The Approaches of English-Indonesian Translation in *Huesca* and *Song IV* Poems

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Abstract--Chairil Anwar is the greatest poet in Indonesia who translated two English poems into its language. Therefore, the purpose of this research is to determine the approaches of translation taken by him and to find out how these approaches deal with the translation result. The data were two poems, *Huesca* and *SongIV* created by W.H. Auden and John Confrod and their Indonesian translations. The researchers implemented descriptive qualitative method to compare t h e d a t a between source language (SL) and target language (TL). Then, they were analyzed with related study; the approaches o f Holmes' poetry translation with consulting to the dictionaries. The result showed that Anwar applied dissimilar approaches, namely mimetic t o t r a n s l a t e *Huesca* and derivative content t o t r a n s l a t e *Song IV*. In conclusion, these approaches used by the poet proved that he was able to render the meaning from SL into TL successfully. Consequently, this led that readers may enjoy the poems in a poetic way.

Keywords—poem, culture, approach, translation, source language, target language

I. INTRODUCTION

In translation, translating literary works is assumed to be difficult since they hold specific values; aesthetic and expressive. The aesthetic function is to emphasize diction, figurative language, metaphors, and symbol. While, the expressive function shall put forward the writer's thought, a n d emotion. Literary works that very often translated into another language is poetry. According to Newmark poetry is the most personal and concentrated of the five forms, no redundancy, no phatic language, where as a unit the words have greater important than in any other type of text [1].

In Indonesia there are many famous poets a n d one of them is Chairil Anwar, born in Medan, North Sumatra i n 1922, becoming a member of the "1945 generation" of writers with various themes, including death, individualism, existentialism, and also multi- interpretable. He is estimated to have written 75 poems, 7 pieces of prose, 3 poetry collections, and translated 10 poems and 4 pieces of prose as well. T h e writers will analyze his two translation poems, *Huesca* [2] and *Song IV* [3]. *Huesca* is translated from Cornford for the first time published in *Gema Soeasana*, June 1948 and later republished in *Siasat*, 5 November 1950. While *Song IV* is translated from W. H Auden published initially in *Mimbar Indonesia,* November 1950.

II. METHOD

The purposes of this research were to find out kind of approaches of poetry translation that Anwar used according to Holmes and to understand the interactions between the approaches and the translation results. The data were the original poems *Huesca* adopted from Guardian book and *Song IV* [3] and their translations into *Huesca* and *Biar Malam*.

To examine the data, the writers used descriptive qualitative method by (1) comparing poems in the source language (SL) and target language (TL) text at the level of words and phrase on each stanza, (2) consulting monolingual and bilingual dictionaries to detect whether the meaning in TL is suitable with SL or not, (3) giving mark in each word or phrase containing different meaning between SL and TL, (4) finding the translation procedures in the text at the level of word or phrase in each stanza between SL and TL referring to Holmes.

III. FINDINGS AND DISCUSSION

According to Holmes there are four approaches to translate poetry. The first is to maintain the original form of poetry, though in reality it is impossible to maintain the original form in SL into TL due to no two languages retain the same poetic structure. In this case, what the translator did is to imitate SL into TL as good as possible, named as mimetic form; the translation has close basic meaning of SL [4].

The second is analogical form, emphasizing on the original form of poetry in the tradition poetic in SL and then given the equivalent functions of TL based on its consideration of tradition. The n e x t is derivative content form; the translator did not regard the original form of poetry. He applies the content of the poetry as the turning point and liberally to determine the form of the translation. Lastly, this is not related to the original poem, therefore it can be stated that this is not a translation approach, n a m e l y free form. He simply takes the original poem as such inspiration and the translation does not reflect the original poem both of the form and the content [5].

A. The Analysis of Huesca

This analysis would discuss line per line to examine the approach and the number of lines is consistent to be four of each stanza. The source language and the target langage of Huesca are presented on table 1.

TABLE 1 THE SOURCE LANGUAGE AND
THE TARGET LANGUAGE OF HUESCA

Source Language	Target Language	Approaches
Heart of the heartless world, Dear heart, the thought of you Is the pain at my side, The shadow that chills my view	Jiwa di dunia yang hilang jiwa, Jiwa Sayang, kenangan padamu Adalah derita di sisiku, Bayangan yang bikin tinjauan beku	Mimetic
The wind rises in the evening, Reminds that autumn is near. I am afraid to lose you, I am afraid of my fear.	Angin bangkit ketika senja, Ngingatkan musim gugur akan tiba Aku cemas bisa kehilangan kau, Aku cemas pada kecemasanku.	Mimetic
On the last mile to Huesca, The last fence for our pride, Think so kindly, dear, that I Sense you at my side.	Di batu penghabisan ke Huesca, Pagar penghabisan dari kebanggaan kita Kenanglah, sayang, dengan mesra Kau kubayangkan di sisiku ada.	Mimetic
On the last mile to Huesca, The last fence for our pride, Think so kindly, dear, that I Sense you at my side.	Jika untung malang menghamparkan Aku dalam kuburang dangkal Ingatlah sesibamu segala yang baik Dan cintaku yang kekal	Mimetic

1) First Stanza

Anwar translated 'heart into *jiwa*, 'heartless' into *hilang jiwa*. He selected the second because it was a war period when this poem was written. According to Kamus Besar Bahasa Indonesia (KBBI) *jiwa* can be interpreted as a person *and hilang jiwa* describing the cruelty of war causing many people died at that time [6]. Therefore, he tried to deliver the meaning of SL as close as possible into TL, called as mimetic. He translated 'thought of' into *kenangan*. It means *memikirkan*, meanwhile *kenangan* means 'memory' in English, something that is remembered. These words do not have different meaning, applying mimetic. 'Pain' which is translated into *derita*, to be more specific means *rasa sakit*. Hence both of them contain similar denotation, with the same approach as previous and subsequent one. He translated 'chills' into *beku* meaning *dingin, udara dingin* or *mendinginkan*; and one of the synonyms is 'freeze'. After that 'view' is translated literally as well into *tinjauan*.

2) Second Stanza

Anwar translated this stanza literally in order to obtain the original meaning of SL. He transformed 'wind' into *angin*, 'rises' into *bangkit*, and 'evening' into *senja*. He did his best to imitate the message from SL into TL by mimetic form for the whole lines. 'Reminds' is translated into *ngingatkan* (*mengingatkan*), 'autumn' into *musim gugur* and 'near' into *akan tiba*. 'Near' means *dekat* but he took *akan tiba*, with the same meaning in this context. *Musim gugur* in KBBI refers to the time when the warriors dead during the battle, however, he keep translating it into *musim gugur*. This shows that it represented the meaning from SL into TL. Furthermore, he translated 'fear' into *cemas* for the third and forth line. 'Fear'

and 'afraid' express the similar intention, *ketakutan* or *kekhawatiran*. He kept repeating *cemas* because of emphasizing the feeling of his worry.

3) Third Stanza

'Mile' is translated into *batu*. It means *mil* in Indonesian. In KBBI, *mil* defines as *satuan ukuran jarak, ada beberapa macam, seperti 1.000m;batu; pal;* proving that *batu* is still part of mil. Consequently, this implemented a mimetic. He rendered the meaning of the following line by translating word by word, for example 'fence' into *pagar*, 'pride' *into* kebanggan and 'last' into *penghabisan*. According to dictionary 'last' defines *terakhir*, however he used *penghabisan*, obtaining the same meaning. Besides, he translated 'think' into *kenanglah*. It defines *berpikir* or *memikirkan*. Meanwhile, *kenang* in English shall be 'remember". Both 'think' and 'remember' have close meaning, namely to keep thinking something or someone. Then 'kindly' is translated into *mesra*, yet *mesra* is 'intimate'. 'Kindly' indicates *dengan baik hati*. *Dengan mesra* and *dengan baik hati* have adjacent meaning, very warm and friendly. Finally, the translation of 'sense' into *kubayangkan* is a reasonable choice because 'sense' usually refers for sensory perception. *Kubayangkan* is to describe more particular of 'sense'. *Bayangkan* implies that he did not only feel but also think or create something which is not present in his mind. In conclusion, this approach is mimetic.

4) Fourth Stanza

Anwar interpreted 'bad luck' into *untung malang*. 'Bad luck' means *nasib buruk*, in KBBI *untung malang* is a synonym of *nasib buruk*. Then, 'lay my strength' is translated into *menghamparkan* or *membaringkan*. Therefore, he applied mimetic both for the first, second, and third line. He translated 'shallow' literally into *dangkal,* 'grave' into *kuburan*, 'remember'into *ingatlah*, good into *baik*, can into *sebisamu*. This explains that he preserved the meaning of SL into TL. Different from those lines, the last used the content of SL as turning point to translate. He translated 'don't forget' into *kekal*. The literal meaning is to always remember. On the contrary, he interpreted it to acknowledge that his love is everlasting. In conclusion, he took the basic meaning of SL identified as derivative content.

B. The Analysis of Song IV

The following analysis is classified into every stanza. It would be focus on each line to examine the approaches applied by the translator.

1) First Stanza

'Gone' means *telah pergi* but Anwar translated into *kini lalu*. In fact, these Indonesians hold the same meaning, something that has been passed or happened. Though there is an omission 'dear', not translated, he already did his best to translate using mimetic form. 'Haunts' is transferred into *masih ganggu,* meaning *terbayang, sering mendatangi,* or *menghantui*, and according to KBBI both *menghantui* and *ganggu* (*mengganggu*) have similar sense, namely to interrupt or bother or make a person sad, worry, or upset. Despite of the translator added

cinta, the whole message in TL does not change, faithfully follow SL, by mimetic. 'Brought' is interpreted into *bawa (membawa)*, 'a room' into *sekamar (satu ruangan)*, and added *bersama* to translate 'us'. The literal translation made the meaning in TL is in a similar way with SL, even though there was an addition, yet, he applied mimetic, too. Here is the source language and the target language of Song IV are presented on Table 2 below.

TABLE 2 THE SOURCE LANGUAGE AND
THE TARGET LANGUAGE OF *SONG IV*

S	T	Approaches
Dear, though the night is gone Its dream still haunts today, That brought us to a room Cavernous, lofty as A railway terminus And crowded in that gloom Were beds, and we in one In a far corner lay	Biar malam kini lalu Cinta, tapi mimpi masih ganggu Yang bawa kita bersama sekamar Tinggi seperti gua dan sebisu Stasion akhir yang dingin Di malam itu banyak berjejer siur katil-katil Kita terbaring dalam sebuah Yang paling jauh terpencil	Derivative content
Our whisper woke no clocks, We kissed and I was glad At everything you did, Indifferent to those Who sat with hostile eyes In pairs on every bed, Arms around each other's neck Inert and vaguely sad	Bisikan kita tak pacu waktu Kita berciuman, aku gembira Atas segala tingkahmu Sungguhpun yang lain disisiku Dengan mata berisi dendam Dan tangan lesu jatuh	Derivative content
What hidden worm of guilt Or what malignant doubt Am I the victim of, That you then, unabashed Did what I never wished, Confessed another love; And I, submissive, felt Unwanted and went out	Apakah dosa, apakah salah Kecemasan berlimpah sesal Yang jadikan aku korban Kau lantas lakukan dengan tidak sangsi Apa bakal yang tidak aku setuju? Dengan lembut kau ceritakan Kau sudah terima orang lain Dan penuh sedih merasa Aku orang ketiga dan lantas jalan	Derivative content

'Cavernous' means *besar (tinggi dan besar seperti gua)* and *cekung* and 'lofty means *tinggi, agung,* or *mulia*; in truth 'cavernous' and 'lofty have similar meaning. He combined these two into one, *tinggi seperti gua*. It is stated as derivative content, implementing the basic meaning of SL to translate. 'Railway' means *jalan kereta api* and 'terminus' defines *ujung penghabisan*. He used the basic meaning of SL as decision point to translate SL, *jalan kereta api* into *stasion*, *ujung penghabisan* is replaced with *akhir*, nevertheless they are similar denotation. He added *dingin* which does not change the basic meaning of SL. It s called derivative content.

'Gloom' means *kesuraman, kemurungan,* or *kegelapan,* however translated into *malam,* identical with the darkness. 'Crowded' means *penuh, sesak,* or *ramai*, but translated as *siur katil-katil*, whirred or the sound made by something that is spinning very fast, namely bed or sofa. The translator described that crowded filled with many beds in that room and the sound as well, showing that the translator exploited the essential meaning. Consequently, he implemented the content

in SL as turning decision point to translate; derivative content. 'Bed' means *tempat tidur,* but Anwar translated it into *terbaring,* 'lie down', applying the same prior approach. 'Far' means *paling jauh* and 'corner' means *sudut, pojok,* or *ruangan*. He interpreted 'corner' into *terpencil*; took *pojok* for the synonym of *terpencil*, in English 'remote'. In other words, he used the central meaning of *di sudut yang paling jauh* to be *yang paling jauh terpencil* with similar approach.

2) Second Stanza

Anwar implemented derivative content to translate first line. 'Woke' is translated into *tak pacu* instead of *bangun*. *Tak pacu* means not to chase. Different from this line, the next two he translated literally, 'we kissed' into *kita berciuman* and 'I was glad' into *aku gembira*. These proved that he translator implemented mimetic. 'Did' means *perbuatan* or *melakukan, perbuatan* and *tingkah* hold equal meaning, an act or behavior.

He used the similar approach of the first line to translate the forth. 'Indifferent' means *tidak tertarik, acuh tak acuh,* or *biasa saja*; and 'those' refer to 'all everything you did'. Nevertheless, he translated into *sungguhpun yang lain disisiku,* if there is another person in his life he will not turn into another person. Furthermore, 'hostile' is translated into *dendam,* meaning *tak bersahabat, bermusuhan,* or *berseteru*; and *tak bersahabat* and *dendam* are relevant in meaning, looking at someone with unfriendly feelings. This implied that he used mimetic. This sixth line again he used derivative content. 'In pairs on every bed' means *berpasangan di ranjang*, however, he translated into *melihat dari ranjang*. In order to preserve the correlation *dengan mata berisi dendam*, he wrote *melihat dari ranjang*.

The translator combined the last two lines into one using derivative content. He translated 'arms' into *tangan* omitted 'round each other's neck'. 'Inert' is interpreted into *lesu*, according to dictionary 'inert defines *tak berdaya*, these two words do not have different meaning, lacking the power to moving very slowly. He also eliminated 'vaguely' in TL. Briefly, he took the content of SL as a turning decision to translate.

3) Third Stanza

'Worm' is defined as a human being who is an object of contempt, loathing, or pity. 'Guilt" is translated into *bersalah*, and 'hidden worm' is interpreted into *apakah dosa* [7] . Anwar translation focused on the principal of meaning SL, applying derivative content. Moreover, according to dictionary, 'malignant' means *yang membahayakan* or *sangat jahat*; but he translated it into *berlimpah sesal*. Then, 'doubt' is transferred into *kecemasan*; meanwhile the original meaning of it is *ragu-ragu* or *kesangsian* proving that derivative content is implemented.

For the third line Anwar applied mimetic. The message of SL in TL is *apakah aku seorang korban*, but he interpreted into *yang jadikan aku korban* to maintain the meaning of SL by changing the sentence form from interrogative to be declarative sentence. Although the sentence form was modified, however they have similar meaning. 'Unabashed' means *tak merasa*

malu or *tak tahu malu*, h o w e v e r h e translated it into *dengan tidak sangsi*. In KBBI, *sangsi* m e a n s *bimbang* or *ragu*, showing that he used *sangsi* as turning point to e q u a l *dengan tidak malu* by derivative content.

Anwar translated 'wished' into *setuju*, while the original meaning of it is *diharapkan*, containing an equal meaning, like to accept or concede something in harmony. It used mimetic form. He made a different way of dividing two lines in TL of single in SL. 'Confessed another love' means *mengungkapkan cinta yang lain*. On the other hand, it is interpreted into *dengan lembut kau ceritakan, kau sudah terima orang lain*, illustrating to take SL content for a turning situation to translate. Shortly, h e i m p l e m e n t e d derivative content.

'Submissive' means *bersikap tunduk* or *bersikap patuh*; but A n w a r translated it into *penuh sedih* creating more poetic sense and describing the feeling after the confession in the previous line. Consequently, it put derivative content and for the last line as well. 'Unwanted' means *tak diinginkan*, h o w e v e r he translated it into *orang ketiga*. Then, 'went out' is interpreted into *lantas jalan*. Accordingly, he used the main idea in SL as turning d e c i s i o n point to translate [8].

IV. CONCLUSION

Undoubtedly, the translator translated *Huesca* by mimetic approach because all stanzas proved to maintain faithfully the message and the form of SL into TL. However, *Song IV* was translated *with* derivative content. The reason is most of the lines in every stanza implemented this approach due to their point of decision. It focused on the content of message in SL in order that the readers enable to understand the poem in more poetic in regarding to Indonesian culture.

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