

Between Arabic and Javanese Translation: Case Study in Textual Equivalence of Islamic Moral Ethic Book

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Abstract— One of the models of translation in Southeast Asia languages is “word for word translation” between Arabic and Javanese language. It has many characteristics based on grammatical and orthography aspects. This model of translation reflects a great relation of Asian, Arabic, and Javanese cultures. This cultural relation was shown in the moral ethic book of *Bidayatul-Hidayah* written by Imam Al- Ghazali, one of the famous Islamic Scholar. This book was translated into Javanese language by Kyai Hamam Nashiruddin from Magelang, Central Java, Indonesia. This translation model is considered to have been protected the indigenous language of Java among other languages in Indonesia. This paper is aimed to answer several questions: 1) what kind of theme is used in the translation book of *Bidayatul-Hidayah*, 2) how are the majority of themes progressed in the text of translation book of *Bidayatul- Hidayah*, 3) and then what kinds of the elements of textual cohesion are dominantly used in the text of translation book of *Bidayatul Hidayah*. The method in this research had been divided into three parts, collecting the data using the observation, analysis data using the distributional method, and reporting the data. The result of the article has shown that there are four dominant patterns in the construction theme- rheme pattern inside the Islamic moral ethic book, (1) theme using definitive marker (al) + /u/, (2) theme using the imperative verb, (3) theme in the headline of every chapter in the book of *Bidayatul-Hidayah*, and (4) theme in the conditional sentences. Thematic progression pattern in the book of *Bidayatul Hidayah* can be divided into four main items with their characteristics, they are: (1) the constant theme pattern, (2) the linier theme pattern, (3) the split rheme pattern, and (4) derived themes. The marker of theme in Javanese language can be concluded by the word “utawi”, and the rheme (new information) in Javanese language as target language, can be considered by the word “iku”. The elements of textual cohesion in the translation book of *Bidayatul- Hidayah* can be divided into (1) reference, (2) substitution, (3) ellipsis, (4) conjunction, and (5) lexical cohesion.

Keywords— Theme and rheme, thematic progression patterns, textual cohesion, Arabic Javanese translation book of *Bidayatul-Hidayah*.

I. INTRODUCTION

Communication involves the actual use of language in real (Connolly, 1991:1). Many people had been known that language is the main medium of communication. To get a benefit communication, we should do a translation process from one language into the other language, from source language (SL) into target language (TL). Beyond the process of translation, there is a main purpose to transfer some messages. One of the resources to understand about the language, communication, and

translation is SFL (Systemic Functional Linguistics). Matthiessen [1, p. 1] has described SFL for any number of purposes, they are: (1) to read SFL literature, (2) to analyze texts using SFL descriptions, to compare source and target texts in translation studies, to develop SFL description based on SFL theory. In this case, the purpose of this article is to develop the SFL theory in the Arabic – Javanese translation process and product in the translation book of moral ethic of *BidayatulHidayah*.

Bidayatul-Hidayah (*ath-thariq al-‘ubudiyah*) or “the way of slavery to the God” is the famous book of moral ethic in the Islamic students at traditional boarding school in Indonesia. This book was written by Imam Al-Ghazali. This book had been translated into another language, such as in Javanese language. Kyai Haji Hammam Nashirudin from Magelang, Central Java, Indonesia, was the translator of that book into Javanese language. There are several chapters about moral ethic in this book, such as: (1) preface of the book about how the etiquette of learning, (2) the obedience toward Allah SWT, (3) the moral/ethics/ ādāb to wake up from sleeping, (4) the moral/ ethics entering the toilet or bathroom, (5) the moral/ ethics for doing *wudhu*’ (cleanness), (6) the moral/ ethics for taking a bath, (7) the moral/ ethics for doing *tayammum*, (7) the moral/ ethics for going out from the mosque, and so on about the moral/ ethics in daily life based on Islamic ethics. By looking the pattern of delivering the message in every single chapter, the author of the book had been used the constant pattern. This constant pattern in delivering the Islamic message becomes the main reason selecting *Bidayatul-Hidayah* as the main data in this research.

Thus, this article tried to find out the pattern of textual message and organizing the information for the sake of delivering the moral ethics tenets. In the case of organizing the information structure, we can look from the pattern of theme and rheme in the clause or sentence in the book of Islamic moral ethics, then how the theme was progressed in the text, finally, this article will figure out the elements of textual cohesion based on SFL theory. SFL also described the system of meaning. In this case, we will look how the information to be constructed in the book of Islamic moral ethic *Bidayatul-Hidayah*. This paper is mainly focused to the elaboration of theme and rheme in the Arabic – Javanese translation book and how the theme was progressed in the Islamic moral ethic book (from Arabic to Javanese Language). This analysis has the significant correlation with the Halliday’s theory about clause as message. For further example, we can look at from the data (1) and (2) below.

(1) Bismillahir-rachmānir-rachim (SL)

Theme Rheme

Ngawitiingsun kelawan nyebut asmane Allah, kangwelas asih (TL)

Theme Rheme

“In the name of Allah, the Beneficent, the Merciful”

(2a) Alchamdu- lillahi chaqqa chamdihi (SL)

Utawi sekabehane puji iku kagungane Allah kelawan sakte-
temene puji ing Allah (TL)

(2b) wa- ash-shalātu was-salāmu „ala khairi khalqihi
Muchammadin rasulih (SL)

Utawi tambahe rahmah lan tambahe salam- iku mugi tetep
ingatase- bagus-baguse- makhluke Allah- Gusti kanjeng nabi
Muhammad- utusane Allah (TL)

Theme as an initial element in SFL should be described by looking the rheme in the text. In the text (2a) and (2b), we can conclude that in the beginning of SL, there is a theme which has the definitive marker (al) and the nominative marker /u/ as subject of the clause, and then the translation in Javanese language was beginning by the word as a marker of subject “utawi”. Raof [2] has elaborated before about the subject, theme, and agent in Modern Standard Arabic.

Almanna [3] also had focused the analysis of translation annotation based on the thematic progression. There are two recognized approaches: The Hallidayan approach and the Prague School approach. Based on the Hallidayan approach, any clause comprises two parts: (1) the “theme” of the clause (what the clause is concerned with) and the “rheme” of the clause (what is said about the theme), “whatever is chosen as a theme is put first”. Halliday uses this gloss “I’ll tell about....” to identify the function of theme. Consider the following example.

(3a) Wan-naflu huwa ar-ribchu wa bihi al-fauzu bid-darajāti

Utawi perintah sunnah- iku utawi naflu- iku bathi- lan kelawan bathi- biso merkoleh- kelawan piro-piro darajat. [4, p. 34]

Naflu/ a Sunnah is the profit and the victory

(3b) Ar-ribchu wa bihi al-fauzu bid-darajati huwa an-naflu

The profit and the victory is a Sunnah/ Naflu

In the (3a) the theme is *an-naflu* (sunnah) (*I’ll tell you about an-naflu/sunnah*), and in the (3b) the theme is *ar-ribchu wa bihi al-fauzu bid-darajati* (*I’ll tell you about the victory and the profit*). This indicates that although the two examples (3a) and (3b) convey the same meaning, there are two different points of departure – two different themes. If we looked at the examples above, we can conclude that there is a significant mark in the Javanese language for the translation of the theme, “utawi” or “utawa” the meaning in English language is “or” [5, p. 332]. The sentence (3a) indicates that the mark “utawi” becomes the significant mark of the theme in Arabic-Javanese translation.

Thus, we have to remember that the thematic progression is not the part of the cohesive device; the thematic progression is a role in organization of the text. By analyzing the thematic progression, we can conclude the organization of each segment of a discourse in terms of its information structure, thematic patterns and the like is also part its structure, no less important than the continuity from one segment to another. Baker [6, p. 131] used the term “information flow” to define the textual strategy in organizing messages. There are four types of thematic patterns: (1) constant theme pattern (the theme of each sentence or clause is the same), (2) linear theme pattern (the rheme of a sentence or clause becomes the theme of following clause or sentences,

1. split rheme pattern (the rheme of a clause or a sentence has

two or more parts; each part becomes the theme of the following clause or sentence) and (4) derived theme (the theme derives from a hypertheme).

Beeston (1968:8) had defined about the thematic sentence structure as: one in which, in principle, the theme of the statement occupies the initial position after any introductory functional; in some cases, however, this position may be occupied by some other element in the sentence (such as prepositional phrase) provided that this is not a verb. Versteegh [7, p. 484] has concluded that theme and rheme essentially refer to the two elements that make up an ordinary sentence with a binary structure; the “theme” expresses old, familiar information, while the “rheme” expresses new information (focus). Versteegh also emphasized that in Anglophone linguistics (Arabic Language), the equivalents are sometimes considered to be “**topic/ comment**” (most often), or “**theme/ predicate**”. Differently from Beeston and Versteegh, Baker [6, p. 138] has concluded that the thematic structure of the Arabic translation of this extract deviates from the original for a number of reasons, they are:

1. Arabic rarely uses independent pronouns because Arabic verbs are inflected for person, number, and gender. This means that any combination of pronoun plus verb, such as *I took* or *I saw*, is rendered by an inflected verb as theme in Arabic.
2. Arabic negative particles come in front of the verb, so that an expression such as *I had nothing against* becomes literally “not was for me any objection”, thus pushing the “me” further away from thematic position.
3. Arabic does not have an equivalent of the present perfect: *I’ve been a director* is rendered into Arabic as “since then become-I”, thus putting a temporal adjunct in theme position and pushing the inflected verb further towards the rheme.

Functional Sentence Perspective is a type of linguistic analysis associated with the Prague School which describes how information is distributed in sentences. FSP deals particularly with the effect of the distribution of known (or given) information and new information in discourse. The known information (known as theme, in FSP), refers to information that is not new to the reader or listener. The rheme refers to information that is new (Richards, 2002:282). FSP differs from the traditional grammatical analysis of sentences because the distinction between subject – predicate is not always the same as the theme – rheme contrast. For example we may compare the two sentences below:

(1)

<i>John</i>	<i>sat in the front seat</i>
Subject	Predicate
Theme	Rheme

(2)

<i>In the front seat sat</i>	<i>John</i>
Predicate	Subject
Theme	Rheme

John is the grammatical subject in both sentences, but theme in (1) and rheme in (2). Other terms used to refer to the theme – theme distinction are (topic – comment), (background – focus), (given – new information). The theme in Arabic is a noun (phrase) that has been extraposed, or moved from its original position in the sentence, placed sentence-initially, is given the nominative status, has an anaphoric reference in the theme part of the sentence, and that the anaphora refers back to the extraposed theme and agrees with it in number and gender.

The theme is referred to as (the person/ thing being talked about) or (someone/something being informed about). In terms of information structure, the theme usually represents known (old) information to the addressee while the rheme constitutes unknown (new) information to the addressee. Therefore, Arab grammarians have defined it as (it is someone/something known to the addressee)[2, pp. 299–300]. It is also worthwhile to mention here that this category of Arabic syntactic structure is referred to as „derived order“ sentences whose sentence – initial noun (phrase) is labelled as the „theme“ and is an extraposed constituent. It is through the grammatical process of extraposition that the theme occurs sentence – initially and is allowed to assume the nominative case marking regardless of the original case marking which reflects its original grammatical status. This category of Arabic constructions is triggered by discourse phenomena, and the re-ordering, different word orders, of the sentence constituents take place for rhetorical purposes such as emphasis and thematization.

Within that configuration, the theme is the starting- point for the message; it is the ground from which the clause is taking off. So, the part of the meaning of any clause lies in which element is chosen as its Theme. There is a difference in meaning between *a half penny is the smallest English coin*, where *a half penny* is theme (I'll tell you about a halfpenny), and *the smallest English coin is a halfpenny*, where *the smallest English coin* is theme (I'll tell you about the smallest English coin). The difference may be characterized as “thematic”; the two clauses differ in their choice of theme. By glossing them in this way, as „I'll tell you about ...“, we can feel that they are two different messages. Rheme of a sentence is the core (focus) of an utterance from the point of view of functional sentence perspective (Vachek, 2003:141). rheme in the headline with verbal predicate can be formed by *jumlah fi'liyyah* and the rheme in the headline with non-verbal predicate can be formed by particle and adverb, and also by the construction of *syibhul-jumlah*. This construction consists of two patterns, they are: (1) *jār majrūr* and (2) *zharar + mazhrūf*. This article tried to find and elaborate the theme and rheme in Arabic – Javanese translation models. And then how both the theme and rheme in the Arabic – Javanese translation were progressed in the text of Islamic moral ethicbooks.

II. METHOD

This research had been used the qualitative method. The data analyzed by the descriptive method (describing the structure of language). The methods in this research were divided into three basic steps: (1) collecting the data, (2) analyzing the data, and (3) reporting the data. The data was collected through “content analysis approach” in order to gain the information about two mains problems, they are: (1) information packaging in the Arabic – Javanese translation, and (2) thematic progression patterns and textual cohesion. The interpretation of qualitative research is strongly required to gain the meaningful finding. There will be no comparison on the variables as a causal relation, like comparative study. Documentary study or literature

study is the collecting data technique that is used in this research. It is a technique where the source of the data is written. The documents and literature that were used in this research were the references about information packaging (Theme + Rheme). The method in this research was divided into three parts, (1) collecting the data from the book of *Bidayatul-Hidayah*, the data is the clauses with nominal and verbal initial, (2) analysis data, using the descriptive analysis, (3) reporting the data. There are three main theories that have a great correlation with the research, (1) the theory of theme and rheme, (2) thematic progression pattern, and (3) the textual cohesion. This paper is based on theme and rheme theory of Prague School, (2) thematic progression patterns in the Arabic Language based on Mona Baker [6] and Ali Almanna [3], and (3) the elements of textual cohesion theory belongs to M.A.K. Halliday and Ruqaiya Hasan and Thomas Bloor and Meriel Bloor.

The data of the research is clauses with verbal and non-verbal predicate in the Arabic-Javanese translation book, *Bidayatul-Hidayah*. The reason for choosing this object material is a collaborative cultural translation which had been found from *Bidayatul-Hidayah*. There is some uniquely synthesis between Arabic and Javanese translation model of thematic progression pattern in that book. And also the book is very famous in the Islamic tradition students (santri) in Indonesia. Many Islamic traditional students in Indonesia have to read that book in the first class/ level during their study as an introduction of Islamic law and Sufism. The method used in this research is distribution analysis (*metode Agih*) with divided elements directly (*bagi unsur langsung*) to know the given and new information, the thematic progression, and the cohesive ties in the text of *Bidayatul-Hidayah* written by Imam Al-Ghazali. From the analysis, we will find how Imam Al-Ghazali delivers the Islamic message of moral ethic into the readers and also it was declared that the book of *Bidayatul-Hidayah* had been become the representation of Asian South-East language, because it had elaborated about the translation of Arabic and Javanese language.

III. RESULT AND DISCUSSION

Javanese as one of South-East Asian language had the pattern of information packaging based on lexical and grammatical aspects. This pattern becomes the models to elaborate the information structure in Arabic language. In this case Javanese is (L2) target language, and Arabic is (L1) source language. By using the functional grammar analysis, the readers can find from this research, two main paradigms of text as a message and text as a source and target text of translation process (using the term from Mona Baker [6, p. 131] “equivalence in textual level). In every single text of Arabic and Javanese language, we will find the notion of theme and rheme. Theme is usually associated with the given element in a sentence, that is, the element which shared between reader and writer, while rheme contains new and focal elements. It is therefore natural in analysing text to assume that theme part of a sentence is related to something that has already been established, whereas the rheme part is the most likely location for what takes the text in new directions (Mauranen, 1993:95). If we look at the translation book of *Bidayatul Hidayah* from Arabic (ST) into Javanese (TL) language, we will consider some pattern of them and rheme in the text, they are the dominant one, such as, (1) theme using the definitive marker (al) + /u/, (2) theme using the imperative verb, (3) theme in the headline of every chapter, and (4) theme inside the conditional sentences.

A. Theme using the definitive marker (al) +/u/

TABLE 1

Figure 1: model of theme using definitive marker

THEME	RHEME
(1) f-al-fardhu (Arabic Language)	ra"sul-māli wa huwa ash-lult-tijārati
(2) wan-naflu	huwa ar-ribchu wa bihi al-fauzu bid-darajāti
(1a) mongko utawi perintah fardhu (Javanese Language)	iku ashli- bondho-
(2a) utawi perintah sunnah	iku utawi naflu-

By looking the example in the figure 1, the theme in Arabic language had been marked by the definitive marker (al) + vocal /u/. For example the word al-fardhu (ENG: obligation or duty in Islamic religion) (1) was translated into Javanese language using the marker (1a) *utawi fardhu*. The word "utawi" (ENG: that) in Javanese language is the marker of Theme. Thus, the translation marker for theme in Arabic – Javanese translation can be formulated by ((al) + /u/ = utawi).

B. Theme using the imperative verb

TABLE 2

Figure 2, the Theme using the imperative verb

THEME	RHEME
(3) i"lam (Arabic Language)	anna awāmirallahi ta"alā farāidh wa nawāfilu
(4) allahuma ij"al	līi nūran fīi qalbiy wa nūran fīi qabriy
(3a) weruha siro (Javanese Language)	setuhune piro-piro perintahe-gusti Allah- iku ana piro-piro fardhu- lan ono piro-piro sunnah (Nāshiruddin, 1964:33)
(4a) ya Allah- mugi dadeakentuhan	kerana kula- ing nur- ing dalem ati kula- lan mugi dadeaken ing nur- ing dalem- qubur kula (Nāshiruddin, 1964:107)

By elaborating the figure 2, the theme in Arabic language is the imperative verb, such as /i"lam/ "you have to know!". The theme in Arabic language was translated by shifting translation from word into phrase, from the imperative verb into phrase, for example from the verb /i"lam/ into phrase "weruha siro" (V+S). Thus, we can conclude that there is a theme using the imperative verb in Arabic language, and the translation of theme was the shifting translation from word into phrase.

C. Theme in the Headline of every Chapter in the *Bidayatul-Hidayah*

TABLE 3

Figure 3, the Headline which becomes the Theme in the book of *Bidayatul-Hidayah*

THEME	RHEME
(5) fashlun (Arabic Language)	fīi ādābil-istaiqādzi minan-naumi
(6) bābu	ādābil-wudhūi
(7) ādābul-ghusli	-

(5a) utawi iku fasal suwiji (Javanese Language)	Ing dalem mertelaaken totokromone tangi sakingturu
(6a) utawi iku bab	Nerangake tata kramane wudhu (Nāshiruddin, 1964:55)
(7a) utawi iki iku tatakramane adus (Nāshiruddin, 1964:79)	-

By looking the figure 3, we can conclude that there is a theme in Arabic language had been taken from the title of the chapter (headline), for example (5) fashlun and babu (6) (ENG: chapter) both of them are the theme in Arabic language and they had been translated into Arabic theme using the marker "utawi" (ENG:that).

D. Theme inside the Conditional Sentences in the book of *Bidayatul-Hidayah*

TABLE 4

Figure 4, theme inside the conditional sentence

THEME 1	RHEME 1	THEME 2	RHEME 2
(8) fa idza istaiqadzta	minan-naumi	fajtahid	an tastaiqidza qabla thulu"il-fajri (Nāshiruddin, 1964:41)
(8a) mongko tatkalane amrih tangi siro	Saking turu	Mangka nemen-nemen nane siro	Ing yento – tangi siro- ing sakdurungue – metune fajar....

From figure 4, we can conclude that there is a multiple or double theme in Arabic language, (theme 1) and (theme 2). How is the way to progress theme in the every sentences, in the Arabic – Javanese translation book of *Bidayatul-Hidayah*. We can consider some examples below.

(1) The Constant Theme Pattern

Bloor [8, p. 88] The constant pattern, where a common Theme is shared by each clause and this Theme equates with Given information, is common in short passages of biographical information and sometimes in narratives which focus on the behaviour of one person. It is also frequently found in textbooks and descriptions of factual information focusing on a particular thing or concept. Buchairiy [9, p. 75] defined this pattern as /at-tawāliyy ma'a maudhu'āt mustanbithah /.

We can look this pattern in the book of *Bidayatul-Hidayah*, such as in this part of sentences below.

(Source Language: Arabic)

Fa"lam (anta) ayyuhal-chariishul-muqbilu „ala „iqitbāsil-„ilmi al-mudzhiru min-nafsihi...

(theme 1)

Fa anta sā"n fīi hadmi diinika wa ihlāki nafsika wa bai"i ākhiraitika bidunyāka...

(theme 2)

Wa in kānat niyyatuka (anta) wa qashduka bainaka wa bainallahi ta"alā min thalabil-„ilmi.....

(theme 3)

Fabsyir (anta) fainnal-malāikata tabsuthu laka ajnichatahā idza

amsyaita (anta)

(theme 4)

(Target Language: Javanese)

Mongko weruho siro – hei iling-iling wongkang banget

demene- kang kumadep- ingatase

(theme 1)

ilmu- kang ngelagheraken saking awake charis.....

Mongko utawi siro iku wongkang lumalu- ingdalem

ngerubuhaken- agama nira- lan

(theme 2)

ngerusaaken- lan ngedol akhirate ira- kelawan dunyo nira.....

Lan lamun ana- apa niat iro – lan sejo niro – antarane siro –

lan antarane – Gusti Allah –

(theme 3)

sangking olehe amrih ilmu....

Mangka bungaha siro – mangka setuhune malaikat- iku nebar

sopo malaikat- keroni siro- ing

(theme 4)

suwiwine – malaikat – tatkalane lumaku siro

[4, pp. 8–12]

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IV. CONCLUSION

After doing the analysis of the data, using the functional grammar approach, we can conclude about the form of the theme and rheme in the translation text of Islamic moral ethic book *Bidayatul-Hidayah*. First, there are four dominant patterns in the construction theme-rheme pattern inside the Islamic moral ethic book, (1) theme using definitive marker (al) + /u/, (2) theme using the imperative verb, (3) theme in the headline of every chapter in the book of *Bidayatul-Hidayah*, and (4) theme in the conditional sentences.

Thematic progression pattern in the book of *Bidayatul Hidayah* can be divided into four main items with their characteristics, they are: (1) the constant theme pattern, (2) the linier theme pattern, (3) the split rheme pattern, and (4) derived themes. The marker of theme (old/ familiar information) in Javanese language can be concluded by the word “utawi”, and the rheme (new information) in Javanese language as target language, can be considered by the word “iku”. The elements of textual cohesion in the translation book of *Bidayatul-Hidayah* can be divided into (1) reference, (2) substitution, (3) ellipsis, (4) conjunction, and (5) lexical cohesion. The marker of the reference as the elements of textual cohesion in target text (Javanese translation) is “utawi” and “kelawan” + the word being referred to.

ACKNOWLEDGMENT

This research was supported by LPPM UNS. The Institution of Research and Servitude toward the Society, under the Fundamental research grant (*Hibah Penelitian Fundamental PNBPN UNS 2017*).

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