

# Translation Consistency of Acehese Poetry Munajat Putroe Di Beutoung (MPB) in Indonesian

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**ABSTRACT**--*Munajat Pocut di Beutong (MPB) is a poetry manuscript in Acehese (SL), translated into Indonesian (TL). The text was rewritten in a book and published in 2012. There are many verses repeated in the text, but some of the translations given were the same and some were different. This is due to certain strategies applied by translators. This study aims to analyze the consistency of the translations given for the repeated verses in the MPB and find out the reasons of the translator why they translated similar verses sometimes consistent and inconsistent. Theories used to answer the problem in this research are the theory of Formal and Dynamic translation strategies (Nida & Taber, 1969), and the Semantic and Communicative translation strategies (Newmark, 1988), and the context of situation theory by Firth & Malinowski (2000). Researchers used the method of research documentation (literature), with a descriptive-qualitative approach. The results of this study indicate that the consistency of the translation is based on the structure and context of the situation contained in the Acehese Language (BSu).*

**Keywords**--*Consistency, Verses, Translation Strategies, Context of Situation.*

## I. INTRODUCTION

Translation is as a means of cross-cultural communication (inter-cultural communication). Through translation will be able to help two different languages and cultures to understand each other the meaning contained in each of the words, speeches, and cultural diversity. The translation effort is carried out by finding the words meaning that matched between the Source Language (SL) and the Target Language (TL), or also called as semantic equivalent. The problem that often arises is to it is very difficult to search for the equivalent of words that have 'the same weight', or 'the same strength' in both SL and TL.

A translation activity, which produces good translations, has gone through several processes. A translator does not necessarily translate one language into another, but must pay attention to various things so that the results of the translation can be accepted. A translator also cannot change the message and the meaning referred to in SL. Because basically translation is a way to look for equivalent (equivalent) words or sentences to be translated, so the translator must also be able to capture the conceptual meaning of a term in SL. If it cannot be properly

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analogized, it will lead to misunderstandings, so it is not excessive Nababan (2003), argues that bad translations will mislead and poison the reader.

Difficulties that are usually found in translation activities include linguistic, literary and beauty issues, as well as socio-cultural issues. These problems are often and found many in the translation of poetry, prose and poem in the form of verses. Translators must be very careful in translating a literary work because each structure or word and sound in each line has an important role that makes the poetry or verses expressive and has a beauty value. There are some moments when the two languages are so different, that translators get stuck and feel impossible to translate a word (untranslatability). So, this is where the translator's prudence is needed; the translator is expected to have good language skills of both SL and TL as a means in finding the specific right words, and also a translator should be creative so that the translation can be accepted. Furthermore, the translator must recognize whether a group of words is a phrase, clause, expression, or proverb.

Translation and translation are two different things. T.Bell (1991) mentions the process and result to distinguish between translation and translation. Translation is defined as the process and translation is a product. T.Bell further stated that translation is the product/result of a translation process. Because a translation is focused on the requirement of an element of equivalence, that the contents and style of SL must be appropriate when transferred to TL.

This study intends to examine the results of the translation (result/product) of a literary work originating from Aceh in the form of poetry. Acehnese literature is dominated by poetry that is loaded with Islamic teachings. One of them which become the object of this study is poetry of *Munajat Putroe di Beutong (MPB)*. The focus of this study is the translation in Indonesian.

Line	SL	TL
5	<i>Teuma Neuboh, Allah hu</i>	<i>Kemudian diberi, Allah hu</i>
6	<i>Tujoh sifeuet</i>	<i>Tujuh sifat</i>
7	<i><u>Ngon tabiat</u>, Allah hu</i>	<i><u>Dengan tabiat</u>, Allah hu</i>
8	<i>Sireutanya</i>	<i>Turut serta</i>
25	<i>Lom Neupeujeut, Allah hu</i>	<i>Lagi dicipta, Allah hu</i>
26	<i>zat ngon sifeuet</i>	<i>Zat dan sifat</i>
27	<i><u>Ngon tabiat</u>, Allah hu</i>	<i><u>Serta tabiat</u>, Allah hu</i>
28	<i>Bak Lhee perkara</i>	<i>Tiga perkara</i>

Line	SL	TL
257	<i>Soe yang Zikir, Allah hu</i>	<i>Siapa berzikir, Allah hu</i>
258	<i>Rindu dendam</i>	<i>Rindu dendam</i>
259	<i><u>Nyo teungku nyan</u>, Allah hu</i>	<i><u>Dialah Tuan</u>, Allah hu</i>
260	<i>Sulok nama</i>	<i>Suluk nama</i>

261	<i>Nyo teungku nyan, Allah hu</i>	<i>Betul dia, Allah hu</i>
262	<i>Ahli sulok</i>	<i>Ahli Suluk</i>
263	<i>Ka neujak tok, Allah hu</i>	<i>Hanya tunduk, Allah hu</i>
263	<i>Bak Rabbana</i>	<i>Kepada Rabbana</i>

The reason to translate a text differently might be based on the strategies used in the translation, also related with context of situation occurred in text. So, it is important to investigate the translation strategies used in *MBP* translation to find out how the *MPB* translation is (Fadhillah, 2019). The theory of translation strategies used in this study are Formal and Dynamic translation strategies by Nida (1969) and Semantic and Communicative translation strategies by Newmark (1988), and theory of context and situation by Firth and Malinowski (2000).

## II. LITERATURE REVIEW

### *Language and Literature*

Language and literature cannot be a part from the context. It is important to know that language is the main composition of literature and it should be realized that the language is a human creation that has a cultural and linguistic content of a particular language user. The linguistic and cultural content included in the language can ultimately create literary work. Literary language has an expressive function, indicating tone and attitude of the speaker or its author which subsequently attempts to influence, persuade, and ultimately alter its reader's stance (Wellek and Warren, 1948).

Literary language is a language that has meaning. Literary works contain the element of the literary expression and the special impression that he or she would like to cause to the reader. Literary works also contain emotional elements, the beauty effects of words and phrases, the beauty effects of sound, as well as with all nuances. With high imagination power, it creates valuable literary work. The beauty or aesthetics of one literary work can be seen in terms of language use.

Etymologically, literary works means good and beautiful writing which have a glorious/useful content. A written language can be classified as literature if it has two requirements: form and content. So, it is mentioned that the literary work prioritizes the nature of *dulce et utile*. When it is viewed in terms of form, literary work is something that can be pleasing to the heart, because of the structure of words and sounds of each line. While in terms of content, literary works have a value of usability for anyone who is able to appreciate; Therein contained values that are meaningful to life. Both form and content as usually shown in prose and poem/poetry in the form of verses.

### *The Poetry of Munajat Putroe di Beutong (MPB)*

In the history of Islam, there was a figure of *Rabiah Al-Adawiyah*, a *Sufi* woman who always praised Allah in her prayers by verses in the form of poetry. While in Aceh, there is also a *Sufi* woman, she also did the same thing. The manuscript of 'Nazam Aceh' by *Pocut di Beutong* is evidence which provides new information for history and Islamic literature connoisseurs. It is known that the manuscript was written during the war in Tiro against

colonialism (Daud & Husna, 2012). The name *Pocut di Beutong* adds the list of fighters of Acehese women in different ways and periods. Some are in the front guard in the war, and some struggle behind the war. *Pocut di Beutong* did struggle by praying; it is implied in her literary work which shown and covered the religious context to praise the God.

The literary work of *Pocut di Beutong* was recorded in a book called *Munajat Putroe di Beutong (MPB)*. MPB is Acehese literature in the form of poetry, which contains the prayer of a devout Muslim to hope the blessing and pleasure of God in life and after death. The figures that have been transcribed in the MPB book are in the form of standards which contain four lines of verse. The verse of the verse has a/b/b/c rhyme, which is two rows in the middle with the same sound. Although there are some standards that don't have the same rhyme, but the data is dominated by poetry with similar rhythmic sounds.

### ***Translation Strategies***

A fundamental view of meaning in language was sparked by an anthropologist, Bronislaw Malinowki (2000), called the 'situation context', which was later developed by J.R.Firth. According to Malinowski, the meaning of the speech is as contained in the context of the situation. The choice of equivalents for the appropriate words in TL needs to be examined based on the semantic functions around these words through the context in SL and TL. The meaning of a word is always influenced by the situation or context that surrounds it because basically a word never stands alone, but will be bound by other words in construction of a phrase or clause. That results in the lexical meaning of a word often different from its contextual meaning. According to Soemarsono (2004), each word from a language has as much meaning as the situation or context in which the word is used together with other words in the sentence.

The statement about the importance of meaning in language is also expressed similarly by Nida & Taber (1969); meaning is the only thing that must be maintained and must not change from the source language. Translating means producing the closest, equivalent and fairest message from SL to TL. Nida believed that there are two types of equivalency which are strategies in translation, namely: formal translation strategies (equivalent in form/structure) and dynamic translation strategies. Formal translation focuses on the message itself, both in form and content. Whereas dynamic translation is based on the principle of equality of taste (meaning).

A similar understanding is also said by Newmark (1981) that translation is the transfer of the message or meaning of a text into another language in accordance with the wishes of the author or in accordance with the intended author. Newmark divided translation methods/strategies into semantic and communicative strategies. Semantic translation seeks to produce the utterance of the writer in the SL into TL as precisely and as closely as possible. This translation strategy helps to translate cultural elements found in SL. Communicative translation strategy is a communicative process that involves social context factors. This translation emphasizes the acceptability of TL among the readers. SL is only considered as a source of messages that needs to be processed according to the tastes and needs of readers as TL recipients. However, both of these translation theories have the same function and purpose of moving the message/meaning from SL to TL so that the reader can understand it well.

### III. METHODOLOGY

This research is linguistic research which focused on the analysis of translation strategies in the text of MPB poetry translations in Indonesian. The method used is qualitative with a descriptive explanation. The data source of this research is the text of MPB in Acehese and its translation in Indonesian, a total of 2,628 lines of phrases/clauses consisting of 144 pages and divided into 4 four chapters.

Data collection was done by using documentation/library research, which is based on a study of books, literature, notes and reports. The intended data collection (MPB translation results) are data related to the translation strategy which is then described and adjusted to the purpose of this study based on the purposive sampling method. Data were analyzed using several steps according to the theory of Miles, Huberman and Saldana (2014), namely analyzing data in three steps: data condensation, data display, and drawing conclusions and verification.

### IV. RESULT AND DISCUSSION

The poetry of MPB is contained of prayers and teachings about monotheism and religious knowledge, so it is commonly found the repetition of the same poetry in different standards in this text. But this form of poetry would be a challenge for translators to translate it following the structure and grammatical SL. But it is not only oriented towards SL, it is hoped that the translation that fits the structure, sounds equally beautiful but can still provide meaning according to the context so that it can be well understood by the reader.

Based on data analysis techniques, through the selection stage, from the number of 761 data taken to be examined, 64 data were obtained that were repeated, in the form of phrases or clauses. The repetition model that occurs varies, starting from appearing twice, dozens, up to tens of times. Obtaining 63 of the same data appears repeatedly to be the focus of researchers, and then carried out the stages of abstraction, obtained 38 data that is the same (read: consistent) translation, and 26 data that are not the same translation.

#### *Translation Consistency*

Poems that appear repeatedly, some are translated the same or different. This is because the translator adjusts the translation to the meaning and context contained in SL. Because it is known that in the translation of MPB poetry verses, although translators use various translation strategies, it is concluded that the most dominant strategy in translating MPB poetry is the semantic strategy initiated by Newmark (1988). This shows that the results of the MPB poetry translation are translations that try to maintain the semantic structure and syntax and contextual meaning oriented to SL. Semantic translations produce translations that are in accordance with the structure, but because these translations still refer to meanings that are related to the context meanings contained in SL, the translator strives to produce translations that can be understood easily.

Data Example:

*Teuma Neuboh, Allah hu*

Kemudian diberi, *Allah hu*

<i>Tujuh sifeuet</i>	Tujuh sifat
<i><u>Ngon tabiat</u>, Allah hu</i>	<u>Dengan tabiat</u> , Allah hu
<i>Sireutanya</i>	Turut serta
<i>Lom Neupeujeut, Allah hu</i>	Lagi dicipta, Allah hu
<i>zat ngon sifeuet</i>	Zat dan sifat
<i><u>Ngon tabi'at</u>, Allah hu</i>	<u>Serta tabi'at</u> , Allah hu
<i>Lhee perkara</i>	Tiga perkara
<i>Lom Neupejuet, Allah hu</i>	Lagi dicipta, Allah hu
<i>Zat ngon sifeuet</i>	Zat dan sifat
<i><u>Ngon tabi'at</u>, Allah hu</i>	<u>Serta tabi'at</u> , Allah hu
<i>That takwa</i>	Sangat takwa

The word 'ngon' in the Acehnese language is understood as 'friends-fellow-followers', but in the phrase of data above, the word 'ngon' translated and functions as conjunctions 'dengan' (in English: with). The phrase 'ngon tabiat' in data 1, appears 3 times. And all three discuss similar meaning (the words 'dengan' 'serta' and 'bersama-sama' have the same meaning as in KBBI - in English 'with' 'together', 'accompanying'). The translation strategy applied to data 1 is a semantic strategy, which can be seen based on the word 'tabiat' (character) which is related to the meaning of the context in each stanza. The same words are repeated and given the same meaning in all stanza which is on the third line. The choice of the translation of the word 'ngon' becomes 'with' in the first stanza because it is related to the meaning of the relationship contained in the stanza, namely: given 7 properties (for humans) including character in it. The word 'sireutanya' in the last line was agreed to be 'participating' explaining the meaning of the conversation in this feed, and since the words 'and' appear in the SL verse, change it to the choice word 'with' for the translation of the word 'ngon'. In order not to damage the order of poetry with the appropriate rhyme SL.

In terms of structure, the poetry of MPB is dominant with rhyme a/b/b/a (second and third-row verses are the same). But in the example data 1 in the first stanza, the BSu verse has a different rhyme (a/b/c/d). However, the translation produces a rhyme that matches the rhyme found in the whole poem MPB. In addition, the similarity of the rhyme still does not make the translation violate the meaning referred to in SL. Furthermore, even though the rhymes in the second and third verses in SL are still different (a/a/b/c), the translation results still use the same rhyme.

### **Translation Inconsistency**

Some of the phrases/clauses that appear repeatedly in the poetry of MPB are also translated differently each time they appear in another verse. This is what researchers call inconsistency in the translation. But after analyzing, it can also be seen the reasons why translators do such translations.

Data Example:

<u>Poe geutanyoe</u> , Allah hu	<u>Tuhan kita</u> , Allah hu
Cit that kaya	Kaya sangat
Kaya ngon zat, Allah hu	Kaya dengan zat, Allah hu
Rok rok masa	Sepanjang masa
<u>Poe geutanyoe</u> , Allah hu	<u>Tuhan kita</u> , Allah hu
Zatu 'l-Bukti	Zatu 'l-Bukti
Martabat tinggi, Allah hu	Martabat tinggi, Allah hu
Keurajeuen raya	Maha kuasa
Zatul- A'ma, Allah hu	Zatul- A'ma, Allah hu
<u>Poe geutanyoe</u>	<u>Hakikat zat</u>
Hana meudsidroo, Allah hu	Tak (dapat dilihat), Allah hu
Ngieng ngon mata	Dengan mata
Neutamah rahmat, Allah hu	Ditambah rahmat, Allah hu
<u>Keu Panghulee</u>	<u>Kepada Panghulu</u>
Meulaksa Ribee, Allah hu	Beribu-ribu, Allah hu
Berlaksa-laksa	Berjuta-juta
Daulat Tuhanku, Allah hu	Daulat Tuhanku, Allah hu
Rahmat lon lakee	Rahmat kupinta
<u>Keu panghulee</u> , Allah hu	<u>Kepada Sayidina</u> , Allah hu
Neuganda-ganda	Diganda-ganda
Tuhanku Neubri, Allah hu	Tuhanku beri, Allah hu
<u>Keu panghulee</u>	<u>Bagi Sayidina</u>
Rahmat lon lakee, Allah hu	Rahmat kupinta, Allah hu
Ganda berganda	Berlipat ganda

The same reason applies to the two data examples above. The same phrase appears several times, but the translation is not consistent. If it is located on the third and second lines, the form of the verse will adjust the sound at the end, and it is translated according to the context contained in the stanza where each verse line relates to one another.

All data in the example above uses various translation strategies. The different variations of strategies applied to each of these phrases cause inconsistent translations, but there are phrases that use the same strategy but the translation is different, this can also be caused by adjustments to the form/structure and understanding of meaning that the translator is trying to convey.

## V. CONCLUSION

Translations are consistent and inconsistent with the translation strategies applied to each repetition of its translations in TL, and each translation strategy applied to the poetry in this MPB can be fully translated with the context associated with each feed. Because the strategy applied to the MPB translation is always following the context, the repeated phrases in different feeds, the phrases remain the same, as long as there is no change in meaning in the results of the translation. The different strategies applied in translation gives different results of each line of the poetry. The main reason for this translation difference is due to the different opponents of each stanza so that the verses appear on the same line, translators need different strategies to provide the translation in TL that best suits the context expected in SL.

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