



Arabic Translation Works in Expressing a Resistance: Case Study in Colonized Land Poetry of Nizar Qabbani

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ABSTRACT

This research examined the poetry written by Nizar Qabbani in Arabic, which has been translated into Bahasa Indonesia. The investigation was related to how the expression of resistance from the source language into the target language can be used as one of the main media against a regime. This study used a qualitative approach. The data in this study are language units in the form of phrases, clauses, and sentences, in the source language (Arabic) and the target language (Bahasa Indonesia). Data analysis used the Spradley model, namely domain analysis, taxonomic analysis, componential analysis, and cultural analysis to find the relationship and meaning between the expression of resistance in poetry and aspects of micro and macro translation. The findings attempted to map what translation techniques appear in the expression of resistance in political poetry and how the tendencies of these techniques are at a macro level, whether the translation technique is more oriented towards the source language or the target language. The contribution of the research theoretically tries to show that literary works are an effective and elegant medium in conveying criticism of the government. The study of translation techniques should consider a particular literary genre, as literary genres influence the use and selection of translation techniques.

Keywords: Arabic Translation; Nizar Qabbani; Political Poetry; Translation Methods; Translation Technique

1. Introduction

During the last three decades of his life, Nizar Qabbani was very intense in writing political poems. His work always causes discussion to criticize the government, especially the anti-critical government. Despite he did not have any affiliation to any political party, he is always present in opposition and well-known as "politician in poetry". His political opponents are not just one regime, but all Arab rulers, especially those who are anti-critic, stifling freedom, and have never really tried to get involved in the liberation of the other Arab brothers who are still colonized: Palestine (Musyifikur, 2021).

Literary works are a source of expression (literature as a form of art and expression). Literary works have various forms of expression, for instance, expressions of hatred, love, and even resistance. When the physical body is no longer able to fight, then the expression of resistance through literary works can be one of the representations of the body, therefore, some experts came up with the term "resistance literature" (Harlow, 1987). Expression in poetry is important to elaborate because expression has meaning and strategy. Expression is an action or process of expressing, showing, or expressing intent, expressing ideas and feelings. In some cases, music is also an effective element of

resistance (Utomo, 2018). By looking at the various forms of linguistic units that make up the poem, the strategy of resistance through expression in poetry can be organized. By elaborating the strategy of expression of resistance, it is hoped that studies related to expression in literary works will be increasingly studied and developed. Problems will arise when transferring expressions of resistance from the source language (Arabic) into the target language (Indonesian), whether the expression of resistance in the source language is still purely an expression of resistance in the target language.

Several studies related to the translation of expressions have been conducted by previous researchers (Al Hasanah & Anis, 2022; Jabbari, 2016). However, these studies have not specifically discussed the relationship between expressions of resistance and translation techniques, translation methods, and the contribution of literary works to the development of the nation's superior character (Kosasih, 2013; Sonia Piscayanti, 2012). Existing research related to the translation of political poetry has also not utilized studies on translation techniques (Molina & Albir, 2002) and translation methods (Newmark, 1988). In this study, the term "expression of resistance" is taken from a study that has been conducted by previous researchers (Getz, 2002). In previous studies, the term "French Resistance poetry" has been used, especially in the study of literature. Although the element of "resistance" in the poem changed to "the act of resistance". The term "resistance poetry" has a historical background. It was also used between 1940 and 1945 regarding the victories of the Nazis and the defeats of the French. Later, the term "Poetry as Resistance" appeared in other areas, particularly studies related to the authors of *Siraiki*. *Siraiki* creative writers have transformed into political activists, resisting the self-imposed domination of the Punjabi-*Mohajir* ruling elite. Influenced by Sufi poets, their poetry takes the shape of both protest and dialogue (Taj Langah, 2016). Several writers who have written about the relationship between poetry and resistance, such as: (G. Kim Blank & Margot K. Louis, 1993), (Mir & Mir, 2006), (Francisco X. Alarcón & Odilia Galván Rodríguez, 2016), and (James Longenbach, 2004).

The study of political poetry has been extensively documented by previous researchers, such as Thurston (2001), Gunther (2016), Mahasneh (2016), Al-Jadallah & Daraiseh (2022), Abandah et al. (2022), Abandah et al. (2021), Hussein (2022), and Fakhreddine (2021). Several examples of Arabic poetry about resistance have been studied by previous researchers, especially the poems *Dīlānā and Dīrām* which show resistance to pleasure, 'poetry is a fundamental resistance' (Fakhreddine, 2021, p. 178). Poetry as a form of resistance has crossed cultural boundaries and time (Günther, 2016). Even some of these resistance poems have been translated, especially into English (Mahasneh, 2016). However, in addition to resistance, poetry can also be used as a medium for humor (Hussein, 2022). Thurston (2001) found that poetry about politics has received less attention so far, massive discussions about poetry, such as those conducted by partisan political poetry, have given significant attention to political poetry (Thurston, 2001, pp. 10–11). Abandah et al., (2022) showcased that poetry has a prominent history in Arabic literature. Poetry makes nothing happen, wrote W. H. Auden in 1939, expressing a belief that came to dominate American literary institutions in the late 1940s, the idea that good poetry cannot, and should not, be politically engaged. From the literatures, it appears that less is known about political poetry from the perspective of technique and translation method.

To fill this scholarship, the present study will reveal how a translation product expresses resistance to an authoritarian government. These expressions can be expressed in language units in the form of phrases, clauses, and sentences. At the micro level, this research will reveal how the translation technique is in the expression of resistance and at the macro level how the tendency of the translation product to express the expression of resistance to the government. To this end, the research posed several research questions such as (1) what are the forms and expressions of resistance in Nizar Qabbani's poetry, (2) how is the application of translation techniques for expressions of resistance in Nizar Qabbani's poetry, and (3) how is the tendency of translation methods for expressions of resistance in Nizar Qabbani's poetry. The results of this study are expected to provide new insights that literary works are an effective medium in conveying criticism of the government

2. Method

This research is a synchronous or descriptive research, which is concerned with events that occur in a limited period and do not involve historical developments (Kridalaksana, 2009). In this case the research is only limited to the study of a product of translation of Arabic literary works with the title *al-A'māl as-Siyāsiyah al-Kāmilah* by Nizar Qabbani (Qabbani, n.d.) which has been translated into Indonesian with the title "The Colonized Land" (Tanah yang Terjajah) (Musyifikur, 2021). The selection of the research material is based on the research questions that we have determined, (1) in Nizar Qabbani's poetry, there are several forms of resistance that are implicitly integrated in the poetry, (2) in Nizar Qabbani's poetry, there are problems in applying translation techniques in translating forms of resistance, (3) based on the findings of translation techniques, the selection of the material is chosen because the researcher wants to prove whether the macro translation of resistance expressions has been translated in accordance with the target readers. The data of this research is the translation of clauses and sentences that come from the selected data sources. The data source of this research is a collection of Nizar Qabbani poetry. This research was conducted through three strategic stages which included the stages of (1) collecting the data, (2) data analysis, and (3) results presentation stage.

The data were taken from the first chapter of a collection of Nizar Qabbani's poems entitled "A Clarification for My Poetry Readers" (إيضاح إلى قراء شعري). Nizar Qabbani's poetry in Arabic has been translated into Indonesian by Musyfiqur Rahman (2021) and many ways to read the poem in Arabic have been uploaded on Youtube.

As for the qualitative data analysis, it will be carried out through four important stages, namely: (1) domain analysis, related to the poetry of literary figures from Nizar Qabbani, (2) taxonomic analysis, related to grammatical equivalence, in terms of clauses, (3) componential analysis, and (4) analysis of cultural themes (Spradley, 2016). In general, the theories used in this study refer to previous studies by professional researchers, such as the translation techniques compiled by Molina & Albir, while the study on translation methods refers to Newmark's study. Finally, in determining the form of resistance, we use several theories that refer to the pragmatic aspect of resistance, the satire aspect, the romance aspect, and the rhetorical aspect of language.

Domain analysis in this study starts from the main text, namely *al-A'māl as-Siyāsiyah al-Kāmilah* by Nizar Qabbani. Then the main text is divided into several sub-chapters. To get maximum and focused results, this analysis will only present data

from a sub chapter, namely: "A Clarification for My Poetry Readers" (إيضاح إلى قراء شعري). To review and elaborate on the next sub-chapter, it will be reviewed in future research as a suggestion for further research. This is because, in determining the contribution of literary texts, a researcher must determine which poems to elaborate on. This is important, because each poem has its own unique message, each poem brings a contribution. Therefore, this study focuses on a poem in a particular sub-chapter, namely: "A Clarification for My Poetry Readers" (إيضاح إلى قراء شعري) (hereafter referred to as (CMPR). At this stage, the author obtains a general and comprehensive description of the object/research or social situation by establishing certain domains as a foothold for further research. Thus, this research can be focused and avoid deviating data (Sugiyono, 2014, 2015). This research is generally product-oriented and uses a qualitative approach to translation research (Saldanha & O'Brien, 2013). In addition, this research also focuses on the comparative study between the source text (Arabic) and the target text (Indonesian), especially the analysis of translation techniques found in the poems containing resistance (comparison of translations and their source texts) (Williams & Chesterman, 2002, p. 6).

After determining the first stage of domain analysis, we continued with the second stage of domain analysis, namely examining the expression of resistance in CMPR. To facilitate the data analysis process, the CMPR text is divided based on Mona Baker's concept of grammatical equivalence (Baker, 2018). Grammatical equivalence is an attempt to determine the equivalence between the source language and the target language in terms of certain grammatical aspects, in this case one of the elements in Arabic grammar is taken: clauses with the pattern (SVO) which is called "*jumlah ismiyyah*", and clauses that use the pattern (VSO) or what can be called "*jumlah fi'liyyah*" (El-Dahdah, 1993). Both patterns become one of the important parts of analyzing grammatical equivalence in Arabic. The term grammatical equivalence in this study is prioritized to be mentioned because in this study, data from Arabic in the form of VSO-patterned clauses and SVO-patterned clauses will be translated into Indonesian. The main question is whether in translating clauses from the source language (Arabic) will experience a shift in form and meaning. If there is a shift in form and meaning, whether it is optional or obligatory (Catford, 1978), what steps should be taken by the translator in achieving the degree of equivalence.

Therefore, the third stage of domain analysis is connected to the second stage of domain analysis, which is the determination of translation techniques on a micro scale. The determination of translation techniques is one of the important parts of the third stage of domain analysis (Santosa, 2021). Because the translation techniques will be analyzed to be categorized in a macro position in the next stage, namely: taxonomy analysis. Thus, it can be concluded that in this study there are three steps of domain analysis, (1) domain analysis in looking at the data source (*al-A'māl as-Siyāsiyah al-Kāmilah*), (2) domain analysis in determining the expression of resistance based on grammatical equivalence, and (3) domain analysis in determining the translation technique as one of the important parts in micro translation analysis. The first study conducted by Vinay and Darbelnet (1995) in analyzing translation products is a comprehensive study of the basic concepts in translation theory, such as: (1) linguistic sign, (2) meaning and sense, (3) language and parole, (4) servitude and option, (5) overtranslation, (6) language and stylistics, and (7) language levels. In addition,

(Vinay and Darbelnet 1995) also elaborate further on the study of translation methodology, one of which is translation methods, such as: (1) direct and oblique translation, (2) borrowing, (3) calque, (4) literal translation, (5) transposition, (6) modulation, (7) equivalence, (8) adaptation (Vinay & Darbelnet, 1995). Translation technique is a special method used by the translator in translating the linguistic unit (micro level) of the source language into the target language. This translation technique uses the theory initiated by Molina and Albir, namely there are 18 translation techniques, consisting of: (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) common equivalent, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, (18) variation (Molina & Albir, 2002), (Elewa, 2016).

After the domain analysis stage was completed, the taxonomy analysis began to be organized and developed. Taxonomic analysis is an analysis of all data collected based on the domains that have been determined (Sugiyono, 2015). The taxonomy analysis in this study refers to two main variables, the first is the macro translation analysis, particularly Newmark's previous study on translation methods (Newmark, 1988). The main issue that has always been debated in translation is whether to translate literally or freely, and this issue has been rooted for a long time. Cultural Anthropology studies at that time stated that language is a product of culture, and linguistic barriers are difficult to solve, hence, translation studies turned towards literalism. For this reason, Peter Newmark theoretically reminded us: (1) the purpose of the translation, (2) the nature of readership or how a reader captures the natural elements in translation, and (3) the type of text. These three issues should not be missed in the study of translation (Newmark, 1988, p. 45). In this study, it is important to examine what exactly is the main purpose of translating Nizar Qabani's poetry. Some aspects of resistance have been elaborated in the domain analysis. Meanwhile, taxonomy analysis tries to reveal whether Nizar Qabani's poetry has an important role in the process of building one's character. Whether by reading poetry, one can be motivated to be more educated and wiser. This certainly depends on the interpretation of each reader. However, it is not a wasted effort if we try to reveal the noble values and wisdom in a literary work, in this case, Nizar Qabani's poetry. Therefore, a translator cannot ignore the important aspect of the reader variable, which is the human aspect that will read the translation. For this reason, Newmark reiterates that text type is an important part of macro-level translation analysis. Approaches in the field of translation relate to the theoretical principles of translation, methods relate to the procedural steps in the translation process, while techniques are the strategies used by translators to overcome the difficulties encountered in obtaining equivalence in translation. Two translation approaches are proposed by (Newmark 1988:45), namely semantic approach and communicative approach. Semantic approach is a translation approach that is oriented towards the source language. The communicative approach is a target language-oriented translation approach. In the end, both approaches became an important part of the first stage of taxonomic analysis. The second stage of taxonomy analysis is to determine and map the contribution of literary works in building a superior national character. After the taxonomy analysis stage is carried out, the next stage is componential analysis. Componential analysis is the process of

looking for specific features in each internal structure of the data by contrasting between elements (Santosa, 2021; Sugiyono, 2015, p. 255). In this section, aspects of the research data source, such as Nizar Qabbani's poetry, are juxtaposed with aspects of strategies in expressing resistance based on grammatical equivalence and translation technique analysis. Then, a set of aspects in the domain analysis is contrasted with several macro aspects, such as: translation methods and the contribution of literary works to the process of building a superior national character. Thus, the task of this componential analysis is to determine the meeting point between the literary work and the translation aspects of the literary work and the noble values of a nation stored in a literary work, such as Arabic poetry (*al-A'māl as-Siyāsiyah al-Kāmilah*), by Nizar Qabbani. The results of this componential analysis will be narrated in the analysis of cultural themes. Cultural theme analysis is the process of looking for relationships among domains and how they relate to the whole, which is then expressed in research themes or titles (Sugiyono, 2015, p. 255).

Table 1. Data analysis summary

<i>Al-A'māl as-Siyāsiyah al-Kāmilah – sub chapter</i>	Types of resistance expressions in poetry	Grammatical Equivalence		Micro and Macro Translation		Contribution of Literary Works for Building the Nation's Superior Character
		Clause with pattern (SVO)	Clause with pattern (VSO)	Micro Analysis	Macro Analysis	
				Translation Techniques	Translation Method	
A Clarification for My Poetry Readers (page 27) إيضاح إلى قراء شعري	In this section there is a distinctive character of poetry that begins with satire by using the phrase "stupid people" (<i>al-agbiya</i>) و يقول عني الأغبياء	-	و يقول عني الأغبياء Orang-orang bodoh melemparkan tuduhan padaku:	Discursive Creation Transposition Compensation	Target language orientation	should not insult each other or demean each other
	In this data, the effort to express the expression of resistance is shown by conveying a different situation from people in general	أنا لم أتاخر – مثل غيري – بالحشيش .. Aku tak seperti orang di luar sana yang berprofesi pengedar ganja	-	Common equivalent Addition Generalization	Target language orientation	an invitation to avoid marijuana abuse
	In this data, the expression of resistance is shown by conveying it in a romantic language	-	لأني عن شؤون حبيبيتي .. شعرا كتبت Karena semua tentang kekasihku kutuliskan menjadi puisi	Common equivalent Amplification Transposition Compensation	Target language orientation	Write a poem for a lover Teaching humans to love each other
	This data shows that one of the strategies in conveying resistance is to ask yourself questions	فهل تراني قد كفرت؟؟ Adakah aku telah berbuat dosa?	-	Reduction Modulation Discursive Creation	Target language orientation	an invitation to humans to avoid sin

Source: Qabbani, N. (n.d.). *al A'mal As-Siyasiyah al Kamilah*. Mansyurat Nizar Qabbani & Musyfikur, R. (2021). *Tanah yang Terjajah*. Penebit DIVA press.

In the final stage, the discussion will be focused and directed at several data variables, the analysis of these data variables is carried out in order to obtain maximum and focused results. The data in this study are divided into two types, the first is linguistic data related to the language units used to express "resistance" in Nizar Qabbani's poetry. Meanwhile, the translation data in this study focused on the study of translation techniques and methods. The data analysis from the linguistic and translation side is expected to positively contribute to the study of Arabic literature in Indonesia, particularly related to the study of translation of literary works and its contribution in building the nation's superior character. For more details, a summary of the results of data analysis in this study can be seen in the Table 1.

3. Findings and Discussion

In this section, we will comprehensively discuss how the expression of resistance to the government regime in a poem is expressed by Nizar Qabbani. From this session, it is hoped that it will also be known what strategies are used to express a resistance to the government through poetry. Furthermore, after the resistance expressions are collected, the analysis related to translation techniques will be elaborated. The mapping results from the translation technique will lead to an analysis of the tendency of the translation orientation.

In this section, we will examine the structure of Nizar Qabbani's poetry. The discussion will start from the language side, namely the interpretation side of the form of language units that appear in the text. We still believe that the meaning of the text will only be understood by the author. A reader in this position only interprets what is in the text based on language units.

3.1. Satire in the Expression of Resistance

Based on the data analysis, it can be concluded how the expression of resistance is expressed in a poem. The first form that can be used is the satire form. A satire is a type of joke intended to ridicule evil or human error, often with hyperbole, disparagement, sarcasm, and irony. The satire used by Nizar Qabbani is to regard people outside the text as ignorant people (al-aghbiya'). Besides the word, *idhāḥ* (إيضاح) itself is a form of resistance from a Nizar Qabbani. The word *idhāḥ* in Arabic can be understood as: bringing into view, demonstration, disclosure, uncovering, unveiling. The word *idhāḥ* is a kind of mashdar from the verb /'au-dha-ḥa/ (أوضح), lexically, the word can be understood as: clarification, clearing up, making clear, explanation, elucidation (Baalbaki, 2009, p. 214). In the word *idhāḥ* it contains a message that there are things that must be corrected, there are things that must be explained, therefore, the word contains the meaning of resistance. The spirit of resistance has been ignited by Nizar Qabbani since it was in the title of his poem. The following data also contains satirical messages about women.

إِنِّي دَخَلْتُ إِلَى مَقَاوِيرِ النِّسَاءِ.. وَمَا خَرَجْتُ

*Bahwa aku masuk ke dalam istana wanita dan tak keluar lagi
That I entered a woman's palace and never came out again*

In the data it is explained that if you, as a man, have entered a woman's room then you will not be able to get out. This shows that Nizar Qabbani describes the beauty of women who are very attractive to men. A man will find it difficult to get out

if he has had problems with women. The word *maqāshīr* in the text can be interpreted with the following expression.

حجرة خاصة مفصولة عن الحجرات المجاورة لها

This further shows that there is something quite special about the woman described by Nizar Qabbani.

و يقولُ عني الأغيياء:

Wa yaqūlu (V) 'anniy (O) al-aghbiyā'u (S)

Orang-orang bodoh (S) melemparkan (V) tuduhan (O1) padaku (O2):

Foolish people throw accusations at me:

If we look closely based on the principles of translation, the above data is translated using several translation techniques. The word /qāla/ (قال) in Arabic is equivalent to the word (تكلم - لفظ). Lexically, the word can be interpreted as: *to say, tell, to speak, to utter, to speak, express in words* (Baalbaki, 2009, p. 845).

However, in this case, the translator made the decision to translate the verb /qāla/ into "throwing accusations". The translator tries to strengthen the satirical element in the expression of resistance. The translator in this case uses the discursive creation technique. Discursive creation is a translation technique that attempts to construct a temporal equivalence (Molina and Albir, 2002). Based on the above data, it can be concluded that the translator can utilize the discursive creation technique to strengthen the satirical element in an expression of resistance. In addition, based on the data above, it can be understood that the translator chooses to lean towards the orientation of translation into the target language (Indonesia).

The orientation to the target language can be seen from the way the translator translates the word /qāla/ (Arabic) /said/ into "*melemparkan tuduhan*" /threw accusations/ (Indonesian), where the word "*melemparkan tuduhan*" in the target language is only a temporal equivalent. The contribution of the above poem is that people should not often make fun of others. By looking at the satire model above, readers should avoid using satire in the daily communication process, because it can lead to multiple interpretations or meanings.

In addition, the change of structure from Arabic (VSO) to (SVO) in Indonesian is the impact of transposition and compensation techniques. The compensation technique is a translation technique that attempts to introduce an element of information or stylistic effect in the source language by replacing its position in the target language. Meanwhile, transposition technique is a translation technique that changes a grammatical category (Molina and Albir, 2002). The grammatical category change in this case occurs in the word /qāla/ which should have one object, translated by the translator into "*melemparkan tuduhan kepadaku*" /throwing accusations at me/ in Indonesian, verbs that have a single object in the source language are translated into verbs that have two objects or double objects in the target language. Based on these two techniques, the element of "fools" is increasingly highlighted in a satire in the target language. The application of both techniques reinforces the conclusion that the translator is oriented toward the target language (Indonesian).

3.2. Against the Common Things as The Expression of Resistance

In addition to satire, contradictory expressions can be explained by using speech expressions that go against the common things that exist. Resistance usually

starts with fighting things that are common, so to detect this it can be seen from sentences that meaningfully express things that are against generality. This can be seen in the following sample data.

أنا لم أتاجر - مثل غيري - بالحشيش..

*Aku tak seperti orang di luar sana yang berprofesi pengedar ganja
I'm not like people out there who are marijuana dealers*

The data above shows that Nizar Qabbani does not want to be equated with common things that are out there. Government is a representation of the general public. The opposition is the opposite of that generality. Resistance to the generality is one part of the expression of resistance. In the data above, we can elaborate that the translator uses several translation techniques that are oriented to the target language (Indonesia). The shifting of the position of */mistlu ghairiy/* "I am not like the people out there" which is in the center in the source language (Arabic), then translated into the target language (Indonesian) by following and attaching to the word "me" is a form of the application of compensation technique. The style of the source language (Arabic) is adjusted to the model of language style that exists in the target language (Indonesian). This shift in the position of the language structure also emphasizes Nizar Qabbani's position which is different from the people out there. This is a form of resistance affirmation strategy. Thus, it can be concluded that transposition is one of the most effective translation techniques to emphasize the position of resistance. The reader can compare if the element (*mistlu ghairiy*) is not attached to the word "I", as in the Arabic construction, then the element of resistance becomes weak. The element of resistance in this case is strengthened by the use of compensation technique.

Meanwhile, the word */anā/* translated into Indonesian as "me" */aku/* is a form of application of the common equivalent technique. On the other hand, the element */lam utājir bil-ḥasyīsyi/* "I'm not a marijuana dealer by profession" or "I don't work as a marijuana dealer" is a form of generalization technique. The verb */tājara bi/* (تاجر بـ) is lexically defined as: to trade (in) (Baalbaki, 2009, p. 259). Meanwhile, the translator translates with the more general element "profession", the word dealer is part of the amplification technique of addition, that the marijuana referred to in the text is the profession of "marijuana dealer". In general, the moral message in this poem is an invitation to avoid the misuse of marijuana.

إني بأشعاري، خرجتُ على تعاليم السماء

*Bahwa aku dan puisi puisiku telah melanggar sabda langit
That I and my poems have violated the word of heaven*

In the following data, Nizar Qabbani describes himself as a person who violates the provisions of nature (sky). In this case, Nizar Qabbani is proud that he and his poetry have violated the rules of heaven. Nizar Qabbani has considered himself a transgressor. Thinking of yourself as a violator is a characteristic of the expression of resistance by violating common things. In addition, the tendency to do as they please and try to be themselves is one of the characters of the expression of resistance against common things. Efforts to always try to be yourself and do whatever you want can be seen in the following data.

وأنا - وأرجو أن أظل كما أنا -
طفلا يخرّبش فوق حيطان النجوم كما يشاء

*Aku – selalu berharap menjadi diri sendiri -
I - always wished to be myself -*

*Adalah bocah yang mencoret
Gedung-gedung bintang
Sekehendak hati
Is a kid who scribbles
Star buildings
At will*

The data above shows that Nizar Qabbani is a figure who does not want to be regulated, he tries to express the voice of freedom in himself like a child.

3.3. Rhetorical Questions in The Expression of Resistance

Then, to complete the form of satire and form against the common thing, the expression of resistance can also be expressed by using the form of a rhetorical question, which is a question that basically does not require an answer. He asked himself. This is a form of resistance that can no longer be voiced to the ruling party or the dominant party. So, he tried to speak for himself, asking himself. Rhetorical questions in Nizar Qabbani's poetry can be seen in the following data.

فهل تُراني قد كفرتُ؟؟

*Adakah aku telah berbuat dosa?
Have I sinned?*

مَنْ قَالَ إِنَّ الْحَبَّ عِدْوَانٌ عَلَى شَرَفِ السَّمَاءِ؟

*Siapakah yang mengatakan bahwa cinta adalah ancaman bagi kemuliaan langit?
Who said that love was a threat to the glory of heaven?*

If we look in detail, the data above (فهل تُراني قد كفرتُ؟؟) shows the application of translation techniques oriented to the target language (Indonesia). The application of these techniques emphasizes the element of resistance by using rhetorical questions. The first technique is the reduction technique, by removing the particles /fa/ and *hal turāniy/* or /do you see me/ in the source language (Arabic) into the target language (Indonesian), the rhetorical question as a form of resistance is more sharply visible. Reduction technique is a translation technique that attempts to condense the information in the source language into the target language (Molina & Albir, 2002). The element of resistance can also be strengthened by using modulation techniques. Modulation technique is a translation technique that attempts to change the point of view, focus, or cognitive category that has a relation to the source text (Molina & Albir, 2002). The element /*hal turāniy/* or /do you see me/ in the source language (Arabic) is translated into "adakah aku?" /am I? /, the position of me as the object in source language is emphasized by the translator to become the subject in target language, as a form of strengthening resistance by utilizing rhetorical questions. In addition, to emphasize the element of resistance, the translator has utilized the discursive creation technique, where the verb /ka-fa-ra/ is translated into "has sinned". The verb kafara (كفر بالله) in Arabic can be interpreted lexically as: to disbelieve in God, infidel, atheist (Baalbaki, 2009, p. 897). This is a form of temporal translation chosen by the translator. The translator wants to show that the verb kafara is a form of sin. In general, the message in this poem invites people to be more careful in guarding themselves from

disbelief and sin. This message is used by Nizar Qabbani by utilizing rhetorical questions.

3.4. Romantic and Metaphorical Things in The Expression of Resistance

Apart from rhetorical questions, expressions of resistance can also be expressed using romantic and metaphorical expressions. Nizar Qabbani was basically a romantic poet. Nizar's works are works full of love and little romance. Therefore, expressions of resistance to the government regime can also be expressed by using things related to love and romance. This can be seen in the following data.

*Karena semua tentang kekasihku kutuliskan menjadi puisi
Because everything about my lover I write into poetry*

لأني عن شؤون حبيبتني.. شعراً كتبتُ

*Namun aku
Pada siang yang terik
Gemar bercinta
But I
On a hot day
Love to make love*

لكنني.. أحببتُ في وَضح النهارِ..

*Kelak jika aku jatuh cinta
Kemilaunya akan semakin terang
Someday when I fall in love
The shine will be brighter*

إن أنا يوماً عشقتُ..

In some elements of resistance can also be combined, such as the union of rhetorical questions with romantic elements. This can be seen in the following data.

*Salahkah aku
Jika mempersembahkan sebuah lagu
Untuk kekasihku?
am I wrong?
If presenting a song
For my sweetheart?*

ماذا.. إذا غنيتُ باسم حبيبتني؟

Some metaphorical things are also used by Nizar Qabbani as a means of resistance. For example, when Nizar thinks of himself as a dictionary. When Nizar befriends the cloud. This can be seen in the following data.

*Aku sendiri akan menjadi sebuah kamus bagi para pecinta
I myself will be a "dictionary" for lovers*

وأصيرَ قاموساً لطلاب الهوى

*Langit adalah kawanku
The sky is my friend*

إن السماء صديقتي..

The slightest words from the opposition will be an expression of resistance for a ruling government regime. Therefore, several translation techniques are needed to translate the expression of resistance. The translation technique is a special method used by the translator in translating the linguistic unit (micro level) of the source

language to the target language. Studies on translation techniques in religious texts have been conducted by previous researchers (Anis et al., 2022). Based on the results of data analysis at the micro level, it can be concluded that the techniques used by translators in translating Nizar Qabbani's poems are more likely to be in the target language (Bahasa Indonesia). The technique of discursive creation is widely used by translators in the product of Nizar Qabbani's poetry translation. A translation technique that uses temporary equivalents that are far from the original context. This technique often appears in the translation of the titles of films, books, and novels (Molina & Albir, 2002). The application of discursive creation techniques and several target language-oriented techniques can be seen in the following sample data.

ويقولُ عني الأَغبياءُ:

*Orang-orang bodoh melemparkan tuduhan padaku:
Fools throw accusations at me:*

فهل تُراني قد كفرتُ؟

*Adakah aku telah berbuat dosa?
Have I sinned?*

Lexically the word /*yaqūl*/ in Arabic means: "to say", but in this case, the translator tries to bring up a sharper expression, so the choice of words taken is "throws accusations". In fact, if we look in more detail between "saying" (in general) and "throwing accusations" there are quite significant differences. In addition, the word /*kafara*/ in Arabic is translated as "sinful" by the translator. This is a temporary equivalent used by the translator. The use of these techniques emphasizes that the translator places more emphasis on understanding the reader. In the data above (لأني (عن شؤون حبيبتني .. شعراً كتبتُ), there is an application of techniques oriented to the target language (Indonesia). In addition to the conventional equivalent technique, the translator also applies the compensation technique by moving the element (karena "semua" tentang kekasihku) /because everything is about my lover/ at the beginning of the sentence to strengthen the romantic element as part of Nizar Qabbani's form of resistance. The addition of the word (semua) "all" is a form of application of the addition amplification technique that seeks to emphasize the overall element of the lover. The amplification technique in this case further emphasizes the romantic elements of Nizar Qabbani's poetry. Amplification technique is a translation technique that adds detailed information that is not contained in the source language text. The additions in this technique are only information that is used to help convey the message or the reader's understanding. These additions should not change the message in the source language text. In general, the message of this poem is to convey resistance in the corridor of love. In the end, Nizar Qabbani's poetry teaches people that resistance is not always manifested in violence, hostility, and hatred. However, resistance can be achieved through the elements of gentle satire, love in the form of romance, and self-questioning in rhetorical questions. Nizar Qabbani's form of resistance to a powerful government regime does not have to be shown with violence.

4. Conclusion

In recent developments, the study of resistance is only investigated as a study in speech acts of rejection (refusal) based on pragmatic aspects (Madiah et al., 2023; Tressyalina & Annisa, 2020). Pragmatic studies of rejection speech should be extended to

the strategies used in resistance, especially in literary studies. The study of speech acts of refusal should not only stop at the level of pragmatic linguistics but it should be improved to the aspect of translation. This study concludes that there are several strategies used in expressing expressions of resistance in poetry: (1) using a satire form, (2) using a form of expression that shows differences in general terms (against the common things), (3) using a rhetorical question, (4) In some cases, expressions of resistance are expressed in a romantic way and metaphorical forms.

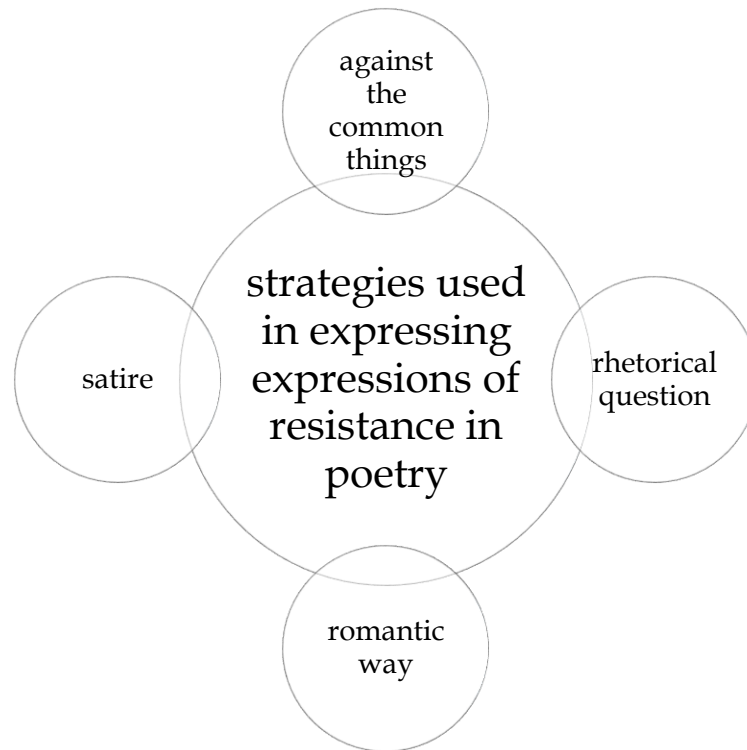


Figure 1. Strategies in Expressing Resistance

The results of the analysis from the micro-translation side show that discursive creation techniques are widely used by translators. The use of discursive creation techniques shows that poetry translation is very oriented towards the reader and the target language (Bahasa Indonesia). Literary works will always have an impact on morals. The softness of feeling is basically produced by literary works, especially poetry. Some of the moral contributions of Nizar Qabbani's poetry are: (1) the readers should not insult each other or demean each other, (2) an invitation towards the readers to avoid marijuana abuse, (3) the readers should write a poem for a lover, (4) teaching humans to love each other and an invitation to humans to avoid sin.

The contribution of this study is generally related to two aspects, firstly literary studies and secondly translation technique studies. In literary studies, this study has a contribution as one of the references in the disclosure of resistance expressions expressed in poetry, this study seeks to map the strategy of disclosing resistance in literary works. In the future, the expression of resistance can be studied in other literary genres, such as novels, aphorisms, and songs. The contributions to the study of translation techniques are (1) the study of translation techniques should consider a particular literary genre, as literary genres influence the use and selection of translation techniques, (2) the study of translation techniques at the micro level determines the value of the literary expression studied.

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