

The Translator's Voice as a Reader's Response in the Arabic Translation Novel of *Laskar Pelangi*

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ABSTRACT

This article aims to trace the translator's voice as a response to the novel *Laskar Pelangi* through its translation entitled *Asākiru Qawsi Quzah*. This research adopts a descriptive qualitative approach. The research data consist of words, phrases, and sentences from the novel in the source language, which is *Laskar Pelangi* and the novel in the target language, which is *Asākiru Qawsi Quzah*. Data collection is carried out through non-participant observation and note-taking methods. Units of the source language are compared with units of the target language. Then, the recently generated narrative segments by the translator are analyzed using literary reception theory, through intertextual method, as a reference to uncover the translator's response, as a reader, to the novel *Laskar Pelangi*. Furthermore, data are presented using both formal and informal techniques. The research findings indicate that the translator responds to the novel by emphasizing poverty disparities represented by SD Muhammadiyah Gantong, its teachers, and students. SD Muhammadiyah Gantong lacks adequate facilities, knowledge, and human resources.

Key words: Arabic, *Laskar Pelangi*, novel, reader's response, translation,

INTRODUCTION

Laskar Pelangi is a well-known Indonesian novel written by Andrea Hirata in 2005 and published by Bentang Pustaka. It has gained popularity not only in its original language but also through translations into various languages. The novel tells the story of a group of young students in a remote village in Belitung Island, Indonesia, who struggle to pursue their education despite facing numerous challenges and obstacles. The translation of *Laskar Pelangi* into different languages allows a wider audience to access and appreciate the literary work. Moreover, the translation version also provides an opportunity for cross-cultural appreciation and understanding. It also allows for a deeper exploration of cultural and societal themes. Each translation presents an opportunity to delve into the nuances of language and how the story resonates with different audiences across the world.

On the other hand, some may argue that the translation of *Laskar Pelangi* into various languages runs the risk of diluting its original cultural and language nuances. There is a concern that certain elements of the story or language may not translate accurately, leading to a loss of meaning for non-Indonesian audiences. Additionally, critics contend that by focusing on translations, there could be missed opportunities to promote and appreciate local literary works from different regions around the world (Supardi and Sayogie 2019). This argument suggests that while translations offer accessibility, they might compromise the authenticity and depth of the original work's message for global readers. Furthermore, the process of translating idiomatic expressions from Indonesian into various languages can pose unique challenges. These expressions often carry cultural and contextual meaning that may not have direct equivalents in other language.

For instance, in the case of translating the novel *Laskar Pelangi* into Arabic. Previous study has identified three types of differences in the second person deixis form between the novel *Laskar Pelangi* and its translation. The first is a

gender aspect. The novel *Laskar Pelangi*, rooted in Indonesian culture, does not recognize gender distinctions in this context. However, this is different in its Arabic translation, which does acknowledge gender differences in the use of second person deixis. Second, another difference is observed in other terms such as 'ananda', 'ibu', 'bapak', 'nyonya', and 'tuan', which are commonly used in Indonesian culture. In contrast, the translated version does not utilize these specific terms. Third, there is a difference in the form of the second person deixis that conveys respect and formality, such as the use of the word 'anda'. Conversely, the Arabic version of the novel does not use this term (Ghifari and Supriadi 2019). The findings have proven that translated works may not always accurately convey the true essence of a story or its cultural aspect, potentially leading to a misrepresentation that could impact readers understanding and appreciation of the literary work.

However, in literary studies, translated work is recognized as a type of reader response. It is due to the presence of translator's voice in translated text. the translator's voice is shaped by the choices made regarding language register, tone, and stylistic differences between the source and target languages (Purnomo and Baharuddin 2018). These decisions can greatly impact the emotional resonance of the text and its reception by the audience. For example, a skilled translator may choose to adapt the style and tone of the original work to ensure that the emotional impact is preserved and resonates with readers from different cultural backgrounds. It can be concluded that a translated work is no longer original expression of the author's thought, but rather an interpretation based on translator's understanding and decision. In fact, the translator's voice may become more dominant than the author.

This research aims to explore the translator's response, as a literary work's reader, through translated novel titled '*Asākiru Qawsi Quzah*' (hereinafter referred to AQQ). The investigation works with literary reception theory. It is acknowledged as a discipline that emphasizes the reader's role in interpreting a literary text. Furthermore, the reader's relationship with the literary text has aesthetic implications. These implications stem from the fact that a reader's reaction to a literary text is influenced by previous works they have encountered (Sangidu and Ilma 2022).

LITERATURE REVIEW

Research related to the translated novel AQQ has been previously explored through linguistic analysis. Firstly, the novel AQQ was examined in terms of its morphological semantics. The research findings revealed the presence of 497 triliteral verbs with the addition of two letters based on their attributive conjunctions. These verbs carry emotional connotations. Additionally, triliteral verbs with the addition of three letters were found to convey feelings of sadness and disappointment (Syarifah 2018). Secondly, the novel was scrutinized from a Nahwu (Arabic syntax) perspective. The research outcomes demonstrated that the novel contains a category of immutable nouns in the form of professions (Milah 2019). Thirdly, a pragmatic approach was employed to analyze the novel. The research results highlighted differences in the depiction of second-person deixis between the original novel *Laskar Pelangi* and its translation. This discrepancy is attributed to cultural disparities between Indonesia and the Arab world (Ghifari and Supriadi 2019).

In addition to the aforementioned studies, the novel AQQ has also been examined using literary approaches. The first study focused on analyzing the character of Bu Muslimah through the lens of literary psychology. Findings revealed that Bu Muslimah is depicted as a highly positive figure, particularly as a

teacher (Rosyaadah 2022). Furthermore, the novel AQQ was dissected using a genetic structuralism approach. Research findings depicted the novel as portraying the phenomenon of educational inequality experienced by impoverished communities (Ridwanallah 2023). Additionally, this novel was investigated through a semiotic approach. Research results indicated that the novel utilizes Islamic values as the narrative foundation, conveyed through signifiers within the text (Riyadi et al. 2023). Moreover, Research on the translator's voice has been conducted. The findings indicate that the translator's voice will always be present in the translated text as a consequence of the translator's role itself. The technique used by the translator is known as discursive creation (Andri 2024).

Despite this novel has been analyzed using an array of approaches, it has yet to be studied from a literary reception standpoint. As a result, the aim of this study is to fill a gap in existing research while also contributing to the field's novelty. This study is expected to contribute to the discourse on reader responses through translated texts.

UNDERLYING THEORIES

Definitively, literary reception originates from the Latin word "recipere" and the English word "reception", which are interpreted as the acceptance or reception by readers. In a broader sense, reception is defined as the processing of a text and the ways of ascribing meaning to the text, thereby enabling readers to respond to it (Ratna 2021). Literary reception is a study that emphasizes the significant role of the reader in interpreting a literary text. In the book titled *Toward an Aesthetic of Reception*, Jauss asserts that literary texts and readers have aesthetic implications, where readers bring a reservoir of knowledge from previous literary texts they have read (Jauss 1982). Therefore, readers determine the meaning of a literary work based on the knowledge they possess, termed as the horizon of expectations. However, the reader's horizon of expectations often clashes with the plot twist presented by the author in the literary narrative. Iser argues that the interaction between these elements makes literature an aesthetic object. This is because a text influences the imagination and interpretation of the reader, resulting in the reader's impression (*Wirkung*) of the text they are reading (Iser 1980).

Iser contends that literary texts exist within a realm of uncertainty. Literary texts are considered as empty spaces or open places that need to be filled by the reader (Iser 1980). It's considering literary texts are subject to numerous interpretations. Sangidu emphasizes that readers are not static entities; rather, they are variable factors influenced by time, place, and socio-cultural conditions (Sangidu and Ilma 2022). This variability allows literary texts to be interpreted differently based on the reader's background. Reader reception can take various forms, including direct responses, textual criticism, and intertextuality through copying, adaptation, and translation.

RESEARCH METHOD

This research employs a qualitative descriptive method. This procedure was chosen to gather descriptive data in the form of words, phrases, sentences, and paragraphs from the novel *'Asākiru Qawsi Quzah* as primary data and the novel *Laskar Pelangi* as secondary data. Data collection involves observation and note-taking techniques. The observation technique entails careful reading to gain comprehensive understanding, while note-taking involves recording words, phrases, sentences, and paragraphs. Subsequently, the data is analyzed using intertextual methods. The underlying principle is to view every literary text in relation to and understanding of other texts. Each text represents a mosaic of

quotations, absorptions, and transformations of other texts (Teeuw 2015). Intertextuality allows for the study of literary reception within the context of new texts and their relationship with readers. The intended readers are those with the capability and repertoire related to literature. In this research, the researcher attempts to examine reader responses through translated texts.

THE TRANSLATOR'S VOICE AS A READER'S RESPONSE

The novel of *Laskar Pelangi* (hereinafter referred to LP) is written in the distinctive Belitung Malay language style. Consequently, cultural terms are an integral part of the narrative in the novel (Nurjana 2017; Fedora 2015). However, the novel AQQ tends to overlook these terms and instead seeks equivalents that are understood by the Arab audience. This is evidenced by the following excerpt:

Senyum Bu Mus adalah senyum getir yang dipaksakan karena tampak jelas beliau sedang cemas. Wajahnya tegang dan gerak-geriknya gelisah. Ia berulang kali menghitung jumlah anak-anak yang duduk di bangku panjang. Ia demikian khawatir sehingga tak peduli pada peluh yang mengalir masuk ke pelupuk matanya. Titik-titik keringat yang bertimbulan di seputar hidungnya menghapus bedak tepung beras yang dikenakannya (Hirata 2005).

ابتسامة بو مس بدت مفتعلة: كانت قلقة؛ وجهها متشنج وينتفض بعصبية. لم تكف عن تفقد عدد التلاميذ الجالسين على المقاعد الطويلة. وجعلها اضطرابها لا تكثرث بالعرق الذي سال على عينيها، مخططا وجهها. (Hirata 2013)

(Bu Mus's smile appeared forced: She was worried; her face was tense and twitching nervously. She never stopped counting the number of students sitting on the long benches. This preoccupation made her oblivious to the sweat pouring down her face.)

SD Muhammadiyah Gantong is depicted as a primary school with minimal facilities and students. The school is threatened with closure by the education department if the number of students does not reach ten. That morning was the first day for new students to attend the school, but only nine students were present. The two narratives above describe Bu Mus, a young teacher at the school, who is anxious that the school where she teaches will be permanently closed. The narrative in the novel LP appears more detailed, even highlighting the cosmetic used by Bu Mus, namely 'bedak tepung beras', which was commonly used by Indonesian women in the past. This narrative emphasizes that the event took place in Indonesia, particularly in Belitung. However, the novel AQQ omits the phrase 'bedak tepung beras'. The narrative in the novel AQQ focuses on Bu Mus's bitterness and anxiety over SD Muhammadiyah not meeting the requirements set by the education department. Here, it is evident that the translators's response focuses on the issue of disparities in the education sector.

The other evidence can be considered from the excerpt below:

Bu Mus menghampiri ayah Lintang. Pria itu berpotongan seperti pohon cemara angin yang mati karena disambar petir; hitam, meranggas, kurus, dan kaku. Beliau adalah seorang nelayan, namun pembukaan wajahnya yang mirip orang bushman adalah raut wajah yang lembut, baik hati, dan menyimpan harap. Beliau pasti termasuk sebagian besar warga Indonesia yang menganggap bahwa pendidikan bukan hak asasi.

Tidak seperti kebanyakan nelayan, nada bicaranya pelan. Lalu beliau bercerita kepada Bu Mus bahwa kemarin sore kawanannya burung pelintang pulau mengunjungi pesisir. Burung-burung keramat itu hinggap sebentar di puncak pohon ketapang demi menebar pertanda laut akan diaduk badai. Cuaca cenderung semakin memburuk akhir-akhir ini maka hasil melaut tak pernah

memadai. Apalagi ia hanya semacam petani penggarap, bukan karena ia tak punya laut, tapi karena ia tak punya perahu....

Keluarga Lintang berasal dari Tanjung Kelumpang, desa nun jauh di pinggir laut. Menuju ke sana harus melewati empat kawasan pohon nipah, tempat berawarawa yang dianggap seram di kampung kami. Selain itu di sana juga tak jarang buaya sebesar pangkal pohon sagu melintasi jalan. Kampung pesisir itu secara geografis dapat dikatakan sebagai wilayah paling timur di Sumatra, daerah minus nun jauh masuk ke pedalaman Pulau Belitung. Bagi Lintang, kota kecamatan, tempat sekolah kami ini, adalah metropolitan yang harus ditempuh dengan sepeda sejak subuh (Hirata 2005).

اقتربت بو مس من والد لانتانج الذي يشبه شجرة صنوبر ضربتها صاعقة: داكن اللون وذابل، نحيلًا وصلبًا. كان صياد السمك، إلا أن ملامح وجهه بدت أقرب إلى ملامح وجه راع وديع، توهي أنه رجل دمث طيب القلب ومتفائل. بخلاف صيادي السمك الآخرين، تكلم بهدوء. لكنه على أي حال، ومثل معظم الأندونيسيين، لم يكن مدركًا أن تلقي العلم هو من صلب حقوق الإنسان. كانت عائلة لانتانج من تانجونج كالبومنج؛ قرية لا تبعد عن البحر. للوصول إلى هناك عليك أن تمر عبر أربع أراض من قش النخيل، وهي مناطق مستنقعات تقشعر لها أبدان الناس في قريتنا. وفي تلك المساحات المخيفة، ليس من غير المألوف أن تواجه تمساحا بحجم شجرة جوز الهند يعبر الطريق. تقع قرية لانتانج الساحلية في أقصى شرق سومطرة، يمكن القول إنها منطقة الأفقر في جزيرة بيليتونج والأكثر عزلة. وبالنسبة إلى لانتانج يشبه القدوم إلى الحي الذي تقع فيه مدرستنا كالذهاب إلى منطقة مدينة حضرية، ليصل إلى المدرسة ينبغ عليه أن يبدأ رحلته على الدراجة مع صلاة الفجر، حولي الساعة الرابعة صباحًا. (Hirata 2013)

(Bu Mus approached Lintang's father, who looked like a pine tree struck by lightning: dark and withered, thin and tough. He was a fisherman, but his facial features resembled those of a gentle shepherd, indicating that he was a kind-hearted, gentle, and optimistic man. Unlike other fishermen, he spoke calmly. However, like many Indonesians, he was unaware that education is one of the most fundamental human rights.

Lintang's family comes from Tanjung Kelumpang, a village not far from the sea. To get there, you have to pass through four palm tree plantations, which are swamp areas that give the people in our village the chills. In that eerie space, it is not uncommon to encounter crocodiles the size of coconut trees crossing the road. Located at the eastern tip of Sumatra Island, Lintang's coastal village is arguably the poorest and most isolated area on Belitung Island. For Lintang, coming to the area where our school is located was like going to an urban area. To get to school, he had to start his bicycle journey at dawn prayer, around four in the morning.)

Based on the data above, it is evident that the novel LP narrates the poverty of the family of a Muhammadiyah elementary school student named Lintang. In detail, the novel LP describes the profession of Lintang's father as a poor fisherman and the difficulties he faces, where storms and bad weather impact his income. The narrative is further strengthened by Lintang's struggle to undertake a long journey to reach his school. In contrast, the translated novel AQQ summarizes the narrative concerning the poverty of Lintang's. Additionally, some vocabulary is translated inaccurately, such as 'pohon sagu' being translated to *jauzu al-hind* (coconut tree) and 'subuh' (early morning/dawn) being translated to *ṣalātu al-fajri* (subuh prayer) with the added annotation 'four o'clock in the morning'. This phenomenon indicates that the translator is responding to the lack of educational facilities in remote areas of Indonesia. Furthermore, at that time, the majority of Indonesians believed that education was not a basic human right. This perception undoubtedly affects students like Lintang who aspire to pursue their studies. Besides the societal mindset, the distance and obstacles to reach

school also drew the translator's attention in their reception of the novel LP. The translator even uses the word *'alaika* seemingly inviting readers to empathize with the concerns highlighted.

Further details on the poverty in the school environment can be found in Chapter 1 of LP with the title *Sepuluh Murid Baru* (Ten New Students). The excerpt can be seen below.

Guru-guru yang sederhana ini berada dalam situasi genting karena Pengawas Sekolah dari Depdikbud Sumsel telah memperingatkan bahwa jika SD Muhammadiyah hanya mendapatkan murid kurang dari sepuluh orang maka sekolah paling tua di belitong ini harus ditutup. Karena itu sekarang Bu Mus dan Pak Harfan cemas sebab sekolah mereka akan tamat riwayatnya, sedangkan para orangtua cemas karena biaya, dan kami, sembilan anak-anak kecil ini-yang terperangkap di tengah-cemas kalau-kalau kami tak jadi sekolah (Hirata 2005).

The narration above correlate with Chapter 10 of AQQ whose title is *بطل المرتين* (*Two-time Champion*). The excerpt from the chapter is as follow:

قبل سنوات، في ذلك اليوم المدرسي الأول، نجحنا في الإنفلات من بين أصابع السيد صمديكون عندما أنقذنا هارون بإكمال عددنا إلى العشرة. لم يسر السيد صمديكون لما حدث هذا. أراد أن يخلق مدرستنا منذ بعض الوقت، لأنها سببت عملا إضافيا مزعجا للمسؤولين في وزارة التربية والتعليم. طلبوا مرارا وتكرارا بإجلائها من على وجه البسيطة. و السيد صمديكون نفسه تبجح مرة أمام مسؤول أعلى منه يقول "إيه سأتكفل بمشكلة مدرسة المحمدية. بركلة واحدة أستطيع أن أريدها أرضا".

تصورت في خيالي بعد تلك التصريحات المتعطرة أن السيد صمديكون والمسؤولين شربوا نخباً، وقارعوا في ما بينهم كؤوس حليب نخيل السكر؛ شراب الرشوة المفضل للأساتذة الذين يسعون إلى الحصول على ترقية أو يرغبون في الانتقال من المناطق المعرولة. وهكذا تمخض ذهن السيد صمديك عن شرط دبلوماسي ووجهه ليخلق مدرستنا. الشرط هو توافر عشرة التلاميذ. شرط تحقق على نحو مفاجئ في اللحظة الأخيرة. بقدوم هارون. كان هو شخصيا المسؤول عن التأكيد من خضوعنا للامتحانات في مدرستنا أخرى لأن المسؤولين اعتبروا مدرستنا غير مؤهلة لإدارة امتحانات الخاصة. ولم يشعر بالرضا عنا أيضا لأننا لم نحصل على أي جائزة. ففي ظل نظام التعليم التنافسي الحالي، يمكن أن تصم مدرسة كمدرستنا النظام كله بعار العجز. (Hirata 2013)

(Years ago, on the first day of school, we managed to escape from Pak Samadikun's grasp when Harun saved us by making our number ten. Pak Samadikun was not pleased with this turn of events. He had wanted to close our school some time ago because it created additional work for officials at the Ministry of Education. They had repeatedly sought to eliminate the Muhammadiyah school from existence. Pak Samadikun himself once boasted to a superior, saying, "Yes. I will handle the Muhammadiyah School problem. With one kick, I can bring it down"

Thus, Pak Samadikun's mind conceived a diplomatic and sensible condition to close our school: the requirement of having ten students. This condition was unexpectedly met at the last moment with the arrival of Harun.

He was personally responsible for ensuring that we took our exams at another school because the authorities deemed our school unqualified to administer its own exams. He was also dissatisfied with us because we did not win any awards. Under the current competitive educational system, a school like ours could disgrace the entire system with the stigma of incompetence.)

The novel LP merely states that SD Muhammadiyah would be closed if it did not meet the operational requirement of having at least ten students. Through the novel AQQ, the translator created an antagonist named Pak Samadikun. Pak

Samadikun is portrayed as an official from the Ministry of Education who wants to shut down the school. Based on his research, Andri argues that the presence of the character Pak Samadikun is crucial. For the target readers, the rule regarding the minimum number of students might be confusing if left unexplained. Therefore, a new character was needed to elucidate the origin of this rule, with a conflict crafted accordingly. The presence of Pak Samadikun as an official from the Ministry of Education helps clarify the rules concerning school closure (Andri 2024). However, in the realm of literary reception, the narrative added by the translator is a form of response to the novel LP. The translator seems concerned about SD Muhammadiyah. The school not only suffers from minimal infrastructure and facilities, but it also faces discrimination from authorities who should be advocating for education for the lower-middle class. From this explanation, it can be concluded that the author is deeply concerned about the issue of poverty, which also shackles the right to education for underprivileged children living in remote areas.

In addition to highlighting the phenomenon of inequality in educational rights, the translator also emphasizes the presence of two dedicated teachers who selflessly teach at the impoverished school. This is evident in Chapter 3 of LP entitled *Inisiasi*. This chapter begins with a narrative describing the dilapidated condition of SD Muhammadiyah building. The narrative continues to detail the inadequate school facilities. It then moves on to recount the first day of school and the meeting with the two teachers, Pak Harfan and Bu Mus. This chapter also provides a vivid description of Pak Harfan's physical appearance and character, comparing him to a honey bear as follow:

Pak Harfan seperti halnya sekolah ini, tak susah digambarkan. Kumisnya tebal, cabangnya tersambung pada jenggot lebat berwarna kecoklatan yang kusam dan beruban. Hemat kata, wajahnya mirip Tom Hanks, tapi hanya Tom Hanks di dalam film di mana ia terdampar di sebuah pulau sepi, tujuh belas bulan tidak pernah bertemu manusia dan mulai berbicara dengan sebuah bola voli. Jika kita bertanya tentang jenggotnya yang awut-awutan, beliau tidak akan repot-repot berdalih tapi segera menyodorkan sebuah karya Maulana Muhammad Zakariyya Al-Khandhallawi Rah, R.A. yang berjudul Keutamaan Memelihara Jenggot. Cukup membaca pengantarnya saja Anda akan merasa malu bertanya.

K.A pada nama depan Pak Harfan berarti Ki Agus. Gelar K.A mengalir dalam garis laki-laki di silsilah Kerajaan Belitong. Selama puluhan tahun keluarga besar yang amat bersahaja ini berdiri pada garda depan pendidikan di sana. Pak Harfan telah puluhan tahun mengabdikan di sekolah Muhammadiyah nyaris tanpa imbalan apa pun demi motif syiar Islam. Beliau menghidupi keluarga dari sebidang kebun palawija di pekarangan rumahnya.

*Hari ini Pak Harfan menggunakan **baju takwa** yang dulu pasti berwarna hijau tapi kini warnanya pudar menjadi putih. Bekas-bekas warna hijau masih kelihatan di baju itu. Kaus dalamnya berlubang di beberapa bagian dan beliau mengenakan celana panjang yang lusuh karena terlalu sering dicuci. Seutas ikat pinggang plastik murahan bermotif ketupat melilit tubuhnya. Lubang ikat pinggang itu banyak berderet-deret, mungkin telah dipakai sejak beliau berusia belasan.*

*Karena penampilan Pak Harfan agak seperti **beruang madu**, maka ketika pertama kali melihatnya kami merasatakut. Anak kecil yang tak kuat mental bisa-bisa langsung terkena sawan. Namun, ketika beliau angkat bicara, tak dinyana, meluncurlah mutiara-mutiara nan puitis sebagai prolog penerimaan selamat datang penuh atmosfer suka cita di sekolahnya yang sederhana. Kemudian dalam waktu yang singkat beliau telah merebut hati kami. Bapak yang jahitan kerah*

kemejanya sudah lepas itu bercerita tentang perahu Nabi Nuh serta pasangan-pasangan binatang yang selamat dari banjir bandang (Hirata 2005).

Chapter 3 of the novel LP above describes the inadequate school building and the limited facilities. The narrative then continues to depict two teachers who play a crucial role in the learning process at Muhammadiyah Elementary School in Gantong, one of whom is Pak Harfan. The novel LP vividly describes Pak Harfan's physical appearance, even comparing him to a Hollywood actor in a survival-themed film. Additionally, the novel LP delves into Pak Harfan's family lineage, revealing that he is descended from the Belitong royal family.

In contrast, the novel AQQ overlooks this detail and focuses more on Pak Harfan's dedication to Islamic education on Belitong Island. It can be found in Chapter 6 entitled *الدب الأشهب* (*Grizzly Bear*) with the following excerpt:

إذا حدث وسأل أي شخص *باك هرفان* عن *لحيته المتشابكة*، لن يكلف نفسه إعطاء أي تفسير وبدلاً من ذلك يناوله كتاباً عنوانه "*كيوتامان ميمليهارا جينغوت*" أي "فضل الاحتفاظ باللحية". قراءة التوطئة وحدها تكفلت بجعل أي شخص يشعر بالخجل من مجرد السؤال. في ذلك اليوم، لبس *باك هرفان قميصاً بسيطاً* لا بد أنه كان في مرحلة ما أخضر اللون قبل أن يتحول إلى أبيض. فذاك القميص ما زالت فيه بقايا آثار من اللون الأصلي. كان قميصه الداخلي مفعماً بالثقب، وينطلونه باهتاً من كثرة الغسيل. حزامه الرخيص المتشق الذي يلتف حول خصره، من البلاستيك المجدول. من المرجح أنه دأب على استعماله منذ سن المراهقة. في سبيل التربية الإسلامية خدم *باك هرفان* مدرسة المحمدية لعشرات السنين بلا مقابل. وأعمال أهله من نتاج حذقة محاصيل في فناء بيته.

كان الأطفال الصغار يفزعون من رؤية *باك هرفان* لأنه بدا كثيراً الشبه *بدب أشهب*. إلا أنه استحوذ على قلوبنا من فوره تقريباً. بهرنا بكل كلمة قالها وكل حركة قام بها. كان طيباً ولطيفاً. تميز بسلوك يجمع ما بين حكمة وشجاعة رجل اختبر صعوبات الحياة المريرة، وحصل على علم بوسع المحيط. بدا مستعداً أبداً لتحمل المخاطر كافة، ومهما حقا بتبسيط شرح الأمور بحيث يستوعبها الآخرون بيسر. (Hirata 2013)

If anyone happened to ask Pak Harfan about his tangled beard, he wouldn't bother to provide any explanation. Instead, he would hand them a book titled *Keutamaan Memelihara Jenggot* or (arabic translation). Reading the preface was enough to make anyone feel ashamed for even asking.

On that day, Pak Harfan wore a **simple shirt** that must have been green before it turned white. The shirt still bore traces of its original color. His undershirt was full of holes, and his pants were faded from being washed too often. His cheap, cracked belt, made of braided plastic, was believed to have been used since his teenage years. For the sake of Islamic education, Pak Harfan served at Muhammadiyah School for decades without any compensation. He supported his family from the produce of his home garden.

Young children were frightened of Pak Harfan because he closely resembled a **grizzly bear**. However, he quickly won our hearts. We were captivated by every word he spoke and every gesture he made. He was kind and gentle. His behavior distinguished him, blending the wisdom and courage of a man who had endured life's bitter hardships and gained knowledge about the possibilities of the sea. He seemed willing to take all risks and was genuinely interested in simplifying things so that others could easily understand.)

In addition, in the novel AQQ, two phrases are inaccurately translated: *ad-dubbu al-asyhab* which means grizzly bear and *qamīṣun baṣīṭun* which means simple shirt. Essentially, the honey bear and the grizzly bear are different species, indicating that the translator chose a similar counterpart due to their comparable physical appearance. This suggests the translator's response to Pak Harfan's physical description. He is depicted as very intimidating with his thick, disheveled

black beard but becomes gentle, warm, and calming when he begins to speak. The translator also appears to abbreviate certain explanations.

Moreover, the term 'baju takwa' is translated as *qamīṣun baṣīṭun* meaning simple shirt. At this level, the translator seems to misunderstand the term 'baju takwa'. This term was first coined by Sunan Kalijaga, who designed the Javanese surjan into a long-sleeved shirt without slits at the ends, making it loose-fitting and comfortable in tropical climates. Wearing 'baju takwa' helps the body feel cooler (Al-Fajriyati 2019). In Indonesian society, 'baju takwa' is often worn during religious or other activities. However, in the novel AQQ, the translator equates this term with *qamīṣun baṣīṭun* which differs from the original intent in the novel LP. Despite this, it can be concluded that the translator responds to the depiction of Pak Harfan as simple and modest. The translator even dedicates an entire chapter to describing Pak Harfan. From this discussion, it can be concluded that the translator was impressed by the character of Pak Harfan. He is portrayed as a simple, sincere, and enthusiastic individual committed to promoting Islamic education, even if it means teaching at an impoverished school with minimal facilities.

In addition to the character of Pak Harfan, the translator also highlights the character of Bu Mus. This is evident in Chapter 6 of both novels. Chapter 6 of LP which is entitled *Gedong* describes the grandeur of PN Timah, with its excellent and adequate facilities. This stands in stark contrast to the lives of the people outside PN Timah. They live in crowded conditions with only basic amenities. Their movements are restricted by walls guarded by special police. If any member of the general public tries to enter the area, the police immediately interrogate them, saying, "No entry for those without authorization."

On the other hand, Chapter 6 of AQQ is entitled أولئك الذين ليس لهم حق (Those Who Have No Right). The following is an excerpt from the chapter:

أكملت بو مس دراستها في مدرسة البنات المهنية وتخرجت أخيرا فيها. تعادل هذه المدرسة في الواقع المرحلة الإعدادية. ولم تكن مدرسة تعليم عام بقدر ما هي مدرسة الإعداد الصبايا كي يبصحن زوجات جيدات، ففيها يتعلمن الطهو والتطريز والخياطة. صممت بو مس على الذهاب إلى عاصمة المقاطعة تانجونج باندان لتدخل المدرسة وتحصل على دبلوم يفوق في مستواه ذلك الذي تمنحه المدرسة الابتدائية حيث تنوي التعليم. بعد تخرجها في المدرسة المهنية عرضت عليها شركة ال ب ن وظيفة أمينة مستودعات الأرز ، وهذا مركز واعد جدا. بل جاءها أيضا عرض زواج من ابن رجل أعمال. لم تستطيع زميلاتها مطلقا فهم بسبب رفضها هذين العرضين المعريين. "أريد أن أصبح معلمة" قالت ابنة الخمسة عشر ربيعا. (Hirata 2013)

(Bu Mus completed her studies at the vocational girls school and finally graduated from it. In reality, this school is equivalent to the junior high school level. It was not a general education school as much as it was a school to prepare young girls to become good wives, where they learned cooking, embroidery, and sewing. Bu Mus was determined to go to the provincial capital, Tanjung Pandan, to attend school and earn a diploma higher in level than that granted by the elementary school where she intended to teach. After graduating from the vocational school, PN Timah offered her a position as a rice warehouse clerk, which was a very promising job. She also received a marriage proposal from the son of a businessman. Her classmates could never understand why she refused both attractive offers.

"I want to become a teacher", said the fifteen-year-old girl.)

Chapter 6 of the novel LP portrays the prosperous and well-off lives of PN Timah employees. They have very complete and adequate facilities, and their area is surrounded by a fence to prevent unauthorized entry. In this chapter, the novel

LP tends to highlight the social disparity between PN Timah employees and the general populace. The novel AQQ also discusses this disparity. However, the translator added a paragraph not present in the novel LP, which provides the background of Bu Mus. Bu Mus is depicted as a determined and idealistic individual. She is not content with just a vocational school education. The translator portrays Bu Mus as a woman who not only rejects the domestic role of being just a wife but also aspires to have a significant role in society as a teacher, rather than as a high-paid, well-facilitated employee at PN Timah. Bu Mus chooses to continue her education in the provincial capital to achieve her dream of becoming a teacher. The translator's addition is a response to the novel LP, aiming to emphasize that the existence of SD Muhammadiyah Gantong is closely tied to the relentless, selfless, and dedicated teachers who are willing to live modestly. This underscores the significant role of educators who prioritize their mission over personal gain and luxury.

CONCLUSIONS

The translated text serves as a form of reader response within the scope of reception theory in literature. The voice or narrative constructed by the translator of the novel LP can be observed in its translated version, titled AQQ. In the novel AQQ, the translator tends to adapt cultural terms and add plot elements. This indicates the translator's response to LP. The translator highlights the phenomena of poverty and disparity, particularly in the realm of education, where many students lack access to adequate educational facilities. However, there are teachers who remain enthusiastic, highly dedicated, humble, and sincerely committed to promoting education in remote areas of Indonesia. Additionally, the translator creates an antagonist character in the novel AQQ. This reflects the translator's response to the imposition of permanent school closure regulations, often made by those who should be ensuring equal educational rights in Indonesia.

Studies on literary reception that focus on translated texts are still relatively rare. This scarcity of previous research impacts the depth of this study but also presents numerous opportunities for further exploration of translated literary texts through the lens of reception theory.

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