

Research Article

Translation Strategies in Translating Toer's *Bumi Manusia*

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ABSTRACT

Translating Toer's *Bumi Manusia* means translating Indonesian culture. As its translator, Lane has to provide English translation which is enjoyable, readable, and acceptable both culturally and linguistically. He solves the problem of non-equivalence by applying translation strategies. This research aims at finding out translation strategies Lane applies in translating *Bumi Manusia* into This Earth of Mankind. This research is qualitative in nature. There are five translation strategies Lane applies. The five strategies are translation by illustration, translation by cultural substitution, translation by using less expressive word, translation by omission, and translation by using a more general word. The research provides another perspective of how to deal with non-equivalence in translating Indonesian novel into English. In Lane's case, he acts as a bridge connecting cultural gap between Indonesian and English. He uses English context to make his English translation readable.

Introduction

Connecting people across the globe through the use of language is indeed a need to meet in modern era. Language plays an important role as a means of communication and knowledge transfer. One of the ways language serves its function is through translation. Translation, as defined by Hatim and Munday (2004, p. 6), is "the process of transferring a written text from SL (Source Language) to TL (Target Language), conducted by a translator, or translators, in specific socio-cultural context." It entails a task of transferring one culture to another culture. Translation thus becomes an essential tool to transfer and share ideas, ideologies, cultures, and specific items of a certain society to others.

There are types of text to translate ranging from academic to literary ones. Those texts depict and even represent lives of certain people in a certain society. Literary texts, as we all know, are written in author's native tongue. As those are in author's native language, therefore they are rich in cultural matters.

Richness in cultural matters then is shared and transferred into Target Text (TT). A translator provides good acceptable translation to enjoy in the Target Text. Translating literary texts is considered as translating a culture. A culture is seen as something unique and peculiar. The peculiarity of culture is also supported by Newmark saying that culture is "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." (1988, p. 44).

Considering translating a culture, a translator then has to possess knowledge of culture of the source text. All elements in Source Text (ST) have to be transformed, expressed, and taken into TT. The product of translation has to be enjoyable,

readable, and acceptable both culturally and linguistically. The translator also has to understand the context when and where the story in ST happens. Moreover, she/he has to consider about the target readers of the translation. Then, it is important to find out how the culture in ST is represented in TT. The representation of culture is closely related to the notion that a work of translation is also a work of ideology. In this case, translator's ideology. Bassnet and Trivedi assert that translation is not free from ideology and contexts (1999).

Considering the context, ideology, and literary work, translation of a great literary text is worth studying. Toer's *Bumi Manusia* depicted the social life of the nation as well as the life of Indonesian people during the Dutch colonial era. Values were presented vividly. Written in 1973, the novel depicts the life of Minke, a Javanese boy being forced by the parents and people around him to succeed the chair of Regency and Nyai Ontosoroh, a Javanese woman who becomes a Dutch officer's concubine fighting for her own rights and the rights of her daughter due to the Dutch oppression in colonial era.

This great work is translated by Lane into English. Seeing the target text, it is evident that the target readers are those whose language background is English. It is also true to Lane in his *This Earth of Mankind*. The translator chooses to use certain terms in translating the novel and employs translation strategies that will be thoroughly discussed in the next section of the paper. Translator's choice of certain translation strategies is a very interesting matter to explore. Thus, the translation strategies employed by the translator are observed in this research.

Literature Review

Translation Strategies

Translation is a unique way of bridging people of different language background. The practice of translation is not separated from transferring a certain language to another. In other words, it is a process of transferring a culture. There are cases of non-equivalence as many terms are not translatable in one on one way. This fact is supported by Lefevere mentioning that, "Once translator has decided either to leave the original untranslated for ideological reasons or to use a specific strategy to translate it after all, they face problems concerning poetics and universe of discourse." (1992, p.88). Translator may apply strategies in translating a certain literary work. Baker (1992) mentions that the problem of non-equivalence can be solved through several strategies that can be applied by the translators (p.7). Translation strategies according to Baker (1992, p. 34) are as follows:

Table 1. Translation Strategies

No	Methods	Explanation
1	Translation by a more general word (superordinate)	Translators have to go up a level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the target language.
2	Translation by a more neutral/less expressive word	Translating the expressions with neutral word that is less expressive.
3	Translation by cultural substitution	This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.
4	Translation using a loan word or loan word plus explanation	Following the loan word with an explanation is very useful when the word in question is repeated several times in the text. Once explained, the loan word can then be used on its own; the reader can understand it and is not distracted by further lengthy explanations.
5	Translation by paraphrase using a related word	This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be.
6	Translation by paraphrase using unrelated words	If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

7	Translation by omission	If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.
8	Translation by illustration	This is a useful option if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

Research Methodology

Since this research aims to highlight the translation strategies employed, then both ST and TT are analyzed. This study is qualitative in nature. The seek for meaning in a certain phenomenon and word description are clearly conducted. The word description is done through richly analyzing terms both in the ST and TT. The Source Text is the novel of Pramoedya Ananta Toer entitled *Bumi Manusia*. Published in 1981 by Hasta Mitra, the work was originally spoken in 1973 and was written in 1975 during Pramoedya's confinement on Buru Island. This first novel in Buru Quartet (*This Earth of Mankind*, *Child of All Nations*, *Footsteps*, and *House of Glass*) has been translated into twenty languages and one of them is English. The English version or the Target Text entitled *This Earth of Mankind*. It was published in 1982 by Penguin Books Australia.

Taking the setting of 1898 in Surabaya, the novel provides a very clear depiction of Indonesian struggle towards Dutch colonization. Minke as the only Native Javanese student of H.B.S. (a Dutch high school in Indonesia) invites the readers to not merely understand but also to fight the problems Indonesia encounters with Netherlands in the past, present, and future time.

Population and Sample

Since this study focuses on translation strategies, a sample study is conducted. The researchers take a number of sentences which represents the matter.

Data Collection Instruments

The phrases and sentences were examined, classified into the types of translation strategies, coded, and put into a table. After presenting the table, a discussion on the matter is provided. The table is as follows:

Table 2. Terms of Codes

No.	Source Text (Indonesian)	No.	Target Text (English)	Translation Strategy
1/ST/OM/16	Dia tidak akan mampu meramalkan siapa dara itu, dimana tempatnya. Tak bakal.	1/TT/OM/19	-	Translation by omission

The data can be read as:

1: The number of the whole data

ST: Source Text (*Bumi Manusia* by Pramoedya Ananta Toer)

TT: Target Text (*This Earth of Mankind* by Max Lane)

UN: Translation by using Omission (Type of Translation Strategies)

16: Page in ST

19: Page in TT

Results and Discussion

Table 3. Datum 1

No. Data	Indonesia	No. Data	English	Translation Strategies
1/ST/IL/17	H.B.S.	1/TT/IL/19	H.B.S. (the <u>prestigious</u> Dutch-language senior high school)	Translation by illustration.

The datum above shows that the *Hogereburgerschool* (H.B.S.) is explained further to the English-speaking readers through illustration. In describing what H.B.S. is, the translator adds the word ‘prestigious’ which according to Cambridge Dictionary means very much respected and admired, usually because of being important. In Indonesian, “prestigious” can be translated as *bergengsi*, *bermartabat tinggi*, *berwibawa*.

However, seen from the context and the historical background that surrounds, the word “prestigious” and *bergengsi* do not stop at the definition of being reputable and impressive but also related to being economically and politically honored. As a result, the translation of “prestigious” to the illustration of H.B.S. is biased because what is prestigious to the TT culture might be ambivalent to the culture in ST and this applies to the description of H.B.S. in both SL and TL cultures. The datum above becomes dubious because the translator chooses to illustrate something that imposes on one culture only.

Table 4. Datum 2

No. Data	Indonesia	No. Data	English	Translation Strategies
2/ST/GN/52	Salah seorang di antara mereka yang tidak bisa menjawab malah memberi komentar: apakah arti nama, begitu kata <u>pujangga Inggris</u> itu ... (Disebutnya sesuatu nama, dan untuk waktu lama aku tak dapat mengingatnya)	2/TT/GN/40	One even quoted to me from some Englishman: What’s in a name? (It was a long time before I could remember <u>the Englishman’s name</u> .)	Translation by a more general word.

The translation of *pujangga Inggris* into “the Englishman” is classified into translation by a more general word. According to Kamus Besar Bahasa Indonesia (KBBI) or Indonesian Comprehensive Dictionary, *pujangga* means a literary author, either poetry or prose. Meanwhile according to Oxford Dictionary, Englishman means a male native or inhabitant of England or a man of English descent. Instead of translating the ST as “the English poet”, the translator chooses to set the translation in a superordinate level. The specific word ‘poet’ is conversed into a general word “Englishman”. When the ST tries to give a comprehensive explanation on the famous English poet, the translator only offers a broad description about any Englishman.

Table 5. Datum 3

No. Data	Indonesia	No. Data	English	Translation Strategies
3/ST/OM/62	<u>Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya</u> , juga terlalu banyak hal baru, yang tak pernah kuketahui dari guru-guruku, keluar dari bibirnya.	3/TT/OM/46	There were too many new things, which my teachers had never mentioned, that proceeded from her lips.	Translation by omission.

The datum above shows the example of translation by omission. Not only was it translating the ST by using unrelated word or by illustration, the omission strategy might unquestionably delete some words, phrases, or even sentences in the TT. From the datum above, the character’s viewpoint about the Nyai is fully omitted. The translator decides to omit one phrase which is critical to the ST. The phrase *Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya* can be translated as “For me, not only did I become increasingly convinced of her decency and riches of her Dutch” is essential to the characterization of Nyai in the story.

From this description, one can discover that the Nyai is not an ordinary Nyai since she is well-informed, well-read, and more importantly able to master Dutch language; an ability which not any Nyai can possess. Nevertheless, this significant information is invisible in the TT. The fact that the woman, especially with her status as a Nyai or concubine during the Dutch colonial era, is a great woman is missing due to the translator’s choice to omit this important point of view.

Table 6. Datum 4

No. Data	Indonesia	No. Data	English	Translation Strategies
4/ST/LE/64	" <u>Kowe</u> kira, kalo sudah pake pakean Eropa, bersama orang Eropa, bisa sedikit bicara Belanda lantas jadi Eropa? <u>Tetap monyet!</u> "	4/TT/LE/45	" <u>You</u> think, boy, because you wear European clothes, mix with Europeans, and can speak a little Dutch you then become a European? <u>You're still a monkey.</u> "	Translation by less expressive word.

The strategy by using less expressive word above is shown in two translations. The first is the translation of *kowe* into "you". According to Kamus Besar Bahasa Indonesia (KBBI) or Indonesian Comprehensive Dictionary, *kowe* means "engkau" and equals to "you" in English. Nonetheless, both of words deliver a different nuance since *kowe* is originally a Javanese language; a language which consists of several levels which have their own functions depend to the speakers and the hearers. The levels are *krama* or the most refine Javanese, *madya* or less refine Javanese, and *ngoko* or non-refine Javanese. The pronoun *kowe* is one example of *ngoko* language which directed downwards to address the subordinate (Wajdi, 2010, p.6). The nuance which shows certain a degree between the two characters in the story is missing since word *kowe* is translated into "you" although both words mean the same.

The second translation by less expressive word is seen in the translation of *Tetap monyet!* into "You're still a monkey". The change from imperative sentence into a declarative one causes the conversation between the two characters in the story becoming less expressive. Although the meanings in ST and TT are equal, the difference in punctuation swifts the atmosphere from a growl and rude cursing into a mere insult.

Table 7. Datum 5

No. Data	Indonesia	No. Data	English	Translation Strategies
5/ST/OM/88	Kau tak pernah melihat pasang mata ibumu, wanita Aceh kelahiran pantai itu! Kau takkan pernah bisa berbakti padanya. Kau, semuda ini, May, telah kehilangan sesuatu yang tak mungkin tergantikan oleh apa dan siapa pun!	5/TT/OM/57	You have lost something that nothing and no one can ever replace.	Translation by omission.

In Datum 5 above, a great quantity of information is omitted. Two sentences in the beginning are deleted by the translator. Compactness and effectivity might be the main reasons for the translator to translate only the last sentence of the part mentioned. Although the last sentence speaks for the whole part of the story, the message conveyed by the ST cannot be delivered through the massive omission. The character of woman is being put aside and the effect of the passing mother is unseen.

Women in both postcolonial literature and postcolonial-translation lose their existence and were being set aside. The following effect that might emerge thereafter is the TT readers might lose any empathy towards the character since the great emotional expression is missing in the TT. The TT readers cannot grasp the idea of how valuable a mother to her daughter is and the TT readers are not able to sense the presence of a great native woman who has to leave her daughter. All the emotion poured through the ST is invisible in the TT. Moreover, the struggle of the oppressed woman during colonial period is also omitted.

Table 8. Datum 6

No. Data	Indonesia	No. Data	English	Translation Strategies
6/ST/OM/451	Di jaman leluhurmu, perempuan seindah itu bisa terbitkan <u>perang Bharatayudha</u> .	6/TT/OM/303	In your ancestors' time a woman as beautiful as that would spark <u>a great war</u> .	Translation by omission.

Translation by omission can be clearly observed in Datum 6. *Bharatayudha* War mentioned in the ST, the great war in Javanese *wayang* (shadow puppet) tradition that depicts the killing of powerful mythical figures *Pandawa* and *Korawa*, is regarded as a threat of disaster and is generally avoided (Antlov & Hellman, 2005, p.87). Unfortunately, this great war in *Mahabharata* is invisible to the TT readers since the translator decides to omit the crucial cultural information and shifts it into a great war only. The interpretation towards ST is completely changed because of this omission and the TT readers are not well-informed of how great the war might be because it loses a specific war to be imagined.

Table 9. Datum 7

No. Data	Indonesia	No. Data	English	Translation Strategies
7/ST/LE/462	Coba buka, akan kau lihat tapak-tapak ibujari <u>empu linuhung</u> yang membikannya.	7/TT/LE/310	Open it and you'll see the thumbprints of the <u>craftsman sage</u> who made it.	Translation by less expressive word.

Empu is defined by KBBI as a noble degree which means "master" or a very skillful person (especially the expert on making *keris*). KBBI also defines *linuhung* as the highest and noble. Based on the definitions, *empu linuhung* in general means an honorable *keris* expert. The translator, however, transfers the impactful cultural term in Javanese into an unaffecting term "craftsman sage". According to Merriam Webster Dictionary, "craftsman" means the one who creates or performs with skill or dexterity especially in the manual arts.

"Sage", on the other hand, means wise through reflection and experience or proceeding from or characterized by wisdom, prudence, and good judgment. Firstly, the word *empu* and craftsman generally have the same similarity since both produces manual art, but the word *empu* becoming less expressive after translated into craftsman. Secondly, the word *linuhung* also losses its impact since the original meaning transforms from glorious into wise. The story in the TT becomes less expressive because of the use of translation by using less expressive word.

Table 10. Datum 8

No. Data	Indonesia	No. Data	English	Translation Strategies
8/ST/CS/463	Lima syarat yang ada pada satria Jawa: <i>wisma, wanita, turangga, kukila dan curiga</i> .	8/TT/CS/311	The five attributes of the Javanese knights are: house, woman, horse, bird, and <i>keris</i> .	Translation by cultural substitution

Translation strategy by cultural substitution becomes the only option when target text does not have any choice but to substitute the original word to the word available in target text. The obvious example is seen in the translation of the word *wisma, wanita, turangga, kukila, and curiga*. The first word *wisma* means house, *wanita* means woman in literal or could be wife/wives as well, *turangga* means horse or transportation, *kukila* means cockfight bird or proud possession, and *curiga* means ceremonial dagger which represented by the *keris* as the most valuable dagger of the Javanese (Moertono in Nilan & Demartoto, 2012, p. 282). Conforming to the explanation of translation by cultural substitution by Baker, the Javanese cultural terms mentioned in the ST can be translated to the terms available in the TT since both words have the same effects towards the readers. Even though the atmosphere in the ST is substituted, the meaning in TT is not drastically deviated. Both the ST and the TT possess the more or less similar meaning. The only thing changed is the nuance and the emotion in TT.

Table 11. Datum 9

No. Data	Indonesia	No. Data	English	Translation Strategies
9/ST/IL/466	Di bawah lengkung blangkon.	9/TT/IL/313	Under the curved edge of <u>my batik blangkon</u> , <u>the sign of Javanese nobility</u> .	Translation by illustration

The last datum shows translation strategy by using illustration. The translator adds several explanations to describe the lack of information for the TT readers. In the data, the word *blangkon* is enriched with the additional information of physical pattern of *batik* that is invisible to the TT readers. The translator also embellishes the description of *blangkon* with a high awareness towards Javanese culture shown in the supplementary phrase “the sign of Javanese nobility”. To the TT readers who are completely unfamiliar with the rich Javanese culture, the information will be very helpful in grasping the text wholly. Instead of translating the word *blangkon* as a male *batik* headdress (Javanese English Dictionary) or as a Javanese hat (Oxford Dictionary), the translator remains using the same word even in the TT.

Conclusion

Finding out the translation strategies Lane applies while translating *Bumi Manusia* means solving cases of non-equivalence. Lane as its translator has to provide good acceptable English translation for English speaking people reading *The Earth of Mankind*. It has to be enjoyable, readable, and acceptable both culturally and linguistically.

Lane applies five types of translation strategy. The first type is translation by illustration as seen in Data 1 and 9. The second type is translation by cultural substitution as seen in Datum 8. The next type is translation by using less expressive word as applied in Data 4 and 7. The fourth type is translation by omission as applied in Data 3, 5, and 6. The last type is translation by using a more general word as seen in Datum 2.

Regarding the application of the five translation strategies, Lane as the translator of the novel serves as a bridge connecting the culture of the ST and TT. There are many unfamiliar cultural terms introduced and translated into English. Lane uses English context to have a more readable English translation.

Since this research is dealing with translation strategies applied in translating Indonesian novel, then further research might be conducted to explore more Indonesian novels written by Indonesian authors. Research in translation provides translators with deep insights concerning bridging cultural gap in translation to reach wider scope of readership.

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