

STYLE IN TRANSLATING MADURESE CULTURAL TEXTS

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Abstract

The study of cultural documents has emerged for a decade, but the phenomena on Madurese cultural texts linguistically were slightly investigated. Stevens (1965) investigated speech levels in Madurese, Davies (2010) focused on Madurese grammatical study, Saksono (2013) looked at roles of novice translators in Madura, Misnadin (2018) described phonological and phonetic structures of Madurese; and Masduki (2016) examined translation strategies and types of meaning in translating Madurese cultural texts. This article highlighted the research findings on types of style in translating Madurese cultural texts. Style is the system of choice of individual language usage created by the translator (Leech and Short, 1981; Crystal, 1999; Huang, 2015). The study used descriptive qualitative research with data collection through in-depth interview, observation, and document analysis. The results showed that the types of style realized in the translation of Madurese cultural texts were the use of word choices, idiomatic expressions, and punctuation. The types of style were taken into consideration as an interrelated part with other aspects (types of meaning, strategies) in patterning the translation of Madurese documents.

Keywords: Style, Translation, Madurese, Culture, Text

INTRODUCTION

A cultural work may be seen as a discourse (Masduki, 2013), that is, as a unity containing information, message, expression of the author, and cultural elements. The translator needs to understand basic concepts of cultural analysis in order to appreciate the work's communicative function (Yi, 2013). All of these are generated from the source cultural texts and then ordered and composed in the target cultural texts using simple, fresh, accurate, and lively language. All of those elements are interrelated in texts holistically (Masduki, 2012). In translation, this holistic understanding is essential if the translated work is not to become boring and can help reveal more clearly the purpose of the author, recreating the desired effect of the original.

Such words may easily create problems in translation. These problems, as noted by Baker (1992), may include: culturally specific concepts, semantic complexity of the source text, source and target texts differently realising particular meanings, target language lacking superordinates or hyponyms, different concepts of source language and target language physically, difference in expressing meaning and style, difference in frequency and purpose of using specific forms, and use of loan words in the source text. So, what is needed by the cultural translator is an effort that tends towards more practical cultural analysis with a view to achieving comprehensive understanding.

Although the study of cultural documents has emerged for a decade, but the phenomena on Madurese cultural texts were slightly investigated. (Stevens, 1966) investigated speech levels in Madurese, Davies (2010) focused on Madurese grammatical study, (Saksono, 2013) focused on the role of novice translators in Madura, and Misnadin (2018) described phonological and phonetic structures of Madurese. Translators activity in translating Madurese cultural texts was to translate Madurese cultural texts with various strategies (Masduki, 2016) and embodies in some kind of meaning and some style parameters. The translation of Madurese cultural texts was realized in several types of meaning (Masduki, 2011). In addition, this study revealed some style parameters used in translating Madurese cultural texts. As it is known that style is the system of choice of individual language usage done by the translator (Chesterman, 1997; Hoed, 2004). This study used three parameters to explain the style. The first is to dramatize the style shift. The second is the use of idiomatic expressions. The third is the use of punctuation.

RESEARCH METHODS

This research applies a qualitative research in which the problems to be focused on were already determined. The source of data as the references were informants and cultural documents and their translation. The research was conducted by using interview and document review. Relevant sentences were identified through a detailed reading of the full texts. If there were two or more similar words or phrases, only one word or phrase was used as data.

DISCUSSION

The results of this study showed that the activities undertaken in the process of translation have their own peculiarities, namely the translation of cultural texts was carried out not only using language competence but also cultural competence from the beginning to the final stage, and the types of styles realized in translation of Madurese cultural texts were the use of word choices, the use of idiomatic expressions, and the use of punctuation.

Translating culture is unique and it needs certain strategies to get an equivalence. Masduki (2016) mentioned that translators activity in translating Madurese cultural texts applied various strategies. The strategies were adaptation, calque, modulation, borrowing, descriptive equivalence, and superordinate-subordinate scope.

Adaptation is a strategy of replacement of cultural elements in the source language with similar cultural elements in the culture of the target language. The use of this strategy is intended to produce the same response from readers, although literally meaning is not exactly the same. This cultural replacement strategy is often used to handle the word or phrase that is not recognized in the target language. Calque strategy is considered following the structure of source language, but lexically follow or borrow the lexical of source language. Modulation is a strategy to replace the point of view or focus of translation from the source text. Modulation can be applied structurally or lexically. Borrowing is the direct translation strategy using source language or other foreign languages in target text. This strategy is functioned to make the expression easy to understand. Descriptive equivalence is

conducted to give the description or information to the target readers of the easiness or naturalness of the translated expression. Superordinate-subordinate translation is the strategy applied in translating cultural expressions by offering information or using terminology in broader sense, neutral, or specific sense.

Further, the translation of Madurese cultural texts was realized in several types of meaning (Masduki, 2011). The types of meaning were lexical meanings, sociocultural meanings, and implicit meanings. Lexical meaning is a meaning that has not been influenced by the context in which it is used. This lexical meaning is the meaning of what it is like in a dictionary. Sociocultural meaning is the meaning of a language that is closely related to sociocultural where the language is used as a means of communication by the community. Community groups with each other as language users of course have unique cultural terms that sometimes cannot be found in the language or its translations in the target language. The sociocultural meaning is often influenced by the pattern of community life as the language user. This meaning, in addition to being often found in the form of words of cultural terms and often also found in idiomatic expressions that cannot be explained its meaning from the words that form that expression. The implicit meaning is a meaning that is not expressed in writing or written by the author or speaker because the reader or the other person has understood the intent of the writing or the conversation. Or in other words, implicit meaning is the hidden meaning behind an utterance. There is something implied from the explicit.

In addition to the types of meaning, there are also some style parameters used in translating Madurese cultural texts, as it is investigated in this research. As it is known that style is the system of choice of individual language usage done by the translator (Chesterman, 1997; Hoed, 2004). Style is a choice of words or phrases from the translator and how the translator arranges the words and phrases in sentences and paragraphs.

Paragraphs, sentences, and words are the main basis of style. Sentences are formed from words, paragraphs are formed from sentences, and the whole work is formed from paragraphs. Excellent work is produced through the perfection of the paragraph, the paragraph is generated through the use of perfect sentences, and the sentence is generated through the selection of words that really fit. To all that is what the writer and translator want to achieve in the effort to make a translation that really matches his style. Thus, in the process of translation, the translator should look at the whole work through words, sentences and paragraphs and determine what style to use. Then the translator begins to translate sentences per sentence and paragraphs per paragraph from start to finish by constantly paying attention to the reproduction style used.

This study showed three parameters to explain the style. The first is to dramatize the style shift, i.e., the use of various word choices in the target language by changing or adding words in more detail even if they are not in the target language. The second is the use of idiomatic expressions, i.e., using idiomatic expressions in the same target language as the idiomatic expressions used in

the source language. The third is the use of punctuation, which is the use of punctuation in the target language which can be changed after comparing it with punctuation in the source language.

The use of styles using idiomatic expressions in the target language and in the source language often appears in translation of Madurese cultural texts. However, it should be noted that the percentage does not indicate the dominance or superiority of the use of styles. This percentage is simply indicative of the frequency of occurrence of style in the translation of Madurese cultural texts, and the degree of occurrence is likely to be influenced by the concept of source language, the intended function of the target language, the competence of translation (Nababan, 2012), and awareness of the translators of the intent to be achieved from the target text itself (Masduki, 2011).

In dramatizing the style shift, the use of various word options in the target language by changing or adding words in more detail even if they are not in the target language is often done by the translators to make the translation work better. In translating there are often grammatical, semantic, and socio-cultural differences, and therefore, a corresponding problem-solving strategy is required. Such strategies may include adding information, reducing information, and adjusting the structure. Added information is to include information not available in the source language added to the target language. The added information may be cultural, technical or linguistic information. The omission of information refers to the omission of the content rather than the alignment of the structure to produce a

grammatical translation. The structural adjustment refers to a change or shift in the grammar from the source language to the target language. The purpose of this structural adjustment is to produce a translation that is commensurate to its meaning and style. The use of word choices made by the translator found in this study is as follows:

Source Text: *Saronen merupakan seni musik dan tarian pengiring Karapan Sapi sebelum maju ke medan laga. Musik yang di dominasi suara terompet dan tabuhan gong yang bertalu-talu ini biasanya dimainkan oleh kaum pria dengan dandanan yang mencolok dan nampak meriah.*

Target Text: *The Madurese traditional art of Saronen is the combination of music and dance usually performed to accompany bull races before the races begin. It is dominated by trumpets and gongs. The music is usually performed by men in colourful traditional costumes.*

The word choice used by the translator in the above data is to add information to the target language. Translator adds information to clarify meaning in the source language. The information is that *saronen* in the source language is Madurese traditional art called *saronen*. Although these additional words are not in the target language, they are necessary to reinforce the intended meaning in the source language.

The use of idiomatic expressions in the target language and in the source language is another parameter in seeing the appearance of styles in translation. This idiom is incomprehensible in its literal sense and may not be grammatically correct. Idioms have different meanings from literal statements. This idiomatic expression illustrates that each society or nation has a peculiarity of creation or use of idioms in its speech. The idioms are unique, meaning that there is no identical form of idiom in another language.

Punctuation is a symbol unrelated to a phoneme (voice) or a word and phrase in a language, but a role to show the structure and organization of a writing, as well as the observable intonation and pause during the reading. The rules of different punctuation between languages and some aspects of punctuation are a specific style which therefore depends on the choice of the author. The use of punctuation in the target language can be changed after comparing it with punctuation in the source language. The use of this punctuation can be seen in the following example:

Source Text: *Ojhung adalah suate seni bela diri dimana 2 orang saling berperang menggunakan tongkat rotan khas Madura yang disebut Lopalo atau kol pokol (dalam bahasa Madura) yang sangat keras. Jenis budaya ini dapat dikategorikan sebagai seni olah tubuh yang menuntut ketahanan tubuh. Adu tarung ini dimainkan pada musim kemarau dengan*

iringan music perkusi yang dimainkan pada Selasa sore guna mendatangkan hujan pada akhir musim kemarau.

Target Text: ***Ojhung is a game or marital arts, or it could be a war dance with rattan sticks. The sticks are called Lopalo or Kol Pokol (in Madura), and it is very strong and distinctive. This type of culture can be categorized as an art of the body that requires endurance. This Ojhung is played during the dry season with percussion accompaniment as played on Tuesday afternoon in order to make it rain at the end of the dry season.***

In the text above it can be seen that punctuation in the target language is changed after being compared with punctuation in the source language. The punctuation marked in the target language is to convert into a comma. In general, a comma is used to separate the equivalent sentence of one of the next equivalent sentences, or used to separate the sentence from the parent sentence when the sentence precedes the parent sentence, as an example in the target language: *Ojhung* is a game or marital arts, or it could be a war dance with rattan sticks. The sticks are called *Lopalo* or *Kol Pokol* (in Madura), and it is very strong and distinctive.

Translators, like other jobs, require a number of requirements to be qualified and because

the translation includes the field of service, then the translators as the service providers become the main capitals. A translator must master the source language and the target language very well to get a satisfactory translation, both written and spoken. Other requirements are to familiarize himself with the materials to be translated and to know how to use sources such as how to use manual dan online dictionaries, the source of information on the internet, and other sources of translation. The latter, which is also required by the translator is the skill of using several computer programs to help facilitate the translation of ever-updated documents.

CONCLUSION

With various translation activities performed by translators using language competence and cultural competence from the beginning to the final stage and with the well translation on style, the translators produced an acceptable translation of Madura cultural documents. The translation of Madura cultural documents was acceptable the language flows smoothly, the text in the translation was very clear, and the words used were appropriate in conveying information in in the Madurese cultural document

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