

Translation Techniques by Raffel in the Book 'The Complete Poetry and Prose' of Chairil Anwar

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ABSTRACT

The Complete Prose and Poetry of Chairil Anwar provides a comprehensive analysis of Burton Raffel's approach to translation techniques of the works of Indonesian poet Chairil Anwar. This book is a landmark publication in the study of Indonesian literature, offering the first English translation of Anwar's complete oeuvre, including both his poems and prose. The article employs a qualitative methodology, examining Raffel's translation techniques through close readings of selected poems from the book. The analysis demonstrates Raffel's use of free verse, attention to rhythm and rhyme, and incorporation of cultural and historical context in his translation. The article also highlights Raffel's efforts to preserve the sensory detail and vivid imagery that are central to Anwar's poetry. The results of the analysis show that Raffel's translation techniques are innovative and thought-provoking, creating a powerful and memorable reading experience for the reader while preserving the essence of Anwar's works. The article concludes that Raffel's book is an essential resource for anyone interested in the study of Indonesian poetry and the art of translation, offering a vivid and accessible English version of Anwar's works to a wider audience.

Keywords: Burton Raffel; Chairil Anwar; Translation Techniques; Poetry, Prose

INTRODUCTION

The translation of poetry is a complex and challenging task that has been the subject of much discussion among literary scholars and translators. Translation involves interpreting the content of a written piece and expressing it in a different language, staying true to the author's original intent. The act of translation entails transforming the linguistic expression of a text without altering its meaning. As a means of communication, translation serves various purposes such as sharing information, narratives, experiences, and insights. Through translation, individuals can gain an appreciation for other cultures and their languages. As Peter Cole notes in his book "Poets Translate Poets," "Translation is an art, not a science, and the best translators are not only bilingual but also bicultural" (Cole, 2011). This statement is particularly relevant in the context of translating the works of Chairil Anwar, one of Indonesia's most important poets.

Burton Raffel's book *The Complete Prose and Poetry of Chairil Anwar* represents a significant contribution to the study of Indonesian poetry and its translation into English. Raffel's innovative approach to translating Anwar's poetry has been widely praised for its sensitivity to the complexities of language and form, as well as its ability to convey the bold, modernist style that characterized Anwar's work. Based on the wide range of translation theories and techniques, including free translation, literal translation, and interpretive translation, Raffel's book represents an important contribution to the study of Chairil Anwar's poetry and the translation of Indonesian literature into English. Through his innovative approach to translation, Raffel provides English-speaking readers with a deeper understanding of one of Indonesia's most important poets and the complexities of translating poetry from one language to another.

LITERATURE REVIEW

Translation has long been a topic of interest in the field of linguistics and literature. The task of translating poems, in particular, is a complex one, as the form and meaning of a poem are closely intertwined. Translators must therefore balance preserving the original meaning and style of the poem with making it accessible to a new audience. (Osman, 2017) defined, 'Translation is a mental activity in which the meaning of given linguistic discourse is rendered from one language to another. Furthermore, Larson (1984:3) states that translation is a change of form. The form is referring to the words, phrases, clauses, sentences, or paragraphs. The change of form is done by replacing the form of the source language with the form of the receptor or the target language.

Several theories and approaches have been developed to guide the translation process. As a result, translation techniques, such as literal translation, adaptation, and free translation, are used to balance the goals of preserving the original meaning and style of the poem with making it accessible to a new audience. In some cases, a combination of techniques may be used to achieve the best possible translation. The following technique that the author uses comes from translation techniques that were proposed by (Molina & Albir, 2002).

Adaptation

A translation technique known as adaptation involves replacing cultural elements in the source text with elements that are prevalent in the target language. When cultural differences exist between SL and TL, an adaptation technique is likely to be applied. It is the technique of replacing a culturally-meaning part from the SL with what is acceptable and natural in TL culture (Molina & Albir, 2002; Pym, 2014). Adaptation is a translation technique that replaces the source text's cultural element with another element that is common in the target language.

Borrowing

The borrowing technique involves utilizing words or expressions when translating from the source language to the target language. This technique can be broken down into two types: naturalized borrowing and pure borrowing. Naturalized borrowing involves borrowing words but with changes in spelling or pronunciation between the source language (SL) and the target language (TL). Pure borrowing, on the other hand, involves borrowing words without making any modifications.

Calque

The calque technique also referred to as a literal translation, involves translating a word or phrase from the source language into the target language in its exact form. Calque is a term used to denote the process whereby the individual elements of an SL item (Vinay & Darbelnet, 1958: 32).

Description

In instances where a word in the source language (SL) does not have a corresponding equivalent in the target language (TL), the word can be described instead of translated.

Discursive creation

This method is typically employed for the title of books, novels, or movies. As the name suggests, using the discursive creation technique a translator translates by temporarily leaving the context of the SL (Molina & Albir, 2002).

Established Equivalence

The established equivalent technique involves translating a term or expression that has been recognized as an equivalent in the target language. This term in the source language is typically based on a dictionary or phrase book.

Generalization

The process of generalization involves converting a specific or culturally-biased expression into a broader or neutral term, moving from a more specific term to a more general one. This

is a widely used method in translation, especially when dealing with cultural words, as direct translations often sound unnatural.

Linguistic Amplification

The practice of incorporating certain linguistic elements from the source text into the target text is referred to as this technique, and it is frequently employed in interpreting or dubbing scenarios.

Linguistic Compression

This method is utilized when a simplified or synthesized version can achieve the same impact in the target language. It is much recommended for translating subtitles because the shorter it is on the screen the more efficient it is for the viewers (Munday, 2009; Zagot & Vozdvizhensky, 2014).

Literal Translation

Literal translation links the grammar rules between the source language and the target language. A literal translation is a technique of translating word-for-word from SL to TL without necessarily preserving the TL word order rule Khodadady & Lagzian (2013).

Modulation

In Modulation, a translator makes a change in point of view that allows him to express the same phenomenon in a different way (Molina & Albir, 2002). It involves changes in lexical, not grammatical resources as in transposition (Munday, 2009).

Particularization

The technique of particularization stands in opposition to the process of generalization and involves the use of a more exact, definite, or specific term in the target text.

Reduction

In reduction, a component of the source text is minimized or eliminated in the target text. Arffman (2010) also suggested using the reduction technique when the words or phrases in SL cannot be, or too difficult to be translated or when a translator needs to match the translated version to a certain style.

Substitution

The technique of substitution involves replacing linguistic elements with paralinguistic features such as intonation or gesture. It is typically used in interpretation, such as in translating the Korean or Japanese gesture of bowing the body to convey greetings or gratitude.

Transposition

Transposition is the method of translation that alters the word class while preserving the meaning and grammatical categories such as noun to verb, and singular to plural. Gritsenko (2016) showed that this technique was extensively used in translating song lyrics.

Variation

This technique is applied when the translator needs to "change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of language variation: changes of textual tone, style, social dialect, geographical dialect" (Molina & Albir).

RESEARCH METHOD

This research employs a qualitative descriptive method, using ten poems by Chairil Anwar and the translation by Raffel found in the book *The Complete Poetry and Prose of Chairil Anwar* as the data sources. The analysis was performed utilizing a combined approach of various translation strategy theories from multiple experts, as informed by the literature review. The focus of the analysis is to compare the meaning and form of the original poem and its translation.

RESULT AND DISCUSSION

1. Taman (Garden)

SL: Taman kembangnya tak berpuluh warna

TL: The flower in our garden don't riot in color

The translator uses the calque technique to translate the phrase tens of colors into a riot in color which means various colors because in TL the term tens of colors is not known. The results of the translation denote the same meaning as the original verse but the meaning is still in accordance with the meaning to be conveyed in SL.

2. Hukum (The Law)

SL: Bungkok dijalanannya - lesu Pucat mukanya - lesu

TL: He stoops - exhausted His face pale - drained

The word exhausted that describes hunchbacked in the way is translated as exhausted which means tired. People whose walk bends can mean they are very tired. Meanwhile, the languidness used by Raffel in this verse is the Modulation strategy, namely translation by changing the point of view from SL to that of TL.

3. Tentang Nyanyian Lautan (About Song of the Seas)

SL: Di bibir ombak

TL: Among waves

The translator uses a generalization technique for the expression of "Di bibir ombak" as the lips of the waves in SL by translating it to be more general as among waves.

4. Sia-sia (In Vain)

SL: Membawa karangan kembang TL: You brought flowers

The translator uses a subtraction technique to translate. He omitted the word "karangan" bouquet and only translated flower into flowers because in TL it was enough to say to bring flowers, it was very clear that the flower had become a bouquet.

5. Pelarian (Fugitive)

SL: Tak tertahan lagi, remang miang sengketa di sini

TL: The stiff, itching hair of this quarrel is no longer bearable

The translator uses the modulation technique to translate "remang miang sengketa" as the light of the dispute first, then irresistibly to clarify the subject of the sentence.

6. Suara Malam (The Voice of Night)

SL: Djemu dipukul ombak besar TL: Beaten by monotonous waves

The translator uses a modulation technique. He changed his point of view. In fact, what is beaten is not the waves but humans or people tired of being hit by big waves.

7. Kupu Malam dan Biniku (A Whore and My Wife)

SL: Kupu Malam dan Biniku

TL: A Whore and My Wife

The translator translates the title of Chairil Anwar's poem. The translator uses the adaptation technique to translate "Kupu Malam" to "A Whore" which means the same because there is no term night "Kupu Malam" in TL.

8. Diponegoro

SL: Di masa pembangunan ini tuan hidup kembali TL: In this time of building forging, You live again. The translator uses the description technique to add "forging" to clarify the expression at this time of building because development is a process of progress.

9. Karawang-Bekasi

SL: Kami mati muda: yang tinggal tulang diliputi debu TL: All that remains of us: bones covered with dust The translator uses the description technique to add "us" to clarify who the "bones covered with dust" are.

10. Kepada Kawan (To a Friend)

SL: Isi gelas sepenuhnya lantas kosongkan TL: If there's a full glass, empty it

The translator uses the Modulation technique to change his point of view in the following verses of the poem. In the SL verses are in the form of sentences command, while the translation results are TL be a conditional sentence.

CONCLUSION

The results of the analysis of the translation strategy of Chairil Anwar's poems by Burton Raffel in *The Complete of Prose and Poetry of Chairil Anwar* lead to several conclusions. Firstly, it can be observed that the predominant translation technique employed in translating the collection of poems is the stanza translation approach, characterized by transferring the meaning of the original poetry to the target language using an equivalent that accurately conveys the meaning while still preserving its literary value. In other words, Raffel's translation techniques are innovative and thought-provoking, creating a powerful and memorable reading experience for the reader while preserving the essence of Anwar's works. The article concludes that Raffel's book is an essential resource for anyone interested in the study of Indonesian poetry and the art of translation, offering a vivid and accessible English version of Anwar's works to a wider audience. Finally, the general translation technique used is modulation, calque, adaptation translation, description, generalization, and subtraction.

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