An analysis of Indonesian literary translation '*Pena Beracun*' by Suwarni A.S. from Agatha Christie's novel *The Moving Finger*

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ABSTRACT

The work of translation is not a matter of only transferring words from one language to another. It is a communication bridge through which a translator must pick up and carry the message of the whole text that the writer is trying to communicate in the given situation of the source-text readers and deliver it to the target-text readers in their adopted and adapted situation. This is the point at which a translator often misses what is in the writer's mind because s/he is unable to get into the writer's mind to reveal the hidden message. As a result, the way the readers of the target text think and feel about what they read is often not the same as the way the readers of the source text do. This paper is aimed at finding out problems related to non-equivalence from the word level to the pragmatic level based on Baker's that may be found in a literary translation of the first chapter of Pena Beracun by Suwarni A.S from Agatha Christie's novel 'The Moving Finger" and discusses the translator's choices of the target text equivalence for the source text. The method of this study is a library research. The data was collected from two sources: Pena Beracun, an Indonesian translation of 'The Moving Finger' by Agatha Christie and its original English novel. The data collection technique was done by comparing the two sources to find non-equivalence problems from the word level to the textual level. The problem(s) in the translator's choice of TL equivalence for SL, which may range from choosing the equivalence at word level to the choice of textual equivalence was identified and discussed by referring to the strategies as proposed by Baker (2011). Lots of cases of non-equivalence problems are found in the translation of the first chapter Pena Beracun by Suwarni A.S from Agatha Christie's novel 'The Moving Finger' which range from non-equivalence at word level to textual level. Most of the problems of non-equivalence are related to collocation and fixed expressions. The translator's strategies to overcome the problems are directed more to the acceptability and naturalness in the target language, giving style to the literary use of language.

1. Introduction

Translation is not merely transferring words from one language to another. Rather it is more than just trying to understand the meaning of words in a source text (ST) and find their equivalents in the target text (TT). Translation is a communication bridge through which a translator must pick up and carry the message of the whole text that the writer is trying to communicate in the given situation of the source-text readers and deliver it to the target-text readers in their adopted and adapted situation. This is the point at which a translator often misses what is in the writer's mind because s/he is unable

to get into the writer's mind to reveal the hidden message. Boase-Beier (2014) describes, "there is much in the mind of a writer which remains implicit and the translator needs to pay attention to such implicit meanings". To be more accurate at such implicit meanings, a translator works best if his/her concern goes to the author's peculiar way of thinking and feeling (Schulte & Biguenet, 1992, p. 42). If a translator misses the implicit meanings the writer is trying to communicate, s/he comes to one edge of failure of bridging what the writer communicates in his language to his readers in another language.

The success of a translation can be seen from the equivalent response of the receptors of the source text and the target text, that is the manner in which the receptors of a translation respond to the translation is to be equivalent to the manner in which the source text's receptors respond to the source text (Nida & Taber, 1969). However, the way the readers of the target text think and feel about what they read is often not the same as the way the readers of the source text do. This is due to the fact that a translator plays not only as a reader, but also a communicator, and that the purpose of a translation therefore goes beyond the mental expansion and cognitive pleasure of the translator because s/he will try, in the target text, to make choices potentially able to raise the effects on target-text readers which reflect the potential effects of the source text on its readers (Boase-Beier, 2014, p. 51). In other words, s/he has failed to meet the equivalent response. This is what might happen in a literary translation primarily motivated by local force dynamics and cultural exchange (Koster in House, 2014, p. 140).

Many researches have been conducted to analyze the translation work focusing on the shift cases (Mobarakeh & Sardareh, 2016; Akbari, 2012; Krein-Kuhle, 2011; & Herman, 2014) they do not address the cases of the deviation of translation that lead to problems of non-equivalence, which to this point this paper is trying to reach.

1.1. Objective

This paper is aimed at finding out problems related to non-equivalence from the word level to the pragmatic level based on Baker's that may be found in a literary translation '*Pena Beracun*' by Suwarni A.S from Agatha Christie's novel 'The Moving Finger" and discusses the translator's choices of the target text equivalence for the source text. In addition, this paper also aims to find out what types of non-equivalence are found in the Indonesian translation '*Pena Beracun*'.

1.2. Literary Translation

Literary translation is the most discussed form of translation in the history of translation. It is often a mediation of a culture and becomes the most prestigious type of translation with the cultural significance (Koster in House, 2014: 140). What type of a translation is literary translation? The term 'systematic ambiguity' is described as the translation of texts regarded as literary in the source culture (Toury, 1995: 168; Arifin, 2019) . However, it may also refer to 'the translation of any text in which the product is acceptable to be categorized as literary among people in the recipient culture. Jakobson (1978) however, differentiated literary from non-literary texts in terms of the function of language used. Sperber & Wilson (1995) formulate the distinction in terms of whether a text is regarded as true in a truth-conditional sense (that is, in the sense that it can be measured against the world and found true or not) or as a fictional text.

One way in which the difference between literary and non-literary translation can be seen is in terms of function. It is possible to see literary translation as having a different scopes or aim from non-literary (Nord, 1997). This may take the form of an attempt to make the target text work as a literary text. Boase-Beir (2014: 28) describes "A literary translation is both literary and a translation, often overtly so. In non-literary translation, the target text may be only covertly a translation (in the sense described by House 1981), and therefore not read as such." Boase-Beir further explains from all these factors, a translated text might be read in four possible ways: (i) as a literary text, overtly a translation, (2) as a literary text, but a covert translation, (3) as a non-literary text, overtly a translation, and (4) as a non-literary text, covertly a translation.

Overt and covert translation are distinguished from each other in the way whether the source text is specifically addressed to the target culture. An overt translation is described as the type of translation in which the translation of the source text is bound in a particular manner to the language of the source culture (House, 2014). Meanwhile, the covert translation is the type of translation that is not marked pragmatically and has been created as an independent text (House, 2014, p. 252-253).

Though most translations will fall roughly within category (i) or category (iv), there will still be a large number in the other two categories. Many texts, such as philosophical texts, might be in any of the four categories, depending on the translator's aim and how the target text is marketed and regarded by the receiving culture (Boase-Beier, 2014, p. 29). It should be noted that to read a text as both literary and overtly a translation does mean that the style could be expected to reflect the views and ideology of both author and translator to quite a high degree.

According to Koster (2014), literature translation has been studied from the point of view of the position in the target culture. However, the focus is changing to the approaches viewing translation as part of exchange of culture internationally and transnationally. These approaches consider translations not only as mere texts. They consider the role and position of translation and translation in the process of production, reception, and distribution of literary works.

1.3. Translation Quality Assessment

It is always not easy to tell the quality of a translation. Lots of aspects must be dealt with when we come to assess whether a translation is of good or bad quality. Any judgement about the quality of a translation suggests a conception of the nature and aims of translation, in other words it presupposes a theory of translation (House, 2014, p. 241). House further explains that translation assessment must account for the following issues: (1) the relation between the source text and its translation; (2) the relationship between (features) of the text(s) and how they are perceived by the author, the translator, and the recipient(s); (3) the consequences views that these relationships have when one wants or has to distinguish a translation from other types of multilingual text production.

To deal with translation assessment. Several approaches such as Linguistically Oriented Approaches, Psycho-Social Approaches, Text and Discourse-Oriented Approaches, Post-Modernist, and Deconstructionist Approaches have been developed. Of the recent and influential model has been that proposed by House (1997): a linguistic model of translation quality assessment. This model emphasizes the importance of equivalence as discussed in Baker (2011), where equivalence is related to the preservation of 'meaning' across two different languages and cultures. Three aspects of that 'meaning' are particularly important for translation: a semantic, a pragmatic and a textual aspect. Translation is then defined as the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language, and an adequate translation is a pragmatically semantically equivalent one.

The analysis of the literary translation '*Pena Beracun*' by Suwarni from Agatha Christie's novel 'The Moving Finger" will be based on equivalence problems proposed by Baker (2011), ranging from the word level to the textual level.

2. Research Method

The method of this study is library research. The data was collected from two sources: *Pena Beracun*, an Indonesian translation of 'The Moving Finger' by Agatha Christie and its original English novel. The data collection technique was done by comparing the two sources to find non-equivalence problems from the word level to the textual level. The problem(s) in the translator's choice of TL equivalence for SL, which may range from choosing the equivalence at word level to the choice of textual equivalence will be identified and discussed by referring to the strategies (Baker, 2011).

3. Findings and Discussion

Based on the data collected from the sources, problems of equivalence ranging from the word level to the textual equivalence. The problems are presented in the order that they appear in the translated text. The discussion of the problems is directed to the translators' choice and strategy of the TL equivalence for the SL. The followings are some of the problems found in the first chapter of *Pena Beracun*.

3.1. *Pena Beracun* (line 4)

Pena Beracun which is the translation of the title The Moving Finger is a case of non-equivalence problem above word level which relates to collocation pitfalls and belongs to the tension between accuracy and naturalness. According to Baker (2011), "the nearest acceptable collocation in the target

language will often involve some change in meaning". He further explains that this change may be minimal or significant. The translator's choice of *pena beracun for the moving finger* is due to the fact that the accurate translation *jari yang bergerak* does not make a good collocation in the TL and that the implicit meaning that *the moving finger* conveys, that is moving the pen (pena) in the fingers writing something that is very dangerous and capable of killing. This has the characteristics of being poisonous or *beracun*.

3.2. *Akhirnya semua pembalut dilepaskan* (line 5)

Akhirnya semua pembalut dilepaskan which has been translated from *When at last I was taken out of the plaster* is a problem of non-equivalence at textual level that relates to theme and rheme. The theme of the source text is 'I' and the rheme is *'was taken out of the plaster'*. In the target text, however, the theme has been changed to' the plaster' because it is not common nor natural in the target languagge to say that a person was taken out of the plaster or *Saya dikeluarkan dari pembalut*. Instead, it is *the plaster* or *pembalut* that has to be taken off a person.

3.3. *Adik perempuanmu itu pasti bisa merawatmu.* (line 8)

Pasti bisa in *Adik perempuanmu itu pasti bisa merawatmu* which has been translated from 'will' in 'That sister of yours will look after you' is a case of problem of non-equivalence at grammatical level. In this case of problem the translator has mistaken tense with aspect due to the multi-meaning status of the word 'will' which in particular context might signal a tense or aspect or neither of them, that is to say that the word will carry another meaning like in 'Will you marry me?'

3.4. *Itulah sebabnya* (line 12)

Itulah sebabnya in *Itulah sebabnya selama lima bulan terakhir ini aku tak pernah bertanya apakah aku akan terbaring telentang saja selama hidupku* which has been translated from 'in the same way' in 'in the same way during the last five months I'd never asked if I was going to be condemned to lie on my back all my life' is another case of problem of non-equivalence above word level. This would fall into the category of **misinterpreting the meaning of a source-language collocation**. The translator has mistaken it with in that case. The collocation *in the same way* suggests a way as has been previously done while in that case suggests 'because of the mentioned situation' and this is what the translator has mistaken with.

3.5. *Aku takut para juru rawat akan memberiku keyakinan yang berlebihan* (line 13).

'para juru rawat akan memberiku keyakinan yang berlebihan' which is a translation of 'a bright hypocritical reassurance from Sister' in 'I was afraid of a bright hypocritical reassurance from Sister' is the translator's strategy to deal with accuracy and naturalness of collocation in the source language. Rather than accurately translating the collocation into the target language, the translator has chosen to express it in a more natural way.

3.6. *Karena sudah lama kakiku tak digunakan* (line 16)

'*karena sudah lama kakiku tak digunakan* in *yah, itu hanya suatu kelemahan dan karena sudah lama kakiku tak digunakan*' has been translation of 'disuse' in 'well, that was only weakness and disuse' is a non-equivalence problem at word level that falls into paraphrase using a related word.

3.7. *Tubuh harus mendapat bantuan dari otak* (line 23)

The translation of 'the brain must help the body' into *tubuh harus mendapat bantuan dari otak* has shifted the theme of the sentence. In the source text 'the brain' is the topic that becomes the focus and the subject of what is being discussed and 'the body' is part of the rheme, but in the target text it is the other way round. This is a problem of non-equivalence at textual level.

3.8. *Tapi saya harus berbuat sesuatu* (line 49)

The translation of *tapi saya harus berbuat sesuatu* from 'but something must be done' has violated the grammatical equivalence in which the voice of the sentence has changed from passive (in the source text) to active (in the target text). This is so for the sake of naturalness of the target language, for it is more common in the target language to *say kita harus melakukan sesuatu than sesuatu harus dilakukan*.

3.9. *Joanna, yang telah membeli sepasang sarung tangan dan mengenakan sebuah baret dari beludru yang tak cocok untuk dipakai, mulai membalas kunjungan-kunjungan itu.*

The words *"mulai membalas kunjungan-kunjungan itu"* above are not equivalent to the source text 'sallied forth to return them' in 'Joanna, having bought a pair of gloves and assumed a velvet beret rather the worse for wear, **sallied forth** to return them.' The meaning of 'sally forth' in the source text is to leave a safe place in a brave or confident way in order to do something difficult. The target language does not have its equivalence to say that, so the translator chose to omit the entire idiom because the idiom has no close match in the target language, its meaning cannot be easily paraphrased for stylistic reasons (Baker, 2011).

Other problems of non-equivalence in the first chapter of *Pena Beracun*, which is the translation of Agatha Christie's novel 'The Moving Finger' are presented in the table in the appendix page.

4. Conclusion

Lots of cases of non-equivalence problems are found in the translation of the first chapter of *Pena Beracun* by Suwarni A.S from Agatha Christie's novel 'The Moving Finger' which range from non-equivalence at word level to textual level. Most of the problems of non-equivalence are related to collocation and fixed expressions. The translator's strategies to overcome the problems are directed more to the acceptability and naturalness in the target language, giving style to the literary use of language.

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Appendix: Table of Problems of Non-Equivalence in the Translated Text '*Pena Beracun*'

Table 1.   Problems of Non-Equivalence in the Translated Text '*Pena Beracun*'

No	Problem of Non-equivalence		Line
	Source Text	**Target Text**	
1.	The **moving finger**	*Pena Beracun*	4
2.	When at last I was taken out of the plaster	AKHIRNYA semua pembalut dilepaskan,	5
3.	That sister of yours **will** look after you.	Adik perempuanmu itu **pasti bisa** merawatmu.	8
4.	**In the same way** during the last five months I'd never asked if I was going to be condemned to lie on my back all my life.	**Itulah sebabnya** selama lima bulan terakhir ini aku tak pernah bertanya apakah aku akan terbaring telentang saja selama hidupku.	12
5.	I was afraid of **a bright hypocritical reassurance from Sister.**	Aku takut **para juru rawat akan memberiku keyakinan yang berlebihan.**	13
6.	I wasn't to be **a helpless cripple**.	Aku tidak akan menjadi **lumpuh dan tak berdaya**.	16
7.	...well, that was only weakness and **disuse** and would pass.	...yah, itu hanya suatu kelemahan dan **karena sudah lama kakiku tak digunakan**. Tak lama lagi perasaan seperti itu akan hilang.	16
8.	`You're going to recover **completely**,' he said.	"Kau akan pulih **sama sekali**," katanya.	19
9.	`We weren't **sure** until last Tuesday when you had that final overhaul, but I can tell you so authoritatively now.	"Baru hari Selasa yang lalu kami **mendapat kepastiannya**, yaitu waktu kami mengadakan pemeriksaan menyeluruh yang terakhir itu.Sekarang aku sudah berhak mengatakannya padamu.	19
10.	When it's a question of healing nerves and muscles, **the brain must help the body**.	Dalam penyembuhan saraf-saraf dan otot-otot, **tubuh harus mendapat bantuan dari otak**.	23
11.	And whatever you do, **don't "will yourself to get well quickly".**	Kau boleh berbuat apa saja, **kecuali 'memaksa dirimu untuk sembuh*.**	25
12.	Anything of that kind and you'll find yourself back in **a nursing home.**	Usaha yang sekecil-kecilnya ke arah itu akan membawamu ke **sebuah rumah peristirahatan.**	26
13.	but your nerves have been weakened **by the necessity of keeping you under drugs for so long.**	tapi saraf-sarafmu pun sudah melemah **karena kau sudah minum obat sekian lamanya.**	28
14.	and indeed the bank manager himself recommended some of them, but they seem to be paying nothing at all these days - **foreign**, of course!	seperti dikatakan sendiri oleh direktur bank itu, ternyata sama sekali tidak memberikan hasil akhir-akhir ini -- **akibat perdagangan asing** tentu!	47
15.	**And really it makes it all so difficult.**	**Semuanya nampaknya jadi sulit.**	48
16.	but something must be done	tapi saya harus berbuat sesuatu.	49
17.	Presumably I should not be **indulging in** those grosser masculine activities which Emily Barton feared.	Agaknya aku tak boleh **melakukan** kegiatan-kegiatan laki-laki pada umum-nya, yang ditakuti Emily Barton.	59
18.	`**Like a chimney**,' said Joanna. `But then,' she pointed out, `so do I.'	"**Banyak sekali**," kata Joanna. "Tapi," tambahnya lagi, "saya sendiri juga merokok."	61
19.	Nothing makes me so mad myself as to see people do that.'	Saya sendiri pun akan marah kalau melihat orang lain berbuat begitu."	69
20.	I can remember as a child the big white shabby untidy house we had with the fields **running down to the river**.	Aku ingat, waktu masih kecil kami pernah menginap di sebuah rumah besar bercat putih yang agak bobrok dan tak rapi dikelilingi padang rumput yang **berbatasan dengan sebuah sungai.**	84
21.	For Joanna is very pretty and very gay, and she likes dancing and cocktails, and love affairs and rushing about in high-powered cars.	Left untranslated	91
22.	Joanna's love affairs always **run the same course.**	Kisah-kisah cinta Joanna selalu **begitu.**	96
23.	That is to say she was wearing a skirt of **outrageous and preposterous** checks.	yaitu rok bermotif kotak-kotak besar **yang meriah.**	103
24	you would have on just a little powder **to take the shine off your nose**	kau cukup memakai bedak sedikit, **supaya hidungmu tidak berkilat**	113
25	To begin with, Lymstock **has its roots in the past.**	Pertama-tama, Lymstock **adalah sebuah kota kecil yang berakar di masa lampau.**	129

26	In due course, however, Henry the Eighth **caused it to share the fate of its contemporaries.**	Tetapi, pada suatu saat, Henry VIII **menghancurkan biara itu.Nasibnya sama dengan biara-biara lain di zaman itu.**	135
27	It was still **important**	Puri itu masih tetap **megah.**	137
28	The castle **crumbled**	Puri **tak punya arti lagi.**	140
29	It turned into a little **provincial** market town, unimportant and forgotten	Kota itu menjadi tak lebih dari sebuah kota pasar yang tak penting dan dilupakan	142
30	**A market was *held there* once a week**	**Seminggu sekali adalah hari pasar**	143
31	on which day one was apt to encounter cattle in the **lanes and roads.**	Pada hari itu kita akan berpapasan dengan binatang-binatang ternak di **jalan-jalan desa maupun di jalan raya**.	143
32	*It had a small race meeting twice a year* **which only the most obscure horses attended.**	Dua kali setahun ada pesta balapan kuda **yang diikuti oleh kuda-kuda paling tak terkenal.**	144
33	Joanna, having bought a pair of gloves and assumed a velvet beret rather the worse for wear, *sallied forth* **to return them.**	Joanna, yang telah membeli sepasang sarung tangan dan mengenakan sebuah baret dari beludru yang tak cocok untuk dipakai, **mulai membalas kunjungan-kunjungan itu.**	