PSYCHOLOGYCAL LITERATURE TRANSLATION

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ABSTRACT

Translation is a process of rewriting someone's ideas to dismiss without reducing understanding of the meaning and meaning to be conveyed. The scope of the translation is very broad, where translation is not only limited to translating a formal or informal text, but also at a level of aspects such as linguistics, literature and culture. The purpose of this paper is to link literary theory in the scope of translation where the aspects of literary psychology are the point of discussion at this writing.

Keywords: Translation, Literature, Psychology, translation of literary psychology

ABSTRAK

Penerjemahan merupakan sebuah proses menuliskan kembali gagasan seseorang untuk disampaikan tanpa mengurangi pemahaman arti dan makna yang akan disampaikan. Lingkup pnerjemahan sangatlah luas, dimana penerjemahan tidak hanya sebatas menerjemahkan sebuah teks formal maupun informal saja, melainkan juga pada sebuah tataran aspek berupa linguistik, sastra dan budaya. Tujuan dari penulisan ini adalah mengkaitkan teori sastra dalam lingkup penerjemahan dimana aspek psikologi sastra merupakan titik poin pembahasan pada penulisan ini.

Kata kunci: Penerjemahan, Sastra, Psikologi, penerjemahan psikologi sastra

INTRODUCTION

Literature is a work of language art as a tool for communicating and interacting in life that requires a high touch of creativity and understanding of deep and animating feelings. In making literary works requires a sense of sensitivity and broad knowledge insights in

understanding from all aspects of life. Literature is a work of art that involves creative arts and beauty delivered in the form of language. Literary works tell various problems of human life in their interactions with themselves, fellow human beings, the environment, and also God. Nurgiyantoro, in the journal of BASASTRA 2016: vol.4 no. 2, said that literary works are not the result of mere daydream work, but also the appreciation of writers for life carried out with full awareness and responsibility as a work of art. Deeper understanding is needed in understanding the message conveyed in literary works, so that in translating it, it is not only conveying from the source language into the target language, but also conveying the message and its meaning without reducing the quality of the translation produced.

A translator is required to have extensive insight into understanding the content or message in a literary work, besides understanding the patterns and views of the author is an important factor needed by an interpreter. The background that is owned by the author is also additional information that is important for the translator, so that an interpreter fully understands the reasons behind the making of a literary work. The language mastery factor possessed by the translator at least two languages owned is the main factor in translating so that the translation produced is in accordance with the original literary work made by the author.

The development of interdisciplinary literary studies has brought literature together with various other sciences, such as psychology, sociology, anthropology, gender, and history. The meeting gave birth to various approaches in literary studies, including literary psychology, literary sociology, literary anthropology, criticism of feminist literature, and new historicism. (Wiyatmi, 2011: 6). It can be concluded that literary psychology examines literature from various theoretical frameworks in the field of psychology. Psychology plays an important role in analyzing a literary work both from the authors, figures, and readers. The relationship between literature and psychology is so close that the birth of new science is called "Psychology of Literature". Whereas between literature and translation is a series of knowledge related to one another. Departing from the background above, the researcher wants to examine the relevance of the theory of psychology with translation theory, so that the expected results of this study are to provide a picture for the reader in relating a discussion of the theory of translation to literary psychology.

TRANSLATION AND LITERARY PSYCHOLOGY

Definition of Translation

In general the notion of translation is a process of transferring language from source language into the target language. Catford in the Proceeding Seminar Ilmiah Nasional July: 2017 who defines translation as "the replacement of textual material in one language by equivalent textual material in another language. The second definition comes from Newmark in the Proceeding Seminar Ilmiah Nasional July: 2017. According to him, translation is "rendering the meaning of a text into another language in the way that the author intended." Translation is a knowledge or art that seeks to substitute messages from a language into another language. Translators are intermediaries who communicate the ideas and messages of original text writers

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written in source language to readers through other languages (target languages). Readers of the translated text must understand and get the same impression or understanding as the original text reader. Because language is a product of culture, translation activities are essentially intercultural activities. In the transfer of messages from the source language to the target language, there was also a transfer of culture and even art that made the translation text reader understand or not understand the message delivered. From the definition of translation above, although specifically it does not mention the translation of literary works, it can be implicitly concluded that the translation of both literature and non-literature in principle has the same problem, namely the source language message should be maintained.

Translation can be classified into several types. Larson (in the Proceeding Seminar Ilmiah Nasional July: 2017) divides translation into form-based translation (meaning-based translation) and meaning-based translation. Whereas Newmark (in the journal of Kajian linguistic dansastra, vol. 24 no 01 June, 2012) classifies translation into eight types, namely: Word for Word Translation, Literal Translation, Faithful Translation, Semantic Translation, Adaptation Translation, Free Translation, Idiomatic Translation, Communicative Translation. Whereas the translation of ordinary literature or tends to use the type of free or faithful translations.

In the translation process, an interpreter must pay attention to the variety of languages of the text to be translated. In the translation there are also various languages, Machali added, there are five types of languages including: Frozen variety, official variety, consultative, casual variety, intimate variety. Similarly, the opinion of Joos, Moentaha (in the journal Studi Islam vol 2, no 1, June 2017) which divides the variety of languages into 5 types: Variety of literary languages, Variety of journalistic languages, Variety of language newspapers / newspapers, Variety of scientific languages, Variety of official document languages. From the two opinions above, literary translation falls into a variety of literary languages or intimate variety.

Literary Translation

In translating literature, there are often gaps between source works (original literary works) and literary works resulting from cultural differences. The gap is related to differences in cultural roots which include cultural concepts, cultural values, myths, history, ethics, socio-cultural, and others. In this case, the translator is tasked with diluting or disguising the gap. In his book Peter Newmark, in the journal of METASASTRA vol 7 no 2, December 2012, a text book of Translation when discussing the translation of literature, especially poetry, it is also not too much to describe specifically the steps in translating poetry. In general, Newmark explains five important things in literary translation, namely allegorical truth, sound harmony (onomatopoeic), rhythm, diction, and language style. Newmark argues that literary translation requires high creativity and a sense of art (Newmark, in the journal of METASASTRA vol 7 no 2, December 2012). There are many differences of opinion regarding the translation of literary works; some suggest that a literary work, especially a poem, cannot be translated into the target language as suggested by Kessler, 2000. "Poetry ... cannot be translated" by Morgan, p. 272 Victor Hugo, 19th-century French poet and novelist, also has the same opinion, and so does W. Lednicke Garnier,p. 7-9 (in the journal of METASASTRA vol 7 no 2, December 2012). However, it will

differ with Andre Lefevere in Buletin Al TurasVol. XXIII No.2, Juli 2017p.87 (downloaded in file:///C:/Users/Toshiba/Downloads/5415-16977-1-PB%20(3).pdf, 4 February 2019), who mentions seven methods of literary translation, such as poetry. Although in general the seven methods of translation of the poem can be divided in two, loyal and free (faithful and free). That is one example of free poetry translation.

In literary translations there are units that function as grooves, settings, characterizations, sound units, word groups, sentences (language styles), and visual units (typography, enjambment, stanzas, etc.). The style of language of a literary work can be studied through the choice of words / diction and figurative language as part of a stylistic study that examines the style of language of a literary work. Stylistics, as a linguistic study, only studies linguistic structures including the use or compilation of words, sentences, discourses, and styles in a literary text up to the effects it produces and gives an assessment of it. (Ismail, in Prasasti: Journal of Linguistics Vol.1 No.2 November 2016. Whereas the choice of words / diction in a literary work can use synonyms, origin language, foreign words, tautology (repetition of meanings or ideas), anomalies (omissions from grammatical or semantic angles of a language), figurative language, etc. Figurative language style is the use of figurative language namely expressing things indirectly by equating things with other things that are actually not the same or expressing things with other things to get a clear picture of images (Pradopo , in Prasasti: Journal of Linguistics Vol.1 No.2 November 2016. There are two theories that discuss figurative language, namely the theory of Kerafin Prasasti: Journal of Linguistics Vol.1 No.2 November 2016, dividing the type of figurative language in Indonesian into 16, among others: Equality / simile, Metaphor, Allegory, Personification, Allusion, Eponym, Epithet, Synecdoche, Metonymy, Antonomasia, Hypoplasia, Irony, Satire, Innuendo, Antiphrasis, Sarcasm. While Jassinin MaghzaVol. 1, No. 1, Januari-Juni 2016divides the type of figurative language into personification, metaphor, metaphor, comparison, cliché / hyperbolic figure. The comparison figurative language is marked with the words "like, kind, like, penaka, like, etc", in *Dinamika Penerjemahan Sastra* by Moh.Supardi (2017:386)

Methods, translation strategies or translation techniques play more at the text level in the target language. In the translation strategy, it relates to a smaller level of text, namely sentences, clauses, phrases, and words; the translation method is related to the whole text as a complete discourse. The choice of words / diction in literary works can use synonyms, origin language, foreign words, tautology (repetition of meanings or ideas), anomalies (omissions from grammatical or semantic angles of a language), figurative language, etc. Sudjimanin Prasasti: Journal of Linguistics Vol.1 No.2 November 2016, states the importance of the accuracy of the use of word choices / diction is very important in conveying the intent of a literary work.

In the literary translation, strategy can be done in translating literary texts. First, the writer should read the text that he wants to translate until it is complete to obtain a general description of the characters, storyline, settings, narrative tones, implied messages, etc. Secondly, look for additional information about the text that is intended to be interpreted, both concerning the content and background, including regarding prosecution. The third, reads the chapters to be translated while marking parts that might be a problem, just as mental preparation. The fourth starts with the translation process. Then look for ingredients that do not immediately occur. The

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meaning of the writing process is often interrupted because it often opens dictionaries or searches the internet.

Literary Psychology

Literary psychology is an interdisciplinary study of literature, because understanding and studying literature by using various concepts and theoretical frameworks which exist in the psychology of Wellek and Warren in the book of *Psikologi Sastra* (2011: 14) suggests that literary psychology has four possible meanings. The first is the study of author psychology as a type or as a person. The second study is the creative process. The third study is laws of psychology applied to literary works. And the fourth one studies the impact of literature on the reader. According to Wellek and Warrenin the book of *Psikologi Sastra* (2011:14), the first and second notions are part of the psychology of art, focusing on the author and the creative process. The third definition focuses on literary works that are examined with the laws of psychology. The fourth definition is focused on the reader who when reading and interpreting literary works experiences various emotional situations.

Literary works are seen as psychological phenomena because they display psychological aspects which are portrayed through characters and make humans as the movers of the soul. Analyzing figures in literary works and their expression of a literary reviewer must also be based on psychological theories and laws that explain human behavior and character. Psychological theory that is often used in conducting research on a literary work is psychoanalysis proposed by Sigmun Freud. Psychological theory that is often used in conducting research on a literary work is psychoanalysis proposed by Sigmun Freud. According to Freud, (Wiyatmi in the book of *Psikologi Sastra teori dan aplikasinya* 2011: 52) the life of the soul has three levels of consciousness, namely conscious (Conscious), unconscious (Preconscious), and unconscious (Unconscious). Freud's psychological theory distinguishes human personality into three psychological elements, namely Id, Ego, and Super Ego. Psychology is an extrinsic element of literary work, but the role of psychology in literature is very important. A literary work can be divided into several types, among others, literature in the form of novels, poems, or rhymes. The role of psychology in literary works in the form of novels is used to revive the characters that are not consciously created by the author, discussions on character, conflict and main characters are commonly used in this study. Whereas, literary works in the form of textual poetry is in the form of coherence and implicature; it is a building block in poetry.

From the above discussion, it can be concluded that the translation of literary works is, often there are gaps between source works (original literary works) and translation literary works caused by cultural differences. The gap is related to differences in cultural roots which include the concepts of culture, cultural values, myths, history, ethics, socio-cultural, and others. In this case, the translator is tasked with diluting or disguising the gap. According to James Wanastra Vol IX No.2 September 2017, translators must consider presenting social, economic, political, and cultural contexts and connotations in translating literary texts. According to Newmark, transference is an option in maintaining Source Language local color. Because we cannot separate translation and culture, the procedure for preserving the source language locality must

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be carried out in the translation process. However, transference cannot be applied in all cases because only by transferring the target language, reader will not understand the cultural meanings and concepts intended by the author of the source text. Another method introduced by Newmark is the analysis of meaning components as "the most accurate translation procedure" Newmark in the Journal of Wanastra Vol IX No.2 September 2017. This procedure does not involve culture and only highlights messages. The consequence of applying this method is that part of the aesthetics of the source text will be disrupted.

Translating literary psychology has several external aspects where in translating, a translator must be able to animate the psychological aspects of an author, furthermore, messages contained in a work such as characterization or conflict, such as those found in the psychological aspects of literature in the form of novels. While the element of coherence and implicature in the form of poetry is an external element that has a connection with pragmatism in a poem. A consequence that is the result in the form of a translation that does not fulfill the aesthetics of a work in the target language.

Some general rules in translating literary texts. The following is one example of the rules for translating fictional prose manuscripts put forward by Belloc cited by Bassnett-McGuire in Buletin Al Turas Vol. XXIII No.2, July 2017 in the article of *syarat dan aturan dalam penerjemahan teks sastra*, among others: consider the whole work, idioms become idioms and the intention is to mean, the emotional charge at Source and Target language, don not forgot to beware of the same structure but actually different, translating explicitly so that meaning is conveyed to Target Language, do not tell the story to be more beautiful or bad with the original story

The translation of literature by translating into the target language by conveying the message aesthetically, but still involves cultural, historical, value, taste, political, social, and ways of thinking. In addition, literary translation needs to pay attention to the validity of the truth of the translation results. One of the literary works such as poetry can be translated with certain methods of translation, one of which is the method of translating interpretations of poetry revealed by Bassnett.

Prose is divided into novels and short stories. Have the same structure, namely the story is fictional, there is a plot, has a character, and there is a setting or background. Thus, how to translate it also has similarities. Suryawinata and Hariyanto downloaded in http://imlihlamka.blogspot.com/2015/05/menerjemahkan-karya-sastra.html 8 July 2018 reveal that there are difficulties translating fiction because there are several problems such as, quoting Newmark in the Journal of Wanastra Vol IX No.2 September 2017 the influence of source language culture in the original text that appears in the style of language, setting, and themes, and moral goals want to be conveyed to the reader. In addition, it should be noted also the characteristics of the literary convention when the work was written so that the translator did not misunderstand the text and style of writing of the work to be translated.

Therefore, Helloc, as quoted by Basnettin in Buletin Al Turas Vol. XXIII No.2, July 2017, states that there are six general rules for prose text translators, namely: first the translator

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should not 'plod on', word by word or sentence by sentence, but should 'always "block out" his work'. By 'block out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render'. Second, the translator should render idiom by idiom and idioms of their nature demand translation into another form from that of the original. Belloc cites the case of the Greek exclamation 'By the Dog!', which, if rendered literally, becomes merely comic in English, and suggest that the phrase 'By God!' is a much closer translation. Trird, the translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less empathic than the form of the phrase, or it may be more emphatic'. By 'intention', Belloc seems to be talking about the weight a given expression may have in a particular context in the Source Language (SL) that would be disproportionate if translated literally into the Target Language (TL). He quotes several examples where the weighting of the phrase in the SL is clearly much stronger or much weaker than the literal TL translation, and points out that in the translation of 'intention', it is often necessary to add words not in the original 'to conform to the idiom of one's own tongue. Forth, Belloc warns against, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. Demander—to ask translated wrongly as to demand. Fifth, the translator is advised to 'transmute boldly' and Belloc suggests that the essence of translating is 'the resurrection of an alien thing in a native body'. Then the last, the translator should never embellish.

Translating prose, both in the form of short stories and novels, is basically the same as translating other texts. The steps are the same as those outlined by Nida and Taber above, namely analysis, transfer, and restructuring. What distinguishes it is that we as translators must really understand literature so that it can capture the message conveyed by the author and pay attention to the six rules mentioned above.

While other fictional works in the form of poetry is one type of literary work that has its own uniqueness. Not only, in terms of form, but also the sounds of the language used, the expressions produced, and the emotion emitted. The form of poetry which only consists of lines may give the impression that translating is easier than prose. However, actually it is not as easy as imagined. Andre Lefevere, as quoted by Bassnetin Buletin Al TurasVol. XXIII No.2, July 2017reveals that there are seven methods or strategies to translate poetry, namely: Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether. Next is literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original. Then metrical translation, where the dominant criterion is the reproduction of the SL meter. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense

of the text as a whole. After that, Poetry into prose. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation. Others are rhymed translation, where the translator 'enters into a double bondage' of meter and rhyme. Lefevere's conclusions here are particularly harsh, since he feels that the end product is merely a 'caricature' of Catullus. After rhymed is Blank verse translation. Again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted. The last is iinterpretation. Under this heading, Lefevere discusses what he calls versions where the substance of the SL text is retained but the form is changed, and imitations where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text'.

Translating poetry is not the same as translating prose. In fact, it is arguably no easier. The steps in translating poetry are the same as the steps in translating prose, namely analysis, transfer, and restructuring. It is just that, as a very distinctive text, poetry must be understood by people who truly understand poetry so that when translating the messages expressed by the poet is not destroyed. What can translate a poetic work is the author itself with the aim of preserving the essence of the message and the beauty of the poem. When translating poetry, we must choose one of the seven strategies to translate poetry that has been put forward. The realization of the poetry translation strategy can be seen in the appendix section.

Literary text translator requirements

In translating literature related to culture and language from two languages. Culture involves names, history, religion, beliefs, traditions, customs, and social structures. In addition, it also pays attention to the socio cultural language of the source language; especially literature is not only to be read alone but also to be read by others. It can be concluded that literary translation is the process of rewriting the meaning or message contained in a text into a text written in another language by presenting (maintaining) its beauty.

According to Zuchridin and Sugeng (downloaded inhttps://www.linguistikid.com/2016/07/syarat-aturan-penerjemahan-teks-sastra.html 8 July 2018)a literary translator must equip themselves with a number of things (Translation requirements of literary texts), namely (a) understanding the source language almost perfectly, (b) mastering and being able to understand the target language properly, correctly and effectively, (c) knowing and understanding literature, appreciation of literature, and translation theory, (d) having sensitivity to literature, (e) having cognitive and socio cultural flexibility and, (f) having strong tenacity and motivation ". By fulfilling these conditions, the translation of literary texts will be conveyed both from the message and its aesthetics.

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CONCLUSION

The translation of literature by translating into the target language by conveying the message aesthetically, but still involves cultural, historical, value, taste, political, social, and ways of thinking. In addition, literary translation needs to pay attention to the validity of the truth of the translation results. In translating literature related to culture and language from two languages. Culture involves names, history, religion, beliefs, traditions, customs, and social structures. In addition, it also pays attention to the socio cultural language of the source language; especially literature is not only to be read alone but also to be read by others. It can be concluded that literary translation is the process of rewriting the meaning or message contained in a text into a text written in another language by presenting (maintaining) its beauty.

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