The Approaches of English-Indonesian Translation in *Huesca* and *Song IV* Poems

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**Abstract**--Chairil Anwar is the greatest poet in Indonesia who translated two English poems into its language. Therefore, the purpose of this research is to determine the approaches of translation taken by him and to find out how these approaches deal with the translation result. The data were two poems, *Huesca* and *Song IV* created by W.H. Auden and John Conrord and their Indonesian translations. The researchers implemented descriptive qualitative method to compare the data between source language (SL) and target language (TL). Then, they were analyzed with related study; the approaches of Holmes’ poetry translation with consulting to the dictionaries. The result showed that Anwar applied dissimilar approaches, namely mimetic to translate *Huesca* and derivative content to translate *Song IV*. In conclusion, these approaches used by the poet proved that he was able to render the meaning from SL into TL successfully. Consequently, this led that readers may enjoy the poems in a poetic way.

**Keywords**—poem, culture, approach, translation, source language, target language

**I. INTRODUCTION**

In translation, translating literary works is assumed to be difficult since they hold specific values; aesthetic and expressive. The aesthetic function is to emphasize diction, figurative language, metaphors, and symbol. While, the expressive function shall put forward the writer’s thought, and emotion. Literary works that very often translated into another language is poetry. According to Newmark poetry is the most personal and concentrated of the five forms, no redundancy, no phatic language, where as a unit the words have greater importance than in any other type of text [1].

In Indonesia there are many famous poets and one of them is Chairil Anwar, born in Medan, North Sumatra in 1922, becoming a member of the “1945 generation” of writers with various themes, including death, individualism, existentialism, and also multi- interpretable. He is estimated to have written 75 poems, 7 pieces of prose, 3 poetry collections, and translated 10 poems and 4 pieces of prose as well. The writers will analyze his two translation poems, *Huesca* [2] and *Song IV* [3]. *Huesca* is translated from Cornford for the first time published in *Gema Soeasana*, June 1948 and later republished in *Siasat*, 5 November 1950. While *Song IV* is translated from W. H Auden published initially in *Mimbar Indonesia*, November 1950.

**II. METHOD**

The purposes of this research were to find out kind of approaches of poetry translation that Anwar used according to Holmes and to understand the interactions between the approaches and the translation results. The data were the original poems *Huesca* adopted from Guardian book and *Song IV* [3] and their translations into *Huesca* and *Biar Malam*.

To examine the data, the writers used descriptive qualitative method by (1) comparing poems in the source language (SL) and target language (TL) text at the level of words and phrase on each stanza, (2) consulting monolingual and bilingual dictionaries to detect whether the meaning in TL is suitable with SL or not, (3) giving mark in each word or phrase containing different meaning between SL and TL, (4) finding the translation procedures in the text at the level of word or phrase in each stanza between SL and TL referring to Holmes.

**III. FINDINGS AND DISCUSSION**

According to Holmes there are four approaches to translate poetry. The first is to maintain the original form of poetry, though in reality it is impossible to maintain the original form in SL into TL due to no two languages retain the same poetic structure. In this case, what the translator did is to imitate SL into TL as good as possible, named as mimetic form; the translation has close basic meaning of SL [4].

The second is analogical form, emphasizing on the original form of poetry in the tradition poetic in SL and then given the equivalent functions of TL based on its consideration of tradition. The next is derivative content form; the translator did not regard the original form of poetry. He applies the content of the poetry as the turning point and liberally to determine the form of the translation. Lastly, this is not related to the original poem, therefore it can be stated that this is not a translation approach, namely free form. He simply takes the original poem as such inspiration and the translation does not reflect the original poem both of the form and the content [5].
A. The Analysis of Huesca

This analysis would discuss line per line to examine the approach and the number of lines is consistent to be four of each stanza. The source language and the target language of Huesca are presented on Table 1.

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
<th>Approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heart of the heartless world,</td>
<td>Jiwa di dunia yang hilang jiwa,</td>
<td>Mimetic</td>
</tr>
<tr>
<td>Dear heart, the thought of you</td>
<td>Jiwa Sayang, kenangan padamu</td>
<td></td>
</tr>
<tr>
<td>Is the pain at my side,</td>
<td>Adalah derita di sisiku,</td>
<td></td>
</tr>
<tr>
<td>The shadow that chills my view</td>
<td>Bayangan yang bikin tinjauan bekus</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The wind rises in the evening,</td>
<td>Angin bangkit ketika senja,</td>
<td>Mimetic</td>
</tr>
<tr>
<td>Reminds that autumn is near,</td>
<td>Ngingatkan musim gugur akan tiba</td>
<td></td>
</tr>
<tr>
<td>I am afraid to lose you,</td>
<td>Aku cemas bisa kehilangan kau,</td>
<td></td>
</tr>
<tr>
<td>I am afraid of my fear</td>
<td>Aku cemas pada kecemasaniku</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On the last mile to Huesca,</td>
<td>Di batu penghabis ke Huesca,</td>
<td>Mimetic</td>
</tr>
<tr>
<td>The last fence for our pride,</td>
<td>Pagar penghabisan dari kebanggaan kita</td>
<td></td>
</tr>
<tr>
<td>Think so kindly, dear, that I</td>
<td>Kenanglah, sayang, dengan mesra</td>
<td></td>
</tr>
<tr>
<td>Sense you at my side</td>
<td>Kau kubayangkan di sisiku ada</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On the last mile to Huesca,</td>
<td>Jika untung malang menghamparkan</td>
<td>Mimetic</td>
</tr>
<tr>
<td>The last fence for our pride,</td>
<td>Aku dalam kuburan dangkal</td>
<td></td>
</tr>
<tr>
<td>Think so kindly, dear, that I</td>
<td>Ingathah sebisam segala yang baik</td>
<td></td>
</tr>
<tr>
<td>Sense you at my side</td>
<td>Dan cintaku yang kekal</td>
<td></td>
</tr>
</tbody>
</table>

1) First Stanza

Anwar translated ‘heart into jiwa, ‘heartless’ into hilang jiwa. He selected the second because it was a war period when this poem was written. According to Kamus Besar Bahasa Indonesia (KBBI) jiwa can be interpreted as a person and hilang jiwa describing the cruelty of war causing many people died at that time [6]. Therefore, he tried to deliver the meaning of SL as close as possible into TL, called as mimetic. He translated ‘thought of’ into kenangan. It means memikirkan, meanwhile kenangan means ‘memory’ in English, something that is remembered. These words do not have different meaning, applying mimetic. ‘Pain’ which is translated into derita, to be more specific means rasa sakit. Hence both of them contain similar denotation, with the same approach as previous and subsequent one. He translated ‘chills’ into bekut meaning dingin, udara dingin or mendinginkan; and one of the synonyms is ‘freeze’. After that ‘view’ is translated literally as well into tinjauan.

2) Second Stanza

Anwar translated this stanza literally in order to obtain the original meaning of SL. He transformed ‘wind into angin, ‘rises’ into bangkit, and ‘evening’ into senja. He did his best to imitate the message from SL into TL by mimetic form for the whole lines. ‘Reminds’ is translated into ngingatkan (mengingatkan), ‘autumn’ into musim gugur and ‘near’ into akan tiba. ‘Near’ means dekat but he took akan tiba, with the same meaning in this context. Musim gugur in KBBI refers to the time when the warriors dead during the battle, however, he keep translating it into musim gugur. This shows that it represented the meaning from SL into TL. Furthermore, he translated ‘fear’ into cemas for the third and forth line. ‘Fear’ and ‘afraid’ express the similar intention, ketakutan or kekhawatiran. He kept repeating cemas because of emphasizing the feeling of his worry.

3) Third Stanza

‘Mile’ is translated into batu. It means mil in Indonesian. In KBBI, mil defines as satuan ukuran jarak, ada beberapa macam, seperti 1.000m; batu; pal; proving that batu is still part of mil. Consequently, this implemented a mimetic. He rendered the meaning of the following line by translating word by word, for example ‘fence’ into pagar, ‘pride’ into kebanggaan and ‘last’ into penghabisan. According to dictionary ‘last’ defines terakhir, however he used penghabisan, obtaining the same meaning. Besides, he translated ‘think’ into kenangkah. It defines berpikir or memikirkan. Meanwhile, kenang in English shall be ‘remember’. Both ‘think’ and ‘remember’ have close meaning, namely to keep thinking something or someone. Then ‘kindly’ is translated into mesra, yet mesra is ‘intimate’. ‘Kindly’ indicates dengan baik hati. Dengan mesra and dengan baik hati have adjacent meaning, very warm and friendly. Finally, the translation of ‘sense’ into kubayangkan is a reasonable choice because ‘sense’ usually refers for sensory perception. Kubayangkan is to describe more particular of ‘sense’. Bayangkan implies that he did not only feel but also think or create something which is not present in his mind. In conclusion, this approach is mimetic.

4) Fourth Stanza

Anwar interpreted ‘bad luck’ into untung malang. ‘Bad luck’ means nasib buruk, in KBBI untung malang is a synonym of nasib buruk. Then, ‘lay my strength’ is translated into menghamparkan or membaringkan. Therefore, he applied mimetic both for the first, second, and third line. He translated ‘shallow’ literally into dangkal, ‘grave’ into kuburan, ‘remember’ into ingathah, good into baik, can into sebisa. This explains that he preserved the meaning of SL into TL. Different from those lines, the last used the content of SL as turning point to translate. He translated ‘don’t forget’ into kekal. The literal meaning is to always remember. On the contrary, he interpreted it to acknowledge that his love is everlasting. In conclusion, he took the basic meaning of SL identified as derivative content.

B. The Analysis of Song IV

The following analysis is classified into every stanza. It would be focus on each line to examine the approaches applied by the translator.

1) First Stanza

‘Gone’ means telah pergi but Anwar translated into kini lalu. In fact, these Indonesians hold the same meaning, something that has been passed or happened. Though there is an omission ‘dear’, not translated, he already did his best to translate using mimetic form. ‘Haunts’ is transferred into masih ganggu, meaning terbayang, sering mendatangi, or menghantui, and according to KBBI both menghantui and ganggu (mengganggu) have similar sense, namely to interrupt or bother or make a person sad, worry, or upset. Despite of the translator added
cinta, the whole message in TL does not change, faithfully follow SL, by mimetic. ‘Brought’ is interpreted into bawa (membawa), ‘a room’ into sekamar (satu ruangan), and added bersama to translate ‘as’. The literal translation made the meaning in TL is in a similar way with SL, even though there was an addition, yet, he applied mimetic, too. Here is the source language and the target language of Song IV are presented on Table 2 below.

<table>
<thead>
<tr>
<th>S</th>
<th>T</th>
<th>Approaches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dear, though the night is gone Its dream still haunts today, That brought us to a room Cavernous, lofty as A railway terminus And crowded in that gloom Were beds, and we in one In a far corner lay</td>
<td>Biar malam kini lalu Cinta, tapi mimpi masih ganggu Yang bawa kita bersama sekamar Tinggi seperti gua dan sebusu Stasion akhir yang dingin Dinilai itu banyak herjeer siur kati-kati Kita terbaring dalam sebuah Yang paling jauh terpencil</td>
<td>Derivative content</td>
</tr>
<tr>
<td>Our whisper woke no clocks, We kissed and I was glad At everything you did, Indifferent to those Who sat with hostile eyes In pairs on every bed, Arms around each other’s neck Inert and vaguely sad</td>
<td>Bisikan kita tak pacu waktu Kitaberciuman aku gembira Atas segala tingkahmu Sungguhpun yanglain disisiku Dengan mata berisi dendam Dan tangan leus jatuh</td>
<td>Derivative content</td>
</tr>
<tr>
<td>What hidden worm of guilt Or what malignant doubt Am I the victim of, That you then, unabashed Did what I never wished, Confessed another love; And I, submissive, felt Unwanted and went out</td>
<td>Apakah dosa, apakah salah Kecemasan berlimpah sesal Yang jadikan aku korban Kau lantas lakukan dengan tidak sangsi Apa bakal yang tidak aku setuju? Denganlambut kau ceritakan Kau sudah terima orang lain Dan penuh sedih merasa Aku orang ketiga dan lantas jalan</td>
<td>Derivative content</td>
</tr>
</tbody>
</table>

‘Cavernous’ means besar (tinggi dan besar seperti gua) and cekung and ‘lofty’ means tinggi, agung, or mulia; in truth ‘cavernous’ and ‘lofty’ have similar meaning. He combined these two into one, tinggi seperti gua. It is stated as derivative content, implementing the basic meaning of SL to translate. ‘Railway’ means jalan kereta api and ‘terminus’ defines ujung penghabisan. He used the basic meaning of SL as decision point to translate SL, jalan kereta api into stasion, ujung penghabisan is replaced with akhir, nevertheless they are similar denotation. He added dingin which does not change the basic meaning of SL. It is called derivative content.

‘Gloom’ means kesuraman, kemurungan, or kegelapan, however translated into lamal, identical with the darkness. ‘Crowded’ means penuh, sesak, or ramai, but translated as siur katil-katil, whirred or the sound made by something that is spinning very fast, namely bed or sofa. The translator described that crowded filled with many beds in that room and the sound as well, showing that the translator exploited the essential meaning. Consequently, he implemented the content in SL as turning decision point to translate; derivative content. ‘Bed’ means tempat tidur, but Anwar translated it into terbaring, ‘lie down’, applying the same prior approach. ‘Far’ means paling jauh and ‘corner’ means sudut, pojok, or ruangan. He interpreted ‘corner’ into terpencil; took pojok for the synonym of terpencil, in English ‘remote’. In other words, he used the central meaning of di sudut yang paling jauh to be yang paling jauh terpencil with similar approach.

2) Second Stanza
Anwar implemented derivative content to translate first line. ‘Woke’ is translated into tak pacu instead of bangun. Tak pacu means not to chase. Different from this line, the next two he translated literally, ‘we kissed’ into kita berciuman and ‘I was glad’ into aku gembira. These proved that he translator implemented mimetic. ‘Did’ means perbuatan or melakukan, perbuatan and tingkah hold equal meaning, an act or behavior.

He used the similar approach of the first line to translate the forth. ‘Indifferent’ means tidak tertarik, acuh tak acuh, or biasa saja; and ‘those’ refer to ‘all everything you did’. Nevertheless, he translated into sungguhpun yang lain disisiku, if there is another person in his life he will not turn into another person. Furthermore, ‘hostile’ is translated into denda, meaning tak bersahabat, bermusuhan, or berseteru; and tak bersahabat and denda are relevant in meaning, looking at someone with unfriendly feelings. This implied that he used mimetic. This sixth line again he used derivative content. ‘In pairs on every bed’ means berpasangan di ranjang, however, he translated into melihat dari ranjang. In order to preserve the correlation dengan mata berisi dendam, he wrote melihat dari ranjang.

The translator combined the last two lines into one using derivative content. He translated ‘arms’ into tangan omitted ‘round each other’s neck’. ‘Inert’ is interpreted into lesu, according to dictionary ‘inert defines tak berdaya, these two words do not have different meaning, lacking the power to moving very slowly. He also eliminated ‘vaguely’ in TL. Briefly, he took the content of SL as a turning decision to translate.

3) Third Stanza
‘Worm’ is defined as a human being who is an object of contempt, loathing, or pity. ‘Guilt’ is translated into bersalah, and ‘hidden worm’ is interpreted into apakah dosa [7]. Anwar translation focused on the principal of meaning SL, applying derivative content. Moreover, according to dictionary, ‘malignant’ means yang membahayakan or sangat jahat; but he translated it into berlimpah sesal. Then, ‘doubt’ is transferred into kecemasan; meanwhile the original meaning of it is ragu-ragu or kesangsiian proving that derivative content is implemented.

For the third line Anwar applied mimetic. The message of SL in TL is apakah aku seorang korban, but he interpreted into yang jadikan aku korban to maintain the meaning of SL by changing the sentence form from interrogative to be declarative sentence. Although the sentence form was modified, however they have similar meaning. ‘Unabashed’ means tak merasa
malu or tak tahu malu, however he translated it into
dengan tidak sangsi. In KBBI, sangsi means bimbang or
ragu, showing that he used sangsi as turning point to equal
dengan tidak malu by derivative content.

Anwar translated ‘wished’ into setuju, while the original
meaning of it is diharapkan, containing an equal meaning like
to accept or concede something in harmony. It used mimetic
form. He made a different way of dividing two lines in TL
of single in SL. ‘Confessed another love’ means
mengungkapkan cinta yang lain. On the other hand, it is
interpreted into dengan lembut kau ceritakan, kau sudah
terima orang lain, illustrating to take SL content for a turning
situation to translate. Shortly, he implemented derivative
content.

‘Submitive’ means bersikap tunduk or bersikap patuh;
but Anwar translated it into penuh sedih creating more
poetic sense and describing the feeling after the confession in
the previous line. Consequently, it put derivative content and for
the last line as well. ‘Unwanted’ means tak diinginkan,
however he translated it into orang ketiga. Then, ‘went out’
is interpreted into lantas jalan. Accordingly, he used the main
idea in SL as turning decision point to translate [8].

IV. CONCLUSION

Undoubtedly, the translator translated Huesca by mimetic
approach because all stanzas proved to maintain faithfully the
message and the form of SL into TL. However, Song IV was
translated with derivative content. The reason is most of the
lines in every stanza implemented this approach due to their
point of decision. It focused on the content of message in SL in
order that the readers enable to understand the poem in more
poetic in regarding to Indonesian culture.

REFERENCES

Jaya.