

Uncovering the translator's techniques in retaining the beauty of poetic children's stories

Nur Saptaningsih¹, Ardianna Nuraeni²

¹ English Department, Universitas Sebelas Maret, Surakarta, Indonesia

² English Department, Universitas Sebelas Maret, Surakarta, Indonesia

¹ nursaptaningsih@staff.uns.ac.id, ^{2*} ardianna_n@staff.uns.ac.id

Abstract: Studies on translation of children's literature have been widely explored by researchers with a number of focus on translation readability, proper names, titles, and culture-specific terms. One area that is still rare to study is the presence of bilingual children's books that are presented poetically, where the author writes the stories using poetic devices (such as presenting them in stanzas and rhyming expressions) and where the translator produces the translated stories with the same poetic sense. This study focuses our special attention to the issue of the translation of poetic illustrated stories for children, which aims to describe ways the translator of book series "Archipelago Legend" renders the poetic markers in his translation, particularly to keep maintaining the message of the Source Text (ST) in the Target Text (TT) and the beauty of the stanzas. Under the design of descriptive qualitative research, we analyzed seven bilingual books of Indonesia's "Archipelago Legend". Stanzas in the stories and their translations were selected and categorized into types of poetic devices used by the writer and the translator. The source language construction and their translations, as well as the poetic devices in both ST and TT were analyzed with the aim at exploring the translator's techniques in maintaining the beauty of the poetic stories in rendering the message of ST. Lastly, techniques used by the translator were observed and conclusion was drawn. The analysis of data reveals the fact that the translator of book series "Archipelago Legend" retains the beauty of the stories. He keeps the stanzas and the majority of the rhyming expressions in the end of each line. Tendencies to use inverted sentences, double subjects in a line, ellipsis, and addition to maintain both the beauty of dictions and rhymes are obvious. Incorporating literary dictions and figurative expressions to present words with poetic sense and to deepen the meaning attached to each word is yet another technique used by the translator.

Keyword: children's literature, translating poetic stories, Indonesia's archipelago legend.

Introduction

Today, Indonesian children have been very easily finding themselves storybooks to read and to enjoy. Various sorts of children's books are available in bookstores – where the children have a wider chance to choose their own favorite books – ranging from comics, fables, encyclopedias, short stories, folklores, translated imported-books, to bilingual ones (from English to Bahasa Indonesia and vice versa). When talking about children bilingual storybooks, Sandra Hamid, the representation of Asia Foundation, said, in the event of "Booktime" Program, that there was still lack of number of bilingual storybooks for children in Indonesia and that became inevitably a big challenge for this nation. It is true by considering data gained from Unesco Institute for Statistics (UIS), showing that there was an increase in the literacy level or reading skill of the Indonesian people, from 92.81% in 2011 to 95.38% in 2016. In other words, the unbalance between the availability of bilingual books for children and the increased number of children's literacy skill is obvious. Putting aside the issue of the few number of translated children's literature, conversely, there have been more and more types of bilingual

books for children produced, such as religion storybooks, popular storybooks, narratives, fables, and many more. This encourages many scholars to investigate them within the scope of translation studies. Since we are going to discuss a topic under the frame of children's literature, we prefer firstly presenting some general ideas of it.

Oittinen (2000:4) defines children's literature as "literature read silently by children and aloud to children, which has two special features: children's books are often illustrated and often meant to be read aloud". That definition gives an implicit understanding that adults possibly consume children's books, too. Adults are mentioned because, often, parents read storybooks for their children by taking into account the factor of under-school-aged children's understanding capacity. To Rudvin and Orlati, children's literature is an ambivalent text because it is "written for (and/or received by) both adults and children at various textual levels of both production and reception" (2006:159). A broader definition of children's literature is proposed by Klingberg (2008:8), as cited in Alla (2015:15), saying that the term children's literature can refer to wider concepts, covering literature recommended to children, literature read by children and literature published for them. His statement clearly focuses on children as the addressee of the produced books.

Puurtinen (1998:2) stated that children's literature play an important role as an educational instrument, i.e. a tool for developing children's reading skills and introducing them of world knowledge, ideas, values, and accepted behavior. She elaborated that reading and understanding aspects are very much determined by linguistic difficulty, such as sentence length and sentence complexity, since they will bring to the consequences for the child readers (*ibid.*). This also does the same situation to translators of books for children. They have to have high sensitivity towards readability aspect. Dealing with pedagogical purpose of children's literature, it is not surprising, however, if authors of children's books write story narrative in more challenging sentences by presenting them in rhymed stanzas, alliteration, unusual dictions, and peculiar sentences, for instance. One of the aims is merely to introduce children to a literary world. Under the translation activity, "playfulness of language" technique becomes a big concern for translators to work with the Source Text (ST). Saptaningsih (2013: 55) argues that translating poetry is both challenging and time-consuming for the literary work is bound to its form, rhyme, figurative language and imaginative diction. Further, she highlights the importance of realizing meaning and beauty through the uses of proper poetic devices. Suryawinata and Hariyanto (2003) mention at least three aspects in translating poetry: language, aesthetic value, and social and cultural aspect. Lefevere (1975) has listed some techniques for translating poetry, including phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation, and interpretation.

Studies on translation of children's literature have been widely explored by researchers with a number of focus on translation readability, proper names, titles, culture-specific terms, and poetry. Take a study of Jaleniauskienė and Čičelytė (2009) as an example. They conducted an interesting investigation on strategies for translating proper names in children's literature for proper names has particular challenges due to various allusions indicating sex, age, history, geographical belonging and cultural connotations. Whereas research on translation of names in children's fantasy literature have been informatively done by Fernandes (2006), Aguilera (2008), and Standowicz (2009) and the study area keeps attracting the interest of many more scholars. Translation of culture-specific item – that of food – in children's literature was also thoughtfully conducted by Paruolo (2010). In addition, Jones (2011), who highlighted challenges in translating poetry in his article *The Translation of Poetry*, and Cano (2016), who viewed on to what extend the liberty of translators in translating children's poetry, makes

research on children's literature translation vary. However, there has been lack number of investigations on translation of poetic children's storybooks, particularly in Indonesia, which have put them in the condition of inferiority. For that reason, we desire to fill the gap so that our study on poetic Indonesian children's literature can be used as a part of further research.

As mentioned above, one type of children's storybooks that is still less in number is poetic illustrated stories, i.e. stories that have narrations using characteristics of poetry. The emergence of such books is quite unique since it is still very rare, especially in Indonesian context, to find writings for children where the Indonesian authors present the story having poetic devices by operating rhymed stanzas, alliteration, tropes, deviated sentence structures, and unusual lexis. Such a case leads to a big question of whether or not the translators are able to perform their best translation process for the sake of rendering the ST message faithfully and at the same time retaining the poetic devices in the Target Text (TT). This issue becomes the novelty of our study on translation of children's storybooks since we are interested in answering the question. Another interesting point of this research lies on the type of book that we use as data source. Instead of investigating popular books that are usually imported to Indonesia like *Snow White and seven little dwarfs* or *Beauty and the beast*, we prefer Indonesian-legend books to imported books having foreign-flavor story due to the fact that they are more and more composed. Those books tell about some Indonesia's archipelago legends, tales from regions in Indonesia retold by Lilis Hu and translated by M.J.L. Jordon. Published in 2018 by Bhiana Ilmu Populer, these series are different from other stories due to the unique story narrative, i.e. in the form of rhymed stanzas. The poetic devices, the local-sense story and the dual target readers of children and adults (referring to Rudvin and Orlati's term of ambivalent) possibly become a real challenge for the translator in working with the books. Thus, we are eager to know ways the translator renders the poetic markers in his translation to merely maintain the beauty of the ST poetic stories. By making categorization of poetic devices applied and by identifying translation techniques used, we challenge ourselves to reveal the subject.

Method

This study belongs to a descriptive qualitative research with data gained from seven bilingual books of Indonesia's "Archipelago Legend" written by Lilis Hu and translated by M.J.L. Jordon. The materials used as the data that include stanzas, lines or verses, and words in the original works and the English version, were thoroughly observed from Kisah Anok Lumang—The Tale of Anok Lumang, Legenda Pulau Kemaro—The Legend of Kemaro Island, Pancuran Pangeran—Fountain Prince, Bete Dou dan Mane Loro—Bete Dou and Mane Loro, Rara Jonggrang—Svelte Princess, Legenda Telaga Biru—The Legend of Blue Lagoon, and Timun Mas—Golden Cucumber Girl. As the main aim of this study is to describe ways how the translator deal with the beauty items of the ST, poetic devices in the original texts were firstly identified and then compared to those in the translation. Next, they were categorized into three general cases of musicality of narrations presented within in-line rhyme and in-stanza rhyme, unusual syntax, and significant diction. In the practical part, the three cases were elaborated to explain specific translation techniques applied within 168 stanzas. After all of the data were analyzed, some trends emerging from the findings were also stated to be finally written in conclusion.

Results and Discussion

What is meant by poem is a type of literary work arranged by words, in view of structure and sound, entailing specific meaning and inducing imaginative and emotional experience. Perrine (1977) outlines poem as any pattern of words defining an area of meaning. Nemerov (2017), in his article, mentions poetry as a literature evoking a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm. The beauty of poem is attributable to the poetic devices employed by the author. Referring to Newmark (1988), aesthetic values in a poem are dependent on the structure, metaphor and sound. He further adds the values do not have independent meaning but they are important in the text.

The analysis of bilingual book series “Archipelago Legend” starts from the form (stanza and rhyme), the syntax (unusual sentences), and the diction (vocabularies and figurative expressions), both in the original works and the translations.

1. The Stanza and the Rhyme (Music)

The uniqueness of the seven bilingual books lies on its form: the stanzas and the rhymes. Rather than taking form of prose presented in a collection of paragraphs, these series incorporate the uses of lines of poem. The harmony of the stories is created for each story appears with 24 stanzas, each of which having four lines. In other words, the stanzas appearing in the stories are quatrains. Each stanza comprises a collection of four lines with some patterns. Most stanzas in the original work appear with four sentences, and the rest appear with two lines of sentences in the beginning of the stanzas and two lines of phrases forming a complete sentence.

Example 1

*Di sebuah desa yang bertanah keras
Hiduplah sepasang petani yang rajin bekerja
Mereka memiliki anak bernama Timun Mas
Timun Mas anak yang baik dantak manja*

*Sang anak diberi nama Timun Mas
Karena dia berasal dari buah mentimun
Mentimun ajaib yang berwarna emas
Yang tiba-tiba tumbuh di kebun*

(Timun Mas—Golden Cucumber Girl)

Rendering poem, remarkably characterized with rhymed stanzas, is challenging for the effort requires certain techniques employed by the translator. Abbasi and Anari (2007:67-68) mention about stanza imitation and rhyme scheme imitation. The former is the technique in which the translator reproduces the stanza pattern or the structure of the source text in the target text. The latter is the way in which the translator imitates the rhyming pattern of the original work. Both techniques are made use by the translator in translating the stanzas and the rhymes. In the translation of the stories of “Archipelago Legend”, some stanzas appear with four lines consisting of four sentences. Some others appear with four verses consisting of two first lines taking form of sentences and two last lines consisting of two phrases forming a sentence.

The other aspect making the stories poetic is the constant uses of end rhymes, which involve rhyming words at the end of successive lines. Stanzas in the stories consistently finish with end rhymes, dominantly with *abab* scheme and less dominantly with *aaaa* scheme. All of the stanzas belong to quatrains. Alike those in poetry, quatrains in these stories contain isolated images and thoughts that contribute to the whole meaning in a stanza.

Example 2

Long ago a land barren spurned by sand
 Lived a couple who farmed high spirited
 Golden Cucumber, their child a blessing from the land
 Was conscientious and never a difficulty

Golden Cucumber their child they aptly named
 She was born from a mystical cucumber
 Magical and golden it grew so they claimed
 Amidst their garden, glorious unforgettable

(*Timun Mas—Golden Cucumber Girl*)

Example 3

Bete Dou tak bisa membantah raja
Dia pun mengisi hari dengan menganyam tikar
Setiap malam dia bersenandung iba
Senandung yang menggetarkan hati pendengar

Bete Dou could not argue with father the king
 Find solace in crafting fine mat embroidery
 Each night she hums a sweet lullaby spring
 So thoughts of her misery depart ever swiftly

(*Bete Dou dan Mane Loro – Bete Dou and Mane Loro*)

Example 4

Jarak mereka semakin lama semakin dekat
Timun Mas berusaha lari lebih cepat
Melewati hutan-hutan dan lebat
Tetapi langkah Buto Ijo lebih cepat

Their distance slowly became a lot shorter
 Golden Cucumber struggled to run much faster
 Through forest she ran, but gained no quarter
 Since the Green Ogre's pace was fast a disaster

(*Timun Mas—Golden Cucumber Girl*)

Example 3 from the story of 'Bete Dou' gives us the idea about the use of end rhyme with *abab* scheme. 'Raja' and 'iba' are rhyming, and so are 'tikar' and 'pendengar'. Example 4 from the story of *Timun Mas - Golden Cucumber* demonstrates the use of end rhyme with *aaaa* scheme, in which 'dekat', 'cepat', 'lebat' and 'cepat' rhyming with /ʌt/ ending. Most end rhymes in the source texts are retained by the translator in the target texts, both *abab* and *aaaa* schemes. There are merely few shifts of rhyme pattern made by the translator, in which end rhymes with *abab* pattern change into end rhymes with *aaaa* pattern, and vice versa.

The rhyme formed by 'raja', 'iba', 'tikar' and 'pendengar' is rendered into 'king' embroidery', 'spring', and 'swiftly', showing the translator's tendency to maintain the end rhymes. For doing so, he uses some techniques: finding word(s) having similar or close meaning with the original word(s) in ST and arranging sentence by modifying the order of words and changing the levels and parts of speech. The translator makes a huge effort to keep, what Perrine (1977: 166) term 'the verbal music pursued by the author'. '*Dia pun mengisi hari dengan menganyam tikar*' which means 'he finds solace by embroidering fine mat' takes form of 'find solace in crafting fine mat embroidery' in order to let 'embroidery' rhyme with

'swiftly'. The translator, moreover, makes some additions of words to keep the end words rhyming. The translator adds 'spring', meaning 'something coming in abundant', with the intension to keep the word harmonious with 'the king'. Further, he substitutes 'weaving', which is the equivalence of '*menganyam*', with 'embroidery', which has different semantic meaning. He also expresses the same idea using a sentence from different point of view. The message of the last line is that the song Bete Dou sings shakes everybody's heart who listens and arises his or her empathy to her. The translator changes the focus of the sentence and makes the intension more detailed, that others will notify Bete Dou's misery.

Example 4 provides another evidence of the translator's tendency in maintaining the end rhymes. The *aaaa* scheme created by 'dekat', 'cepat', 'lebat', and 'cepat' has been successfully rendered in the target text into 'shorter', 'faster', quarter', and 'disaster'. Starting with sound pattern in the first two lines, 'shorter' and 'faster', the translator uses then two words ending with the same sound but having additional and more expressive meaning. Expression '...but gained no quarter' is added by using the word 'disaster' in line 4 and the translator seems 'killing two birds with one stone': expressing two messages in one single word and achieving the rhyme. It suggests the meaning of 'something that is not good and suddenly happens', replacing the role of '*tetapi*' and '*lebih cepat*'. The word is more expressive in describing the situation built, in which Golden Cucumber is afraid of the Green Ogre and tries to flee from him.

Example 5

*Dengan hati yang sedih dan gundah
Majojaru berjalan tak tentu arah
Tangis yang ditahan pun tumpah
Sebelum dia tiba di rumah*

Now fragile in mind and broken in heart
Majojaru walks aimless she seeks to espouse
Her eyes are all bleary as tears do depart
As she steps forth towards alone her house
(Legenda Telaga Biru—The Legend of Blue Lagoon)

A small number of end rhymes experience shifting into end rhymes with different scheme. Despite of the shifting, the ending words still rhyme, where *aaaa* scheme alters into *abab* scheme, and vice versa. Taking a sample from the story of *Legenda Telaga Biru—The Legend of Blue Lagoon*, we can observe the words 'gundah', 'arah', 'tumpah', and 'rumah' create *aaaa* rhyme. In the TT, the rhyme alters into *abab* rhyme. This is possibly happen, in this case, for the translator decides to maintain the meaning brought by the word 'rumah (house)'.

The other devices producing music in these stanzaic-formed stories are alliteration, consonance, and assonance. Alliteration covers the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. Consonance is a form of poetic structure in which the same consonant is repeated at least twice in short succession. It is, what in Erudit said, a literary device involving recurrence of consonant sound within a word, sentence, or phrase. Assonance, on the other hand, is a form of poetic marker in which there is a focus on the repetition of similar vowel sounds.

Example 6

*Suatu hari datanglah seorang raksasa yang jahat
Buto Ijo ingin memakan Timun Mas
Mengetahui niat raksasa yang semakin dekat
Orangtua Timun Mas menjadi cemas*

One day there came an evil horrid **monster**
The Green Ogre though and desired to eat **Golden Cucumber**
 Knowing evil intent came with each step as it **wander**
Golden Cucumber's parents warned **her** to flee from its **hunger**
(Timun Mas—Golden Cucumber Girl)

Studying Example 6, the original work of the author features both assonance and consonance at the same time, in line 4, i.e. ‘*Timun Mas*’ and ‘*cemas*’. The translator keeps maintaining the sound pattern in the same line, with the presence of ‘Golden Cucumber’, ‘her’, and ‘hunger’. He also adds alliteration, consonance, and assonance in the TT, ‘The Green Ogre’ and ‘Golden Cucumber’, even though the phenomena are absent in the ST. In this case, there are equivalences available in the TT, which have both the identical meaning with the ST, and at the same time, having such pattern of sounds.

2. The syntax (unusual sentences)

Syntax is the way a poet arranges the words within a poem, as it is highlighted by Prudchenko (2018). Jones (2011) mentions that some of poetry’s features are syntactic or structural, such as the parallel verb—adjective—noun syntax and high-rise fall tones. At syntactical level, the exclusivity of these poem-like stories lies on the unusual arrangement of sentence, which is in this paper so-called unusual sentence. In ordinary syntax, arrangement of words follows the way people usually speak or write. Meanwhile, unusual syntax is arranged by words differing from the way people usually talk or compose. In these stories, the unusual sentences take several forms: (a) inversion, (b) subject repetition or double subjects coming together, (c) ellipsis, (d) addition, and (e) deletion.

Inversion, on the words in Encyclopedia Britannica, encompasses the syntactical reversal of the normal order of the words and phrases in a sentence, the placing of an adjective after the noun it modifies, a verb before its subject, or a noun preceding its preposition.

Example 7

*Alkisah, seorang pemuda Tionghoa
 Berlayar jauh ke Bumi Sriwijaya
 Seorang diri pergi berkelana
 Bermimpi untuk hidup bahagia*

There once was a young man born from China
To the shores of Bumi Sriwijaya he eagerly set sail
Cross lands he wandered far for a life made finer
For his fortune and happiness he sought to avail
(Legenda Pulau Kemaro—The Legend of Kemaro Island)

Example 7 is an opening stanza taken from *The Legend of Kemaro Island*. The unusual syntactic structures used in the original text are cases of subject deletion and inversion. Line 3 of the stanza ‘Seorang diri pergi berkelana’ undergoes subject deletion since the author clearly omits the word ‘dia’ prior the word ‘pergi’. Indonesian ordinary syntax would rather say ‘*Dia pergi berkelana seorang diri*’ than ‘*Seorang diri pergi berkelana*’, which also show us the latter case. In the corresponding English translation, however, there are no cases of subject deletion within each line but inversion. The translator’s tendency to put adverb in the beginning of each verse is obvious, except in line 1, where he inserts the adverb of time ‘once’ between the subject-verb order ‘there was’. As Nofal (2011:49) said, when subject complement, time adverbial, and direct object are fronted, subject/verb inversion is potentially triggered. Common English syntactic structure of the whole stanza should be like the following:

Once there was a young man born from China
 He eagerly set sail to the shores of Bumi Sriwijaya

He wandered cross lands far for making a finer life
 He sought to avail for his fortune and happiness

Example 8

*Sesuai dengan saran dari penasihat Raja
 Raja berniat untuk mengadakan sayembara
 Sayembara hanya diikuti oleh ketiga putranya saja
 Mereka diharuskan pergi mengembara*

Advised by wise old counsel the King does decree
 Three challenges be granted, and none for the meek
 For three sons only these trials shall be
 A quest for adventure and prize they must seek

(*Pancuran Pangeran–Fountain Prince*)

Different from previous examples, In Example 8 the author of the book *Fountain Prince* presents all lines in the stanza using Indonesian ordinary sentence structure. In other words, there is no special strategies used to make the stanza sound poetic instead of the rhyming words *Raja/saja* and *sayembara/mengembara*. While in the English translation, verses are exploited to gain the beauty aspect by inversion to produce rhyming words in the end of them. Inversion or syntactic violation, according to Nofal (2011:48), is one of strategies that can be done by a poet (and a translator in this case) to show poetic language in their writing, which can be realized by exhibiting an unusual word order. Focusing on inversion, such a case can be noticeably seen in verse 1, 3, and 4, where the translator, again, starts the verses with adverb ‘advised by the wise old counsel’ (line 1) and ‘for three sons only’ (line 3) and complement ‘a quest for adventure and prize’ (line 4).

Example 9

*Ketiga putra baginda yang gagah
 Segera berangkat untuk mengembara
 Dengan mengenakan pakaian yang mewah
 Demi memenuhi isi sayembara*

Three sons charming **earnestly made ready**
 Immediately set forth on their **wondrous** quest
 Dressed fancy in outfits **prideful and rock steady**
 Venturing off triumphantly to win said contest

(*Pancuran Pangeran–Fountain Prince*)

In addition to inversion, the translator applies addition technique and deletion technique to render the message of the ST. Addition is done (by the translator) by putting more word(s) in lines of stanza for the purpose: to complete the original text message, to give emphasis on certain parts so that they would sound more expressive and beautiful, and to achieve a certain rhyme. Let us take the first three lines of example 3 as instances. It is obvious that the translator adds words ‘earnestly made ready’ in line 1, ‘wondrous’ in line 2, and ‘prideful and rock steady’ in line 3. In the original text, the message of ‘the King had three dashing sons’ has been rendered in ‘(His) Three sons (are) charming’. Although the translation undergoes deletion or ellipsis (a term by Nofal, 2011) of the words ‘his’ and ‘are’, a complete message has actually been achieved. While words ‘earnestly made ready’ are added to merely complete the information by connecting the readers to the previous story, that the three sons are challenged by the King to involve in a dangerous journey. Line 2 has an additional word ‘wondrous’ that its meaning is clearly not formulated in the ST. It seems that the translator inserts the poetic diction for the sake of rhyme and number of syllables. Line 3 also shows us how the translator elaborates the original message. i.e. by putting the words ‘prideful and rock steady’. The first is

actually the other way to say ‘fancy’ (*pakaian yang mewah*), meaning that the translator has a strategy of using synonym to emphasize the meaning of ‘fancy’. The latter, ‘rock steady’, which brings a brand new meaning in the translation, is possibly functioned to gain rhyme ready/steady. The same strategy of adding word(s) having synonymous with another is also applied in verse 4 of example 4 since the words ‘charming’ and ‘delightful’ share the same meaning. Here, it is done due to number of syllables that has to be closely the same as the prior verse.

Example 10

Manek Bot, kakaknya, segera melaksanakan perintah

Dia pun dibantu beberapa pengawal

Di atas pohon beringin dibuat rumah

Sebagai tempat untuk Bete Dou tinggal

The brother Manek Bot follows this **order**

Guarding abreast in duty right **away**

High in a banyan tree a house set as a **border**

The home and place for Bete Dou to **stay**

(*Bete Dou dan Mane Loro – Bete Dou and Mane Loro*)

Another technique to render the idea of the ST is repetition of subject, in which subject coming together with personal pronoun. Visser in Nofal (2011) declares the presence of repetition of a phrasal or clausal subject by means of a personal or demonstrative pronoun in the sentence. Nofal further explains repetition can be close or distant. Close or emphatic repetition usually occurs when a pleonastic pronoun directly follows the subject or is separated from it by only a few words, while distant or structural repetition can occur when a pleonastic pronoun is separated from the subject by a longer sequence of words. Subject ‘Manek Bot’ undergoes repetition in the form of pronoun ‘*kakaknya*’. Such structure is rendered with the same pattern into ‘the brother Manek Bot’. Emphasize is placed upon Manek Bot, who is in fact Bete Dou’s brother. This technique gives more dramatic effect and helps the reader visualize the situation.

Example 11

Ketiga putra baginda memiliki otak yang cerdas

Disertai dengan wajah yang rupawan

Dapat menunggang kuda dengan tangkas

Ketiganya begitu menawan

The king’s three sons all gifted brilliant in mind

Blessed too with strong handsome faces

Skilful equestrians they rode unmatched in kind

Charming and delightful in all the right cases

(*Pancuran Pangeran–Fountain Prince*)

A phenomenon of ellipsis, which can be done by omitting retrievable elements from the context (Nofal, 2011:59), is abundantly found. Nofal further explains that stylistic variety of ellipsis can be realized in some ways such as ellipsis of subject pronoun, ellipsis of copula *be*, ellipsis of lexical verbs, ellipsis of subject pronoun plus copula *be*, and ellipsis of relative pronoun plus copula *be*. Taking an example of verse 1 in example 11, ellipsis of copula *be* emerges because ‘The kings three sons all gifted brilliant in mind’ loses the word ‘were’. The well-structured sentence would be ‘The king’s three sons all **were** gifted brilliant in mind’. Some other cases of ellipsis of copula *be* are presented below.

Tubuh Pangeran Suta dan Gerinda menjadi kaku

Prince Suta and Gerinda’s bodies (were) both stricken

Pemuda yang sudah berhasil di negeri orang
 This young man from lands afar (is) now successful

Anak tercintanya kini telah dewasa
 To view his beloved child, a man (is) now fully grown

However, our study reveals partly different findings of ellipsis cases from Nofal's. There are some data showing ellipsis that does not place within the area of 'retrievable' elements. We underline the word 'retrievable' here since our findings do not belong to it. Thus, we prefer to use the term 'deletion' to describe cases of meaning lost in the translated texts. Below are some of the examples.

Sang ayah senang melihat anak-menantu tiba
 The father is delighted when greeting his boy

Istri yang sedih ikut menyusul
 Till she jumped down also to pursue

Mencoba mengobati Putri yang jelita
 Tried treating the Princess of illness and pain

The above examples show clearly how the message brought by the bold words 'menantu' (daughter-in-law), 'sedih' (sad) and 'yang jelita' (beautiful) is not totally rendered in the TT. The possible reasons of doing that are probably dealing with: (a) the exceeding number of syllables that will result to the impaired corresponding with other verses and (b) the difficulty in finding rhymed words.

3. The diction (vocabularies and figurative expressions)

What we mean by diction in this article refers to the choices of words or phrases used by both the author of the original text and the translator, covering selection of them in peculiar collocation, grammar, and expression, to exhibit the beauty of the stanzas. Since the material observed as our data has poetry-sound stanzas, we consider to use a term of 'poetic diction' to help us define it from other scholars. Referring to Coleman (1999:22), poetic diction, in a broad definition, includes vocabulary having patterns of sound and metrical conventions, as well as grammatical distinctions presented in a particular choice of morphological forms and syntactic structures. While Mansoor, et.al. (2016:13) defines poetic diction as poet's own language chosen in a selected discourse and how s/he plays around with them (language, lexicon, and trope) for creating a rare communication style. From the definitions, the coverage of poetic diction is crystal clear, i.e. particular vocabulary/lexis, trope such as metaphor and personification, sound-patterned words, and rare-structured words or phrases. Poetic diction, to some extent, can be either word originally born with its poetic sense and only used in poem, or word possessing a new and sometimes unpredictable meaning when used in a particular context, with other words, or in particular time, place, purpose of the author, topic, and other situation.

Example 12

Pangeran Jaya memohon dengan sangat
Kepada kakek penunggu tempat keramat
Untuk memaafkan perbuatan yang tidak taat
Agar kedua saudaranya dapat selamat

Prince Jaya **beseached** with all his heart
 Begging the caretaker of this sacred place

To forgive disobedience of which they did part
 So brothers may live and be held in good grace
(Pancuran Pangeran—Fountain Prince)

Example 13

*Sang pemuda rajin bekerja
 Setiap hari berjuang keras
 Sebagai seorang pedagang muda
 Menjual hasil kebun dan beras*

The young man **toiled** hard and ever diligent
 For each day was earned through much sacrifice
 The young trader **toiled** earnest with much intent
 To selling fresh crops and the delivery of rice

(Legenda Pulau Kemaro—The Legend of Kemaro Island)

Speaking of poetic word, not phrase, it can be found in the first line of translated stanza in example 13, the word ‘beseeched’, which is resulted from the word ‘memohon’. ‘Beseech’ belongs to literary lexis since the word is not commonly used in ordinary language or writings. It is actually the synonym of the word ‘beg’, which means ‘asking someone very eagerly and anxiously’. Example 13 also shows us an instance of literary word ‘toil’ that has meaning of ‘work very hard doing unpleasant thing or tiring thing’. In a non-literary discourse we can actually just use expressions like ‘make an effort’ or ‘work extremely hard’. But, to bring the stylistic element of the translation, the uncommon-used word is made to be more expressive (Jahansepas, et.al. 2012:904).

Example 14

*Prabu Baka memiliki putri cantik jelita
 Putri yang sangat disayangi
 Rara Jonggrang berwujud manusia
 Rara Jonggrang berbakti kepada ayahnya*

His daughter whose **beauty was spoken and sang**
 Was dear to King Baka, **the princess his lovely**
 Her form was human like, Rara Jonggrang
 Rara Jonggrang honored and obeyed him blindly
(Rara Jonggrang—Svelte Princess)

Example 15

*Prabu Bondowoso memiliki ajian bandung
 Kebal terhadap senjata tajam dan keras
 Kekuatan ajian saktiny atak terbendung
 Semua rintangan bisa ditebas*

King Bondowoso had a powerful weapon
 Magically bestowed with strength unknown
 Endowed unstoppable, **his foes faced Armageddon**
 All those before him were reaped down and sown
(Rara Jonggrang—Svelte Princess)

Other samples of poetic diction are taken from the story of ‘Rara Jonggrang (Svelte Princess)’. The Indonesian version poetic words like ‘*cantik jelita*’ are used by the author to emphasize the beauty of Rara Jonggrang, putting two words having similar meaning. In the TT

‘...whose beauty was spoken and sang’ is a line with poetic richness, enhancing the effect of ‘the beauty that is spread and adored by the people’. The other literary words in this stanza are ‘the princess his lovely’ which undergo inversion to reach the beauty. Line 3 and 4 in Example 15 overstate Bandung’s great and magical power. In the TT, the translator applies a metaphor of ‘Armageddon’ and idiomatic expression ‘reaped down and sown’, offering both poetic and dramatic equivalences. Armageddon represents ‘a final war between good and evil at the end of the world or any event with a great destruction’, emphasizing Bandung unbeatable weapon. The expression ‘reaped down and sown’ suggests ‘all people who faced him would totally lose’. The uses of poetic dictions, indeed, help conveying meaning with heightened effects.

Conclusion

Based on the analysis and discussion, the translator of the bilingual books of Indonesia’s “Archipelago Legend” has successfully retained the beauty of the poetic children stories. The translator applies several techniques to help him maintain the poetic markers in the ST into the TT. He maintains the stanzas with four lines and the majority of the end rhymes, both in the same rhyme scheme and different one. The effort is made by: (a) finding word(s) having similar or close meaning with the original word(s) in ST, (b) modifying the order of words and changing the levels and parts of speech, (c) making some additions of words to keep the end words rhyming, (d) expressing the same idea using a sentence from different point of view, and (e) using words having more expressive meaning. The translator, further, features unusual syntax, including inverted sentences, double subjects in a line, ellipsis and addition to maintain both the beauty of dictions and rhymes. Poetic dictions and figurative expressions are employed to reach the poetic senses and deeper meaning of words. Syntactic violation is realized in the stories by presenting an unusual word order. Addition is done by placing more word(s) in lines of stanza for the purpose: to complete the original text message, to give emphasis on certain parts so that they would sound more expressive and beautiful, and to achieve a certain rhyme. The translator seems inserting the poetic diction for the sake of rhyme and number of syllables. In case of double subject, the technique gives effect that is more dramatic and helps the reader visualize the situation. Ellipsis or deletion in this study is found particularly with the cases of meaning lost in the translated texts. Meanwhile, poetic dictions are used in some parts of the original version, but appear more in the translations. Some words in the TT are more expressive, with the uses of poetic-rich words and figurative expressions.

Regarding the fact that this study focuses our analysis on the rendering of the aspect of form, further studies investigating the quality of the translation, in term of conveying the message, is required. Focus needs to be given to the accuracy of the message, acceptability and readability of the translation to the target readers.

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