

Translator's Strategy in Preserving the Truth in "Lukisan wanita 1938" by Toeti Heraty Translated into English

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Abstract: This study examines the use of formal and dynamic equivalence as the translator's strategy in preserving the truth in the "Lukisan wanita 1938" by Toeti Heraty translated in English. This study focuses on comparing the pattern, syntax, and meaning of two verses of poetry "Lukisan Wanita 1938" by Toeti Heraty and "Picture of A Woman 1938" (English version) translated by Iem Brown and Joan Davis. By comparing the pattern, syntax, and meaning of two verses of poetry "Lukisan Wanita 1938" by Toeti Heraty and "Picture of A Woman 1938" (English version) translated by Iem Brown and Joan Davis, it can be concluded that the translators use three strategies in translating the poem into English which are literal, rhymed, blank/free verse translation, and those strategies are categorized as formal equivalence.

Keywords: translation strategies, poetry, formal and dynamic equivalence.

Abstrak: Penelitian ini mengkaji penggunaan ekuivalensi formal dan dinamis sebagai strategi penerjemah dalam mempertahankan kebenaran dalam puisi "Lukisan Wanita" ditulis oleh Toeti Heraty yang diterjemahkan dalam Bahasa Inggris oleh Iem Brown dan Joan Davis. Penelitian ini berfokus pada perbandingan bentuk, sintaksis, dan arti dari kedua puisi tersebut (versi Bahasa Indonesia dan Inggris). Dengan membandingkan bentuk, sintaksis, dan arti dari kedua puisi tersebut, penelitian ini dapat disimpulkan bahwa penerjemah menggunakan tiga strategi dalam menerjemahkan puisi tersebut dalam Bahasa Inggris, yakni literal, rhymed, blank/free verse translation dimana ketiga strategi tersebut termasuk dalam kategori ekuivalensi formal.

Kata Kunci: strategi penerjemahan, puisi, ekuivalensi formal dan dinamis.

INTRODUCTION

Poetry is a highly organize and artistic genre of oral or written expression that the goal is to inform and entertain the readers (Myers and Simms, 1989: 237). It consists of aesthetic elements, like rhythm, imagery, line ending, meter, figurative language, and others. However, the act of translating poetry becomes controversy in status quo. Roman Jakobson claims that poetry is untranslatable since it has to do with the structure and meaning (Hatim and

Munday, 2004: 10). Jakobson's argument is challenged by some critics. Even if the translators can translate a poem, for example using free translation, the following problem is that they tend to create a new poetry. That is why translating poetry becomes controversy and difficult job for translators in status quo.

According to Hatim and Munday, translation is both a process and product of taking the original or source language (SL) turning into the target language (TL) (Hatim and Munday, 2004: 3). In translating a text the translators should not translate a word in isolation because text is written based on its context. Therefore, the translator can translate a text to get not only similar meaning but also sense to the source language (Hatim and Munday, 2004: 18). For this case, the translators should focus more on the meaning than structure. For example, when the translators want to translate the sentence *I saw **the coach** on my way home*, the translators should see the context of the whole text before they decide whether they want to translate it into *a trainer* or *vehicle*. In short, translation is the process of translating a message, sense, ideas from source language (SL) into target language (TL) under some considerations, such as its context and sense.

Related to the poetry, translating poetry means that translating both meaning and structure, like rhythm, meter, and syllable, aiming in preserving its aesthetic form or beauty of the poetry. Some strategies are applied in order to get the most faithful and beautiful translation. Word-for-word translation is used in order to preserve the form, but it fails in maintaining the meaning. Free translation is proposed in order to preserve the meaning, but it sometimes leads translators to create a new poetry. Therefore, if it deals with poetry the translation becomes very complicated. The question will be why the translators still have to preserve both meaning and aesthetic form or elements if it is impossible to translate both of them in a same time and why they do not prefer to sacrifice either meaning or form of the poetry. For this case, Eugene Nida cited by Hatim and Munday proposes two methods in deriving meaning, formal and dynamic equivalence:

Formal equivalence is a translation that focuses on the message itself, in both form and content. In other side, dynamic equivalence is a translation that is not so concerned with matching the receptor-language message with the source-language message but preserving the relationship and sense between them (Hatim and Munday, 2004: 167).

The translators believe that the only way to opt out from this dilemma is by using formal equivalence, focusing on both form and content. They believe that by translating its meaning and form, the beauty of the poetry will still be there. In the end, the audiences can get both message and sense from the translated poetry.

Framing from the problem above, this study analyzes the translator's strategy in preserving the truth in the "Lukisan wanita 1938" by Toeti Heraty translated in English. This analysis will focus on comparing the pattern, syntax, and meaning of two verses of poetry "Lukisan Wanita 1938" by Toeti Heraty and "Picture of A Woman 1938" (English version) translated by Iem Brown and Joan Davis. "Lukisan Wanita 1938" consists of 3 stanzas that tell about the painting of the narrator's mother that always makes her remember to her mother.

THEORY

Truth or Beauty: Formal and Dynamic Equivalence in Translation

According to Hatim and Munday in *Translation An Advanced Resource Book*, translation is the activity of taking the source text (ST) and turning into target text (TT) (2004: 3). For this case, translation is the process of transferring not only the information from ST into TT but also the sense by paying attention to the accuracy level. Some translation methods are proposed to the translators in order to give them choices of methods that can be used. Eugene Nida for example, he proposes two methods, formal and dynamic equivalence, in order to help translators to find the closest equivalence.

Formal equivalence is a translation method that focuses on the message itself, in both form and content. In other side, dynamic equivalence is a translation method that is not so concerned with matching the receptor-language message with the source-language message but preserving the relationship and sense between them (2004: 167).

Another method in preserving the sense, equivalence, and accuracy of the translation is by focusing on the type of the text because each text has its own way, focus, and function and relating to the context of the situation of ST and TT. In the end, the translators can decide whether they want to use formal or dynamic equivalence. According to Katharina Reiss cited by Hatim and Munday, there are three types of texts, informative, expressive, and operative texts.

Informative texts is to focus on semantic relationships within the text and only secondarily on connotative meanings and aesthetic values. Expressive text is main concern in preserving aesthetic effect alongside relevant aspects of the semantic content. Operative texts require the translator to heed the extra-linguistic effect which the text is intended to achieve even if this has to be undertaken at the expense of both form and content (2004: 181).

Translating a poem for example, the translators have to focus on both meaning and form because poetry is included as an expressive text in which focuses on preserving the aesthetic values. According to Holman and Harmon, poetry is about knowledge, experience, and usually imaginative. It deals with emotion and passion, so a poet will always organize it artistically by paying

attention on the rhythm, imagery, sonics, and selective diction (2009: 348). For this case, the poet uses syntactic-semantic and artistic organization when she/he writes a poem. That is why in analyzing poetry the translators have to transfer not only the meaning but also the form in order to preserve its aesthetic values.

Hatim and Munday's spirit in preserving both meaning and form is similar to Leila Niknasab and Elham Pishbin in their essay *On the Translation of Poetry: A Look at Sohrab Sepehri's Traveler*, they believe that because poetry is a means of expressing on nation's feeling and attitudes, translation has a function as the bridging tool to make both of different culture understand each other. That is why it is important to preserve both meaning and form in order to evoke the reader and give similar sense of the poetry.

We must be aware of the central two-fold approach to the rendering of poetry: it is necessary to know the literal sense as well as the symbolic or the meaning supposed to be understood by readers. Diction of poems should be considered seriously. Poets select words that completely express their feeling, thought and what they wish readers' response be (Niknasab & Pishbin, 2).

METHODOLOGY

This study employs qualitative research method. The primary sources are two verses of poetry "Lukisan Wanita 1938" by Toeti Heraty and "Picture of A Woman 1938" (English version) translated by Iem Brown and Joan Davis. Both of the poems tell about the painting of the narrator's mother that always makes her remember to her mother. The secondary sources are taken from academic journals, theories, and book. Since this study tries to see the way translator in preserving the truth in the poem, this study employs three steps in interpreting the data; describing, analyzing, and deriving a conclusion. First, this study describes three poetic devices, such as rhyme, syntax, and semantic. Second, this study analyses the poems studied using formal and dynamic equivalences. Third, this study tries to derive a conclusion by comparing the poetic devices and strengthened using formal and dynamic equivalences.

FINDING AND DISCUSSION

Translator's Strategy in Preserving the Truth in "Lukisan wanita 1938" by Toeti Heraty Translated into English

There are seven strategies in translating poetry, like phonemic translation (reproducing the source language sound in the target language), literal translation (word for word translation), metrical translation (reproducing the source of the language meter), verse to prose translation (distorting the sense, communicative values and syntax of source), rhymed translation (transferring the rhyme of the original poem into target language),

blank/free verse translation (finding just the proper equivalence in the target language with a proper semantic result), and interpretation (version and imitation) (Kolahi, 2012: 11). To see the translators strategy in translating a poetry, this study focuses on three aspects, rhyme, syntax, and semantic. First is in term of the element of poetry, such as rhyme scheme. According to Jack Myers and Michael Simms,

Rhyme scheme is the formal arrangement of rhymes throughout a poem or stanza. The most common position is that in the end of a line, but many variant forms have been created. Generally, the pattern of rhyme in a verse is notated by alphabetical letters: ababbcbcc (1989: 261).

There is a requirement that arises in society, like the translators must pay attention to the rhyme scheme of poetry in order to get the aesthetic values. Then, it leads to another requirement, in order to be able to translate the aesthetic values in poetry the translators must be a poet (Essam, 2015: 52). In the end, when they are always exposed to the pattern and other elements of poetry, they can understand on how to translate the aesthetic values without changing its form. Relating to the “Lukisan Wanita 1938” by Toeti Heraty, she uses rhyme scheme in order to show the beauty of her poetry, but in the translation version the translators ignore the rhyme scheme because they prefer to preserve the meaning instead of its form. It can be seen in the table 1 below:

Table 1: Rhyming Pattern in “Lukisan Wanita 1938” and “Picture of a Woman 1938”

Stanza	Lukisan 1938	Wanita	Rhyme Pattern	Picture of Woman 1938	A Rhyme Pattern
1	Lukisan lengkap citarasa	dengan	a	The painting, with exquisite taste	A
	Giwang, untaian kuning-hijau	selendang,	b	Ear studs, bracelets, the drape Of the yellow and green	B
	Selendang, menyembunyikan kehamilan		c	selendang, covers pregnancy	C
	Kehamilan maut yang nanti menjemput		a	Pregnant with death which calls later	A
	Luput diredam		b	Slip away muffled	B
	Kehamilan hidup yang nanti merenggut		a	Pregnant with life which plunders later	A

2	Goresan dendam	b	Etching resentment	C
	Gejolak dan kemelut keprihatinan	c	Turmoil and tangles of concern	D
	Gagal direkam	b	These fail to be set down	E
	Pada sapuan dan garis wajah	d	Already brushstrokes and lines on the face	F
	Menyerah, pada alur sejarah	d	Surrender, in the plot of history	G
3	Lukisan dengan sapuan akhir	a	The painting, with last stroke	A
	Yang cemerlang, kelengkapan wajah	b	Of brilliance, the face is whole	B
	Diperoleh dalam bingkai kenangan	c	Gained in the frame of remembrance	C

Through the table 1, it shows that the strategy that is used in the first and third stanza is literal translation, which goal is to preserve the aesthetic values in poetry. Both Indonesian and English version have 3 lines and same rhyme scheme, which is *a, b, c*. however, in second stanza, the translator uses free verse translation strategies in order to preserve the content of poetry by ignoring the pattern of poetry. In the end, it can be concluded that the translators use both literal and free verse translation which also similar to formal equivalence by Nida in order to focus on the message itself, in both form and content.

Second is in term of syntax or the structure of the sentence.

Syntax is a sentence structure; that is, the grammatical ordering into the conventional patterns of usage of words in their appropriate forms. The simple declarative sentence usually has a subject-verb-object pattern, while the interrogative usually is based on a verb-subject-object pattern (Myers and Simms, 1989: 302).

Actually, Indonesian sentence structure is Subyek+Predikat+Obyek (Sitaresmi, 5). It is similar to English sentence structure, a sentence should have Subject or *Subyek*, Verb or *Predikat*, and Object or *Obyek*. For example, Indonesia: Aku /makan/ bakso (S/P/O), English: I /eat/meatball (S/P/O). This sentence structure is also applicable to see translator's strategies in translating poetry.

Table 2: Sentence Structure/Pattern in "Lukisan Wanita 1938" and "Picture of a Woman 1938"

Lukisan Wanita 1938	Structure	Picture of A Woman 1938	Structure
Lukisan dengan lengkap citarasa Giwang, selendang, untaian kuning-hijau Selendang, menyembunyikan kehamilan	S+P+O	The painting, with exquisite taste Ear studs, bracelets, the drape Of the yellow and green selendang, covers pregnancy	S+V+O
Kehamilan maut yang nanti menjemput Luput diredam	S+P+O	Pregnant with death which calls later Slip away muffled	S+V+O
Kehamilan hidup yang nanti merenggut Goresan dendam	S+P+O	Pregnant with life which plunders later Etching resentment	S+V+O
Gejolak dan kemelut keprihatinan Gagal direkam	S+P+O	Turmoil and tangles of concern These fail to be set down	S+V+O (there is an additional word <i>these</i>)
Pada sapuan dan garis wajah Menyerah , pada alur sejarah	S+P+O	Already brushstrokes and lines on the face Surrender , in the plot of history	S+V+O
Lukisan dengan sapuan akhir Yang cemerlang, kelengkapan wajah Diperoleh dalam bingkai kenangan	S+P+O	The painting, with last stroke Of brilliance, the face is whole Gained in the frame of remembrance	S+V+O

Based on the table 2, it shows that the translators use literal translation in order to preserve the structure of the sentence in the poetry. The goal is that the readers will be easier to follow the poetry in English version. For example, SL: Kehamilan hidup (S) yang nanti (Adverb) merenggut (Verb) goresan dendam (Object)
 TL: Pregnant with life (S) which plunders (Verb) later (Adverb) etching resentment (Object)

However, there is still a part when the translators put additional word to strengthen the subject.

SL: Gejolak dan kemelut keprihatinan (S) gagal (V) direkam

TT: Turmoil and tangles of concern (S) these (S) fail (V) to be set down

Third is the meaning, in relation to the meaning, there are 2 kinds of meaning in poetry, denotative and connotative meaning. According to Eugene Nida, denotative or referential meaning is the meaning that deals with the word itself, while connotative meaning deals with emotional reaction evoked in the hearer (Hatim and Munday, 2004: 35). The functions of those meanings are to make the poetry is easily understood by the audience and also the audience can feel the beauty or aesthetic element on it, through the choice of word and equivalence that are chosen by translators. Actually, the whole meaning or message of the poetry "Lukisan Wanita 1938" in English version has already been delivered well. Meaning to say, the audiences can grasp the major message on it. However, if we break the poetry "Lukisan Wanita 1938" both Indonesian and English versions down into small chunk, some questions and problems arise.

Firstly, the word *lukisan* has two translations in the poetry, *picture* and *painting*. The question will be though both of them are referring to the same word which is *lukisan* why the translators make two equivalences for it. Actually, that activity shows the inconsistency of the translators because both of them have similar meaning but the translator translate it differently. According to Merriam Webster, picture is a painting, drawing, or photograph of someone or something (880), while painting is a picture made by putting paint on canvas or board (835).

Secondly, the translators translate the word *goresan* into *etching*. According to Merriam Webster's Collegiate Dictionary, *etching* means a picture made by putting ink on an etched piece of metal and then pressing paper against the metal (398). If it is only *goresan* and translated into *etching*, it may be acceptable. However, the word *goresan* in this context cannot stand alone in creating meaning, it has to be combined with *dendam*, so the meaning should be derived through the phrase, not a word *dendam* only. Seeing the context of the sentence, *goresan dendam* is more connotative rather than denotative. This phrase actually wants to tell about the resentment that makes the heart or feeling becomes very painful. Thus, if *goresan* is only translated into *etching*, it will not transfer the emotional feeling of the original poetry. Actually, that is the weakness of word-for-word translation, it does not follow the goal of translation which is transferring the message with its similar emotion or sense (Nuryadi, 2). Thirdly, the phrase *in the frame of remembrance* has two meanings, denotative and connotative. It is denotative meaning because this phrase literary means a picture that saves a memory. Then, it is connotative

meaning because this phrase shows about the memory that cannot be repeated because the narrator will not meet the one who ever makes a memory with her.

Because poetry is written in different countries that have their own culture, which is different with others, the cultural terms that are produced in the poetry also varied. It is sometimes very difficult to find the equivalence in the target language (TT) because many cultural terms that present in source language but absent in the target language. In the end, it depends on the translator's decision making, either they want to still preserve it without finding the equivalence or translate it, or they prefer to describe it, or they insist to find the equivalence in the target language. For example in the word *selendang* in this poetry the translators prefer not to translate it because there is no equivalence in English. According to Kamus Besar Bahasa Indonesia, the word *selendang* means a long silk fabric with traditional pattern and it is used for covering neck, shoulder, head, or for dancing or for carrying (children or something) on the small of the back or the hip, supported by the waist and arm (2008: 1251). Actually, *selendang* has a little similarity to *shawl* which is also to cover their neck, but why the translators do not use that equivalence. This is because *shawl* has different pattern with *selendang*, which is very traditional and only exist in Indonesia. Not to mention, *shawl* has different function with *selendang*, may be shawl can be used to cover neck, shoulder, and head, but it cannot be used to carry something, or in Indonesian term is *gendong*. In the end, in term of the difficulty in finding the equivalence and preserving the sense and meaning, the translators prefer not to translate the word *selendang*.

From the finding, the reader can understand that the translators use three strategies in translating the poetry "Lukisan Wanita 1938". The strategies are first, the translators use literal translation (Kolahi, 2012: 11). In this case, the translators translate word-for-word in order to get the close meaning with the SL. For example, when translators translate the phrase *goresan dendam* (7), translators prefer to translate in separating word, *goresan, dendam*, rather than *goresan dendam* as a phrase. Another example, [...] *selendang, menyimpan kehamilan* (3) translated into [...] *selendang, covers pregnancy* (3).

Second, the translators use rhymed translation (Kolahi 2012: 11). In this case, the translators translate or transfer the original rhyme scheme in SL into TT in order to preserve the aesthetic value of the poetry. For example, in the Toeti Heraty "Lukisan Wanita 1938" the writer uses rhyme scheme in order to show the beauty of the poetry:

- Lukisan dengan lengkap citarasa (a)
- Giwang, selendang, untaian kuning-hijau (b)
- Selendang, menyembunyikan kehamilan. (c) (1-3)

It is also similar to English version by Brown and Davis in which the translators still preserve the rhyme scheme:

The painting, with exquisite taste (a)
Ear studs, bracelets, the drape (b)
Of the yellow and green selendang, covers pregnancy. (c) (1-3)

Third, the translators use blank/free verse translation (Kolahi, 2012: 11). In this case, the translators prefer to find proper equivalence to find the closest meaning without considering the form, in "Lukisan Wanita 1938":

Kehamilan maut yang nanti menjemput (a)
Luput diredam (b)
Kehamilan hidup yang nanti merenggut (a)
Goresan dendam (b)
Gejolak dan kemelut keprihatinan (c)
Gagal direkam (b)
Pada sapuan dan garis wajah (d)
Menyerah, pada alur sejarah (d) (4-11)

Comparing to Brown and Davis "Picture of A Woman 1938"

Pregnant with death which calls later (a)
Slip away muffled (b)
Pregnant with life which plunders later (a)
Etching resentment (c)
Turmoil and tangles of concern (d)
These fail to be set down (e)
Already brushstrokes and lines on the face (f)
Surrender, in the plot of history (g) (4-11)

Actually, three strategies that are used by the translator are similar to formal equivalence. According to Eugene Nida, formal equivalence is a translation that focuses on the message itself, in both form and content. This method is different with literal translation, because literal translation is exclusively translating word-for-word, while formal equivalence is more about translating sentence to sentence or concept to concept because it wants maintain the truth or closeness of the meaning between SL and TL. This argument is strengthened by Newmark which is cited by Angana, the communicative translation produces the same effect as close as possible to express on the readers of original (10). In the end, the use of formal translation in translating "Lukisan Wanita 1938" into "Picture of A Woman 1938" can preserve the meaning as a whole, which is about the painting of the narrator's mother that can lead to her yearning to her mother.

CONCLUSION

By comparing the pattern, syntax, and meaning of two verses of poetry "Lukisan Wanita 1938" by Toeti Heraty and "Picture of A Woman 1938"

(English version) translated by Iem Brown and Joan Davis, it can be known that the translators use three strategies which are literal, rhymed, blank/free verse translation, and those three strategies are categorized as formal equivalence by Eugene Nida. These strategies are conducted to preserve the truth and the closest meaning of the poetry. Not to mention, this strategy is conducted in order to avoid in making a new poem when they use dynamic equivalence. The tendency in using dynamic equivalence is that the translators tend to change the form and put their ideas in order to make the work as natural as possible, so the truth and meaning of the poetry will not be preserved, different if they use formal equivalence.

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