The practice of translation is important because it serves as a medium of intercultural communication in various scientific fields. This study examines the results of the translation of a script titled “Munajat Perempuan Sufi Pocut di Beutong” (MPB) from Jawi, the source language (SL), into Indonesian, the target language (TL). The structure and cultural differences between SL and TL caused some shift in the meaning of the MPB translation result. The shift in meaning that occurred in the translation was caused by certain strategies applied by the translator in translating MPB. This study aims to analyse the propensity of translation strategies applied to the script and the reasons why the translator chose to apply those certain strategies. The theory used to answer the problem in this study are translation strategies by Nida & Taber (1969), namely the Formal and Dynamic strategies; translation strategies by Newmark (1988), namely the Semantic and Communicative strategies; and the context of situation theory by Firth & Malinowski (2000). The method used in this study is the method of documentation (library research), using descriptive and qualitative approaches. The results of the study show that the translation strategies that tended to be used by the translator were the Formal and Semantic strategies, because the translation in TL maintains the structure of SL, which is poetic, and the meaning is still equivalent in TL, based on the context of the situation. Yet, some lines of the poem with cultural words that were translated using both strategies could not refer the same meaning in SL, so different strategies were used, namely Dynamic and Communicative strategies, in order to provide a better understanding to the reader.

Key words: Translation, Indonesian, Jawi, English
Introduction

Language cannot be separated from cultural diversity (multiculturalism) and the language itself (multilingualism). In terms of culture, language is included as a cultural aspect. Culture can be defined as a process of giving and receiving. The process occurs and develops through various media, one of which is translation. Translation can help two different languages and cultures to mutually understand the meaning of each word, speech and cultural diversity contained in those languages. But there are frequently problems in finding or deciding on words in TL that have the same meaning (equivalent) in SL: the appropriate words related to culture. Machali (2000) said, “It can never be found the same 'strength' of one language as another language.

Language is a cultural product (Koentjananingrat, 1992), and translation of a text is actually the activity of translating culture. In transferring messages from SL to TL, there is also a cultural transfer that makes the reader of the TL understand or not understand the message delivered (Newmark, 1988). But every language has its own system and structure (sui generis), translators cannot impose the system and structure of SL into TL. In order to divert messages, it is not possible for translators to translate word for word; instead, they generally move all messages and the meanings naturally into TL.

The success of a translation greatly depends on the purpose of the translation itself. The results reflect the needs of the people who use the translation. According to Catford (1965), translation is done with the aim that the readers of TL must understand and get the same impression or understanding as the SL readers get. Because translators are mediators who communicate the ideas and messages of writings in SL to the reader through the text of TL, translators must provide the most appropriate possible word in the translation of a text (foreign language), so that the reader can understand the text (in his own language).

A concept or theory of translation can be easily understood and mastered; in contrast, translators sometimes have difficulty applying the theory when the translation process is taking place. According to Newmark (1988), sometimes a concept can easily be described in a description or theory; however, it is very likely that these concepts are difficult to distinguish or even clearly recognise when it is at the level of practice.

Difficulties of translation are found at the stages of message transfer and form transfer (structure, expression, and choice of words). For example, in the case of translating literary text, even though the text form can be ignored for the importance of diverting messages, translators need to try hard to interpret the phrases or words chosen in SL, because they contain certain messages that the author wants to deliver. Therefore, in translating literary texts, translators often face the problem of untranslatable words; however, the translator must respect the author’s choosing of words, phrases, and even the SL author's style. Of course, all must be done within the reasonable limits of TL. Translators must not contravene copyright law and remain aware that they are translating, not writing their own article.
Problems in translation include issues of linguistics, literature, poetry, and socio-cultural problems. These problems can occur in the translation of poems, prose and poetry. Translators must be very careful in translating a literary text, because every structure, word and sound in each line has an important role that makes the poem expressive and has an aesthetic value. Sometimes, when the two languages are so different that a translator is faced with untranslatable words, the translator’s competencies are needed. They must have specific language skills in TL, the ability to be decisive, skills in finding the right words, and creativity so that the target text can be accepted. Furthermore, the translator must be able recognise whether a group of words is a phrase, clause, expression, or proverb. The translator must also be able to grasp the conceptual meaning of a term in SL. If he cannot analogise the message or term correctly, it would cause a misunderstanding.

A translator might have to use a cultural approach in translating source text into target text to avoid a misunderstanding or discrepancy in the message of the translation results. According to Setia (2007), one of the requirements in translating SL is that the target text must be acceptable to TL users, i.e. it can be understood, is aesthetically pleasant, and is able to relate to current trends, especially in religious opinions, social pressures, and language changes. In actuality, there is no translation that can satisfy all the factors (needs) mentioned above, and most are controversial in one particular factor. But the translation done by translators, can be assessed through the results of how the translation is accepted and understood by its readers.

This study intends to examine the translation of an Acehnese literary text titled 'Munajat Perempuan Sufi Aceh Putroe in Beutong' (MPB). MPB is a manuscript written in Jawi, in the form of Acehnese poem, that explains religious aspects called Nazam. Transliteration and translation of MPB is intended to assist other people who use TL to read, know and understand the contents of the script. So, it is expected that the result of the translation has the same meaning as in SL. Researchers considered the translation of MPB as a translation, because the impression of the text is still the result of 'translation'. There are some problems found in the translation to TL: the text form changed and the meaning differs (inequivalent) from what was intended in SL. Some examples show this change of form and the infringement of meaning in SL:

<table>
<thead>
<tr>
<th>Line</th>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td><em>Nur nong Syuhud, Allah hu</em></td>
<td><em>Nur dan Syuhud, Allah hu</em></td>
</tr>
<tr>
<td>102</td>
<td><em>wujud ileumee</em></td>
<td><em>wujud ilmu</em></td>
</tr>
<tr>
<td>103</td>
<td><em>Nyan pi teungku, Allah hu</em></td>
<td><em>Harus kita tahu, Allah hu</em></td>
</tr>
<tr>
<td>104</td>
<td><em>beutroh juga</em></td>
<td><em>Sampai kesana</em></td>
</tr>
<tr>
<td>201</td>
<td><em>bak-bak saboh, Allah hu</em></td>
<td><em>Pada tiap-tiap, Allah hu</em></td>
</tr>
<tr>
<td>202</td>
<td><em>sifwuet Tuhan</em></td>
<td><em>Sifat Tuhanku</em></td>
</tr>
<tr>
<td>203</td>
<td><em>Na disinan, Allah hu</em></td>
<td><em>Seratus kurang satu, Allah hu</em></td>
</tr>
<tr>
<td>204</td>
<td><em>Nam Kureung sa</em></td>
<td><em>terdapat nama</em></td>
</tr>
</tbody>
</table>
Based on the translation above, the translator should have reasons for giving a different translation for each phrase, so that the translation results are not as they should be. This is possible because the translator used a different translation strategy in each stanza of the poem. The belief about right and wrong in translation is based on the theory of strategies or methods used by translators. However, there are 2 basic different types of translations (suryawinata, 2003): the translations oriented to the author and translations oriented to the readers. Both may produce good translations and can be easily understood.

The reasons for translating a text differently might be based on the strategies used in the translation or related to the context of the situation in the text. It is therefore important to investigate the translation strategies used in the MBP translation. The theory of translation strategies used in this study are Formal and Dynamic translation strategies by Nida (1969), Semantic and Communicative translation strategies by Newmark (1988), and the theory of context and situation by Firth and Malinowski (2000).

**Literature Review**

**Literary Text of MPB**

Manuscripts are inheritance from ancient peoples in the form of handwritten texts that contain various information: history, laws, customs, government policies, philosophy, economic systems, medicine, literature, science of falaq (astronomy), natural science, etcetera. Aceh's ancient manuscripts are ancestral documents that also hold various information, but compared to texts from other regions, the Acehnese manuscripts have special features and characteristics, one of which is the manuscript of 'Nazam Aceh' (religious Acehnese poem) created by a sufi (Practitioners of Sufism-Islamic mysticism) woman from Aceh, called Pocut di Beutong. During her life, she praised Allah, then wrote her prayers, praises, and desires to love and glorify her god into a poem, which became a precious manuscript.

Nazam of Pocut di Beutong is also an important part of Acehnese literature, including such texts as the Hikayat Prang Sabi, Hikayat Prang Kompeni, Hikayat Malem Diwa, which are highly valued pieces of 'Islamic soul' literature. The script is also comparable to the popular Acehnese literature, which is arranged according to its rules as a poem. Though the script is written by Pocut di Beutong, it also clearly reflects the religious and intellectual characteristics of a Sufi poet.

This manuscript has been rewritten in its original form in Jawi and transliterated into Latin, so that it is easier for all people to read; however, the use of the Acehnese language and the contents of this manuscript, which refer to Sufism, the poem of salik, and the practice of suluk, make the text difficult to understand to the common reader. The original manuscript has been rewritten and transliterated by Mohammad Kalam Daud and translated by Nurul Husna. The scripts were published into a book by yayasan Al-Mukarramah Banda Aceh in 2012 with the title "Munajat Perempuan Sufi Aceh Pocut di Beutong". In making people understand one text meaning, the translation serves an important role. And doing research to analyse the result of
the script translation would make a meaningful and useful contribution to the understanding of the text’s contents.

**Formal and Dynamic Translation by Nida**

Nida revealed the importance of meaning in language; that is, meaning is the only thing that must be maintained and must not change from the source language. Eugene A. Nida and Charles R. Taber, in The Theory and Practice of Translation (1969), give the following definition of translation:

“Translation consists of reproducing in the receptor language the closest natural equivalent to the message of the (original) language, first in terms of meaning and secondly in terms of style. By natural, we mean that the equivalent meaning forms should not be 'foreign' either in form or meaning.”

Nida (1964) underlined that a good translation is "Translation that fulfils the same purpose as in the source language text". Translating is changing the form SL into TL without changing the meaning. This means that before translating, a translator must know the target audience of the translation results. A good translation is a translation that gives satisfaction to the reader, and which can be read with the same interest and enjoyment as found in its original form. Ideally, a translation should give the same feel as reading the original text, such that the reader does not realise that he is reading a translation.

Nida emphasized the concept of equality as one of the keys to translation studies. Nida says the translation must be equivalent, natural and the closest meaning to SL. Thus, there are three types of nature in this concept: (1) equality, based on the messages in SL, (2) natural, based on the structure and meaning in TL, and (3) closest, which binds SL and TL based on the highest level of closeness. Furthermore, Nida argues that there are two types of equality that are strategies in translation, namely: formal translation (form) and dynamic translation. Formal translation focuses on the message itself, both in form and content, while dynamic translation is based on the principle of equality of meaning (Hatim and Masson, 1990).

Formal translation consists of equality according to words or phrases in TL that can represent SL; however, the meaning of words or phrases in SL cannot always be represented in TL precisely. In addition, the use of formal translation can affect the understanding of the audience because the translated text will not be easily understood by the reader (Fawcet, 1997). Usually in a formal translation, there are differences in the grammatical patterns and styles of SL and TL, and hence the message delivered could change the real meaning intended by the author. Therefore, an advanced strategy is needed, one that uses dynamic translation and seeks to translate the meaning of the original text so that the words in the target text will have the same impact on the reader as reading the source text.
It should be noted that when the principle of dynamic translation is applied, the form of the original text often changes; however, as long as these changes still follow the rules, are in accordance with the form of TL and the context of the meaning referred to in SL, and conform to the form of the target text, the messages in SL can be received (Nida and Taber, 1969). Based on this perspective, it can be concluded that Nida is a supporter of dynamic translation strategy, because it is considered a more effective translation process.

**Semantic and Communicative Translation by Newmark**

Newmark emphasized more the translation that is adapted to the aspects of cultural background, namely the translation procedure which is used to translate cultural vocabularies into TL in a way that approaches the appropriate meaning in SL (Newmark, 1988).

In his book "A Textbook of Translation", Newmark (1988) mentioned that the translation term is rendering the meaning of a text into another language in the way that the author intended the text. The translation here is intended to be in accordance or in line with the original text without changing any meaning. The translation procedure must also pay attention to the context of the sentence, namely the placement of information, so the readers can understand the meaning or information clearly. In addition, if the translation does not find the expected equivalent, then another step could be giving translation notes.

According to Newmark (1981), semantic translation attempts to render, as closely as the semantic and syntactic structures of the TL allow, the exact contextual meaning of the original (SL); however, Semantic translation has an SL bias. This is because of the literality and loyalty to the source text or the author, which sometimes does not meet the readers’ comprehension.

Communicative translation attempts to produce on its readers an effect as close as possible to that experienced by the readers of the original text. Communicative translation is a communicative process that involves social context factors. This translation emphasizes the acceptability of target text among TL readers. Source text is only considered as a source of messages that needs to be processed according to the feelings and needs of target text readers; however, both of these translation theories have the same function and purpose of forwarding the message (meaning) from SL to TL so that the reader can understand the text well. The only distinction is in the approach used to give an understanding of the result of the translation to the reader.

Semantic translation is committed to the forms, adjustments, and patterns found in the source text, whereas communicative translation can be inferred, as the main principle of this translation is the reader's understanding. If the efforts made by communicative translation help improve readers' comprehension, the aspects of form, adjustments, and patterns in source text can be ignored.
Context of Situation by Firth and Malinowski

One of Malinowski's assumptions about language is that language would be difficult to understand without the knowledge about what is happening, so a contextual situation concept is needed. The problem lies in the unique and different cultural contexts of a region. The activities that people carry out may differ from one place to another, but the general principle is that all languages must be understood in the context of the situation. This statement shows that efforts to understand a language not only depend on linguistic knowledge, but also require additional knowledge, including cultural knowledge.

Firth developed Malinowski's thought: context of situation theory emphasises that the description of a language does not occur perfectly except by referring to the situation context of a particular language event. Both Firth and Malinowski agreed that to convey a meaning, the purpose of messages, it is necessary to look at context, description of cultural context, and practical aspects of everyday life. Thus the meaning of a word from a speech is closely related to a problem that is meant by that speech. In this case the translator must consider the effect of the word on the whole sentence and the whole text and ensure that a misinterpretation of meaning does not occur. This theory will assess and consider carefully the impact of contextual meaning on the translation (Lubis, 2008).

The meaning of a word is always influenced by the situation or context that surrounds it because a word never stands alone but will instead be bound by other words in the 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 with other words in a sentence.

Methodology

This study is linguistic research focused on the analysis of translation strategies of the MPB poem translation in Indonesian. The method used is a qualitative method with a qualitative descriptive approach. This is because descriptive data used in this study was obtained from data in the form of writings, clauses, phrases and words in documents, from sources or information studied, and based on theories and reliable references (library research).

The data source in this study is an Acehnese script, Munajat Putroe di Beutong (MPB), and its translation. The total data are 144 pages of text, comprising 2,628 lines of phrases and clauses that are divided into four chapters, as well as the appendix of Seulawet Seuretoh, written in Arabic. The data used in this study are words, phrases, and/or clauses found in the text of MPB.

Data were analysed using 3 steps according to Miles, Huberman and Saldana (2014) theories: 1). Data condensation, 2). Data display, and 3). Conclusion drawing and verification. Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and
transforming. After collecting and condensing the data, 361 data pieces were found to be analysed, displayed and concluded.

**Result and Discussion**

MPB translation is defined using four types of translation strategies, based on Nida & Taber's (1969) and Newmark's (1988) Formal-Dynamic strategies and Semantic-Communicative strategies. All the data analysed using the four strategies applied to the MPB translation adopts the same patterns, adjustments and shapes as those found in SL. It is therefore important to analyse the translation based on each stanza of the poem.

Of the 361 data analysed, 85 data used the Formal translation strategy; the translation patterns were very similar to SL, which is word to word translation. There are 195 data using Dynamic translation strategy. There is a slight shift in the customized translation results because they convey the meaning based on appropriate language in TL. 50 data used the Semantic translation strategy, which is contextualized by adjusting the syntactic structure of SL into TL. And finally, there are only 31 data using Communicative strategies, which emphasises the understanding of the meaning accepted in TL, which can be a customised cultural shift from the meaning intended in SL.

These are some translations results that show the translator tried to follow the form and rhyme or the author’s style in SL:

<table>
<thead>
<tr>
<th>Data</th>
<th>SL</th>
<th>TL</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>(3)</td>
<td>Arasy Kurusi, Allah hu</td>
<td>Arasy Kursi, Allah hu</td>
<td></td>
</tr>
<tr>
<td>(4)</td>
<td>Lawh ngon Qalam</td>
<td>Lawh dan Qalam</td>
<td>Semantic</td>
</tr>
<tr>
<td></td>
<td>Uroe malam, Allah hu</td>
<td>Siang malam, Allah hu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sanjong sabda</td>
<td>Tuhan dipuja</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alam Malakut, Allah hu</td>
<td>Alam Malakut, Allah hu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jabarut</td>
<td>Alam Jabarut</td>
<td>Semantic</td>
</tr>
<tr>
<td></td>
<td>Alam Lahut, Allah hu</td>
<td>Alam Lahut, Allah hu</td>
<td></td>
</tr>
<tr>
<td>(8)</td>
<td>Saboh teuntee</td>
<td>Tuhan hingga</td>
<td>Dynamic</td>
</tr>
<tr>
<td></td>
<td>Miseue Neupeujeut, Allah hu</td>
<td>Misal dicipta, Allah hu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Malaikat</td>
<td>Malaikat</td>
<td></td>
</tr>
<tr>
<td>(13)</td>
<td>Haloh sangat, Allah hu</td>
<td>Lembut sangat, Allah hu</td>
<td>Formal</td>
</tr>
<tr>
<td></td>
<td>H'ana gasa</td>
<td>Tidak kasar</td>
<td></td>
</tr>
</tbody>
</table>
Sigala sifeuet, Allah hu
Poku

Segala sifat, Allah hu

(18 a) Tuhan

Bagi Ilahi

Semantic

(18 b) Poku Tuhan, Allah hu

Tuhanku Rabbi, Allah hu

Semahanya

Lengkap semua

Dynamic

Buleuen uroe, Allah hu

Juga bulan, Allah hu

Pubuet suroh

Dan matahari

Communicative

Han’a teudoh, Allah hu

Tidak henti-henti, Allah hu

Sanjong

Mengikuti sabda

Sabda

(22)

(39) Sibileueng2 syaik, Allah hu

Sebanyak2 syay’, Allah hu

Donya akhirat

Dunia akhirat

Sibileueng rakyat, Allah hu

Sebanyak rakyat, Allah hu

Di blang mahsyar

Di padang mahsyar

Sibileueng on kayee , Allah

hu

Sebanyak daun, Allah hu

Ranteng ngon cabeueng

Ranting dan cabang

(49) Sibileueng naleueng, Allah hu

Sebanyak bilangan, Allah hu

(50) Nyang lam donya

Rumput di bumi

Communicative

The translation strategies used the most for MPB are formal and semantic strategies. The reason that the translator applied these strategies is to preserve the structures of the poem with certain rhymes. Even though Dynamic and Communicative strategies applied in only a few lines of MPB, they fit the meaning and rhyme of the poem to be the same. This is because the translator wanted the translation sounds to be as beautiful as in SL. While using formal strategy, sometimes the translation in TL does not equal the meaning in SL but generally, the meaning could be understood by looking at the whole context of each stanza.

Conclusion

Generally, this translation is author-oriented, which preserves the form and rhyme of the poem in SL; however, the choice of translation strategy is based on the meaning of the context contained in every stanza of the poem, not just in one line of verse. The translator adjusted the translation based on the form of the poem, but he still tried to pay attention to the meaning that can be understood by the reader in TL.
REFERENCE


