Translation Criticism: Implementation of House's TQA Model on "Sweet Hour of Prayer" into Indonesian

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ABSTRACT

The article examined the quality of the translation of the hymn "Sweet Hour of Prayer" (1845) into the Indonesian lyric "Inilah Jam Ku Berdoa". The study used a qualitative method with an inductive orientation. The primary data were collected from the American *Seventh-day Adventist Hymnal* (1985) and the Indonesian hymnal *Lagu Sion* (2013). The secondary data were obtained from books and articles about Translation Quality Assessment (TQA), systemic functional linguistics, and SDA hymnody. House's TQA model was implemented by assessing overt and covert translation errors and by analyzing the profiles of the source and target texts. It was found that the textual profile and function of the target text (TT) do not match those of the source text (ST). Furthermore, it was discovered that the translation of "Sweet Hour of Prayer" from English to Indonesian was not adequate in quality due to manipulations that reduced the lyric to a covert version.

INTRODUCTION

The translation criticism paradigm, also referred to as translation quality assessment, has been a bone of contention among scholars in translation studies. Drugan admits that the issue of translation quality assessment has been fascinating since the emergence of the academic discipline of translation studies in the 1970s (2013, p. 45). The approaches to translation quality have been classified by House under three broad categories. Her categorization includes subjective, reception, and text-based orientations to translation quality (p. 46). The first category is referred to as subjective or psycho-social approaches. It includes "mentalist views" on translation quality. Under the second category are classified response-based approaches, which consist of the theories of behaviourism, functionalism, and skopos. The last category looks at text and discourse-oriented theories of translation. It comprises descriptive and historical approaches, postmodernist and deconstructionist perspectives, and linguistic views on translation quality (House, 2014, p. 242). This study is centred on the linguistic approach to translation criticism. House's linguistic approach to translation quality assessment is strongly influenced by Systemic Functional Linguistics (SFL).

Fattah and Yahiaoui (2022) admit that SFL has inspired scholars in the development of theories about translation quality assessment (p. 198). According to them, House's systemic functional approach to translation quality assessment has dominated the existing literature. Furthermore, they contend that three theories of the

systemic functional theory have contributed to the development of translation studies (p. 195). They include the hierarchy of stratification, which encompasses such notions as the context of culture, the context of situation, semantics, lexicogrammar, phonology, and graphology; the theory of metafunctions, which encompasses the ideational, interpersonal, and textual meanings or functional components of the lexical and semantic content strata; and the cline of instantiation which consists in the continuum from the system to the instance. Thus, the relevance of the SFL to translation quality evaluation relies on its nature. It inherently supports the concept of equivalence and its relation to the social systems and the language cultures involved in the evaluation.

In what follows, the translation criticism model advocated by House is delineated. Then, information on the SDA hymnal, the original lyric "Sweet Hour of Prayer", and the Indonesian translation "Inilah Jam Ku Berdoa" is provided. Next, the literature review, aims, and method are stated. Last, the analysis and findings are presented.

LITERATURE REVIEW

House's TQA Model

House pinned down her Translation Quality Assessment (TQA) model in the article "Translation Quality Assessment: Past and Present" (2014) and the book *Translation Quality Assessment: Past and Present* (2015). In both texts, House explicates a method of translation quality assessment that she initially elaborated in the 1970s and subsequently revised to accord with changes in translation studies. She contends that translation quality assessment must embrace notions of contrastive pragmatics and discourse analysis (2014, p. 241). Moreover, she sustains that any evaluation of translation must be able to elucidate three issues, namely the target text and source text relationship, the difference between translated texts and other types of secondary textual forms, and the relation of human agents to texts (p. 257). She assumes that the concept of equivalence is central to any translation quality evaluation. This is because equivalence is a fundamental principle in the translation act. Translation is a reproduction of an original form from one language to another (House, 2015, p. 21). The issue of equivalence becomes central to the linguistic functional-pragmatic approach to translation quality assessment. The connection of translation quality with the notion of equivalence can be grasped through House's dichotomist interpretation.

In her functional-pragmatic model, House treats equivalence as the preservation of meaning from one language culture to another (House, 2018, p. 85). Translation equivalence involves conserving the semantic, pragmatic, and textual aspects of meaning. Consequently, to be adequate in quality, the function of a translation should be equivalent to that of the source text. Based on Hallidayan functional linguistics, House asserts that grasping the function of a text requires an understanding of its ideational and interpersonal functional components (p. 86). First, the ideational functional component looks at the intention of the addresser to effectively convey information to the addressee and to request action about the facts presented in the communication act (House, 2015, p. 48). Second, the interpersonal functional component examines how a positive rapport is established between the addresser and addressee. In addition, it operates on the mood structure to grasp in what ways the addressee is assured that his or her importance and power are appropriate. A thorough study of these components sheds light on the function of a text.

The analysis of the textual function provides an idea of the text's profile. The task of the translation evaluation is, therefore, to measure the dimensions of the profile of a particular text to determine its function (House, 2014, p. 250). In this way, the degree of quality adequacy depends on to what extent the textual profile and

function of the target text and those of the original match. In other words, assessing a translated text involves evaluating how the function of the source text matches that of the target one. To scrutinize this equivalence, House identifies three phases of translation criticism. First, the critic identifies pragmatic errors to realize dimensional mismatches. Second, denotative meaning translation errors, cultural filtering errors, and breaches of the target language norms are identified to account for the non-dimensional mismatches. Last, a translation quality statement is made based on the errors and mismatches found in the functional comparative analysis. This final step consists of elaborating a statement on the individual textual function by considering the interpersonal and ideational meanings (p. 251). In the present article, dimensional and non-dimensional mismatches were accounted for by comparing the English hymn "Sweet Hour of Prayer" and its Indonesian translation "Inilah Jam Ku Berdoa".

The elements of the function of a text are central to the model of translation assessment used by House. She supports that the textual analysis, that is, a comparative study of the original and its translation, involves an examination of the register and genre (2014, p. 251). She embraced the three categories of the Hallidayan notion of register, namely the field including the subject matter and social action that is represented in the text; tenor or the participant relationship involving the author's provenance and stance, social role relationship, and social attitude; and mode consisting of the communication medium which can be simple or complex and the participation be it simple or complex. The genre refers to the class of the text. In addition, the genre is concerned with how the purpose of a particular text is related to the class. The genre and register are semiotic systems that are realized linguistically. Analyzing how these categories operate in a text constitutes the first phase of the translation evaluation methodology. Put otherwise, the register and genre analysis results shed light on the textual profile and individual textual function (p. 252). House, however, mentions that the type of translation envisaged by the translator dictates the function of the target text. Thus, she distinguishes two types of translation: overt and covert.

Regarding translation types, House views translation as standing between two poles (2014, p. 257). According to her, any translation lies in the continuum whose endpoints are overt and covert translation. In overt translation, translating is not overtly directed to the target reader or audience. In light of this explanation, the rendition of President Obama's inaugural address into the Indonesian language for radio news is an example of overt translation. Overt translation evaluation is more straightforward because it simply transposes the original to the target language culture without cultural filtering (p. 254). In addition, overt translation is equivalent to the source at the level of language or text, register, and genre. In overt translation, the frame and discourse world of the source text are co-activated in the target language so that the target audience can appreciate the original textual function from afar. Put otherwise, in overt translation, the receptor readers can observe the target text from outside. In fact, target readers are not allowed by the translator to penetrate the text content and apprehend the tradition in which it is grounded from their cultural perspective.

Regarding covert translation, House supports that the target readers are allowed to partake in the status of the source text through their own language culture (2014, p. 254). The translator's task in covert translation is a creative act whereby the target text is susceptible to reproducing in the target culture the function that the original has in the source culture (p. 255). Covert translation can be illustrated by the rendition of American popular novels *The Guardians* (2019) and *The Whistler* (2016) into the Indonesian language, respectively *Para Pelindung* (2022) and *Sang Informan* (2022). The functions of the original novels are preserved in the Indonesian translations by responding to the needs of the local book market and the expectations of target readers. To achieve this functional equivalence, translation agents may manipulate the lexicogrammar and register of the original. The manipulation involves applying such techniques as omission, addition, simplification, accentuation, and popularization (House, 2015, p. 69). These techniques are used by translators

to filter the source text culturally. In terms of quality evaluation, the source text and its covert translation should not necessarily match at the level of textual and register dimension. However, equivalence is needed concerning the genre and individual textual function. Thus, evaluating the way in which a covert translation relates to the original, in terms of genre, register, and textual meaning, is crucial to determining textual functional mismatches.

House TQA Model Implementation Stages

House delineates three stages in her revised model of translation quality assessment (Drugan, 2013, pp. 52-53). First, the original is analyzed based on Hallidayan linguistics by examining the categories of the register (field, tenor, mode) and genre. By field, House mentions the "field of activity of the ST, topic, content and subject matter". Concerning the tenor, the analysis describes the "participants', the addresser and addressees, and any social relationship between them, including such aspects as the addresser's 'temporal, geographical, and social provenance". As far as the mode is concerned, House means the text medium and participation or channel of communication, whether spoken or written, simple monologue or complex dialogue. Regarding the genre, the assessment must describe the purpose of the text. Finally, at the end of this stage, "an overall summary of the 'statement of function' of the ST is provided". In the second stage, a comparative analysis is made between the original and the translation based on the categories mentioned earlier. Then translation errors and mismatches between the original and the TT are described. Lastly, at the end of the analysis, a statement about the quality of the translation is made. The translation quality statement relies on identified errors and mismatches (Drugan, 2013, pp. 52-53). In other words, the translation quality statement is based on the rate of dimensional and non-dimensional mismatches.

In this research, House's methodology was applied through three phases of analysis. Firstly, dimensional mismatches were examined. Covert errors were measured by comparing the source text and the target text based on the criterion of functional dimension mismatches (Kim, 2019, p. 136). Secondly, the analysis measured non-dimensional mismatches by examining the denotative meaning translation errors and the breaches. At this level, overt translation errors were identified to account for non-dimensional mismatches. Last, a quality statement for the translation assessment was made to conclude the results of the two previous phases following the paper's aims.

Seventh-Day Adventist Hymnal

The SDA hymnal is a collection of hymns and tunes used by the congregations in the Seventh-Day Adventist Church. The current original American English SDA hymnal was published in 1985. It includes hymns compiled from the early Millerite hymnals and Adventist singing (Nix, 2000, p. 13). Nanasi, in his doctoral thesis "Congregational Hymn-Singing at the Weimar Seventh-Day Adventist Church: A Case Study" (2020), contends that the SDA hymnal dated to 1843 before the official beginning of the present SDA Church (p. 5). He reiterates that, since 1863, when the Church was officially organized, many English hymnals and songbooks have been published. By referring to data collected from *Significant Mileposts in Seventh-day Adventist Hymnody*, he sustains that the current Seventh-day Adventist hymnal was "published in 1985 and includes 695 hymns and 224 scripture readings". The purpose of the publication of the hymnal was to "help Seventh-day Adventists continue this chorus of praise that cheered God's ancient people, encouraged the early church, powered the reformation, and brightened the fellowship of those who share the blessed hope." Regarding the thematic content, the current hymnal comprises 12 tunes topics and their respective scripture readings. It includes 12 song topics, namely Worship, Trinity, God the Father, Jesus Christ, Holy Spirit, Holy Scriptures, Gospel, Christian Church, Doctrines, Early Advent, Christian Life, and Christian Home. The

hymnal is filled with a variety of musical styles including American folk hymns, American White spirituals, Negro spirituals, gospel songs, traditional and contemporary hymns. The historical development and thematic variety indicate that the SDA hymnal is a significant resource for translation studies.

The hymn "Sweet Hour of Prayer" is classified under the topic category of songs of meditation and prayer. It is number 478 in the hymnal and the first song in the meditation and prayer rubric. According to Lester Hostetler (1949), "Sweet Hour of Prayer" was written in 1842 by Rev. William W. Walford, a church minister in Coleshill, England. Since the author was blind, he got Rev. T. Salmon to write it down as he recited the words of the hymn to him. Salmon later sent the text to the *New York Observer* for publication on September 13, 1845. The musical text or tune for the lyric was composed in 1859 by the American minister William B. Bradbury.

Despite the profound insight that SDA hymnal and hymnody provide into studying translation from the central to the peripheral zone of the global Adventist evangelical movement, the area seems less exploited. Many studies have been carried out on translation quality assessment by implementing House's TQA model. Recent works include Kamalizad and Khaksar (2018), Naidj and Motahari (2019), Alavipour and Noroozi (2020), Al-Aizari (2023), and Youssef (2023). In these studies, House's TQA model has been used to evaluate the translation quality of literary and non-literary texts and genres. In addition, researchers have been interested in the translation of church service hymns. Most recent works include Suharto and Subroto (2014), Bethke (2017), Kloppers (2017), Kembuan (2018), Arrington (2021), Lachenal (2020), Thornton (2021), Stallsmith (2021), Steuernagel (2021), Monteiro (2022), and Owoaje and Adegbola (2022). In these works, various issues, paradigms, and approaches to translating hymns were treated. Theories and notions covered include equivalence, historical and ethno-musical theory, ethical theory, translation agency and cultural identity, and transnationalism. In all these existing related literature cases, no research used an experiential systemic functional approach to tackle the quality of translation in hymn and church lyric crosslinguistic rendition. Thus, as the literature review shows, no study has used House's TQA model to study hymn translation errors and mismatches, focusing on evaluating the Indonesian SDA translation of the hymn "Sweet Hour of Prayer".

This article aims to (1) identify covert and overt errors in the Indonesian translation of the song lyric "Sweet Hour of Prayer" and (2) make a statement about to what extent the translation quality of the hymn is appropriate following House's TQA model.

METHOD

The research was based on the inductive descriptive qualitative method. The data were collected from the *Seventh-day Adventist Hymnal* (1985) and *Lagu Sion* (2013). The English hymnal was compiled by Adventists. It is a collection of songs written by American Adventists and non-Adventist writers from the United States and other countries. The Indonesian SDA hymnal is a collection of song lyrics written in Indonesian. The rendition of the SDA hymnal into Indonesian was done by local Adventist ministers. It includes 525 hymns. This article was concerned with written lyrics rather than musical tunes. For the English original text, the web link https://hymnary.org/hymnal/SDAH1985 was used to access the hymn "Sweet Hour of Prayer" by Walford as recorded in the *Seventh-Day Adventist Church Hymnal* (1985). For the Indonesian language, a hard copy of the hymnal and a Google Playbook (Lumowa & Melope, 2015) were used.

In the analysis, House's TQA model was implemented by first comparing the ST and the TT to discuss mismatches at the profile and function level. In addition, ST and TT were compared to account for possible overt errors. House's seven-category list of overt errors, that is, cultural filtering, creative translation, distortion

of meaning, significant change in meaning, not translated, a slight change in meaning, and breach of the source language system was used (Kim, 2019, p. 136). Finally, generalizations were made based on the difference in the rate of dimensional and non-dimensional mismatches to make a statement on the quality of the translation.

FINDINGS & DISCUSSION

Covert Translation Errors

In this section, covert translation errors were scrutinized by analyzing the individual function of the hymn "Sweet Hour of Prayer". The analysis considered the dimensional level, including the register and genre. At this level, the register (field, tenor, mode) and genre (generic purpose) were analyzed in terms of their semiotic systems to account for the textual profile of the ST. Each of the register and genre components was related to communicative language use, including the syntactic items, lexical items, prosodic elements, and textual items. Then, the profile of the ST was contrasted with that of the Indonesian hymn "Inilah Jamku Berdoa" to determine mismatches.

Field

In the hymn "Sweet Hour of Prayer", the persona addresses Prayer like an individual that entertains him after the mundane preoccupations, comforts, and relieves him of all everyday day life burdens. It brings him blessings. In contrast, a prayerful life anticipates glorification and paradise. Some lexical items are used to convey the power of prayer. The prayer is a time after one's daily workload to request God for care and blessing. The power of prayer was described through items such as 'call me from a world of care', 'my wants and wishes', 'seasons of distress and grief', 'escaped the tempter's snare', and 'found relief'. Prayer is also an opportunity for purification and sanctification. So, prayer must be a habit, a friend to 'return' or come back. Prayer restores people to their heavenly citizenship. Through it, they can claim their rights. It has 'wings' to 'bear' one's 'petition' to God. It makes God 'engage' with 'waiting soul' 'to bless' him or her. It attracts God to 'bid' people to seek His face. It is 'consolation'. It enables people to rise from the material world and its ephemeral conditions to the celestial realm. The elevation from the material world to the heavenly realm can be illustrated by terms such as 'farewell', 'immortal flesh', 'through the air', flight, 'everlasting'.

Syntactically, the subject matter of the hymn is supported by the use of noun phrases modified by possessive adjectives. Thus, talking about his benefits from Prayer, the persona mentions 'my Father's throne', 'my wants and wishes', 'my petition', 'my every care', 'my home', 'my flight', and 'my immortal flesh'. Likewise, the persona interacts with his intimate friend (Prayer) using such noun phrases as 'thy return', 'thy wings', and 'thy consolation'. Furthermore, in the hymn prayer acts as a go-between, a bridge, or intermediator between the persona or seeker and the provider or God (who lives far up from Mount Pisgah). God is referred to as 'to him whose truth', 'his face', 'his word', 'his grace'. There is a play of tenses. When referring to his expectation from heaven, the persona uses the future tense as 'I'll rise', 'I'll cast on him', and 'thy wings shall'. The speaker uses the present perfect tense to mention what he has achieved thanks to his prayerful life. Examples include the forms, 'my soul has often found relief' and '[has…] oft escaped the tempter's snare by thy return'. The persona also expresses his habits using the present simple tense to describe his relationship to Prayer and what he gains from his prayerful life. He mentions 'that calls me', 'bids me, make all my wants and wishes'.

Phonologically, the hymn is a three-stanza lyric poem. It is an iambic tetrameter with a regular rhyme scheme. Its ending rhyme scheme is made of masculine rhyme that emphasizes the pleasure experienced by the persona during prayer and the pleasant life it brings about. The rhythmic and acoustic features create a resonating

gustative and mobility imagery combined with spatial images and symbols that locate the persona in a mundane locale in opposition to the beautiful celestial world he aspires to.

Textually, the celebration of prayer relies on cohesion and coherence elements. Cohesive elements are mostly coordination connectors that connect attributes or qualities of Prayer or the advantages of a prayerful life. Cohesive elements include repetition of ideas related to the benefits of prayerful life by using synonyms such as 'grief', 'care', 'distress', 'want', wish', 'found relief', 'escape', 'consolation', 'prayer', 'petition', 'truth', 'faithfulness', 'engage', 'bid', 'believe', and 'trust'. Cohesion is also achieved through the use of reference possessive and personal pronouns, linking words to express causality, addition, reiteration, temporality and spatial setting, and ellipsis. Moreover, framing devices are used at the end and beginning of each stanza. These include 'sweet hour', 'thy return', 'wait for thee', and 'farewell'. The hymn relies on enjambment, caesura, metrical structure, and sonic patterns for coherence. The stanzaic structure connects ideas that develop the theme of prayer. In addition to the material blessings that the persona enjoys in this world, he also overcomes the snares of the tempter or Satan thanks to prayer. By leading a life of prayer and doing Christian ministry, he will end up in heaven and live eternally. The first two stanzas expose the hardship and plight of the persona on earth and how Prayer helps him to cope with them. The last stanza proclaims the victory of the persona over perils and worries by jovially ascending to heaven and acquiring an immortal body.

In the TT, the ideational meaning is changed due to the alteration of meaning and deletion of some items. The modification of the ideational function can be illustrated by the cultural filtering in the translation of 'thy wings shall my petition bear' to '*Memohon dengan percaya*'. The liberal dimension of prayer, added by the term 'petition' in the ST, is, therefore, lost in the TT. Another example is the translational deletion in the TT of repeated ST forms. The doublet 'Sweet hour of prayer! Sweet hour of prayer!' in the first and last lines of each stanza is deleted in the TT. The doublet is composed of two repeated iambic dimeters which are replaced by '*Inilah jam kuberdoa, Sungguh senanglah rasanya*' (first stanza); '*Inilah jam kuberdoa, Memohon dengan percaya*' (second stanza); and '*Inilah jam kuberdoa, Untuk mendapat kekuatan*' (third stanza). Deleting generates a reduction of the acoustic and rhythmic features in the TT that undermines the effect of memorability and the personalization of Prayer and their significance to the relations of the speaker to God, Satan and the world. Even though both the original and its translation have the same subject matter, that is, a congregational song about the power of prayer in the life of a Christian, the TT presents some ideational function loss. The transitivity structure in which the ideational meaning is realized is altered in the TT due to the omission of rhyme and rhythm. In other words, changing the metrical structure and sound pattern affects the ideational meaning in the TT. For instance, at the syntactic level, the circumstance—agent (God) —process—recipient—process—affected transitivity structure in the line […] 'since he bids me seek his face' is altered to agent—process—recipient (implicit *ku*) —agent—process or action in '*Disuruh-Nya ku serahkan*'. Furthermore, the transitivity structure is altered by deleting the line 'Believe his word, and trust his grace' in the TT. The line is connected to the preceding one, 'since he bids me seek his face' by enjambment. More prerequisites for one's prayer request to be granted are conveyed through the transitivity structure action (believe)—affected (his word) —action (and trust) — affected (his grace). However, the TT merges all these prerequisites through the form '*ku serahkan*' [*ku* (agent)—*serahkan* (action/process)]. In other words, apart from the absence of regular rhyme and metrical structure to use a beat and tone susceptible to enhancing pleasure in a prayerful life, the omission of some items, which are crucial to the subject matter of the hymn, creates a mismatch lexically and syntactically.

Tenor

Under this heading, the findings on the analysis of the nature of the participants and the emotional and social relationship between them in the two hymns are contrasted. In addition to the persona, three other participants

are described in the hymn "Sweet Hour of Prayer". The first participant is Prayer (first stanza, line 8). He provides the persona with a bridge between earth and heaven. Second, there is God (first stanza, line 3), who lives in heaven far away from Mount Pisgah and possesses all the beautiful things that the heart of the persona desires. Last, Satan (first stanza, line 7) lives on earth and is in a conflictual situation with the persona. The persona interacts with Prayer through emotional and affective speech. On the contrary, he addresses God through an authoritative tone. Prayer is a good friend that enables him to escape from Satan and to fellowship with God. The hymn was written by an English blind preacher in 1848. It has been selected and classified under the topic of Christian life in the Church hymnal since its official formation in 1941. Details about the author are not given in the hymnal. However, the message can be inferred from the subject matter of the lyric.

The nature and relationship between participants are achieved at the lexical level using expressions such as 'world of care' and 'Father's throne', which suggest the opposition between the material world and the celestial world, between human everyday worries and divine power and authority. Satan is qualified as a tempter who entraps the persona. It is an enemy who still cannot succeed because of the power of prayer. As a mediator between God and the persona, the Prayer responds to the persona's burdens. Hence, the use of antonyms including, inter-alia, 'grief/relief', 'snare/escape', 'petition/bless', and 'every care/consolation'. The use of these expressions ensures solace for the speaker, who is weary and heavy-laden with problems in the terrestrial world. Syntactically, the relationship between participants is achieved by an informal style based on contracted forms of verbs, exclamatory utterances, and endearing expressions ('sweet'). Action verbs like 'bid', 'make', 'seize', and 'cast' refer to divine intervention to care for the persona whenever Prayer intercedes on his behalf. Movement and intransitive verbs are used to show either Prayer's direction from the persona to the Father or the persona's ascension from earth to heaven. Textually, the interaction and relationship between participants are characterized by oxymoronic phrases ('immortal flesh', 'seize the everlasting'), personification and apostrophe statements such as 'sweet hour of prayer! Thy wings shall my petition bear'; 'sweet hour of prayer! that calls me from a world of care'; "by thy return, sweet hour of prayer!". Likewise, the poem is full of metaphorical statements ('world of care', 'at my Father's throne', 'the tempter's snare') and biblical allusion instances ('from Mount Pisgah's lofty height I view my home', 'take my flight', 'In my immortal flesh I'll rise'). The mood of the poem is comically praising and celebratory. The persona jovially celebrates prayer that makes him meet God and gets his requests granted.

Concerning the interpersonal function, the TT does not match the ST. For example, in the ST, in the three last verses of the first stanza, the interpersonal function of the lyric is achieved through the use of expressions emphasizing the interaction between the persona and Prayer (hour of Prayer). The persona delights in Prayer, as shown in "My soul has often found relief and oft escaped the tempter's snare by thy return, sweet hour of prayer!". Three participants are involved: Persona, tempter, and Prayer, but in the TT, the interpersonal meaning is changed due to a different mood structure that is conveyed through "*Jika datang kesusahan, Dan berbagai pencobaan Senanglah s'lalu jiwaku, Pada waktu kuberdoa*". The persona is addressing Prayer (Hour of Prayer) in the ST. In the TT, however, he is addressing his soul ('*Senanglah s'lalu jiwaku*'). In addition, when using '*kesusahan*' (difficulty) and '*berbagai pencobaan*' (various trials), the personalization of the tempter is removed in the TT. The mood structure of the original is altered in many instances by the translation. For example, there is a mood structure shift in the first line, '*Inilah Jam ku Berdoa*'. The ST form is a doublet 'Sweet hour of prayer! Sweet hour of prayer!' in which an exclamatory tone is conveyed through two nominal groups. However, in the TT, the doublet is reduced to a presentative and declarative structure. This modification undermines the emotional rapport between the persona and Prayer. Likewise, the TT does not match the ST due to the deletion of figurative devices such as personification and apostrophe. For instance, in the translation of "and gladly take my station there, and wait for thee, sweet hour of prayer!" to "*Dib'rikan-Nya penghiburan, Pada waktu kuberdoa*" and "I'll cast on him my every care, and wait for thee, sweet hour of

prayer!" to "*Bersama Tuhan di surga, Ku takkan lagi berdoa*", the personification of Prayer as an individual and fellow that intercedes for the persona and mediates him to God in season and out of season is omitted.

Furthermore, the subtraction of 'thy wings' from the line 'thy wings shall my petition bear' to produce [*ku*] '*memohon dengan percaya*' is an example of the deletion of personification and apostrophe in the TT. The TT lacks the fast intercessional relationship suggested between the person and the flying Prayer in the ST. Moreover, the omission of the features of caesura and enjambment in many instances of the Indonesian hymn subverts the comic relationship between participants. For instance, the enjambment and caesura in the following three verses ensure the intimacy between the speaker and the Prayer and the rebuking of the tempter by the speaker.

> My soul has often found relief,
> And oft escaped the tempter's snare
> By thy return, sweet hour of prayer! (stanza 1)

However, in the corresponding Indonesian forms, the omission of the enjambment between the second and the following line and the caesura in the middle of the third line nullifies the intimacy between the speaker and Prayer. A different mood structure is used in the Indonesian form as the speaker turns to address his soul rather than Prayer.

> *Jika datang kesusahan, dan berbagai pencobaan*
> *Senanglah s'lalu jiwaku, pada waktu kuberdoa* (stanza 1).

Using the vocative case to address Prayer ('by thy return', 'wait for thee') as if it were an animate being present in the enunciation act strengthens oral performance in the ST. This rhetorical structure is replaced by a simple clause, *'Pada waktu kuberdoa'* in the TT. This adjunct used in the TT does not suggest the same interpersonal function as in the ST forms.

Mode

The mode of the ST is simple and complex. The poem is a written text, a lyric made to be sung for Christian church service, ministry, or fellowship. In terms of participants, the poem is a monologue with a complex use of pronouns and exclamations. The TT matches the ST because it is also a written poem to be sung for church purposes. However, the lack of a regular rhyme scheme in the TT undermines the tone and performative power of the song. The ST is a lyric comprising three octaves. Each octave is based on a regular iambic tetrameter rhythm. Each stanza follows a masculine rhyme scheme aabbccaa. On the contrary, the TT is a lyric composed of three quatrains with irregular rhyme scheme: abca, aaba, aaab. In connection with the regular iambic beating, the masculine rhyme scheme in the ST augments pleasure in the ear by making the hymn more musical and catchier. This musicality ensures the benefits of 'prayer' by making it stand out in the first and last verses of each stanza. In addition, the stressed syllables realized by the rhyme scheme emphasize the movement of Prayer from earth to heaven and its return from heaven to earth with provisions to respond to the persona's needs. In addition to this aesthetic shift, the thematic structure of the TT does not match that of the ST in many instances. For instance, in the translation of 'Thy wings shall my petition bear' (2nd line in the second stanza) to '*Memohon dengan percaya*', the theme (thy wings) is deleted, and the rheme (shall my petition bear) is semantically altered (*memohon dengan percaya*). Another example of thematic structure shift is the subtraction of the expression 'To seize the everlasting prize' from the ST form 'In my immortal flesh, I'll rise To seize the everlasting prize' (3rd stanza). The resulting Indonesian form '*Dan bila aku tinggalkan Dunia dan pergumulan*' distorts the theme-rheme structure of the original. This shift in the thematic structure impacts the textual organization of information. It subsequently engenders differences in the ST and TT profiles.

Genre

The ST is a religious text which belongs to the hymn genre. It is a song lyric written by a preacher to be sung for church purposes. The TT is also a Christian hymn. However, the omission of sound patterns, metrical structure, and many rhetorical features impacts the meaning of the song for the target congregants. The emotional and comic tone resulting from the regular rhyme scheme, metrical structure, rhetorical features, and other poetic elements work on the congregants who conceptually and metaphorically identify themselves with the persona and ipso facto imitate him to rely on Prayer for relief from all worries. The rhythm and rhyme operate to imitate the speed of the Prayer to God and its return to the persona. They create images of transcendence from material to immaterial life.

A delight imagery combined with spatial images is also used to capture how the persona relates differently to terrestrial and celestial worlds. The use of allusion, personification, and apostrophe is to highlight the power and significance of prayer and to give a performing style to the song. The dramatic power loss in the TT can be illustrated by the modification of the line 'I view my home and take my flight' to *'Ku pandang ke neg'ri Tuhan'*. In the TT, the angelical imagery conveyed through 'flight' is deleted. Likewise, the subtraction operated in 'In my immortal flesh, I'll rise' to generate *'Dan bila aku tinggalkan'* undermines the Saint rapture imagery insinuated in the ST. Therefore, the target congregants cannot benefit from the TT what the source audience gains from the hymn. The TT, nonetheless, conserves the original tune and musical notation. In general, although both the ST and TT are religious texts and belong to the hymn genre, they are not equivalent in terms of function.

As the analysis of the profile of the ST in comparison to that of the TT shows, there are a lot of dimensional mismatches. The TT field is undermined due to the distortion of the prosodic features and the rhetorical figures and devices that are associated with them. The tenor in the TT does not match that of the ST. Likewise, there is a change as far as the mode is concerned. The change in the textual meaning is due to many thematic structure shifts. The reduction of poetical devices and rhetorical features in the TT undermines the pulsating features of oral performance. Consequently, the translation inadequately conserves the generic purpose of the original.

Overt Translation Errors

Overt translation errors were analyzed following the categorization of House (Kim, 2019, p. 136). The ST and TT were compared stanza-by-stanza. Moreover, denotative meaning shifts, and cultural filtering errors were recorded. The results are displayed in Table 1-3.

Table 1. Overt translation errors in the first stanza

ST	TT	Translation Error
Sweet hour of prayer! sweet hour of prayer!	Inilah jam ku berdoa	Distortion
That calls me from a world of care,	Sungguh senanglah rasanya	Distortion
And bids me at my Father's throne	Menyembah Allah Bapaku	Cultural filter
Make all my wants and wishes known.	Dan nyatakan kehendakku	Slight change
In seasons of distress and grief,	Jika datang kesusahan,	Slight change
-	Dan berbagai pencobaan,	Creation
My soul has often found relief,	Senanglah s'lalu jiwaku	Slight change
and oft escaped the tempter's snare	-	Not translated
By thy return, sweet hour of prayer!	Pada waktu ku berdoa	Distortion

Table 2. Overt translation errors in the second stanza

ST	TT	Translation Error
Sweet hour of prayer! sweet hour of prayer!	Inilah jam ku berdoa	Distortion
Thy wings shall my petition bear	Memohon dengan percaya	Distortion
To him whose truth and faithfulness	Kepada Bapa di surga	Creation
Engage the waiting soul to bless	Yang bersedia menjawab-Nya	Significant change
And since he bids me seek his face	Disuruh-Nya ku serahkan	Creation
Believe his word, and trust his grace	-	Not translated
I'll cast on him my every care	Kepada-Nya semua susah	Slight change
And wait for thee, sweet hour of prayer!	Dib'rikan-Nya penghiburan Pada waktu ku berdoa	Distortion

Table 3. Overt translation errors in the third stanza

ST	TT	Translation Error
Sweet hour of prayer! sweet hour of prayer!	Inilah jam ku berdoa	Distortion
May I thy consolation share	Untuk mendapat kekuatan	Significant change
Till from Mount Pisgah's lofty height	Sehingga di bukit pisgah	Slight change
I view my home and take my flight.	Ku pandang ke neg'ri Tuhan	Slight change
In my immortal flesh, I'll rise	Dan bila aku tinggalkan Dunia dan pergumulan	Cultural filter
To seize the everlasting prize.	—	Not translated
And shout while passing through the air,	—	Not translated
"Farewell, farewell, sweet hour of prayer!"	Bersama Tuhan di surga Ku takkan lagi berdoa	Breach

The analysis of overt translation errors in the tables proves that the ST and TT do not match. There are denotative meaning shifts characterized by ST sense alteration and distortion. Additionally, there is a linguistic system breach, especially in the third stanza. The breach is characterized by the elimination of the leave-taking expression and farewell form in the TT. Furthermore, there are cultural filtering errors, which are characterized by deletion (subtraction of items from the original forms in the TT), omission (untranslability), and compensation (deletion plus autonomous creation).

Table 4. Distribution of overt translation errors

No.	Error	Occurrence	Rate in %
1	Creative translation	3	12
2	Cultural filtering	2	8
3	Distortion of meaning	7	28
4	Not translated	4	16
5	Slight change of meaning	6	24
6	Significant change of meaning	2	8
7	Breach of the SL system	1	4

As displayed by this table, there is much manipulation in the translation of the hymn: cultural filtering (8%), creative translation (12%), omission or deletion (untranslated, 16%), and meaning change (32%). House sustains that overt translation is less difficult to evaluate because it is a more straightforward task, which does not require the consideration of cultural filtering (2015, p. 67). Contrary to this assertion, the Indonesian hymn has instances of cultural filtering, as proved by the forms 'In my immortal flesh, I'll rise' versus '*Dan bila aku tinggalkan*'. In addition, for House, overt translation evaluation is made easy because the original is transposed unfiltered to the target language culture. The hymn under study is transposed with cultural filtering consisting of the deletion and compensation as shown, for instance, in 'And since he bids me seek his face' versus '*Disuruh-Nya ku serahkan*', and 'and oft escaped the tempter's snare versus φ. Based on this filtering, the Indonesian hymn "*Inilah Jam Ku Berdoa*" is not an overt translation of the English original "Sweet Hour of

Prayer". The original hymn is a lyric poem grounded in the early 19th-century English evangelical universe and its romantic worldview. Many of the romantic instances were deleted or undermined in the TT. For instance, the two run-on lines 'Till from Mount Pisgah's lofty height' and 'I view my home and take my flight' (third stanza) were altered to generate the theological and intelligible form '*Sehingga di bukit Pisgah Ku pandang ke neg'ri Tuhan*'. The high rate of meaning distortion (28%) proves that a subversion of the original was operated by the translating agents.

Consequently, the function of the ST in the American SDA congregational settings cannot be effectively fulfilled by the TT in the Indonesian evangelical and local gospel environment. Even though the translators may have used an "incarnational approach" in Hanna's sense to manipulate the text in view to complying with the norms from the American SDA centre demanding them to make the Indonesian hymnal spotless of any local traditional religious and sociocultural influences, the rate of distortion proves that the translation agents were not cultivated in the area of romantic literary aesthetics and poetry translation (2019, p. 389). The translators lacked information on the source culture in which the poem is grounded. This problem of competence in translating American hymns is demonstrated by the source cultural system breach (4%). Nida (2001) admitted that "language and culture often combine in a kind of symbiosis" (p. 19). The translation of hymns should consider the literary tradition of the country in which they are produced and the hymnody to which they are linked.

Translation Quality Statement

The function statement showed that the Indonesian translation "Inilah Jam Ku Berdoa" of the hymn "Sweet Hour of Prayer" is a covert version. The analysis of dimensional mismatches proved that Indonesian translators did not opt for overt translation. Mismatches at the dimensional and non-dimensional levels affect the differences concerning the ideational and interpersonal functional components between the English hymn and the Indonesian lyric. Thus, based on the difference between the ST and TT in terms of function and meaning, the Indonesian translation is inadequate in quality.

CONCLUSION

In conclusion, the analysis of overt and covert translation errors as the textual norm against which the translation of the hymn "Sweet Hour of Prayer" is measured shows that the TT's textual profile and function do not match those of the ST. In other words, there are dimensional and non-dimensional mismatches. In addition, placed in House's translation continuum of overt and covert translation, overt version and covert version, the manipulation operated in the TT reduced the Indonesian lyric to a covert version. Therefore, in the light of House's TQA model, the translation of "Sweet Hour of Prayer" into "Inilah Jam Ku Berdoa" is inadequate in quality.

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