

THE RUDE DURYUDANA AND THE TRICKY SENGKUNI ¹⁾

By:

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Abstract

This paper discusses the work of a foreign translator in rendering a wayang performance entitled “Pandawa Boyong” simultaneously from Javanese to English.

Wayang translation is brand new way to introduce Javanese culture to foreigners as well as to sustain its existence among people with modern lifestyles. One of the aspects translated in a wayang performance is the personalities of each characters. The translation will only convey the same effect as the original if the translator is expert in both, language and culture of Javanese and English. Each character has different personalities recognized from their speech acts and the tones as well as the gestures made by the *dalang*. Accordingly, the translator has to render the same speech acts as in the source language and consider the non-verbal language to create the same character.

Key words: Wayang, Simultaneous Translation, Speech acts, Sengkuni.

Introduction

Translation nowadays is significantly developed as it reaches most aspects of life including culture. The language used by a community may represent its cultural behavior including the personality of the speaker. The activity of translating is unavoidable carrying cultural behavior of one language and others. One of translation activities representing those issues is translating *wayang kulit* performance (shadow puppet show). *Wayang kulit* is one of dignified Javanese cultural heritages sustained until today’s generation. It is directed by a *dalang* (puppeteer) who takes an important role to make each character ‘alive’. Its passion has attracted the world to explore its valuable philosophy carried by the story.

Translated *wayang* performance was firstly introduced by a *dalang* assistant named Kitsie Emerson, and the Javanese language used in the whole performance is no longer barrier for foreigners since. Kitsie Emerson is a translator as well as a musician. She is an American but so in love with Javanese culture since she took a course in *karawitan* (Javanese musical

instruments). Her interest in Javanese culture brought her to a deeper chemistry with *wayang* that finally took her to a very important position as so far, the only *wayang* translator.

The translation process itself is unusual. It is done simultaneously that the translator keeps translating without pauses as the show goes on. This process is similar to interpreting which the source language is conveyed orally. However, different from interpreting, the product of *wayang* translation is a text displayed in screen placed in front of the audience, next to the stage. The written text as the final product of translation process is chosen to be the best way to transfer the message of the source language, thus the audience can both enjoy the original *wayang* performance and digest the message implied from the translation provided.

Footnote

- 1) research article
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The hardest part of translating *wayang* is rendering the archaic Javanese utterances representing the personalities of each character into English. Javanese language consists of three language levels which are obviously difficult to meet their equivalence in English. Therefore, the translation does not sustain the language diversity of the source language but merely renders the message. The following is the statement of the translator prior to the *wayang* performance begins:

The “translation” which will be projected in this screen tonight, should be thought of as a rough, anecdotal listening guide. The translator will be typing on the spot, in real time, since *wayang* is still primarily a spontaneous, oral tradition. When possible and desirable, a word-by-word translation may be given. But often the best information for the translator to provide may be to simply offer background, a context, a quick summary, or a brief explanation.

However, the task of the translator still remains difficult. She has to ‘live’ the puppets through the translation. Each character has different personalities recognized from their speech acts and the tones as well as the gestures made by the dalang. Accordingly, the translator has to render the same speech acts as in the source language and consider the non-verbal language to create the same character.

Based on those premises, it is interesting to conduct a study on the translation of speech acts to reveal the personalities of the characters in a live *wayang* performance entitled “*Pandawa Boyong*” by Ki Purbo Asmoro, translated by Kitsie Emerson.

Synopsis

Leaflets containing the synopsis of the story were given to the audiences to build their early understanding about the performance they were about to enjoy. This strategy could decrease the translator’s ‘burden’ since it is much easier to understand things we are already familiar with. The following is the synopsis mentioned:

The battle of Baratayuda is almost over and has claimed many lives, including some of the Kurawas’ best men. Duryudana is furious that the Pandawas always seem to win. Sengkuni troubles Duryudana by telling him that the Kurawas’ defeat is largely due to the part played by Banowati who is acting as a spy for the Pandawas. Duryudana hurries to see Banowati, and after throwing various accusations at one another. Duryudana finally comes to understand the situation and departs for the battlefield. Aswatama holds a grudge against Banowati and determines to kill her. However, Resi Krepa manages to repress Aswatama’s anger and Banowati flees to the forest.

On the battlefield of Kurusetra, Sengkuni and Duryudana are killed by Bima, and the Pandawas move to Astina. Destarastra and Gendari are overcome with grief at the death of the Kurawas and determine to take revenge by killing Bima. Kresna, however, is on the alert and the Pandawas manage to escape unharmed. Destarastra feels ashamed, and together with Gendari, he leaves Astina to travel deep into the forest where he meets his end. In the forest, Banowati meets Arjuna, and together they go back to Astina where they join the Pandawas in celebrating the birth of Parikesit, the son of Abimanyu. But their celebrations are short-lived and soon turn to tragedy when Aswatama and Kartamarma come secretly in the night, armed with the magical weapon, *undamanik*. They make an underground passage leading to the palace and Trustajumna, Srikandi, Pancawala, and Banowati are killed. But Kartamarma and Aswatama finally meet their death at the hands of the Pandawas.

The central character in this story is Duryudana, the king of Astina and Sengkuni, the king’s right hand man. Both Duryudana and Sengkuni have strong personalities and are very well-known among the *wayang* lovers. The analysis of speech act of Duryudana and Sengkuni from

both the source language and the translation is done to know how the translation reveals the same character as in the source language. Below is a brief description of Duryudana and Sengkuni:

Duryudana

Duryudana is the eldest son of the blind king Destarastra and Queen Gendari, the eldest of the one hundred [Kurawa](#) brothers. He is known as a rude person, yet dummy for he is easy to provoke. Duryudana is mentored by his maternal uncle Sengkuni, who desires the elevation of his sister's children at the expense of the Pandawas. Sengkuni masterminds most of Duryudana's plots to humiliate and kill the Pandawas.

On the contrary, Duryudana is a gentle husband. He adores his wife, Banowati, and would do anything for her although for Banowati, Duryudana is not her true love. She was in fact Arjuna's (family member of Pandawas) beloved woman.

Sengkuni

Another faithful friend of Kurawa is Sengkuni or Harya Suman. He is a man full of intrigue, very tricky. At his first year in Astina, he did not have any position, although he is a trusted friend of Duryudana. But he is so smart to find ways in the central power if necessary by defamation. In order to satisfy Duryudana to oppress Pandawas, he would do gladly. Due to his mastering to twist words he is appointed as Patih (chief minister) of Astina.

Literature Review

Speech Acts

Based on its purpose, Kreidler (1998: 180-194) classifies speech acts into seven categories; (a) Assertive utterances, (b) Performative utterances, (c) Verdictive utterances, (c) Expressive utterances, (e) Directive utterances, (f) Commissive utterances, and (g) Phatic utterances.

(a). Assertive utterances

The purpose of this utterance is to inform. It is concerned with facts and is used by the speakers to tell what they know or believe. What is reported must be something that can be true or could have been true or in other words, the speaker commits himself to the truth of what is reported and the addressee accepts it as true.

The verbs including in this type of utterance are:

Focus on information

announce declare disclose explain express indicate
mention proclaims relate report

Focus on truth-value of utterance

affirm allege assert certify concede swear
guarantee attest bet claim maintain contend

Focus on speaker's commitment or involvement in what is reported

confide deny profess protest

Focus on manner of communicating

emphasize hint imply intimate stress

Focus on the nature of the message

Dictate narrate recount preach

Focus on aspect

predict recall

(b) Performative utterances

The utterances are valid if spoken by person who has the authority to make them accepted. The verbs include *bet, declare, baptize, name, nominate, pronounce*. The subject of the sentence must be 'I' or 'we'. "I pronounce you as husband and wife", for example, is valid if it is uttered by a preacher. Performative utterances mostly take place in formal setting.

(c) Verdictive utterances

Verdictive utterances are speech acts in which the speaker makes an assessment or judgment toward the acts of the addressee. These include ranking, assessing, appraising, condoning. The verbs include *accuse, charge, excuse, thank*.

(d) Expressive utterances

The expressive utterances are conveyed as a result of previous actions of the speaker, or perhaps the present result of those actions or failures. The verbs of the utterances include *acknowledge, admit, confess, deny, apologize*.

(e) Directive utterances

The goal of uttering directive utterances is to get the addressee to do some act or refrain from performing an act. The pronoun 'you' is applied as actor whether it is actually present in the utterance or not. Directive utterances are classified into three types namely command, request, and suggestion. The verbs included in command are *charge, command, direct, order, tell, demand* and the verbs included in suggestion are *appeal to, ask, beg, beseech, entreat, implore, petition, plead-with, request*.

(f) Commissive utterances

Commissive utterances are speech acts that commit a speaker to a course of action. These include promises, pledges, threats, and vows. The verbs commonly used include agree, ask, offer, refuse, swear, all with following infinitives.

(g) Phatic utterances

The main purpose of conveying these utterances is to establish rapport between members of the same society. What the speaker utters is not really meant to get information. Phatic utterances include greetings, farewells, polite expressions such as "Thank you," "You're welcome," "Excuse me" when these are not really verdictive or expressive.

Translation

Newmark (1988: 5) stated that "rendering the meaning of a text into another language in the way that the author intended the text". This definition encourages translators to keep considering the message that the author wanted to convey. The translation made should be accurate although it is rendered in a different form. Bassnett and McGuire state "what is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted" (1991: 2). In addition, Nida and Taber define translation as "reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning and secondly in terms of style" (1969).

This definition emphasizes that a translation product covers the closest natural equivalent of the source language message, in term of meaning and style.

Referring to the three quotations above, the idea of translation is a process of transferring thoughts and ideas from source language (SL) into target language (TL) properly and accurately without disregarding the natural equivalent of meaning and style

Methodology

The data used in this study were taken from a *wayang* performance entitled “*Pandawa Boyong*” (The Pandawa Move to Astina) by Ki Purbo Asmoro translated by Kitsie Emerson. The data are in the form of written copy of Javanese – English utterances said by Duryudana and Sengkuni. They were collected with observation and content analysis.

Results and Discussion

The Analysis of Duryudana’s Personalities

Duryudana is identified having two dominant personalities i.e. a rude person who is easy to provoke and yet a gentle husband. This sub chapter researches the speech acts forming the personalities of Duryudana and compares them to the translation.

❖ Duryudana as a rude and easy to provoke-person

From the wayang transcript, some utterances showing this personality are extracted below:

Utterance 1

Context of situation: the following utterance is angrily expressed by Duryudana after Bisma, his grandfather, told him at the end of his life that the chaos happened between Kurawas and Pandawas is caused by Sengkuni. He used to trust Sengkuni and did all things he commanded but he then fights against Sengkuni after the death of Bisma. The utterance is the cynical response of Duryudana when Sengkuni approaches him to show his condolence. It implies the inconsistent thought of Duryudana.

SL: “*mang mingkem, kula boten butuh sesorah sing kula butuhaken sakniki tumandhang sing nyata. Sing damel kaya ngeten sinten. Bharatayudha kula mang tempukaké kalih Pandhawa. Kula mangdhu kalih sedulur kula dhéwé. Wiwit kuncung ngantos gelung sampéyan nyebar rasa memungsuhan. Bumi paling padha barang sakniki pun badhé marus pathok balung krikil untu. Mring sampeyan bisa ngglagari boten bisa ngringkes. Menawi dipun raosaken ing pundhi raos setya bekti sampéyan dhateng kula tumraping Negari Ngastina?*”

TL: “Shut your mouth. I don’t need your words. I don’t need your advice. Who caused all this anyway? This war with Pandawa--my own cousins--from the very beginning it’s you have forged us as enemies. Now skulls and bones lie on the battlefield and you still stand there mouthing off. You feel you have gained much from being in Astina?”

Table 1. is the analysis of speech acts translation of Duryudana as a rude person

Source Language	Target Language
Mang mingkem.	Shut your mouth.
Directive: commanding	Directive: commanding
Kula boten butuh sesorah.	I don’t need your words. I don’t need your advice.
Assertive: indicating	Assertive: indicating
sing kula butuhaken sakniki tumandhang sing nyata.	–
Assertive: indicating	--
Sing damel kaya ngeten sinten?	Who caused all this anyway?
Verdictive: blaming	Verdictive: blaming
Bharatayudha kula mang tempukake kalih Pandhawa.	This war with Pandhawa --my own cousins--
Verdictive: blaming	Assertive: mentioning
Kula mangdhu kalih sedulur kula dhewe.	–
Verdictive: blaming	--
Wiwit kuncung ngantos gelung sampeyan nyebar rasa memungsuhan.	From the very beginning it’s you have forged us as enemies.
Verdictive: blaming	Verdictive: blaming
Menawi dipun raosaken ing pundhi raos setya bekti sampeyan dhateng kula tumraping Negari Ngastina?	You feel you have gained much from being in Astina?
Assertive: relating	Assertive: relating

The result formulated in Table 1 shows that the speech acts of *blaming* dominate the Duryadana's utterance. Besides, the speech acts of *command*, *indicating*, *relating*, and *scolding* are also found. All the speech acts identified from the utterance express the anger and the upset feeling of Duryudana. The present of *blaming(s)* and the absence of *conforming* indicates the rude personality of Duryudana. His emotion is easy to provoke. Once he is told about such unpleasant news, he will immediately behave in a way that hurts other people's feeling. In conclusion, the source language analysed has successfully accommodated the first personality of Duryudana.

On the other hand, the translation does not result the same speech acts as found in the source language. There are some speech acts deleted and shifted causing a change of effect which consequently influence the personality of the speaker. Speech act of *blaming* on the clause "*Bharatayudha kula mang tempukake kalih Pandhawa*" for example, is translated into a clause "This war with Pandhawa --my own cousins—" which contents the speech act of *mention*. *mention* is merely speaking about something focussing on information instead of involving emotion that invites reaction. Hence, the personality of Duryudana is less expressively rendered in the translation.

Utterance 2

Context of Situation: Sengkuni has successfully convinced Duryudana that he is innocent. He puts the blame on Banowati. He provokes Duryudana that Banowati is the spy sent by Pandawas. Duryudana is so mad and confronts his wife right after meeting Sengkuni.

SL: ... "*Banowati*" *arêpa mbok gawe pintêr nggonmu nyingitke wêwadine lêlakon iku têtêp kaoyak. Tata lair kowe dadi bojoku nanging sêjatine kowe bêgundhale Pandhawa. Ala ndina nistha papa wong wedok ra nduwe rasa antêban. mula mèm pêr nalika wus sêmana Lesmana Mandrakumala mati kowé nètèske luh wae ora ning barèng Abimanyu sing modar kowé gulung koming rina wêngi. Jroning bratayuda mung drêmimil ucapmu ndonga-ndongakne supaya pun kakang lan Kurawa ndang modar pêrlune bèn langgêng ndilati tungkake Janaka.*

TL: .. Banowati, however, you may pass the secrets of our nation to others, you've been found out. We know now that you are a puppet of the Pandhawa reign. It all falls together now in my mind. When our son died you did not shed a tear. But when Abimanyu perished you couldn't stop sobbing. You do nothing but lick the soles of Arjuna's feet.

Table. 2

“Banowati” arêpa mbok gawe pintêr nggonmu nyingitke wêwadine lêlakon iku têtêp kawiyak	Banowati, however, you may pass the secrets of our nation to others, you’ve been found out
Verdictive: blaming	Verdictive: blaming
tata lair kowe dadi bojoku.. nanging sêjatine kowe bêgundhale Pandhawa..	We know now that you are a puppet of the Pandhawa reign.
Verdictive: blaming	Verdictive: blaming
ala ndina nistha papa wong wedok ra nduwe rasa antêban.	–
Verdictive: insulting	--
mula mèmpẽr nalika wus sêmana Lesmana Mandrakumala mati kowé nètèske luh wae ora	It all falls together now in my mind. When our son died you did not shed a tear.
Assertive: relating	Assertive: relating
ning barèng Abimanyu sing modar kowé gulung koming rina wêngi...	But when Abimanyu perished you couldn’t stop sobbing.
Assertive: relating	Assertive: relating
jroning bratayuda mung drêmimil ucapmu ndonga-ndongakne supaya pun kakang lan Kurawa ndang modar... pèrlune bèn langgêng ndilati tungkake Janaka...	You do nothing but lick the soles of Arjuna’s feet.
Verdictive: blaming	Verdictive: scolding

Similar to the previous utterance, this second utterance is also dominated by the speech act of *blaming*. His rudeness can be easily identified as the speech act of *insulting* is also found in the utterance. Unfortunately, the clause showing the *insulting* speech act is omitted in the translation so that the degree of madness implied in the utterance decreases. Furthermore, the shifting of *blaming* to *scolding* found in the last clause changes the emotional appeal of the speaker.

❖ Duryudana as a gentle husband

Context of situation: Banowati feels upset due to the inappropriate words said by Duryudana to her. She is not kind of person as Duryudana thinks of her. She is about to leave Duryudana, and it makes him sorry.

SL: *Banowati...!!! kowé aja minggat Banowati...aku njaluk ngapura ... Banowati!! yèn pêrlu sigarên dhadhaku.. aku pitaya kalawan antêbing sih sêtyamu marang nêgara Ngastina kumalungkunge pun kakang.. dumadine ucapanku kang kaya mêngkene mêrga sakaro paman Harya...hature paman Sêngkuni ingkang bêbingung rasa.*

TL: Please forgive me, Banowati. Just cut my heart in half if need be. I know in my soul that you are faithful to our nation no matter what else. It was Sengkuni who confused me and put the idea in my head.

Table. 3 The analysis of speech acts translation of Duryudana as a gentle husband

Banowati...!!! kowé aja minggat		–
Directive: begging		–
Banowati...aku njaluk ngapura ...		Please forgive me, Banowati.
Expressive: apologizing		Expressive: apologizing
Banowati!! yèn pêrlu sigarên dhadhaku..		Just cut my heart in half if need be.
Directive: begging		Directive: begging
aku pitaya kalawan antêbing sih sêtyamu marang nêgara Ngastina kumalungkunge pun kakang..		I know in my soul that you are faithful to our nation no matter what else.
Expressive: acknowledging		Expressive: acknowledging
dumadine ucapanku kang kaya mêngkene mêrga sakaro paman Harya...hature paman Sêngkuni ingkang bêbingung rasa.		It was Sengkuni who confused me and put the idea in my head.
Expressive: confessing		Expressive: confessing

The utterance shows the anxious feeling of Duryudana. He loves Banowati badly and never wants to let her go. In this occasion, he does not speak such inappropriate words. Speech acts expressing his rudeness are not present in the utterance. He could dramatically transform himself into a nice person with positive manners such as *begging*, *apologizing*, *acknowledging*, and *confessing*. The speech acts are identified as evidence of gentle personality Duryudana possesses.

The translation results the equivalent form and effect. It conveys the same speech acts as the original. Ergo, the gentle personality of Duryudana can also be recognized in the target language although the first clause is deleted. However, the bad personality seems to stick forever in him. He puts the blame on Sengkuni when asking Banowati for apology by saying “*dumadine ucapanku kang kaya mêngkene mêrga sakaro paman Harya...hature paman Sêngkuni ingkang bêbingung rasa*” which is translated into “It was Sengkuni who confused me and put the idea in my head” to save his face.

The Analysis of Sengkuni’s Personalities

The following is the analysis of Sengkuni’s personalities which are full of intrigue, very tricky, and mastering to twist words.

Utterance 1

SL: *Ngger, pangapunten ingkang agung nggih. Kinten kula jagad menika sampun nyekseni bilih prasetyanipun umpamané plasajenar anggèn kula ciklu-ciklu ngantos jambul wanen ing ngarsa ngger anak prabu menika. Kula kepengin mamrih sumuping badhé menika boten nyatanipun. Kula késah saking nagari plasa jenar suwita paduka wonten mriki menika namung trimah dados ganjel ampéyan paduka anggir sampun kacetha budidaya pejahing pandhawa menika wiwit indhil-indhil ngantos ondhol-ondhol. Jaman pэндандaran siswa saka lima wonten ingkang mestani lampahan pagurun soka lima. Pandhawa siswanipun Begawan Durna Kurawa nggih mekaten, dipun dadar katriasanipun kaliyan Begawan guru kumbayana. Para ingsung gawe wolod saka kurawa boten saged mapan saking kridaning pandawa ingkang sekti kalintang. Kula lajeng gawe rika daya. Bratasena kula damel wuru waragang. Pengunjukan ingkang sampun kula campuri tarak nyana daru beksi. Sareng sampun dhawah wonten ing Brantara kula bandhut mawi talining baita kula seret kula cemplungaken wontening benawi. Kanyatanipun boten pejah, boten nganti dumugi semanten jaman lampahan balé gala-gala pandawa kula damel supados pejah kobong wonten kitha pramanakoti. Lampahing babad wanawarta nggih mekaten, kula loropaken manjing alas mertani ning nyatanipun inggih taksih gesang lelampahipun pandawa dhadhu kurawa kelampahan brindili sedaya bandha brana picis gadhahane pandawa kinukut dening paduka. Ngger anak prabu, ngantos pandawa dados tiyang papa liman dipun bucal ing wana kamiyaka kalih welas taun laminipun. Menapa sedaya menika boten ngalahaken sih setya bektinipun pun paman dhateng dhateng paduka ngger anak prabu miwah kuncaraning negari ngastina kula wonten mriki menika kados menapa coba? Kula boten pamrih menapa-menapa, naming makarya ingkang nyata inggih lakrek. Kula rumaos ngayom wonten ing*

sahandhap. Sampeyan paduka sinuwun dados umpama wonten mriki sak menikapurun boten pados menapa-menapa.

TL: Excuse me, your Highness, I am willing to grow old under your rule and all that has ever been in my heart has been your prosperity. I left my own principality only to be a minister here, and to be your right-hand man. Clearly, I have done nothing but strived for the death of the Pandhawa, I admit it. Back when we had the competitions of skill back when you were all youngsters, led by Durna, it was clear that the Kurawa were all losers. Not a single one worth anything in skill. So it was up to me to arrange the Pandhawa's losing the competition. I poisoned Bima. He had to step out, yet didn't die. Then again, I tried to burn down their villa years later. I tried to force their destruction to no avail. Again, during the dice game, it was I who manipulated the situation so that they had to go to the forest for 12 years. Does that not all prove my loyalty and devotion? What else am I looking for but only to serve you? I feel obligated to you. I feel dedicated to this day, and look for nothing for myself.

Table 4. The analysis of speech acts translation of Sengkuni

Ngger, pangapunten ingkang agung nggih.	Excuse me, your Highness,
Expressive: apologizing	Expressive: apologizing
Kinten kula jagad menika sampun nyekseni bilih prasetyanipun umpamané plasajenar anggèn kula ciklu-ciklu ngantos jambul wanen ing ngarsa ngger anak prabu menika.	I am willing to grow old under your rule
Assertive: denying	Assertive: denying
Sedyaning manah kula mung pengin mulyakaken paduka sasedherek boten wonten ceceking ngraos kula.	and all that has ever been in my heart has been your prosperity.
Assertive: denying	Assertive: denying
Kula késah saking nagari plasa jenar suwita paduka wonten mriki menika namung trimah dados ganjel sampéyan paduka anggir sampun kacetha budidaya pejahing pandhawa menika wiwit indhil-indhil ngantos ondhol-ondhol.	I left my own principality only to be a minister here, and to be your right-hand man. Clearly, I have done nothing but strived for the death of the Pandawa, I admit it.
Assertive: denying	Assertive: denying
Jaman pэндандaran siswa saka lima wonten ingkang mestani lampahan pagurun soka lima.	Back when we had the competitions of skill
Assertive: recalling	Assertive: recalling
Pandhawa siswanipun Begawan	Back when you were all youngsters, led

Durna Kurawa nggih mekaten, dipun dadar katriasanipun kaliyan Begawan guru kumbayana.	by Durna, it was clear that the Kurawa were all losers.
Assertive: recalling	Assertive: recalling
Para ingsung gawe wolod saka kurawa boten saged mapan saking kridaning pandawa ingkang sekti kalintang.	Not a single one worth anything in skill.
Assertive: recalling	Assertive: recalling
Kula lajeng gawe rika daya.	So it was up to me to arrange the Pandhawa's losing the competition.
Assertive: recalling	Assertive: recalling
Bratasena kula damel wuru waragang. Pengunjukan ingkang sampun kula campuri tarak nyana daru beksi.	I poisoned Bima. He had to step out, yet didn't die.
Assertive: recalling	Assertive: recalling
Sareng sampun dhawah wonten ing Brantara kula bandhut mawi talining baita kula seret kula cemplungaken wontening benawi.	I tried to force their destruction to no avail.
Assertive: recalling	Assertive: recalling
Kanyatanipun boten pejah, boten nganti dumugi semanten jaman lampahan balé gala-gala pandawa kula damel supados pejah kobong wonten kitha pramanakoti.	Then again, I tried to burn down their villa years later.
Assertive: recalling	Assertive: recalling
Lampahing babad wanawarta nggih mekaten, kula loropaken manjing alas mertani ning nyatanipun inggih taksih gesang lelampahipun pandawa dhadhu kurawa kelampahan brindili sedaya bandha brana picis gadhahane pandawa kinukut dening paduka.	Again, during the dice game, it was I who manipulated the situation,
Assertive: recalling	Assertive: recalling
Ngger anak prabu, ngantos pandawa dados tiyang papa liman dipun bucal ing wana kamiyaka kalih welas taun laminipun.	so that they had to go to the forest for 12 years.
Assertive: recalling	Assertive: recalling
Menapa sedaya menika boten	Does that not all prove my loyalty and

ngalahaken sih setya bektinipun pun paman dhateng dhateng paduka ngger anak prabu miwah kuncaraning negari ngastina kula wonten mriki menika kados menapa coba?	devotion?
Assertive: convincing	Assertive: convincing
Kula boten pamrih menapa-menapa, naming makarya ingkang nyata inggih lakrek.	What else am I looking for but only to serve you?
Assertive: convincing	Assertive: convincing
Kula rumaos ngayom wonten ing sahandhap.	I feel obligated to you.
Assertive: convincing	Assertive: convincing
Sampeyan paduka sinuwun dados umpama wonten mriki sak menikapurun boten pados menapa-menapa	I feel dedicated to this day, and look for nothing for myself.
Assertive: convincing	Assertive: convincing

His expertise in twisting words is clearly seen in the Table 4. He is good at convincing people to make his evil plan comes true. One of his ‘victim’ is Duryudana. Duryudana is like a delicious meal to Sengkuni. He knows a lot about Duryudana particularly his weaknesses. Thus, he could easily provoke Duryudana and use him to hand what he plans. When Duryudana blames Sengkuni and commands him to be responsible for the chaos happened between Pandawas and Kurawas, he insists that he did nothing wrong. The way he proves himself innocent is by recalling things he had done for Duryudana. By mentioning the crime actions he did to Pandawas, he successfully convinced Duryudana that he is blameless. The translation of this utterance conveys exactly the same speech acts as in the original. In other words, the tricky-personality of Duryudana is successfully rendered in the target language.

Another example of the bad manner of Sengkuni is exemplified below:

Utterance 2

SL: *Kula nyuwun sèwu ingkang paduka sengker wonten ing taman kadilengeng. Garwa menika nyeksèni pun sigaraning jiwa. Nanging kula ngertos bilih sejatosipun, menika mata pitaya, ingkang pundi ingkang nanem wonten bumi Ngastina. Mrih paduka Pitaya mangga nanging umpami boten nggih boten dados punapa. Gratunipun upami wonten pamrih*

menapa-menapa nggih pendhak-pendhak senapati gugur wonten madyaning palagan mboten pegat barisaning senapati. Sampun dipun wuningani dening pandawa nggih labet saking Banowati.

TL: Excuse me, but you meet this spy every time you go into the Queen's garden. A wife should be your other half. Yet, it seems to me that the spy planted in Astina is no other than--believe my words or not up to you--I have nothing to gain from telling you, no gain from lying. But every commander who goes forward, their secrets are given away by your wife.

Table. 5

Kula nyuwun sèwu ingkang paduka senger wonten ing taman kadilengeng.	Excuse me, but you meet this spy every time you go into the Queen's garden.
Assertive: hinting	Assertive: hinting
Garwa menika nyeksèni pun sigaraning jiwa.	A wife should be your other half.
Assertive: hinting	Assertive: hinting
Nanging kula ngertos bilih sejatosipun, menika mata pitaya, ingkang pundi ingkang nanem wonten bumi Ngastina.	Yet, it seems to me that the spy planted in Astina is no other than
Assertive: asserting	Assertive: asserting
Mrih paduka Pitaya mangga nanging umpami boten nggih boten dados punapa.	-believe my words or not up to you--
Assertive: convincing	Assertive: convincing
Gratunipun upami wonten pamrih menapa-menapa nggih pendhak-pendhak senapati gugur wonten madyaning palagan mboten pegat barisaning senapati.	I have nothing to gain from telling you, no gain from lying.
Assertive: convincing	Assertive : convincing
Sampun dipun wuningani dening pandawa nggih labet saking Banowati.	But every commander who goes forward, their secrets are given away by your wife.
Verdictive: accusing	Verdictive: accusing

The result shown in Table 5 proves us that Sengkuni is not only good at convincing and provoking but also good at hinting. Hinting is the effort of Sengkuni to lead Duryudana into a

clue. The clue refers to Banowati. He arranges his words so well and utters them indirectly to have Duryudana convinced. He puts the blame on Banowati for the sake of himself.

Similar to the previous translation, the target language of this utterance perfectly conveys the speech acts as well the personality of Duryudana.

Duryudana is a true liar and his expertise in convincing is undebatable. All the things he said are untrue. Blaming and provoking are effective weapons that could destroy anyone trying to fight against him. Even laughter can be used as a weapon to convince the audience and the reader that he is a man who is full of intrigue. The following is his 'satisfaction' expression after winning Duryudana's heart, mind, and soul:

SL: *Ehehehe... sontoloyo anggepé apa bubrah kahanan iso remuk bubuk dadi rempon kaya ngene kok rékané amèh nyalahake aku, ekekekekek yen ana penaké waé kok pada péngin ngrasake, ana batine pada nggaglak, mèlu nguntal nanging bareng ana remuke mung sengkuni sing disuya-uya, hhehekkk.*

TL: Ha, what do you all take me for? I will not be faulted for this war. If we're in prosperity it's fine but if there's trouble it's always my fault.

Conclusion

The translated *wayang kulit* performance, particularly the translation of speech acts found in the utterances conveyed by Duryudana and Sengkuni, are mostly the same as the original. A big appreciation must be given to the translator for her competence in maintaining the personalities of the original characters although for some cases it is slightly different. The changes are marked by the deletions and shifts of the speech acts in the target language. However, as a foreigner, the translation made by translator is nearly perfect. Moreover, it is done simultaneously that requires the translator to master Javanese language and culture. The translator must also possess listening, memorizing, and typing skills to run this 'special' translation process.

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