extraordinary effort to achieve meaningful perfection, beautiful nuances, and as faithful as possible to the text created by the author—while trying to be as precise as possible. Being a translator is not an easy job for anyone who just happens to know a foreign language (Aklat, 2015). Putra (2021) states that the translator will match the words by adjusting the context of the source language text so that the true meaning is not lost. So, every translator must be able to understand the SL text perfectly; meaning that it can capture the content, meaning, or message in the SL as a whole and well (Prasetyani, 2021).

The world of written translation includes all types of text translation work (Fitria, 2020b). Two types of translated works are categorized as written translation, namely fiction (literature work) and nonfiction. Literary works are divided into two: fiction and nonfiction literary works. Fiction literary works include novels, prose, poetry, and plays. Nonfiction literary works include personal notes, biographies, autobiographies, and memoirs. Literary works of fiction and nonfiction are full of social and cultural aspects of society. Literature has distinctive features that are not found in other works. Literature implies messages, morals, and criticisms from writers that are inserted between beautiful words. As a result, a literary work contains an aesthetic function.

Literary works are divided into two, namely fiction and nonfiction. Other forms of fiction include novels, prose, poetry, and drama. Nonfiction literary works include personal notes, biographies, autobiographies, and memoirs. Both fiction and nonfiction literary works are very thick with the social and cultural aspects of society. Unlike ordinary products, literature has a characteristic that is not found in other works. Literature stores messages, morals, and criticisms of the authors that are inserted between beautiful words, so that they contain aesthetic functions, including (1) expression of writers or writers. (2) contains emotion. (3) expression of beauty effect (4) beauty effect. (5) sound.

One of the examples of literary work is novels. One of the literary works that have the theme of love is *The Broken Wings* written by Kahlil Gibran (Fitria, 2022a). Published initially in 1912 under the title "*Al-Ajnihah al Mutakassirah*", *The Broken Wings* represents one of Kahlil Gibran's early ventures into experimental writing, aimed at reforming Arabic literature and culture (Jesikha et al., 2018). Departing from the conventions of traditional Arabic prose, the text eschews ornate rhetoric and instead delves into the pressing societal concern of the marginalized Arab woman within the context of late 19th and early 20th-century Middle Eastern society. The novel *Broken Wings* is a work by a famous author named Kahlil Gibran. The novel *Broken Wings* examines the author's own life in the past (Owa, 2023). The novel *Broken Wings* is a romantic literary novel that tells the fate of Gibran's love story for a Lebanese girl named Selma Karamy (Fitria, 2022b). The main character Selma Karamy faced patriarchal norms and values in society (Naeem & Khushk, 2022). The novel *Broken Wings* positions the author's side with a young man who failed to fight for his love due to injustice and hypocrisy wrapped in interpretation and authority in the name of religious dogma (Fuad & Dermawan, 2022).

Research on translation techniques for the novel "*The Broken Wings*" by Kahlil Gibran is an interesting and relevant topic in comparative literary studies and translation. This novel is not only an internationally influential literary work but also has a unique language style and a complex philosophical message. With the novel's presence in multiple languages around the world, there is great interest in understanding how translators present this work in these languages. Challenges in translating "*The Broken Wings*" include the use of distinctive metaphorical, symbolic, and philosophical language, as well as cultural specificities in the original text. Differences in interpretation and approach between translators also create variations in translation results. It is important to maintain fidelity to the original meaning of the work while considering the cultural and contextual implications in the target language. By

studying the translation techniques of "The Broken Wings", we can gain a better understanding of the complexities of translating this valuable literary work and how appropriate strategies can be used to present the messages and nuances contained therein to readers around the world.

Several previous studies have been conducted related to the comparison of the translation of both fiction and nonfiction work. First, Hilman (2010) states the differences and similarities as well as semantic aspects that affect the translation results in the interpretation of Quran Karim by Mahmud Yunus and Tafsir al-Bayan by Hasbi ash Shiddieqy. Second, Muhammad (2016) compares and contrasts two Quran translations: *Al-Quran dan Terjemahnya* by the Ministry of Religious Affairs/MORA and *Al-Quran Tarjamah Tafsiriyah* by Muhammad Thalib. Third, Rahmawati (2016) compares the approaches used in the translation of Madame Bovary, a work written by Gustave Flaubert in 1856. Two translators worked on this novel, they are Winarsih Arifin in 1990 and Santi Hendrawati in 2010. Fourth, Amalliyah (2018) states the differences in translation between the Ministry of Religious Affairs of Indonesia's Quran version and Prof. H. Mahmud Junus' Koran version in *Surah Al-Mulk*. Fifth, Andrianus (2018) states that his research compares the application of the translation method in two texts translated from the novel *The Little Prince*, which was written by Antoine de Saint-Exupéry in 1943. The novel was initially translated into Indonesian in 1979, and it was retranslated in 2011. Sixth, Wijaya (2021) analyzes the translation of the novel *The Old Man and The Sea/Lelaki Tua dan Laut*. The 1st translator utilized seven translation approaches to translate the pre-modifier, whereas the 2nd translator used six strategies in the translation process.

The research gap or novelty in this proposed study lies in the comparative analysis of the translation of Kahlil Gibran's "The Broken Wings" into "Sayap-Sayap Patah" by two different translators. While previous studies have explored translation differences and approaches in various literary works, including religious texts like the Quran and fiction novels such as Madame Bovary and *The Little Prince*, none have specifically investigated the translation of Gibran's work. By examining how two translators approach the translation of "The Broken Wings," this study can shed light on the nuances of translation strategies, semantic choices, and linguistic interpretations in rendering Gibran's prose into Indonesian. Additionally, this research can contribute to the understanding of how cultural, linguistic, and stylistic elements are preserved or altered in different translations of the same literary work, offering valuable insights into the art and practice of literary translation. Therefore, this proposed study fills a gap in the existing literature by providing a focused analysis of translation practices in the context of Gibran's renowned work. Therefore, this research wants to analyze the translation between two translators in translating Kahlil Gibran's work entitled "The Broken Wings" into "Sayap-Sayap Patah"

THEORETICAL BASIS

Translation serves as a vital link connecting the diverse cultures of different countries. Without it, communication between nations and across cultures would be unattainable. The field of translation studies boasts a lengthy lineage, continuously evolving with the introduction of numerous novel concepts and its dynamic interaction with other disciplines, particularly literature (Sumiati & Noverino, 2021). Literature is one of the works of art presented in language. The delivery of literature is conditional on aesthetics. Related to literary translation, it is not only the translation of linguistic elements, but it is necessary to pay attention to aspects of literary works, namely: art, the spirit of the original work, expressions according to feelings, conveying the original message clearly without changing the style of language, and the original variety. Understanding of the translation of literary texts following existing theories and concepts (Fitria, 2020a). Text translation is different from other texts because literary texts contain internal and external elements.

The translation of literary texts needs to pay attention to literary elements, both intrinsic and extrinsic elements. A translated literary text is a literary text itself that is considered different from the original language literary work. An English literary text is then assumed to be English literature. If the text has been translated into Indonesian, then it has become Indonesian literature, so the right concept is needed in translating literary texts. In translating literature that is culturally and linguistically relevant to the two languages. Names, history, religion, beliefs, traditions, practices, and social structures all constitute culture. Additionally, it considers the sociocultural features of the original language, particularly literary works intended to be read alone as well as by others. As a result, literary translation may be defined as the act of translating the content or message contained in a manuscript into a text written in another language while preserving its beauty.

The concept of translating literary texts seeks to bridge the space and time differences from old works to new forms of work that are easy to understand. The translated literary works will automatically become the property of the target language, thereby adding to the richness of literature. Literary works are required for aesthetic elements that have a distinctive language that tends to lead to multiple interpretations, therefore a translator of literary texts must understand translation theory and literary theory. The target readers of literary works must be considered in translating literary texts. Literary texts can be consumed by all ages, namely children, adolescents, and adults. Each target reader has their type of literary work. In general, readers of literary texts are divided into two, namely children's literature and literature. Children's literature and adult literature are different in many ways. Starting from the language used, the storyline, the conflict given, and the type of story. This is adjusted by the translator so that there is no misunderstanding.

Literary works may now be translated into several languages (Rahmah, 2018). Successful translation of literature cannot be divorced from a translation's ability to convey the contents of a literary work in both the target and original languages. To provide a successful translation, an interpreter (particularly a novice) must understand the proper approach to transfer the source language into the target language. The difficulty of translating literary works can be overcome by translation knowledge.

The practice of literary translation involves translating the language into the target language while including cultural, historical, value, taste, political, social, and cognitive variables. Additionally, literary translation must consider the veracity of the translation's truth. Certain literary works, such as novels, poems, or poetry, can be translated using certain translation techniques. Each translator has their uniqueness when it comes to translating a text. The style used will be closely related, for example, to the techniques, methods, procedures, or translation strategies used. This of course affects the results of the translation.

According to Hariyanto (2016), A literary translator must possess several characteristics (requirements for translating literary texts), including (a) near-perfect understanding of the source language, (b) mastering and being able to understand the target language properly, correctly, and effectively, (c) knowledge and understanding of literature, literary appreciation, and translation theory, (d) sensitivity to literary works, (e) cognitive and sociocultural flexibility, and (f) the ten essential skills.

Landers (2001) states that the literary translator must possess the following abilities: tone, style, adaptability, ingenuity, understanding of the source language culture, the capacity to extract meaning from ambiguity, sensitivity to sonority, and humility. The translator may also take the view that it is more important for the text to appear in English in a censored form than for the text to remain untranslated (Wright, 2016). The statement certainly relates to the translators; literary translation is likened to nothing more than a black-and-white reproduction of an oil painting because the texture has changed. He also said that no translation can match

the level of refinement and completeness that existed in the imagination of the original author in compiling his material. That is why the integrity of original literary works will be impoverished by translation, although the level of impoverishment depends on the type of literary works translated. The level of impoverishment in translated poetry is of course very high because, in this type of literature, language processing to organize material requires imagination that works at its full capacity. It is reasonable in the context of a discussion on comparative literature, an interest in literary studies that focuses on comparing literary works. In this field, of course, translation works do not have a solid position. The stylistic, even thematic aspects of literary works cannot be compared if the material is a translation work. That the translation will not be able to match the original, is clear. The original work is final, while the translation is not; a literary work can be translated by several people with different results, none of which is considered final - therefore there is always room for changing the translation work.

RESEARCH METHOD

This research applied descriptive qualitative. Qualitative research does not employ numbers or statistics but rather depends on the researcher to interpret the words in a systematic way (Holtzhausen et al., 2021). This research explores and analyzes the translation process of Kahlil Gibran's work "The Broken Wings" into "Sayap-Sayap Patah" by two different translators. Qualitative research allows for an in-depth examination of the translation process, focusing on understanding the nuances, complexities, and interpretations involved in the translation of literary texts.

The method of collecting data uses a document. Given (2008) states that documents often serve as key sources of social science data. A document can be in the form of printed, audio, or video material. The type of document is a novel. In this research, the researcher is interested in analyzing the translation of the novel "The Broken Wings" from Kahlil Gibran into Indonesian "Sayap-Sayap Patah". Document analysis will be used as the method of collecting data for this study. The primary sources of data will be the translated versions of "The Broken Wings" in Indonesian, translated by the two selected translators. These translated texts will serve as the main documents for analysis. Additionally, relevant secondary sources such as translator prefaces, reviews, and critiques may also be examined to provide context and insights into the translation process.

The data collected through document analysis will be analyzed using qualitative methods. The analysis focuses on identifying and comparing translation strategies, linguistic choices, stylistic elements, and cultural adaptations employed by each translator. Key themes, patterns, and discrepancies between the translations will be identified and examined. The analysis will also involve interpreting the impact of these translation decisions on the overall meaning, tone, and reception of the translated texts. Techniques such as content analysis, thematic analysis, and discourse analysis may be employed to systematically analyze the data and draw meaningful conclusions. Additionally, the researcher may conduct interviews or surveys with translators or language experts to gain further insights and validate the findings of the document analysis.

DISCUSSION

In this research, the researcher analyzes the translation from Sapardi Djoko Damono and M. Ruslan Siddieq. The cover of the translation novel can be seen below:



Figure 1. Cover of Translation Book “Sayap-Sayap Patah”

The cover of the novel above shows the difference between the two translators. The translated novels by Sapardi Djoko Damono tend to have some interesting color combinations. Coupled with images of typical Middle Eastern buildings, and deserts. Meanwhile, the cover of the novel translated by M. Ruslan Shiddieq tends to be simple and only uses one solid color combined with ornaments on the top and bottom of the cover.

To know the comparison in the translation of “The Broken Wings” into “Sayap-Sayap Patah” by two different translators can be seen in the example below:

Paragraph 1.

English Version	:	I was eighteen years of age when love opened my eyes with its magic rays and touched my spirit for the first time with its fiery fingers , and Selma Karamy was the first woman who awakened my spirit with her beauty and led me into the garden of high affection , where days pass like dreams and nights like weddings .
Translator 1 (Sapardi Djoko Damono)	:	Aku berusia delapan belas tahun ketika cinta membuka mataku dengan cahaya ajaibnya dan menyentuh jiwaku untuk kali pertama dengan jari-jarinya yang bersenangat, dan Selma Karamy adalah perempuan pertama yang membangkitkan jiwaku dengan kecantikannya dan membawaku ke taman kasih sayang di mana hari-hari berlalu seperti mimpi dan malam-malam menjelma pesta pernikahan .
Translator 2 (M. Ruslan Shiddieq)	:	Usiaku baru delapan belas tahun ketika cinta membuka mataku dengan sinar-sinar ajaibnya dan menyentuh jiwaku untuk pertama kalinya dengan jari-jemarinya yang membara , dan Selma Karamy adalah wanita pertama yang membangkitkan jiwaku dengan kecantikannya serta membimbingku ke dalam taman cinta kasih yang luhur , tempat hari-hari berlalu laksana mimpi dan malam-malam bagaikan perkawinan .

Based on paragraph 1 above, shows the similarities and differences in translation. In difference, we can see that: 1) “I was eighteen years of age” is translated by the 1st translator into ‘*Aku berusia delapan belas tahun*’ and the 2nd translator translates it into ‘*Usiaku baru delapan belas tahun*’. 2) The phrase “its magic rays” is translated into ‘*cahaya ajaibnya*’ by the 1st translator. It shows the use of a plural form of a noun. While, the 2nd translator translates into ‘*sinar-sinar ajaibnya*’. It shows the use of a plural form of a noun. 3) “The first time” is translated by the 1st translator into ‘*kali pertama*’ and the 2nd translator translates it into ‘*pertama kalinya*’. 4) “Its fiery fingers” is translated by the 1st translator into ‘*jari-jarinya yang bersenangat*’ and the 2nd translator translates into ‘*jari-jemarinya yang membara*’. The word “fingers” is translated differently. The 1st translator uses ‘*jari-jemari*’, and the 2nd translator uses ‘*jari-jemari*’. Then, the word “fiery” is also translated differently. The translators translate into ‘*bersenangat*’ and ‘*membara*’. 5) “The first woman” is translated by the 1st translator into ‘*perempuan pertama*’ and the 2nd translator translates it into ‘*wanita pertama*’. The word “fingers” is translated differently. It shows the same meaning in Indonesian between

'perempuan' and 'wanita'. 6) "Led me" is translated by the 1st translator into 'membawaku' and the 2nd translator translates it into 'membimbingku'. 7) "Garden of high affection" is translated by the 1st translator into 'taman kasih sayang' and the 2nd translator translates into 'taman cinta kasih yang luhur'. It shows the additional word 'luhur'. 8) "Like" is translated by the 1st translator into 'seperti' and the 2nd translator translates into 'laksana'. 9) "Weddings" is translated by the 1st translator into 'pernikahan' and the 2nd translator translates into 'perkawinan'. These examples show that there is a difference between the two translators in translating words, phrases, or sentences. The 2nd translator's translator intends to use more stylistic effects than the 1st translator.

In this example, we can see the differences in approaches and translation techniques between two different translators. The first translator, namely Sapardi Djoko Damono, tended to use a more formal and classic style in his translations. He chose more standard words and a regular sentence structure, giving a distinctive impression to his translation. On the other hand, the second translator, M. Ruslan Shiddieq, displays a more expressive and poetic style. In his translation, he uses more colorful language and a richer choice of words, creating a more powerful and emotional picture. Although both attempt to express the same meaning of the original text, the differences in their styles and approaches result in translations that have different nuances and expressions.

Paragraph 5.

English Version	:	I was deeply engrossed in thought and contemplation and seeking to understand the meaning of nature and the revelation of books and scriptures when I heard LOVE whispered into my ears through Selma's lips. My life was a coma, empty like that of Adam's in Paradise, when I saw Selma standing before me like a column of light . She was the Eve of my heart who filled it with secrets and wonders and made me understand the meaning of life .
Translator 1 (Sapardi Djoko Damono)	:	Aku begitu asyik dengan pikiran dan perenungan dan mencoba memahami makna alam dan wahyu dan buku-buku dan kitab suci ketika aku mendengar CINTA dibisikkan di telingaku melalui bibir Selma. Hidupku dalam keadaan koma, kosong seperti hidup Adam di Surga. Ketika aku melihat Selma berdiri di hadapanku seperti berkas cahaya. Perempuan itu adalah Hawa hatiku yang memenuhinya dengan rahasia dan keajaiban dan membuatku paham akan makna hidup .
Translator 2 (M. Ruslan Shiddieq)	:	Aku terbenam jauh ke dalam pikiran dan renungan dan berusaha memahami makna semesta alam serta firman kitab-kitab ketika aku mendengar cinta berbisik ke telingaku lewat bibir-bibir Selma. Hidupku adalah sebuah koma, hampa bagi kehidupan Adam dalam surge. Ketika aku melihat Selma berdiri di depanku seperti seberkas cahaya. Dia adalah Hawa dari jantung hatiku yang memenuhinya dengan segala rahasia dan berbagai keajaiban serta membuat aku memahami makna kehidupan .

Based on paragraph 5 above, shows the similarities and differences in translation. In difference, we can see that: 1) "I was deeply engrossed in thought and contemplation" is translated by the 1st translator into 'Aku begitu asyik dengan pikiran dan perenungan' and the 2nd translator translates into 'Aku terbenam jauh ke dalam pikiran dan renungan'. The 2nd translator uses hyperbola to translate, while the 1st translator intends to use literal translation. The 1st translator translates the word "contemplation" into 'perenungan', while the 2nd translator translates it into 'renungan'. 2) "Seeking" is translated by the 1st translator into 'mencoba' and the 2nd translator translates it into 'berusaha'. 3) "The meaning of nature" is translated by the 1st translator into 'makna alam' and the 2nd translator translates it into 'makna semesta alam'. 3) "...the revelation of books and scriptures" is translated by the 1st translator into 'wahyu dan buku-buku dan kitab suci' and the 2nd translator translates it into 'firman kitab-kitab'. The 1st translator used 'wahyu', then the 2nd translator used 'firman'. Then, the 1st translator use 'kitab', then the 2nd translator uses 'kitab-kitab' as reduplication. 4) "My live was a comma" is translated by the 1st translator into "" and the 2nd translator translates into 'hidupku adalah sebuah koma'. It shows that the 1st translator refers to the comma as a condition, while the 2nd translator directly uses a metaphor between life and a comma. 5) "Empty" is translated by the 1st translator into "kosong" and the 2nd translator translates it into "hampa". It shows that the 2nd translator use a more stylistic word. 6) "Like" is translated by the 1st translator into 'seperti' and the 2nd translator translates it into 'bagai'. 7) "Standing before me" is translated

by the 1st translator into *'di hadapanku'* and the 2nd translator translates it into *'didepanku'*. 8) "column of light" is translated by the 1st translator into *'berkas cahaya'* and the 2nd translator translates it into *'seberkas cahaya'*. 9) "She was the Eve of my heart" is translated by the 1st translator into *'perempuan itu'* and the 2nd translator translates it into *'dia adalah'*, both of these translators refer to "Selma". Then, in translating "Eve of my heart", the 1st translator into *'Hawa hatiku'* and the 2nd translator translates into *'Hawa jantung hatiku'*. 10) "With secrets and wonders" is translated by the 1st translator into *'dengan rahasia dan keajaiban'* and the 2nd translator translates into *'dia adalah'*, both of these translators refers to *'dengan segala rahasia dan berbagai keajaiban'*. It shows that the 2nd translator more uses additional word *'segala'* and *'berbagai'* to refer a plural form, while the 1st translator intends to use a singular form.". 11) "Understand the meaning of life" is translated by the 1st translator into *'paham akan makna hidup'* and the 2nd translator translates into *'memahami makna kehidupan'*.

In this example, the difference in translation techniques between the two translators is visible. The first translator, namely Sapardi Djoko Damono, tended to choose a more formal and direct translation style. In his translation, he maintained fidelity to the original text by translating it literally, without many variations or additions. On the other hand, the second translator, M. Ruslan Shiddieq, showed a tendency to use a more expressive and artistic translation style. He carried out a free interpretation of the original text, creating more metaphorical and creative sentences. Thus, the differences in approach between the two translators result in translations that have different nuances and expressions, each of which reflects the translator's style and preferences.

Paragraph 10.

English Version	:	By that tomb grows Gibran's sorrow together with the cypress trees , and above the tomb his spirit flickers every night commemorating Selma, joining the branches of the trees in sorrowful wailing , mourning and lamenting the going of Selma, who, yesterday was a beautiful tune on the lips of life and today is a silent secret in the bosom of the earth.
Translator 1 (Sapardi Djoko Damono)	:	Di pusara itu tumbuh kepedihan Gibran bersama-sama dengan pohon-pohon cemara , dan di atas pusara itu rohnya berkelip-kelip setiap malam memperingati Selma, menyatu dengan cabang pepohonan dalam tangisan yang amat memilukan , berduka, dan meratapi kepergian Selma, yang pada hari kemarin adalah nada indah di bibir hidup dan hari ini adalah rahasia hening di dada bumi.
Translator 2 (M. Ruslan Shiddieq)	:	Di dekat makam itu tumbuh dukacita Gibran bersama-sama dengan pohon cemara , dan di atas makam itu arwahnya melayang-layang setiap malam mengenang Selma, menyertai dahan-dahan pepohonan dalam ratapan duka cita , yang menangis meratapi kepergian Selma, yang kemarin masih berupa nada yang indah pada bibir-bibir kehidupan , namun sekarang tinggal menjadi sebuah rahasia sunyi dalam dada sang bumi.

Based on paragraph 10 above, it shows the similarities and differences in translation. In difference, we can see that: 1) "By the tomb" is translated by the 1st translator into *'di pusara itu'* and the 2nd translator translates it into *'di dekat makam itu'*. It shows a similar meaning between "pusara" and "makam". 2) "Sorrow" is translated by the 1st translator into *'kepedihan'* and the 2nd translator translates it into *'dukacita'*. 3) "Cypress trees" is translated by the 1st translator into *'pohon-pohon cemara'* and the 2nd translator translates it into *'pohon cemara'*. The 1st translator uses a plural form, while the 2nd translator uses the singular form. 4) "His spirit flickers" is translated by the 1st translator into *'rohnya berkelip-kelip'* and the 2nd translator translates into *'arwah'*. The 1st translator translate "spirit" into *'roh'*, while the 2nd translator translate it into *'arwah'*. 5) "Commemorating" is translated by the 1st translator into *'memperingati'* and the 2nd translator translates into *'mengenang'*. 6) "Joining" is translated by the 1st translator into *'menyatu'* and the 2nd translator translates into *'menyertai'*. 7) "Branches of the tree" is translated by the 1st translator into *'cabang pepohonan'* and the 2nd translator translates into *'dahan-dahan pepohonan'*. It shows that the 2nd translator uses plural form, while the 1st translator uses singular form. 8) "Sorrowful wailing" is translated by the 1st translator into *'tangisan yang amat memilukan'* and the 2nd translator translates into *'ratapan duka cita'*. It shows that the 1st translator use the word *'tangisan'*, and use hyperbole *'amat'*,

while the 2nd translator uses 'ratapan'. 9) "The lips of life" is translated by the 1st translator into 'di bibir hidup' and the 2nd translator translates into 'pada bibir-bibir kehidupan'. It shows that the 2nd translator uses plural form, while the 1st translator use singular form. 10) "Silent secret" is translated by the 1st translator into 'rahasia hening' and the 2nd translator translates into 'rahasia sunyi'. It shows the different translations of "silent" into 'hening' and 'sunyi'.

In this example, the difference in translation techniques between the two translators is visible. The first translator, namely Sapardi Djoko Damono, tended to choose a more formal and direct translation style. In his translation, he maintained fidelity to the original text by translating it literally, without many variations or additions. On the other hand, the second translator, M. Ruslan Shiddieq, showed a tendency to use a more expressive translation style and prioritize artistic impressions. He made a free interpretation of the original text, creating more metaphorical and creative sentences. Thus, the differences in approach between the two translators result in translations that have different nuances and expressions, each of which reflects the translator's style and preferences.

Based on the analysis of the three paragraphs, it's evident that both translators exhibit similarities and differences in their translations of the English text into Indonesian. Translator 1 tends to adopt a more straightforward and literal approach, prioritizing clarity and directness in translation, while Translator 2 employs a stylistic and expressive approach, utilizing figurative language and additional descriptions to enrich the translation. Regarding word choices and phrasing, both translators opt for different vocabulary and expressions to convey similar ideas, leading to variations in tone and nuance. Translator 1 often selects simpler and more commonplace terms, whereas Translator 2 incorporates diverse and vivid language choices, enhancing the richness of the text. Grammar and syntax also showcase disparities between the translations, including the use of singular or plural forms, tense selections, and sentence structures. Translator 1 generally adheres closely to grammatical rules, whereas Translator 2 occasionally employs poetic license and creative liberties for effect. In terms of interpretation and interpretive choices, both translators approach certain phrases or expressions differently, resulting in varied translations that reflect their understanding of the text. Translator 1 prioritizes fidelity to the original meaning, while Translator 2 focuses on capturing the essence and mood of the text, occasionally diverging from literal translation for artistic purposes. Cultural and contextual considerations are also evident in the translations, with both translators taking into account nuanced cultural elements. However, their interpretations may vary based on their backgrounds and perspectives. Translator 1 maintains a balance between cultural relevance and linguistic accuracy, whereas Translator 2 sometimes introduces cultural elements for poetic effect. In summary, while both translators aim to convey the essence of the original text, they employ distinct approaches and techniques that result in variations in style, tone, and interpretation. These differences offer readers alternative perspectives and experiences of the translated work, enriching the overall literary landscape.

Based on the analysis of the three paragraphs, there are substantial differences in the translation approach between the two translators that are worth understanding. Translator 1, with his straightforward and literal tendencies, may have chosen the safer route of prioritizing clarity in the translation. However, this approach can be considered too conventional and sometimes sacrifices the richness and beauty of the original language. On the other hand, Translator 2 presents a bolder and more experimental approach by using figurative language and additional descriptions. Although this provides a richer color to the translated text, the risk of distorting the original meaning increases. Not only in the choice of words and phrases but also in grammar and syntax, the differences between the two translators highlight the essence of the translator's dilemma. Translator 1 demonstrated a strict adherence to grammatical rules, which, although it can be considered a consistent action, can also limit creativity and deeper

interpretation. On the other hand, Translator 2 sometimes exploits poetic license and creative freedom, which, although it can produce a more dynamic translation, also arouses admiration or allows for a desired meaning. Regardless of the cultural and contextual perspectives that both translators take into account, these differences cannot be ignored because they represent the eternal struggle between expressions in literary translation. By choosing between fidelity to the original meaning or adding artistic nuance, translators must consider displaying aesthetics, beauty, and brightness in their translated texts. Ultimately, the reader's experience in capturing the essence of the translated work will be greatly influenced by these choices, resulting in diverse interpretations and enriching our understanding of global literary diversity. The explanation above conveys that in the example given, there are differences in translation techniques between two different translators. The first translator, Sapardi Djoko Damono, chose a more formal and direct style in his translation, while the second translator, M. Ruslan Shiddieq, tended to use a more expressive style and prioritized artistic impressions. Sapardi Djoko Damono maintained fidelity to the original text by translating it literally, while M. Ruslan Shiddieq carried out free interpretation and created more metaphorical and creative sentences. These differences in approach result in translations that have different nuances and expressions, reflecting the translator's style and preferences.

In the process of translating Kahlil Gibran's "The Broken Wings", several crucial techniques were used to ensure fidelity to the meaning and style of the original writing. First, the translator must have deep skills in both the original and target languages, as well as a strong understanding of the cultural context of the work. Furthermore, creativity is required in conveying the original message in adequate language, while maintaining the essence and nuance desired by the author. A deep understanding of the author including the writing style and themes used is also important to ensure proper rendering in translation. By applying these techniques, the translator can create an adequate translation of the literary work "The Broken Wings" that maintains the essence and beauty of the original work.

Munaim (2018) explain that the novel by Kahlil Gibran with the title "Al-Ajnihah Al-Mutakassirah" and also its translation entitled " Sayap-sayap Patah" which was translated by M. Ruslan Shiddieq and Sapardi Djoko Damono show that the translation strategy used by M. Ruslan and Sapardi is a *tarjamah* strategy of addition, transposition, borrowing, cultural equivalent, descriptive equivalent, and omission/deletion. As for the similarities and differences between the two, namely: M. Ruslan and Sapardi in several sentences use different strategies, namely among the techniques that have been mentioned. Likewise, in terms of meaning, they use different meanings and the same meaning in several sentences. However, they use the same method, namely the *tarjamah artiwiyah* method. While Alpayet & Sudiro (2022) found data from the theory put forward by Maluku-Molina and Albir, there are 18 types of translation techniques in the novel "The Broken Wings", but researchers only found 7 types of translation techniques. The translation techniques most widely used by translators are borrowing, literal translation, fixed equivalent, compensation, amplification, adaptations, and calque.

Munaim's (2018) explanation of the translation strategy in Kahlil Gibran's novel, "Al-Ajnihah Al-Mutakassirah," and its translation, "Patah Sayap-sayap" by M. Ruslan Shiddieq and Sapardi Djoko Damono, illustrates that both translators used a *tarjamah* strategy that involved additions, transpositions, borrowings, cultural equivalents, descriptive equivalents, and omissions. Although both use the same strategies, the study shows differences in the use of certain strategies and variations in meaning in some sentences. Meanwhile, Alpayet & Sudiro's (2022) findings regarding translation techniques in the novel "The Broken Wings" found 7 of the 18 types of translation techniques proposed by Maluku-Molina and Albir. The most commonly used translation technique is borrowing, followed by literal translation, fixed equivalent, compensation, amplification, adaptation, and calque. Although these two studies

reveal differences in translation strategies and techniques, they provide insight into the approaches used by translators and their implications for translation outcomes.

In translating, sometimes an author is forced to create an appropriate language to divert the unique experiences that exist in the source literature, which he may never experience because it is not part of his culture. It is this kind of compulsion that has made him a poet who in his short life constantly tried to sharpen his sensitivity to language. The result was a new Indonesian language far beyond the language produced by his contemporaries, which - as seen in several of his poems - we still feel today as an update. Of course, there must be some kind of emotional bond between the translator and the literary work he translates; what happens is not merely a translation but a kind of imitation. The translator who comes from another culture and, perhaps, another age must feel a need to copy the original literary work to the target literary work for different purposes according to his era.

It is considered that to be a good translator of literary works, one must master the source and target languages, understand translation theory, have a deep understanding of literature, and have a strong sense of literature. Literature is a work that contains aesthetic values, namely having emotional elements, the effect of the beauty of words and expressions, and the effect of the beauty of sound, it is not surprising that those who translate literature. Simple, but full of meaning. That is what makes Gibran's work so close to the hearts of its readers. Directly translated by Sapardi Djoko Damono and M. Ruslan Siddieq, it makes the lyrical and poetic breaths in this book even more beautiful. Lyrical, romantic, and deep, that's the description of each of Kahlil Gibran's works. Their unique and touching storytelling style makes it a new experience for the readers. So, literature is a creative work and those who can translate literary works are people who have creative skills in processing language to get a truly appropriate equivalent meaning. Each translator has their style in translating a work. The style used will be closely related, for example, to the techniques, methods, procedures, or translation strategies used. This of course affects the results of the translation. Therefore, as readers of translated works, we can enjoy which translation works may suit our understanding when reading them.

Studying translated novels is important because it opens the door to a deeper understanding of different cultures, languages, and perspectives. Through translated novels, readers are introduced to cultures they may have never known about before, providing an in-depth experience of the daily life, values, and cultural norms of different countries. Apart from that, reading translated novels can also be an effective means of learning a foreign language, helping readers expand their vocabulary, understand sentence structure, and improve their understanding of grammar. Translated novels also often present different viewpoints and life experiences than readers' original literature, allowing them to gain greater insight into the world and society. Additionally, understanding literary works from different cultures and traditions helps readers appreciate the richness and diversity of the world's literary heritage, as well as broadening their views on different types of narrative and writing styles. Finally, studying translated novels also helps readers understand the translation process and appreciate the challenges translators face, as well as distinguish between good and less successful translations. Thus, studying translated novels is an important step in the journey of cross-cultural and linguistic learning.

CLOSING

The analysis reveals distinct differences in translation techniques between two translators, Sapardi Djoko Damono and M. Ruslan Shiddieq. While Sapardi Djoko Damono adopts a formal and literal approach, M. Ruslan Shiddieq tends towards a more expressive and creative style. These variations in approach lead to translations with different nuances and expressions, reflecting the individual preferences of each translator. Literary translation

involves navigating various cultural, historical, and linguistic variables, while also ensuring the fidelity and validity of the translated work. Despite their differences, both translators, Sapardi Djoko Damono and M. Ruslan Shiddieq, effectively convey the essence of Kahlil Gibran's "The Broken Wings" in Indonesian, albeit through distinct stylistic lenses. To be a proficient translator of literary works, one must possess mastery of both the source and target languages, a deep understanding of literature, and a keen sense of aesthetics. Literature, with its emotional depth and linguistic beauty, resonates deeply with readers, and skilled translators like Sapardi Djoko Damono and M. Ruslan Shiddieq bring forth its lyrical and profound qualities in their translations. Overall, the translation of literary works requires not only linguistic proficiency but also creative skill and cultural sensitivity. Each translator brings their unique style and approach, shaping the reader's experience of the translated work. As readers, we can appreciate and explore the diverse interpretations offered by different translations, enriching our understanding and enjoyment of literature in translation.

The variance between two translators in translating a novel illuminates the intricacies and subjective nature of the translation process. Each translator brings their background, linguistic nuances, and interpretative choices to the text inevitably shaping the final product in unique ways. While one translator may prioritize fidelity to the original language and cultural context, another may emphasize readability and resonance with the target audience. Ultimately, the diversity in translation approaches underscores the richness and complexity of literature itself, offering readers multiple perspectives and avenues through which to engage with stories from around the world.

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