



A STUDY ON TRANSLATION IN AMINUR RAHMAN'S POETRY WRITINGS TRANSLATED BY RAJA RAJESWARI SEETHA RAMAN

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ABSTRACT

This writing "A Study on Aminu Rahman's Poetry Writings Translated by Raja Rajeswari Seetha Raman" describes about whether it is good or not found in some poems written in English as a source of language (SL) to Malay language as target language(TL), viewed from the process of transferring language. The writer used descriptive qualitative method and Larson's theory of translation so as to know whether there will be a result as a finding in case of transferring the language of poems is good or not in relation to the meaning, especially related to the target language(TL).

KEYWORDS: *Translate, Describe, Target, Language, Source, Transfer*

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INTRODUCTION

Translation is one of the important aspects of learning in language teaching and learning that should be studied seriously in order to understand the meaning of the language. Translation needs a process that has been regarded as a science of language to know the meaning revealed by transferring one language to another as what has been stated by some experts in relation to the process of translation.

Many books or articles in journals were translated into a certain language or target language(TL) and it seems that these have been accepted as the fact based on the criteria of translation techniques conducted by translators. Thus, it may be presumably arisen to the fact whether the translation of the language of the poems concerned is good or not.

Basically, translation is transferring message from SL to TL and when it is read by the readers, they do not realize that they are reading the translation product. In addition, there will be no deviation meaning in translation. This is what called as good and proper translation. The result of translation as what New Mark (1982: 7) stated that translation is a skill that consists of efforts to change the message or similar statements in other languages.

In accordance with the above opinion, the definition of translation has been developed over time. In other words, it can be said that the essence of translation is the transfer of messages (semantic) and non-linguistics (Culture) elements. Linguistic elements are words, phrases, clauses, 1. sentences, and texts. This is because every language has different characteristics with another.

Translation is not merely about meaning transfer from source language (SL) into target language (TL) text, but also recreating and revealing the similar message as what had been conducted by some experts of translation in case of transferring the poetic language of poems as source language (SL) into target language (TL).

Translating a literary work such as poems from language source (SL) to the text of language target (TL) is not an easy work, if the translators have not a basic theory of translation. The translator should know what is being conducted about in the process of translation. At least, she or he has to know that the language of poem is a poetic language, which is so much different from ordinary or common language used in daily life. The language of poem is mostly constructed in figures of speech, and metaphorical languages. Thus, the translator is also invited to acknowledge the aspects of meaning, which concerns with lexical meaning, grammatical meaning, textual meaning, situational meaning or contextual meaning and sociocultural meaning.

Since the writer of this scientific writing regarded as a poet, who read some books dealing with 'Poem Anthology' written by some poets and poetess seems to be attractive to discuss the process of transferring language of poems from sources language (SL) into target language (TL) whether it is good or not as the case or problem. Besides, the writer knows that since there are so many poems, poets, poetess and translators in the field of literature and language translators, the writer of this scientific writing tends to limit the discussion and analysis. He only discusses six selected poems of the poetess, translated by a translator, RajaRajeswari Seetha Raman.

While the objective study of this writing is to find out whether the transferring language of poems from language source (SL) into target language (TL) is good or not. Therefore, the writer tends to choose a specific theory of translation conducted by Larson in relation to the process of translation, especially about analysis of meaning, and the aim of this writing is to be a reference for those who are interested in studying translation.

DISCUSSIONS AND ANALYSIS

In this forum of discussion, it is said that every poet or poetess has different ways or style of writing with different background of knowledge in writing and learning poems as the same with the translators. These followings will give us indication and proof how seven selected poems written in English as source language (SL) and then translated in Malay language as target language (TL) :

LOVE: 1

A lot of difficulty

everything seems aimless

Just

A waste of time.

Without undrestanding

without giving

My heart is stiff even though, all is clear (Aminur Rahman, 2016 :2)

CINTA: 1

Alangkah rumitnya
seolah tak tentu tuju
Hanya waktu berlalu.
Tanpa persefahaman
Kaku kalbuku
Walau, jernih semuanya

(Raja Rajeswari Seetha Raman(Dr):Translator)

The first poem written by Aminu Rahman in English seems good and there is no problem in the use of words in Malay language translated by Raja Rajeswari Seetha Raman,for examples.

In the line “Without understanding” (L5)(=Tanpa persefahaman), and” My heart is stiff” (L7) (=Kaku kalbuku). The translator seems to emphasize translation based on the words used by the poet, and these words are precisely good in relation to the meaning of the sentences inwhere deviation of meaning is not found.

LIFE

Continuous endless
Structure less blue sky
Womb's life
An all-conquerring river
Undesired rumours
Melt-fluid ganja
Human are killer-machines
That lead to epidemic, the end

(Aminu Rahman,2016:16)

KEHIDUPAN

Berterusan tiada sudahnya
Langit biru tidak berbingkai
Kehidupan dalamrahim
Laksana sungai yang menakluk
Desas desus yang tidak diingini
Cecair cair ganja

Manusia, mesin pembunuh

Penyebab epidemik penamat riwayat.

(Raja Rajeswari Seetha Raman:Translator)

In the second poem, entitled "Life" translated by the translator seems good and fine, and there is no deviation of meaning found there. Based on the lexical meaning of each words is precisely good such as in the sentence "An all-conquering river" (=Laksana sungai yang menakluk), "Melt –Fluid ganja" (=Cecair cair ganja), "Human are killer-machine" (=Manusia mesin pembunuh) and other sentences are also good at the translation from the source language (SL) into target language(TL).

THE SCULPTURE

From the mist's dense cape

I carve you body's shape—

Gently sculpting, all morning

With eyes shut, I sit

Amid the fog's heavy sheets

As its frost settles

On my cheek, ear, and nose.

The same hands,

The same lips, the same eyes—

I find them with such ease—

Your torso floats on that river

I shall conquer its flow.

Your figure blossoms, freeing itself,

Leaving behind sun's light

and fog's ephemeral body

You're entwined with my soul—

Its root, plinth, and depth

(Aminur Rahman, 2016: 20)

ARCA

Dalam tebal kabus yang menyelimuti mantelmu

aku mengukir bentuk tubuhmu—

lembut sepanjang masa

Dengan mata terkatup, aku duduk
Helaian kabut berat menyelimutiku
Hinggap fros
pada pipi, telinga dan hidungku.
bibir yang sama, maka yang sama—
kelihatan tenang—
Torsomu terapung di sungai;
Akanku takluk aliran airnya.
Indah torso itu,lepas bebas
Daripada pancaran sinar mentari
Daripada babus yang menyelimut
Seketika.
Rohku telah kau lilit
Akar, fikiran dan perasaan
(Raja Rajeswari Seetha Raman:Translator)

In the third poem translated above, the translator seems very consistent to translate and use the words written by the poet used Malay language as source language (SL) refers to the topic of the poem "The Sculpture" (=Arca), and some words and sentences found in every line of this poem seem good and precisely true in relation to the lexical meaning by the translator such as in the lines: "I carve your body's cape (=aku mengukir bentuk tubuhmu)," "With my eyes shut, I sit" (=Dengan mata terkatup,aku duduk), "I find them with such ease" (= kelihatan tenang). The translator seems not to translate the sentence based on the word or lexical meaning only but she tries to get the meaning on the line in syntactical meaning as same as in the line 'You're entwined with my soul" (=Rohku telah kau lilit).

KILL ME

Kill me with your dedicated heart
Reduce me to smithreens through your act of sex
Murder me with madman's madness
Burn me in your heart
Kill me through your activity
Annihilate me with your erogenous zones
Tear me with a part wit your love.
Bite me bite my crotch

Embrace me in my death's ecstasy

(Aminu rhaman,2016:24)

BUNUH DAKU

Bunuh daku dengan hatimu yang dedikasi

Hancurkan harapanku melalui aksi seksmu.

Bunuh daku bagaikan orang gila yang kegilaan

Musnahkan daku dalam kalbumu

Bunuh daku dengan keaktivitimu

Binasakan daku dengan buih seks yang basah

Hancurkan daku daripadamudah merangsang di zonmu

Leraikan daku dengan cintamu

Gigitku gigit celah kangkangku

Dakapku dalam maut yang gairah

(Raja Rejeswari Seetha Raman: Translator)

Referring to the above poem entitled "KILL ME", the translator precisely seems to use the suitable dictions of Malay language viewed from lexical meaning in relation to semantic related some words in English by the poet indicating true and good revealed to target language (TL), such as in the lines: "Kill me with your dedicated heart" (L 1) (= Bunuh daku dengan hatimu yang dedikasi)," Annihilate me with the wet-foam of sex" (L6) (=Binasakan daku dengan buih seks yang basah)," Tear me apart with your love" (L8) (=Leraikan daku dengan cintamu). All the words used by the poet in all lines of the poem in English are precisely true and good in the process of translation in relation to the lexical meaning in Malay language perfectly that there is no deviation of meaning.

CONFUSION

Little by little, everything is crumbling

Bricks,stones, my hart is too crumbling

Eventhough there has been

no slack in applying enough plaster—red,blue green,

Yellow—whatever colour we get,we mix

They do not always mix,yet we keep trying

I want to keep breathing and lie on the river 's breast,

Live by seing the sky's blue

Keep alive by smelling the flower's scent

Nevertheless, the confusion carries on.
The plaster peels off—
bricks, stones, and my heart.
This is the way I walk, live and sometimes die.
Nobody knows that, nobody understands
Does the driver understand, or the sky?
Does the sky understand?
Does the flower understand?
(Aminur Rahman, 2016 : 30-31)

KEKELIRUAN

Sedikit demi sedikit, semua hancur
batan, batan hatiku jua hancur
Meskipun
tidak cuai menampal plaster—merah biru, hijau
kuning –apa jua warna diterima diadun
Warna tidak muda sebati, tetapi kami tetap berusaha.
Aku ingin bernafas dan baring atas dada sungai
Hidup, melihat biru langit,
terus hidup dengan menghiru aroma bunga
Namun begitu, kekeliruan, berterusan
Plaster berubah haluan—
bata, batan dan kalbuku
Inilah cara prjalanan, pertuturan,
Kehidupan kadang-kadang ajal saya.
Tiada yang tahu menahu, tiada yang mengerti
Adakah sungai atau langit mengerti?
Adakah langit mengerti?
Adakah bunga mengerti?
(Raja Raje Seetha Raman:Translator)

The above poem translated into Malay language seems there is no deviation meaning since all the words used by the poet in writing poems revealed in the process of translation by translator are precisely good because of having skill and competence in Malay language and English beside knowing how to use and choose the suitable dictions viewed from lexical meaning. Thus, the translation is fix and good as what can be seen in some lines such as :”Even though there has been”(L3)(=Meskipun),” I want to keep breathing and lie on the river’s breast” (L7) (=Aku ingin bernafas dan baring atas dada sungai),” Nevertheless, the confusion carries on” (L10) (=Namun begitu kekeliruan, berterusan),” This is the way I walk, talk” (L13) (=Inilah cara perjalanan, pertuturan), et In line 3 of this poem, the translator did not translate and gave the meaning to the words fully because one word can cover other words, which revealed in syntactical meaning without having deviation meaning. This shows the translator’s skill and competence in mastering language.

CINDERELLA

You have appeared to me at midnight
 When I have closed all my drea doors
 When I can hear the sound of darkness
 Suddenly you have appeared to me
 Appeared out of fairly tales just like Cinderella
 Thousand years I have been waiting for
 Waiting with my empty basket of dream.
 When I have asked the air, 'where you are?'
 When I have asked the night 'where you are?'
 When I have asked the moon 'where you are?'
 Every one said 'I don't know'
 Suddenly the air whispered in my ear
 'yes, she is coming!'
 And you have appeared to from family tales
 you questioned to me 'why you are awake at mid night?'
 I told you 'I was trying to find a dream'
 I also told you 'I would like toopen my dreams doodrs'
 A few minutes you were with me
 Until we enjoyed the music 'Love can make us alive'
 Suddenly you vanished
 Vanished from air, either and from everywhere!
 (Aminur Rahma, 2016: 46-47)

CENDERELLA

Tengah malam kau menghampiriku!
Pabilapintu mimpi dikatup
Pabila kedengaran bunyi malam
Tiba-tiba kau hampiriku
Laksana Cinderella dalam kisah pari-pari
Sejuta tahun kumenanti
Menanti dengan rombongan mimpi kosong
Pabila ditanya pada bayu”di mana kau?”
pabila ditanya pada malam”di mana kau?”
Pabila ditanya pada rembulan”dimana kau?”
Dijawab “aku tidak tahu”
Tiba-tiba bayumembisikk pada cuping telingaku
“Kau akan hadir!”
Kau pernah muncul dalam kisah pari-pari
Tanya kau padaku”Kenapa kau jaga larut malam?”
Katku padamu”aku mencari mimpi”
Kataku juga”akan kubukapintu impian”
Seketika kau bersamaku
“Cinta menghidupkan kita” dalamalunanmuzik
Tiba-tiba kau lenyap
Lenyap dari udara, dari serata tempat!

In this above poem, the transferring of source language (SL) to target language (TL) seems good and has no deviation meaning because of the translator's skill in using Malay language translated from English. As a matter of fact, the translator is known that she might not get rid of from transferring the meaning of source language based on lexical meaning, which can be found in all lines of this poem, such as : “You have appeared to me as mid night” (L1)

(=Tengah malam kau menghampiriku!)

“When I have closed all my dream door”(L2)

(=Pabila pintu mimpi dikatup)

“Thousand years I have been waiting for”(L6)

(=Sejuta tahun kumenanti)

“When I have asked the air, ‘where you are?’ (L8)

(=Pabila ditanya pada bayu, “di mana kau?”)

“Every one said ‘I don’t know’ (L 11)

(=Dijawab “aku tidak tahu”)

“Suddenly the air whispered in my ear” (L12)

(=Tiba-tiba bayu membisik pada cuping telingaku)

“I told you ‘I was trying to find a dream’ (L 16)

(=Ktaku padamu “aku mencari mimpi”)

From the analysis above, it is known that the transferring of the source language (SL) to target language (TL) seems good and is precisely accepted revealed to the process of translation in case of knowing the meaning of words or sentences written by the poet to target language is that Malay language.

SOURCE OF LANGUAGE TARGET LANGUAGE

Text to be translated Translation

Discover Re-express

The meaning the meaning

<-MEANING->

Referring to this above analysis, the transferring of the original language as a source language (SL) to target language (TL) in relation to the translation of poetic language is not always true, or good. This may be occurs because of the lack knowledge of translator translating the poems from source language (SL) to target language (TL), and this is one the problematic assumptions that Halim and Jeremy (2004:35) state that a key problem for the translator often comes from a lack of well-balanced equivalence through the language.

This problem may be arised due to the fact that transferring language of poem by the translator is sometimes not precisely true or good revealed to the process of translation that the target language (TL) be found as a result of translation seems to be run away from the original language, for intance: How does a translator find out the true meaning of the translation on the poem written in various languages if he or she has no competence in mastering the languages being transferred? If a poem written in Indonesian language and then tranferred into English by a translator and the result becomes so poor. For Example: This following line is quoted from a poem by Siamir Marulafau: Meskipun tulang belulangku merapuh di tanah tak bersuluh//Jiwa ragaku bersemayam selalu dalam napasmu//Sepanjang dunia tak bergulir jadi debu//(SL)is so hard to be translated otherwise the translator has no competence in mastering poetic language used by the poet.

CONCLUSSIONS AND SUGGESTION

Conclusions

Having analyzed and discussed the problem of transferring source language (SL) on the poems written by Aminur Rahman translated by Raja Rajeswari Seetha Raman to target language(TL), the writer comes to a conclusion that the transferring the language is good provided the translator is knowledgeable in both the languages, that is in SL and TL.

Suggestion

In accordance with the above translation, it is suggested to reader that this is useful to be a reference dealing with the study of transferring original language or source language (SL) to target language(TL) so as to improve knowledge about translation, especially to those who are interested in translation itself.

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