Grammatical equivalence in the Arabic poets of the *Daulah Umawiyyah* period

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ABSTRACT

This study examines the translation products of Arabic literary works existed in the period of the Umawiyyah. This research generally uses two approaches: the literature and the translation science approach. Based on the translation approach, this study measures the grammatical equivalence between Arabic and Bahasa Indonesia in the literary works of Arabic poets during the Daulah Umawiyyah period. Afterwards, this study examines the application of translation techniques and methods in the literary works of the Arabic poets of the Umawiyyah period. As for the approach to Literature, this research investigates the products of the translation of literary works of Arabic poets in the period of the Daulah Umawiyyah structurally. The diversity in Arabic - Bahasa Indonesia translation can be found in some aspects such as: (1) number, (2) gender, (3) person, (4) tense and aspect, and (5) voice. In addition, the application of translation techniques has a significant impact on the quality of Arabic poetry translation.

Introduction

Lexical equivalence plays an important role in the study of translation. Lexical equivalence is an initial study that can be investigated before discussing in detail the study of grammatical equivalence. Baker (2018) concludes that the most powerful factor, which can determine and produce different types of translation results, especially in the process of expressing experience, is the "language grammatical" system. This research studies on how a translator expresses the translation of Arabic poetry from the *Umawiyyah* period, especially in terms of grammatical equivalence. The data were collected in Arabic and Indonesian books as well as journal articles regarding the works of Arab Poets during the *Daulah Umawiyyah* period (Farhah et al. 2017).

The Umawiyyah Dynasty was the first dynasty in the history of Arabic literature. In this case, it can be assumed that there was a transformation from the Islamic period to the Umayyad period, especially in the style and rhetoric of poetry. By looking at the

grammatical equivalence, the reader can basically find the equivalence problems between Arabic and Bahasa Indonesia in a comprehensive manner, such as the style of language (rhetoric) of the Arabic community in poetry, which are trackable and measurable through grammatical equivalence.

A comprehensive study of the *Umayyad* dynasty (*Ummayad* caliphate) has been previously studied in a study entitled The First Dynasty of Islam The Umayyad Caliphate AD 661–750 (G.R.Hawting 2000). In addition, there are also a study of literary works in the Umayyad period during the early revolution (Hillenbrand 1987), a study of Arabia in Antiquity (Retso 2003), discussing Arabic in an ancient perspective; as well as history from the Assyrian era (Assyrians) to the Umayyad dynasty. However, in detail, the translation of literary works in the *Umayyad dynasty* has never been studied; thus, this provides an opportunity or research gap for the researcher to study the translation of literary works of the

Umayyad dynasty, especially in terms of grammatical equivalence. So far, studies related to literary works of the Umayyad dynasty have only been limited to segregated studies, like focusing only on the literary, historical, and socio-cultural elements. Anis (2018) has conducted a study on grammatical equivalence in Arabic-Javanese. However, in this study, the application of translation techniques and methods has not been studied in detail.

Based on the aforementioned background, several research problems can be formulated as follows: 1) what is the grammatical equivalence of Arabic poetry in the Umawiyyah period, 2) how to apply the techniques, and translation methods in the literary works of Arab poets during the Umawiyyah Dynasty.

Research Method

This research is a synchronous or descriptive research, which is concerned to events occurring within a limited period of time yet does not involve historical developments [7]. In this case the research was only limited to the study of the Umayyad dynasty period. This research was naturally more inductive since it is based on facts from which general conclusion can be drawn [8]. Therefore, the discussion in this study was focused on the facts existing in the translation of Arabic poetry during the Umayyad dynasty. This research was conducted through three strategic stages: (1) data collection, (2) data analysis, and (3) results presentation stage. The data of this research are the translation of clauses and sentences obtained from the selected data sources; it is the collection of poetry of the first Islamic dynasty, the Umayyad dynasty. The data cover 80 literary figures (writers) arranged alphabetically from A-Z every of which has their own lexicon character. In the lexicon, all

information about the meaning and use of words in language can be found [7, p. 142]. In addition, the term lexicon can also be interpreted as "word richness" of a speaker, a writer, and an author of poetry. Qualitative data analysis was carried out through four important stages: (1) domain analysis, related to the poetry of literary figures of the Umayyad period; (2) taxonomic analysis, related to grammatical equivalence in terms of clauses; (3) componential analysis, and (4) cultural theme analysis [9]. The last stage is presenting the results of data analysis in the form of narratives and descriptions, delivered informally, of grammatical equivalence, various techniques and translation methods that exist in Arabic poetry during the Daulah Umawiyyah period. Based on the study of grammatical equivalence, hopefully, the language character of the Arabic poets during the Umawiyyah dynasty can be explained comprehensively.

Results & Discussion

Almanna (2016:82) describes that grammatical equivalence refers to the diversity of grammatical categories across languages, in this case is between Arabic and Bahasa Indonesia. Grammar may pose some problems in terms of finding a direct correspondence in the target language; for example, Arabic expresses singularity, duality, and plurality grammatically by using certain morphemes. English, on the other hand, expresses singularity and plurality grammatically, such as: /waladun/ 'boy', /waladāni/ 'two boys', /aulād/ 'boys'.

A translator working from a language which has number distinction into language

with no category of number has two main options: the translators can (a) omit the relevant information relating to number, or (b) encode this information lexically (Baker, 2011:97).

Number Distinction in the Arabic Poet

Problems related to the translation of "number distinction" as part of the grammar in Umayyad poetry can be seen in the following data.

كذبتم ليس ذاك كما زعمتم # و لكن الخوارج مؤمنونا

هم الفئة القليلة غير شك # على الفئة الكثيرة ينصرونا

Kalian berdusta dan padahal bukan itu yang kalian yakini,
Khawarij-lah orang-orang yang beriman,
Mereka adalah kelompok kecil,
Namun tanpa keraguan sedikit pun,
Terhadap kelompok besar yang selalu dibela

You're lying and when that's not what you believe,
The Khawarij are the believers,
They are a small group,
But without the slightest doubt,
Against a large group that is always defended
Data 1[10]

Data 1 show that one of the functions of poetry is to express political rights. Poetry was used against the government regime (Umayyad daulah) by the followers of the Khawarij. They wanted to show that the Khawarij were right while the government was wrong. What is quite unique in the tradition of poetry is the similarity of sound at the end of the sentence. In this case it can be seen in the examples of the words /ينصرونا/ and / مؤمنونا/. Both words have the same ending sound /نا/ /nā/. The similarity of sound becomes difficult to translate into Indonesian, even impossible.

The word / مؤمنونا/ is translated into /people who believe/ or /orang-orang yang beriman/ in Bahasa Indonesia. The word / مؤمنونا/ is plural and it is translated as plural in the target language. This is an important part of grammatical equivalence (plurality case). The addition of a long vowel in the /نا/ /nā/, in the word /مؤمنونا/, is used to achieve an aesthetic element, the simil

arity of sound in Arabic poetry. Data 1 also show that there is an application of translation technique, reduction technique, a technique to condense the information [11]. The translator has removed the conjunction / و لكن / (walākin), (but, however, on the other hand, nevertheless – English), which has quite an important function in poetry. This conjuction serves to connect one sentence to another sentence to show contrast between two clauses. This reduction technique causes a decrease in the quality of translation in the target language, since contrastive element is missing for Indonesian readers. The application of discursive creation techniques in data 1 has reduced the quality of translation in Arabic poetry as in the word /al-katsīrah/ which means "banyak" /many/ is translated into /big/ "besar" (الفئة الكثيرة). The words /big/ and /many/ have different meanings. The use of temporary equivalence, that is far from the original context, is one of the characteristics of discursive creation technique [11]. In this case, the translator is affected by the pre-existing phrases, if there is a /small group/ "kelompok kecil" (الفئة القليلة) then it means there is a large group (الفئة الكبيرة) "kelompok besar".

Gender Distinction in the Arabic Poet

Gender is a grammatical distinction according to which a noun or pronoun is classified as either masculine or feminine in some languages (Baker, 2011: 99). One of the poetry traditions of the *Umayyad dynasty* is mocking each other between friends or *Qabilah*. Another important and challenging thing for a translator is how to transfer the element of "ridicule"/mocking/ that exists in the source language into the target language. The form of ridicule in the Arabic poet can be investigated from the mocking poem/ hija' between Jarir and al-Farazdaq. Additionally, the problem of "gender distinction" is found in some words classified as masculine and feminine. Both forms are not found in the target language (Bahasa Indonesia).

فإنك إذا تسعى لتدرك دارما # لأنت المعني يا جرير المكلف
تطلب من عند النجوم و فوقها # بربق و عير ظهره متفرق
أتى لجرير رهط سوء أذلة # و عرض لئيم للمخازي موقف

Maka sesungguhnya bila engkau berusaha untuk tahu sampai ke akar-akarnya,
niscaya engkau terbalik wahai Jarir yang penuh beban,
Engkau meminta pada bintang dan yang di atasnya dengan tali dan garis
Sementara punggungnya tercerai
Jarir memiliki sifat keserakahan dan kehinaan,
Harga diri yang nista sangat cocok bagi orang yang mencari kehinaan

So verily if you seek to know to its roots, surely you will be turned upside down, O Jarir full of burdens,
You ask the stars and above with strings and lines
While her back is torn apart
Jarir has the nature of greed and disgrace,
Disgraceful self-esteem is very suitable for people who seek humiliation
Data 2(Ismatullah 2014)

Data 2 show that there are cases of gender distinction and cases of ridicule in Arabic poetry. The case for gender distinction is in *dhamir* /ka/ and *dhamir* /anta/ which mean "you" are for male. In Bahasa Indonesia, there is no distinguishable pronouns between male and female. Meanwhile, the mocking case found in the poem above is that when the pronoun /ka/ or you male is used, it is directed by al-Farazdaq to Jarir. In addition, the form of mocking in the poem above is strengthened by the word /laīm/ which is equal with /mean, ignoble, vile, wicked, evil/ in English. The word /laīm/ is a form of ridicule in Arabic tradition. The word /laīm/ reinforces the mocking between Jarir and Farazdaq.

Participant Roles in the Arabic Poet

In most languages, participant roles are systematically defined through a closed system of pronouns which may be organized along with a variety of dimensions (Baker, 2011: 104). The most common distinction is between first person (identifying the speaker or a group which includes the speaker: English "you"), and third person (identifying persons and things other than the speaker and addressee: English "he/she/it/they"). In the case of Arabic poetry, the reference to this participant role is not clear, to whom the reference of the participant role is directed. Therefore, context in poetry plays an important role. The problem regarding this "participant role" can be seen in the following data 3.

حملوا الى قبورهم فلا يدعون ركبانا، و أنزلوا فيها فلا يدعون ضيفانا، ..
فاحذروا ما حذركم الله واعتصموا بحبله ....

Mereka akan dibawa ke kuburan, kemudian mereka dipanggil tanpa kendaraan.
Dan juga mereka diletakkan dalam kuburan, kemudian dipanggil tanpa ada yang menemani...
Hindarilah apa yang dilarang Allah dan berpegang teguhlah kepada agama-Nya...

They would be taken to the graveyard, then they would be summoned without a vehicle.
And also, they are placed in graves, then called without anyone accompanying... Avoid what Allah forbids and hold fast to His religion...

Data 3 (Ismatullah 2014)

The reference of the word "they" /mereka/ /حملوا/, in data 3 above, is not clear. This is because the interaction between poets and poetry is sometimes used to achieve certain goals, one of which is to explain the social conditions of society. The poem above is Qathri bin Fuja's view of the social phenomena existing in the society. He tries to direct society back to a better path; therefore, he tries to remind the public about the grave and death.

Tense Distinction in the Arabic Poet

The form of the verb in languages which have these categories usually indicates two main types of information: time relations and aspectual differences (Baker, 2011:108). Time relations have to do with locating an event in certain timeline. The common distinction is between past, present, and future. Aspectual differences have to do with the temporal distribution of an event, for instance its completion or non-completion as well as continuation or momentariness. The problem of tenses in Arabic poetry can be compared from data 4 and data 5 below.

زعم الفرزدق أن سيقتل مربعا # أبشر بطول سلامة يا مربع

Al-Farazdaq mengira bahwa ia bisa menghancurkan riwayat Jarir, alangkah bahagianya dengan kejayaan mirba' itu.

Al-Farazdaq thought that he could destroy the history of Jarir, how happy he was with the triumph of the mirba'.

Data 4 (Ismatullah 2014)

يوصل حبليه إذا جن ليله # ليرقى الى جارته بالسلالم
هو الرجس يا أهل المدينة فا # حذروا مدخل رجس بالخبيثات علم

Dia mengikat dua talinya bila malam mulai kelam,
Lalu ia naik tangga menuju kekasihnya,
Dia adalah nista wahai penduduk kota maka berhati-hatilah karena ia tahu tempat-tempat masuknya kenistaan dengan kotoran/ najis.

He tied the two ropes when the night grew dark,
Then he went up the stairs to his lover,
He is an insult, O city dwellers, so be careful because he knows the places where filth is entered.

Data 5 (Ismatullah 2014)

The poems in data 4 have the same sound /ع/ , / مربعا/ , / مربع/ . Meanwhile, the poems in data 5 have the same final sound /م/ , /سلام/ , /علم/ .

In data 4, the poem begins with a past verb, *fi'l madhi* /زعم/ , but the past tense marker is not found in the target language (Bahasa Indonesia) /mengira/ ; so to add the sense of past tense the translator uses /telah mengira/ . The application of reduction technique to compress the information is used in the data.

On the other hand, in data 5, it is found that the Arabic poetry used the form of present /يوصل/ and imperative verb /فاحذروا/ . However, these tenses are not explained by the translator in the target language. The verb /*za'ama*/ should be translated as /has thought/ "telah mengira" (data 4). Likewise, the verb /*yuwashilu*/ should be translated into /currently, he binds/ "saat ini, dia mengikat" or "dia sedang mengikat" (data 5). This is a problem of grammatical equivalence in Bahasa Indonesia and Arabic. Translators tend to use target language orientation rather than source language orientation.

Voice Distinction in the Arabic Poet

Voice is a grammatical category defining the relationship between a verb and its subject. In active clause, the subject is the agent responsible for performing the action. In passive clause, the subject is the affected entity, and the agent may or may not be specified, depending on the structure available in each language (Baker, 2011: 112). The problem of "voice distinction" is found in the data of Arabic poetry. The emphasis on aesthetic elements sometimes makes the relationship between subject and verb in Arabic poetry unclear. The problem of the subject and verb agreement can be seen in the following al Akhtal poem.

و ان تدجت على الأفاق مظلمة # كان لهم مخرج منها و معتصر

شمس العداوة حتى يستقاد لهم # و أعظم الناس أحلاما اذا قدروا

(1) *Apabila di ufuk benar-benar gelap gulita*
(2) *Bagi mereka ada jalan keluar dan tempat berlindung*

(3) *Kesulitan para musuh dapat ditundukkan*
(4) *Jika mereka mampu*
(5) *Mereka adalah manusia yang paling mulia kebijaksanaanya*

(1) *If it is completely dark on the horizon*
(2) *For them there is a way out and a refuge*
(3) *The difficulty of the enemies can be subdued*
(4) *If they are able*
(5) *They are the most noble of people in wisdom*

Data 6(Ismatullah 2014)

The poem above (data 6) is a poem by al-Akhtal. He is a writer who is affiliated with the Umayyad dynasty government, despite his christianity (Ismatullah 2014). The above poem is al-Akhtal's way of praising the Umayyads. Shifting the style of praise from the source language is a challenge for a translator. Based on data 6 above, there are certain problems related to subject and verb agreement in terms of praising.

First, in sentence 1, (*if it is completely dark on the horizon*), (*Apabila di ufuk benar-benar gelap gulita*), the subject in the sentence is not clear (و ان تدجّت على الأفاق مظلمة). To understand this sentence, the reader must remember that in Arabic there is the phrase (ليل دجيّ = مظلم) or dark night. In this case, the translator has replaced the position of style in Arabic, especially the phrase (على الأفاق) "di ufuk" to be the central position in the sentence. Whereas in Arabic, the central position is in the verbs (تدجّت) and (مظلمة). The element of "darkness" becomes the main center in the source language, but the translator shifts it to "the horizon" as the central position in sentence 1. This distracts any messages coming from the source language. This underlines that subject and verb agreement is an important aspect in the process of transferring messages from the source language to the target language.

Then, in sentence 2 (*for them there is a way out and a refuge*), (*Bagi mereka ada jalan keluar dan tempat berlindung*), (كان لهم مخرج منها و معتصر); hence the relation between sentence 1 and 2 is unrelatable. Sentence 2 should be the answer to the word "if" (wa + in) "apabila". The relationship between the subject and the verb becomes increasingly unclear.

Sentence 3 (*the difficulties of the enemies can be subdued*), (*kesulitan para musuh dapat ditundukkan*) "the difficulties of the enemies" (*kesulitan para musuh*) becomes a subject that has

a relationship with the verb "can be subdued" (*dapat ditundukkan*) (شمس العداوة حتى يستقاد لهم). Sentence 4 (*if they are able*), (*jika mereka mampu*), they (*mereka*) as a subject has a relationship with the verb "able" (*mampu*). In sentence 3, the verb (يستقاد لهم) is translated into the passive form in Indonesian to be (*ditundukkan*). Sentence 5 (they are the most noble of human wisdom) (*mereka adalah manusia yang paling mulia kebijaksanaanya*), (و أعظم الناس أحلاما اذا قدروا), the word "they" becomes the subject of the sentence in the target language. In fact, in the source language, (أعظم الناس) (manusia yang paling mulia) or (the most noble human) becomes the main subject. Grammatical equivalence in the target language can be achieved by compensation.

Compensation technique, by which the position of certain information and/or stylistic effect is replaced from the source language due to the lack of equivalent expression in the target language (Molina and Albir 2002), used by translators to make the translation more legible and easier to read. The compensation used in this study is different from the compensation technique studied in previous studies (Anis et al. 2022). The study of compensation techniques in this study focuses on the study of Arabic poetry, where the study of compensation techniques is more inclined to the aesthetics of language. Meanwhile, the study of existing translation techniques focused on descriptive texts. This study seeks to develop micro- and macro-translation studies on Arabic poetry translation texts translated into Indonesian. The micro-study focused on translation techniques. Meanwhile, macro studies are focused on translation methods and ideologies.

Conclusion

After doing the analysis of the data, using the theory of grammatical equivalence in the Arabic – Bahasa Indonesia translation, it can be concluded that the structural strategies are obligatory to make the translation more natural. Additionally, it can also be concluded that the diversity in Arabic – Bahasa Indonesia translation can be found in some aspects such as: (1) number, (2) gender, (3) person, (4) tense and aspect, and (5) voice. Translators of Arabic poetry tend to use target language orientation rather than source language orientation.

Acknowledgments

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