



Translating von goethe's drama *Iphigenie auf Tauris* from german into bahasa Indonesia

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Abstract

Implementation of various translation techniques is an attempt to obtain the correspondence of language variety, word choice, and target text style with the source text. This study aims to examine the translation techniques applied to *Iphigenie auf Tauris* texts by J. W. von Goethe. This research is a qualitative descriptive using equivalence translation method. The samples are set by purposive sampling technique. Hatim and Munday's translation techniques are employed. Having analyzed the data, we conclude that the modulation technique is most widely applied and free modulation clarifies meanings and seeks a natural equivalence.

Keywords: translation, technique, *Iphigenie auf Tauris*, text, german, bahasa, Indonesia

1. Introduction

Literary work is a cultural object produced by a society rooted in a certain place and time, so it can be said that literature can not precisely be translated. The principle of equivalence can not be applied to literary texts, since a translator can not afford to make no change at all in form or meaning^[1]. Damono argues that every literary translator essentially betrays what he has translated, for only then could he accommodate the work he has translated into the target language^[2]. It is not easy to translate a reflection of a society in a particular place and time, to another society whose cultural roots are different. It is possible to divert verbatim from source language to the target language, but the word that appears in the target language will not be fully able to contain what is contained in the source language. In translating, an author is compelled to create the exact language to divert the unique experience that exists in the literary sources, which he probably never lived because it was not part of his culture.

German literature is a classic European literature, and von Goethe's drama *Iphigenie auf Tauris* is an important work of the *Sturm und Drang* literary period for containing theme of humanity to criticize the state of society during the time. The drama is different from previous works of literature because of a theme that inspires the view and spirit of enlightenment in Europe. Even this work is seen as an embryo of international law. To understand the text of the drama is not easy, even for native speakers because its vocabulary and grammar were used in the 18th century. In addition, its special writing style makes this drama more difficult, especially for those having no background of literary knowledge or of von Goethe's writing style.

Translating the drama is aimed at producing a loyal translation from source to target texts. The source text is mostly long and multiple sentences with multiple clauses and apposition statements. In order to be loyal to the author's intent, we release his formal attachment and prioritize the translation to be easily understood by Indonesian readers. Despite the

formal form of attachment, a translator strives to preserve and demonstrate the uniqueness of Goethe's ability as a legendary German writer by attempting the equivalence of languages, choice of words and styles^[3]. The problem in translating the drama is to translate German's thoughts.^[4] Kora's translation to the drama won the contest of translation held by Jakarta-based German Embassy, so it is used as a benchmark for translation standards. Some researches on the drama were generally related to aspects of the story and secular humanism^[5]. Studies showed moral content^[6] and by Go found structures and ideas of the intentions in the text.^[7]

2. Literary Studies

Larson argues that translation is the transfer of meaning from the source language into the target one. This transfer is done through a semantic structure^[8]. Meaning becomes something that must be diverted and maintained, while the form itself may be changed. What is translated is not word for word, or sentence by sentence, but a concept that contains the semantic aspect of an utterance or a thought but not a linguistic unit. Nord states that translation is a communicative activity^[9]. In the process of communication there are elements involved, namely the author, his work, and the translator. Thus, the author conveys the message through his thoughts in his work in the source language. Furthermore, a translator can be said to succeed if he can transfer and forward the message completely in the target language.

The structure of German sentences are different from Bahasa Indonesia. Hatim and Munday propose direct and indirect translation procedures^[10]. The translators changed the forms, for example, by making additions or subtractions, in order they can divert the ideas of the translated works into the target language. Thus, the more important point is the delivery of the message.

3. Research Method

This paper is a qualitative descriptive^[11] in which the data

was taken from von Goethe’s drama and from Go’s translation on the drama. This paper does not assess the quality of the translation but makes the target text a reference for good translation. The research data is focuswed on the lingual unit in the forms of phrases, clauses and sentences. The drama consists of five chapters: four scenes in chapter 1, two scenes in chapter 2, three scenes in chapter 3, four scenes in chapter 4, and six scenes in chapter 5. The drama has 2174 lines. The research uses purposive sampling technique ^[12]. Samples were taken from scenes 1 and 2 of chapter 1 and from scenes 1 to 6 of chapter 5 and determined by the diversity of dialogues among characters. In chapter 1 there appeared problems which were solved in chapter 5 which consisted of complete dialgues of all characters, such as Ifigenia, King Thoas, Orest, Arkas and Pilades. The first chapter has 219 lines and the fifth one 408. This research involves translational equivalence method that is compatible with other language identifiers ^[13]. Data analysis is based on Miles, Huberman, and Saldana’s qualitative descriptive technique covering data collection, data presentation, and drawing conclusions ^[14]. The first was taken from Ifigenia having 2174 lines which were then simplified into 735 lines and the data presentation is meant to translate words, phrases, clauses and sentences.

4. Results

Overall, the application of translation techniques is presented in Table 1.

Table 1: Application of translation techniques

No	Techniques of Translation	Amounts
1.	Literal translation	106
2.	Transposition	63
3.	Modulation	379
4.	Equivalence.	1
5.	Combined translation techniques	83
	Total	632

4.1 Borrowing

The drama has themes based on Greek mythology and the names of characters and places of events are in accordance with the Greece nuances.

SL: Und er gedachte dich, Iphigenie! Die strengen Bande. (J574, p. 57)

TL: Padahal, kaulah, Ifigenia, yang dimaksud Dewa. Belunggu kutukan. (I574, p.133)

‘That, you are the person, Ifigenia, who are meant by God. Curse shackles’.

The name Iphigenie as a character is adapted to the Indonesian pronunciation as Ifigenia. In practice, the technique of borrowing is parallely used with other translation techniques.

4.2 Literal Translation

In transforming the SL into the TL, the literal translation still refers to the SL but the lexical structure is aligned with the TL’s grammatical rules. Translators firstly translate words by words and then subsequently modify the SL’s grammar into TL’s grammar ^[15]. The word order has been adjusted to the grammatical rules of TL. Based on the analysis, we identify 109 translation data; consider an example below.

SL: Wenn heut 'der König mit dir redet. (J151, p. 6)

TL: Kalau hari ini raja berbicara denganmu. (I151, p. 12)
 ‘Suppose, today, the king talks to you.’ Adjustment to the TL’s grammar falls on the verb *redet*. In SL, the if-clause using the conjunction *wenn* 'if' forces the verb *redet* positioned at the end of sentence. The literal translation to some examples has been in conformity with Bahasa Indonesia’s (BI) rules; therefore, no other translation technique is necessary. Machali argues that literal translation is an input to the stage of conformity in the whole process of translation ^[16]. If the literal translation is able to convey meaning correctly, no other translation technique is required.

4.3 Transposition

Transposition is a translation technique by changing the sentence structure in order to obtain a correct, reasonable, and not rigid translations. This technique is applied because the structure of the German language is different from the BI’s structure. In this study we identify location and shape changes. In German the location change is known as *Umstellung*, while the shape change *Umformung*.

In translating, translators can make changes, such as the changes in shape and structure ^[17]. The specific thing in German is the position of function words; the predicate, object or adverb can appear initially in the sentence (*Umstellung*) and this is aimed at emphasizing the importance of word information placed at the beginning of a sentence. Here are examples of the use of transposition techniques which show the word changes (*Umstellung*).

SL: Als wenn ich sie zum erstmal beträte. (J5 p. 3)

TL: Baru pertama kuinjak tempat ini.
 ‘Firstly I step on this place.’ (I5 p. 3)

In the translation of data (J5, p.3), a change is emphasized on the importance of information, that is, on the phrase *zum erstmal* which functions as an adverb of time (*Zeitangabe*) and positioned at the back, while in the TL it is initially placed. The word “sie” is the pronomen of the word “place”. Thus, to make the sentence clear, such pronomen is translated as 'this place'.

In German, a concept of shape change (*Umformung*) is known corresponding to a transposition which creates the variation of sentence composition with other expressions, but it does not change the sentential meaning. The shape change may be a change from the verbal expression (*verbaler Ausdruck*) to nominal expression (*nominaler Ausdruck*) or vice versa, or from nominal expression to nominal expression. The phrase *Zu freiem Dienste* 'for sincere devotion' is an NP and in the translation it changes to VP.

SL: Zu freiem Dienste dir gewidmet sein. (J38 p.4)

TL: Tulus ikhlas kuabdikan kepadamu. (I38 p.5)
 ‘I sincerely devoted to you’.

4.4 Modulation

Modulation is a technique of translation, in which the translator provides a semantic equivalence of different points of view but contextually gives the same message/meaning. For example, the interrogative sentence *Schmerzt dich dein Zahn noch?* 'Apakah gigimu masih sakit?' (Do you still have toothache?). Hatim and Munday proposed mandatory and free modulation ^[18]. and there are 375 data translated by modulation techniques. Consider the following example.

SL: Heraus in eure Schatten, rege Wipfel (J1 p.3)

TL: Ke alam terbuka, ke bawah naungan, puncak-puncak pohon melambai (J1 p.3).

'To the open nature, under the shade, the tops of the trees waved'.

The sentence *Heraus in eure Schatten, rege Wipfel* is translated as 'ke alam terbuka, ke bawah naungan, puncak-puncak pohon melambai' in the TL but literally, the sentence should be translated as 'keluar menuju naungan kalian, puncak-puncak pohon bergerak' (beyond to your shade, the tops of the trees moved). Translators choose the phrase 'ke alam terbuka' (to the open nature) with a consideration that Ifigenia lives in the temple and is separated from the outside world. To show aesthetic impression, the translator selects the appropriate style of literary words. One of important aspects of translation is the embodiment of aesthetic flavors^[19]. That the tops of the tree waved gives a more beautiful nuisance than the tops of the tree move. The selection of words with a more powerful literary style makes the translation feels natural. In this case the translator applies a free modulation technique to create a flowing and beautiful translation.

4.5. Equivalence

Equivalence is a technique of translation which constructs different target language expressions, styles, grammars from the source language^[20]. This translation technique is generally applied to translate proverbs and figurative words. In this study, the equivalence is interpreted as word, phrase adjustment to dialogue texts, for example the word *du* SL becomes 'baginda' (Majesty) when greeting a king.

SL: Wenn du dich so unglücklich nennen willst (J91 p.5)

TL: Kalau Putri menyebut dirinya begitu tidak beruntung (I91 p.8)

'If the Princess calls herself so, (it is) unlucky'

The word *du* 'you' is translated as 'putri' (princess) because it is adapted to the context of dialogue when King Thoas greeted Ifigenia.

4.6. Combined translation techniques

In an effort to move meaning from SL into TL problems are often encountered, both in terms of linguistic and non linguistic sides. Thus, a translator will try to cope by applying a combination of several translation techniques. If a technique is not able to produce a good translation, then a combination of several techniques can be applied, in order correct equivalence in TL can be structured. The translation process might occur continuously until a translator feels that his translation is optimal. Moreover, that to consider good and correct translation in BI is a must and based on beauty nuances and on easy comprehension. Albrecht argues that the results of translation is "potentiell unendlich" (translation will never be final and there is always a possibility to revise^[21]).

Based on the analysis, there are 83 data translated with a combination of several translation techniques as shown in the following examples.

SL: Noch und hoffe jetzt auf dich, Diana. (J40 h.4)

TL: Dan hingga kini masih berharap kepadamu, Diana, Dewi pujaanku. (I40 h.5).

'And up to now (I) still wish you, Diana, my idol princess'. (I40 h.5).

The location shift in the translation of the clause *Noch und hoffe jetzt auf dich* is categorized as the application of transposition which is aimed at emphasizing information on the adverb of time *jetzt* which is translated in the beginning of the sentence. The addition of "dewi pujaanku" (my idol princess) is a kind of modulation which makes the translation clearer and stronger that Diana is the idol princess.

SL: Der Priesterin Dianes, Gruß und Heil. (J55 p.4).

TL: Kepada Pendeta Putri yang mengabdikan dewi Diana Salam sejahtera. (I55 p.6)

'To the Reverend Princess who was devoted to Princess Diana, welfare regards'. (I55 p.6)

The borrowing technique is used to match the name Diane to Diana. The phrase *Gruß und Heil* is translated using the equivalence technique and is an idiomatic phrase which is used as a greeting of honor to a person of high degree and respected. Overall, the most dominant technique in translating the drama texts of *Iphigenie auf Tauris* is of modulation.

Modulation is the most widely used technique in translating *Iphigenie auf Tauris* and in translating literary texts, free modulation is used to clarify meaning and to seek a natural equivalence^[22]. Thus, a translator changes the shape by making additions or deletions. Translating literary works means to change, to reduce, or to add to the original text; this is done in order to accommodate the translation in the TL^[23]. This finding is consistent with Catford's opinion that it requires necessary changes in order to transfer the precise meanings into the TL^[24]. Good translation makes many changes, both in terms of shapes and style. Hoed also asserts that the priority of translation is not the formal alignment of sentence by sentence, but the correspondence of the message between the SL and the TL^[25]. What is more important is the message delivery, whether the message is similar/equivalent or not. Associated with the equivalence, Machali states that the equivalence in the sense of accuracy of message reproduction is considered important in the effort of translation. In this case, the modulation technique is applied for natural and reasonable translations by remaining to focus on the SL^[26].

5. Conclusions

In order to loyally translate the *Iphigenie auf Tauris* by not being far from the author's intention written in SL, an equivalence between SL and TL is strictly sought. Since the text is an old work from the 18th century, it does have different writing style. Thus, the translator changes the shape, for instance by making additions or deletions, with a purpose to convey the message precisely. The priority of translation is not the equivalence of sentence by sentence, but the accuracy of the delivery of the whole message in accordance with the context. With special regard to the translation of old literary works, modulation technique is applied with the aim that the readers easily understand after giving attention to the aesthetic aspects of literary works.

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