

# Analyzing Thematic Structure of Text Drama *Swan Song* in English and Indonesian Version: A Descriptive Analysis

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## Abstract

Language is a very effective tool in communication. By using language people are able to express their thought, experiences, ideas, opinions, and hopes to each other. Discussing about language, one of the sub-parts of language is translation. *Swan song* is one of Chekov's famous plays. There are so many performances in Indonesia who used the translation's version of *Swan song* that translated into *Nyanyian Angsa* and many directors try to adapt the story, it is interesting to find out the thematic structures in both versions, that is why the writer try to explore the structures both in two versions.

**Keywords:** Thematic Structure, Translation Version, Swan Song

## Introduction

Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Because translation is involving two languages, it is important to know the concept of translation.

Widyamartaya (1989: 9) explains that translation is very important for the process of exchanging information and the result of the invention. It is without translation, the scientist may be left behind. They cannot follow the development of knowledge, more over, they are unable to understand foreign language.

Many works of art, such as poem, drama, novel, short story, etc, are translated from English into Indonesian, in order to encourage the readers to understand the whole part of the story. It is not always easy for a translator, particularly for an inexperienced one to recognize and translate the meaning communicated by a word. A word will probably be translated in as many ways as the sense in which it is used. Each sense will need a different word for translation.

To write a good translation, a process is needed. De Maar gives three stages in translating a textbook (Widyamartaya, 1989:15). The stages are:

1. Reading and understanding the passage
2. Absorbing its whole content
3. Paraphrasing and expressing it in our own word

From the three stages above, it is expected that a translation will be a good translation if it does not sound strange in the mind of the readers. Laverre (1992:2 ) states that the translation has to look natural in the way the target language reader's eye because a translation is made by people who do not read them for people who cannot read the originals.

This research will analyze the theme and rheme, by using a text of drama, in this case *Swan Song*, compared with its Indonesian translation *Nyanyian Angsa*, as the source of data. Theme and rheme are interesting, because a word can have various meanings, and that can cause problems for Indonesian translators to identify the meaning communicated by a word.

This research chooses *Swan Song* by Anton Chekov because every character is strong, simple to realize, and it is very interesting to explore this drama through its translation. With words which are easy to understand and talk about nature, life, love and reality.

Encouraged by his brother, Alexandr, Chekhov began sending short pieces to humorous magazines in order to earn money. In writings he was influenced by Gogol, Lermontov, Tolstoy, and most by Turgenev. On writings Chekhov use two most basic techniques, this called "surprising ending" and "a zero ending". Both of the techniques are about "conflict leads to expectations of a dramatic conclusion while in fact the story seems to end in an unmotivated relaxation of tension, and with no climax".

Some of his plays gave him some awards involving his role in literature. Chekhov's awards are: Pushkin Prize, Division of Russian Language and Letters of the Academy of Sciences, 1888 for collection of stories, *V Sumerkhakh* ( In *The Twilight*) ; Elected Honorary Academician of The Pushkin Section of Belle Letters of the Academy of Sciences ( 1889) ; Awarded order of St. Stanislav for work in the cause of national education ( 1899) ; Griboedov Prize, Society of dramatic Writers and Opera Composers, for *Tryostroy : Drama V Chetyryokh Deystviyakh* ( *The Three Sisters: A Drama in Four Acts*).

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## Method

This research uses a qualitative method, because all the data that are analyzed in this research are in the form of words and sentences. According to Gay (1996:208), qualitative research involves intensive data collection, which is collection of extensive data on many variables over an extended period of time, in a 'naturalistic setting'. The term 'naturalistic setting' refers to the fact that the variables being investigated are studied where they naturally occur, not in researcher-controlled conditions, as is the case with qualitative studies. Descriptive research involves collecting data in order to test hypotheses or to answer questions concerning the current status of the subject of the study (Gay, 1996:249).

The source of data in this research is a drama and its two Indonesian versions. The drama is written by Anton Chekov entitled *Swan Song*, and its Indonesian translation *Nyanyian Angsa* that is translated by Taufik. In collecting the data, the following procedures are taken:

1. The first step is to identify and underline equivalence into Indonesian versions.
2. The second one is to analyze based on the thematic structure.
3. The last one is put them together side by side in a list.

## Results & Discussion

As mentioned earlier, the writer paid attention to clauses from the original version that were considered interesting or have thematic structures and patterns which translated into Bahasa Indonesia, the development of the texts, how it is translated into the target text that extract to explore.

After closely observing the content of the target text *Nyanyian Angsa*, and compare the clauses with the source text *Swan Song*, the writer categorizes each clause and then draw a final conclusion whether the thematic structures in both of the texts are different or not and observe how the thematic development influence the coherence in both of the texts.

Based on the findings, the total number of clauses is 296 in the source text and 290 in the target text. From the total number of clauses analyzed, the writer found that the total number of simple theme in source text is 188 (63.52%) , and multiple theme 108 (36,41%) , whereas in the target text, the total number of simple theme is 173 (59.66%) and multiple theme is 117 (40.34%).

In the simple theme, there are explicit and ellipsed experiential themes. From the total simple theme, the explicit simple theme in the source text is 172 (91.48%), and the ellipsed theme 16 (8.52%), whereas in the target text, the total number of the explicit theme is 140 (80.92%), and ellipsed theme is 33 (19.08%).

### Clause No. 5

(ST.) : *[With a candle in his hand, comes out of a dressing-room and laughs]* Well, well, this is funny! Here's a good joke!

(TT.) : *(dengan sebuah lilin ditangan, keluar dari kamar pakaian dan tertawa)* ya, ya ini gila sekali! Sungguh ini lelucon yang sangat bagus.

In this clauses, the translator kept the original structure and form of the source text) and at the same time preserve the meaning into the target text. Each word, phrase and structure are translated equivalently, it has no changes in meaning.

### Clause No.8

(ST) : Good for you, **old boy**!

(TT) : Selamatlah kau **pemuda gaek**!

Similar with the example above with the source and target text, but in the source text there is a different perception in the translation of the words “old boy” that translated in the source text with “pemuda gaek”. The age of the character (vasili svietlovidoff) is 68 years old, so we can say that the actor is an old man, but in the target text it translated into “pemuda gaek”. There are two perceptions of the words “pemuda” means “young” and “gaek” which mean “old”.

### Clause No.77 and 76

(ST): She was beautiful, graceful as a poplar, young, innocent, pure, and radiant as a summer dawn. **Her smile** could charm away the darkest night.

(TT): Dia sangat cantik, tinggi semampai, muda, suci, tak bercela, berseri-seri laksana fajar musim panas. **Semuanya** dapat tembus menyinari kegelapan malam.

Similar with the previous examples, the clause is very much similar with the original version in form and style. However it seems that the two versions do not share the same conceptual meaning. This can be seen in the translation of “Her smile” that translated into “Semuanya”.

Based on the findings, the total number of clauses is 296 in the source text and 290 in the target text. From the total number of clauses analyzed, the writer found that the total number of simple theme in source text is 188 (63.52%) , and multiple theme 108 (36.41%) , whereas in the target text, the total number of simple theme is 173 (59.66%) and multiple theme is 117 (40.34%). In the simple theme, there are explicit and ellipsed experiential themes. The explicit simple theme in the source text is 172 (91.48%), and the ellipsed theme 16 (8.52%), whereas in the target text, the total number of the explicit theme is 140 (80.92%), and ellipsed theme is 33 (19.08%). In the multiple themes, the distribution of the multiple themes in the source text for textual + interpersonal is 72 (66.67%) , interpersonal + experiential 30 (27.78%), and textual + interpersonal + experiential 6 (5.55%), whereas in the target text, the distribution of the multiple themes for textual + interpersonal is 88 (75.21%) , interpersonal + experiential 25 (21.37%), and textual + interpersonal + experiential 4 (3.42).

## Conclusion

Based on data interpretation, the writer concludes that the thematic structure in source text is nearly similar as in the target text. It means that the translator preserved the target text in terms of meaning and structure as closely as possible from the source language into the target language. The study also shows that the most dominant theme in both texts is unmarked theme and this study also found that the pattern in source text is nearly similar as in the target text, which are found by analyzing the thematic structures of the original text and the translation text. Frequently, the amount of clauses in the source text and the target text are almost same, but some of them are translated differently from the source text and also have different thematic structure.

There are some patterns in both of the texts that focus on one idea and develop it into more specific terms. On the patterns of the development in both of the texts, a good dialogue on these texts could demonstrate cohesiveness and unity. The clause depends of the previous theme and rheme to keep the focus on the dialogue in the texts and develop it in the next clause.

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