TRANSLATION TECHNIQUES OF ARABIC PHRASES IN THE POETRY OF *HAKADZĀ AKTUBŪ TĀRĪKH AL-NISĀ* BY NIZAR QABBANI

TEKNIK TERJEMAHAN FRASA BAHASA ARAB DALAM PUISI *HAKADZĀ AKTUBŪ TĀRĪKH AL-NISĀ* KARYA NIZAR QABBANI

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Abstract: This study aims to evaluate the quality and the techniques of the Indonesian translation of Arabic phrases from *Nizar Qabbani's* poetry *Hakadzā Aktubū Tārīkh al-Nisā*. This research uses a descriptive analytic method, and the data sources are all Arabic phrases found in *Nizar Qabbani's* important poem, *Hakadzā Aktubū Tārīkh al-Nisā*. According to the study's findings, *Hakadzā Aktubū Tārīkh al-Nisā* poetry has eight different types of Arabic phrases: *idhafy, bayani, athfi, maushuli, zharfy, mazjiy, adadi*, and *isnadi* phrases. This translation makes use of the following eight methods: transference, naturalization, equivalent functional, descriptive equivalent, synonymy, loan translation, modulation, reduction, and expansion. The functional matching, reduction, and expansion procedures are a few that use source language. On the other hand, transfer, naturalization, descriptive matching, synonyms, borrowing, and modulation techniques, tend to favor target language. Based on translation techniques, six Arabic phrases tend to translate based on the source language and the other six tend to translate depending on the target language. It suggests that the translator is more likely to translate certain phrases based on its context.
Keywords: Translation, Technique, Quality, Arabic Phrases, Poetry, Nizar Qabbani.

Abstrak: Penelitian ini bertujuan untuk mengevaluasi kualitas dan teknik terjemahan frasa bahasa Arab dalam puisi *Hakadzā Aktubū Tārīkh al-Nisā* karya Nizar Qabbani ke dalam bahasa Indonesia. Dalam penelitian ini, peneliti menggunakan metode analisis deskriptif dengan sumber data adalah semua frase bahasa Arab dalam puisi *Hakadzā Aktubū Tārīkh al-Nisā* yang merupakan salah satu karya penting Nizar Qabbani. Hasil penelitian menemukan bahwa terdapat delapan jenis frase bahasa Arab dalam puisi *Hakadzā Aktubū Tārīkh al-Nisā* yaitu frase *idhafy*, frase *bayani,* frase *athfi,* frase *maushuli*, frase *zharfy*, frase *mazjiy*, frase *'adadi*, dan frase *isnadi*. Ada delapan teknik yang digunakan dalam penerjemahan ini, yaitu teknik transferensi, naturalisasi, ekuivalensi fungsional, ekuivalensi deskriptif, sinonim, translasi pinjaman, modulasi, reduksi, dan teknik perluasan. Beberapa teknik yang mengadopsi bahasa sumber adalah teknik pencocokan fungsional, pengurangan, dan perluasan. Sebaliknya, teknik yang cenderung memilih bahasa sasaran adalah teknik transfer, naturalisasi, pencocokan deskriptif, sinonim, peminjaman, dan modulasi. Berdasarkan teknik penerjemahan, enam frasa bahasa Arab cenderung diterjemahkan berdasarkan bahasa sumber, dan enam frasa bahasa Arab

cenderung diterjemahkan berdasarkan bahasa sasaran. Ini menyiratkan bahwa penerjemah cenderung lebih adaptif dalam menerjemahkan beberapa frase berdasarkan konteksnya.

Kata kunci: Terjemahan, Teknik, Kualitas, Frasa Bahasa Arab, Puisi, Nizar Qabbani.

INTRODUCTION

Translation movement is one factor that influences the birth of Islamic symbols, science, and culture. The translation movement had a significant influence on the birth of Arabic literature through the translation of Western books (Lughod, 1963). These efforts were conducted by several *ulama* in the Arab world during the Nahdah era by the end of the nineteenth century. One of the famous ulama and has a substantial contribution to the development of Arabic translation is Al-Tahtowi, who founded a language school in Egypt in 1835 (Yoyo, 2017, 2018a, 2018b).

Translation cannot be separated from an expression, namely in the form of words. The word will be formed into a continuous series of words, clauses, sentences, paragraphs, and in the end, it becomes a discourse. In the translation process, one is required to master the source language (Faturrahman et al., 2020). However, mastering the language is not enough for someone to translate. Still, one must also choose the right choice of words and reasonable logic to transfer a message so that the readers can receive and understand the message (Pym, 1992; 2013). It means that, the translator should understand the targeted language both in its structural and grammatical rules but also its social facts.

Translators must use a common language that is easy to understand and does not violate the general norms (Asy'ari & Yoyo, 2021; Da Cunha et al., 2022). Translators or writers who do not master the source language (SL) may find it challenging to translate into the target language (TL) because what is thought or filtered sometimes does not match the logic of others (Yoyo & Mukhlis, 2019). Likewise, in social life, if the language is not common, then the communication process is challenging to understand, it will cause miscommunication and misunderstandings. Therefore, translators or writers must also know the ecology and culture of their social life within a language (Temple & Young, 2004).

In translating Arabic into Indonesian, the translator must choose the equivalent word according to the demands of the context so that the resulting translation is correct and precise. Translators must be careful in selecting equal terms because sometimes one word in Arabic has several meanings or vice versa one meaning has many words so that it can be understood well by the reader (Yoyo & Mukhlis, 2019). The translator has an essential role as a medium or a liaison tool from the source language to the target language (Alexieva, 1997). It is commensurate with the purpose of translation, namely conveying ideas, meanings, and insights in translating from the source language into the target language so that when the message is transmitted, it is good and will affect the impression on the target readers (Lestari et al., 2020). Based on the purpose of translation, a translator must understand the source language's structure and the target language's structure (Mikolov et al., 2013; Prieto, 1992); not only that, but a translator is also required to master the disciplines he is translating. It means that the purpose of the translation will be achieved when the ideas of the source language writer are well conveyed to the readers of the target language (Gutt, 1990; Neubert, 2000).

In this study, researchers will discuss the types of phrases and techniques for the translation of the Arabic poetry of *Hakadzā Aktubū Tārīkh al-Nisā* by Nizar Qabbani (Qabbani, 2005). The poetry is very influential because it described romantic love and ideal lover of Qabbani. The poetry was translated into the Indonesian language by Musyfiqur Rahman (Qabbani, 2019). The reason of choosing this literary work is because the translation of the poetry is rich in meaning and is very communicative with the target reader. Therefore, the researchers want to examine the tendency of the translation, whether the translation is more side with the target language and leave the meaning of the source language or whether the translation is by the actual source language. Second, the researchers found several translations that deviate and are not following the source language.

METHOD

In this study, researchers used a qualitative approach. This approach is used by researchers because the data on Arabic phrases in Arabic poetry of *Hakadzā Aktubū Tārīkh al-Nisā* which is translated into Indonesian by Musyifiqur Rahman with *"Begitulah, Kutulis Sejarah Perempuan."* The data will be described descriptively in terms of phrases, translation techniques, and their quality (Molina & Albir, 2002). The researchers use questionnaire data as supporting data. Researchers distributed questionnaires to ten respondents from students who have qualified abilities in Arabic-Indonesian translation. The ten respondents will be divided into groups based on the given tasks. The first five respondents will assess the quality of the translation acceptability, while the last five respondents will assess translation's readability. The data will be divided into several categories starting with the phrases type and its translation techniques.

RESULT AND DISCUSSION

Types of Arabic Phrases in *Hakadzā Aktubū Tārīkh al-Nisā*

The researchers found thirty Arabic phrases in *Hakadzā Aktubū Tārīkh al-Nisā* which can be divided into each category: idhāfi (seven phrases), bayani (six phrases), 'athfi (seven phrases), maushuli (three phrases), zharfy (two phrases), mazjiy (one phrase), 'adadi (one phrase) and isnadi (three phrases). The discussion bellow will explore these eight phrases in detail based on the data found within the poetry.

Idhāfi Phrase

Idhāfi phrase contains a noun (N1) which is called *mudhaf* and a noun (N2) is called *mudhaf ilaih*.

In this case the first noun is the central element, while the second noun is an attribute. Furthermore, the translation theory of *tarkib idhāfi* has several meanings: identity and quantity of relationship, ownership, initial relationship between *fi'il* and *fa'il*, initial relationship between *fi'il* and *maf'ul*, and limitation. The phrase has a central element, the most crucial element, while the other aspects are attributes. The following are sentences that contain the *idhāfi* phrase:

إقرأيني .. كلما سدوا على العشاق أبواب الرجاء(p. 4, Line 3)	SL
Bacalah Aku .. Setiap kali mereka tutup pintu harapan bagi para pecinta (p. 17, line 6).	TL

The phrase of أبواب الرجاء is a form of *murakkab idhafi*. أبواب is a noun element one or a central element which is a mudhaf. At the same time, الرجاء is a noun element two or an attribute element which is a mudhaf ilaih أبواب is as a mudhaf which is isim ma'rifah because of its position as a mudhaf that cannot be tanwin and cannot be added with the particle ال. While الرجاء is *mudhafilaih* should always *majrur* and also be coupled with ال particles.

Bayānī Phrase

Bayānī phrase is an arrangement of two words, which the second word is descriptive for the first word. There is a bayani phrase in the form of washfi phrase composed of maushuf and shifah. In Indonesian, the washfi phrase is equivalent to an adjective phrase. It is a grammatical unit consisting of two or more words, while the essence is an adjective (nature) and the unit does not form a clause. Here are some phrases that include the *washfi* phrase:

ليس عندي في الحبّ .. حب أخير(p. 4, line 2)	SL
Dalam asmara Aku tak mengenal cinta yang purna (p. 19, line 3)	TL

The mentioned phrase includes washfi phrase because it is composed of maushuf and shifah. حب is a word that serves as maushuf while أخير position as shifah. In the washfi phrase, the harokah and the word form (ma'rifah/nakirah), shifah or na'at always follows maushuf or man'ut. The word حب asdomiciled as maushuf or man'ut shaped an indefinite article or nakirah marked by the dhommatain. Meawhile, the word أخير that functioned as shifah or na'at should follow the previous position of the nakirah.

'Athfi phrase

'Athfi phrase is a phrase composed of *ma'thuf alayh* and *ma'thuf* with the letter *'athf* between the two. There are nine *'athfi* letters, namely: و، ف، ثم، أو، أم، لا، لكن، بل، ل، حتى . In Indonesian language, this phrase belongs to the group of coordinating endocentric phrases, namely phrases whose elements are equivalent and can relate to the words and/or.

ما بين نجدٍ .. وبين تهامهْ (p. 7, line 8)	SL
Antara Nejd dan Tihama (p. 24, line 10)	TL

The phrase is composed of *ma'thuf alayh* and *ma'thuf* with the letter '*athf* between the two. The *'athf* in this phrase is marked with the letters و. *Ma'thuf* always follows *ma'thuf alayh* in terms of *i'rob*.

Mawshuli Phrase

Mawshuli is a phrase that consists of *mawshul* and verbs/auxiliaries as *shillah*. *Maushul* includes الذى and التى and all forms of its derivation.

فباسمِ الذين يريدونَ أن يكتبوا الشعرَ .. كوني امرأةْ (p. 9, line. 8)	SL
Atas nama orang-orang yang ingin mengubah puisi jadilah perempuan (p. 30, line 8)	TL

The sentence is composed of *mawshul* and fi`il. The word الذين is *mawshul* while يريدون is *fi`il mudhori`* in terms of its *i'rob*.

Zharfy Phrase

The *zharfy* phrase is a phrase composed of two adverb words followed by an adverb. Here is the phrase *zharfy* in the poetry:

ربما بعدَ غدٍ (p. 9, line 5)	SL
Ya, esok hari, barangkali (p. 32, line 6)	TL

It is called *zharfy* because it is composed of two words, namely an adverb followed by an adverb the word غد and بعد.

Mazjiy Phrase

Mazjiy is a phrase composed of two words but interpreted in one word. Here are the phrases *mazjiy* in the poetry as follows:

هذي شواطئُ حضرموتَ (p. 15, line 1)	SL
Inilah pantai-pantai Hadramaut (p. 49, line 1)	TL

The above phrase is *mazjiy* because it is composed of two words but interpreted in one word. The phrase is composed of two words, namely consisting of the word موت and حضر. The *isim* is a natural *isim* or natural noun indicating place's name. The noun is a *mabni'* (constant) ala al-*fathi*.

Translation Techniques of Arabic Phrases

Based on the translation techniques of Peter Newmark that are eight translation techniques from 12 Arabic phrases within the poem of *Hakadzā Aktubū Tārīkh al-Nisā*. The eight techniques are 1) transference; 2) naturalization; 3) functional equivalent; 4) descriptive equivalent; 5) synonymy; 6) borrowing; 7) modulation; 8) reduction and expansion technique (Newmark, 1988).

Transference

The technique is done by picking up words or terms from the source language (Díaz-Pérez, 2015). This levy is used if the translator cannot find the equivalent of the source language in the target language; this term can be used if the term source culture is already known and familiar to the target language reader. The following is a translation that uses the technique of borrowing:

هذي شـواطئُ حضرموتَ (p. 15, line 1)	SL
Inilah pantai-pantai Hadramaut (p. 49, line 1)	TL

From the above translation, the translator translates the phrase *mazjiy* حضرموت with "*hadramaut*" because it is the name of an area located on the coast of South Arabia and is not a new term of some people. From that translation, it is known that the translator translates the phrase by using the technique of collection (transference). Each word in the phrase is absorbed directly from SL into TL so that SL and TL have the same pronunciation and meaning.

Naturalization

This technique is conducted by adapting words in the source language into suggestion language with natural pronunciation and structure in the target language (Molina & Albir, 2002). The following is a translation that uses naturalization techniques:

ولكنَّ من ثامن المعجزاتِ ، اختراعَ امرأةْ (p. 6, line 10)	SL
Namun, menemu perempuan adalah mukjizat termegah (p. 21, line 10)	TL

From the translation above, the translator translates the phrase *idhāfi* ثامن المعجزاتِ with "*mukjizat termegah*" because it is an expression of the poet's amazement when he finds a woman and this term is commonly used in the general public with almost the same pronunciation. From that translation, it is known that the translator translated the phrase using techniques of naturalization. Each word in the phrase is absorbed directly from SL into TL so that SL and TL have almost the same pronunciation and phonological structure.

Functional Equivalent

This technique uses the typical application and cultural words that are free or form new terms according to their function (Ordudari, 2007). The following is a translation that uses the equivalent functional technique:

وكيفَ العصافيرُ تتقنُ فنَّ الغناء (p. 6, line 5)	SL
Dan bagaimana burung pipit piawai berdendang (p. 2, line 5)	TL

The translation above uses a functional translation technique, namely a translation that converts SL into TL language words that are free and then forms new cultural terms into the target language. As has been stated in the dictionary, the word فن means "art" and الغناء means "singing".

Therefore, if translated in cultural literature, the phrase *idhāfi* from الغناء means "singing".

Descriptive

This technique is applied by describing a term or expression with its form and function (Oakes & Ji, 2012). This technique explains the words transferred in the SL with other words that are clearer and longer. Here is a translation using techniques equivalent description:

(p. 6, line 1) أريدك أنثى	SL
Aku ingin Engkau menjadi perempuan sejati (p. 21, line 1)	TL

From the above translation, the translator translates the phrase isnadi that is written أريدك أنثى.. with the translation "*Aku ingin Engkau menjadi perempuan sejati* ". As has been shown in the literature, word أريدك means" *Aku ingin engkau*" and أنثى means "woman." So, if translated literally, the translation "*Aku ingin engkau perempuan*". However, in this translation, the translator translates the phrase by using a description technique to clarify the meaning of the poem so that it can be understood and accepted by the target reader.

Synonymy

This technique is applied by using target language words that have more or less the same meaning (Wang & Oard, 2006), or there is a synonymy for words in the target language. Here is a translation using the synonymy technique:

(p. 4, line 2) ليس عندي في الحبّ .. حب أخير	SL
Dalam asmara Aku tak mengenal cinta yang purna (p. 19, line 3)	TL

From the above translation, the translator translates the phrase *washfi* of حب أخير is with translation " *cinta yang purna*." As has been shown in the literature, word حب means "love" and أخير represents "last". So, if is translated literally, the translation will be *"cinta terakhir"*. However, in this translation, the translator translates the phrase using synonymy techniques to clarify the meaning of the poem to be understood and accepted by the target reader. Besides, the word "*purna*" dose not only mean as 'lasted" but it reflect real and perfect love.

Borrowing

This technique is done by borrowing words or expressions from the source language (Mason, 1994). The following is a translation that uses the technique of borrowing:

ما بين نجدٍ .. وبين تهامهْ (p. 7, line 8)	SL
Antara Nejd dan Tihama (p. 24, line 10)	TL

The above translation clearly shows that the translation with "*Nejd dan Timamah*" is a pure borrowing technique because the two places (Najed and Timamah) are already familiar, even for ordinary people. Each word in the phrase is absorbed directly from SL into TL with the same pronunciation and meaning. It is relevant to the theory that borrowing technique merely adopted and used source language without any modification.

Modulation

A translator tried to change the point of view, focus, or cognitive category within the translation technique concerning the source text (Putranti, 2018) . The change in point of view can be lexical or structural. The following is a translation that uses modulation techniques:

فأنا أختارُ في شكلٍ دقيقٍ كلماتي (p. 9, line 8)	SL
Karena Aku memilih kata-kata dengan sangat cermat. (p. 32, line 9)	TL

From the above translation, the translator translates the phrase شكلٍ دقيقٍ with "*dengan sangat cermat*". Meanwhile, in the dictionary, the word شكل means "*bentuk*" and دقيق means "*cermat*". If the phrase is translated literally, it means "*bentuk sangat cermat.*" However, the translator wants to change the real meaning of شكلٍ "*bentuk*" to "sangat" in reference to reader's point of view. Hence, the phrase *washfi* شكلٍ enough translated "*sangat cermat*" only so that the target reader can convey the message correctly.

Reduction and Expansion

Reduction is a technique for reducing words in the source language, and it is a form of reducing words in the source language because, without these words, the meaning in the SL can be understood (Molina & Albir, 2002). The following is a translation that uses reduction techniques:

ربما بعدَ غدٍ (p. 9, line 5)	SL
Ya, esok hari, barangkali (p. 32, line 6)	TL

The translation above translates the phrase *zharfy* غد بعد with translation "*besok*." As it has been stated in the dictionary, the word بعد means "*sesudah*" and the word غد means "*besok*". If it is translated literally, it means "*setelah esok*", but the word بعد, which means "*esok*" is the word that is eliminated or reduced in the translation. Because if the word بعد is not reducible, the translation will look confusing and not easily understood by the audience.

Meanwhile, the expansion is a technique that presents one or several words in a translation to clarify the message in the SL. It is intended to produce a more accepted, understood, and no compulsion occurs when translating SL into SL. The following is a translation that uses the expansion technique:

وشعرٍ طويلٍ وراءك يجري كذيلِ الحصان (p. 7, line 4)	SL
Gerai rambut panjang yang berkibas bagai ekor kuda (p. 27, line 4)	TL

The translator translates the *washfi* phrase from شعرٍ طويلٍ with "*gerai rambut panjang*." If it is translated literally, the word شعر means "*rambut*" and the word طويلٍ means "*panjang*." Therefore, the translation should be "*rambut panjang*". But in the translation above, the translator adds linguistic elements into the TL to clarify the meaning by adding the word "*gerai*" to be more accepted and understood by the target reader.

CONCLUSION

Based on the analysis, it can be concluded as follows: there are eight types of Arabic phrases in the poetry of *Hakadzā Aktubū Tārīkh al-Nisā*. The eight Arabic phrases are *idhāfi, bayani, washfy, 'athfi, maushuli, zharfy, mazjiy, and isnady*. From thirty Arabic phrase data, there are seven *idhāfi* phrases, five bayani phrases, seven *'athfi* phrases, three *maushuli* phrases, two *zharfy* phrases, and one *mazjiy* one *adadi* phrase, three *isnadi* phrase. There are eight translation techniques of Arabic phrases in which there are twelve phrases in the *Hakadzā Aktubū Tārīkh al-Nisā*. The eight translation techniques are as follows: 1) transference; 2) naturalization; 3) functional matching; 4) matching; 5) synonym; 6) loan translation; 7) modulation; and 8) reduction and expansion technique. Some techniques that adopt SL are functional matching, reduction, and expansion techniques. In contrast, the techniques that tend to choose TL are transfer, naturalization, descriptive matching, synonyms, borrowing, and modulation techniques. Based on the translation techniques, six Arabic phrases tend to translate based on the SL, and 6 Arabic phrases tend to translate regarding the TL. Therefore, the translator tends to be balanced on translating the Arabic phrases by adopting the TL and the SL. Besides, it cannot be denied that the translator has its own freedom on choosing several translations based on his academic and his social background.

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