

EMPOWERING THE UNIQUENESS OF INDONESIAN LANGUAGE AS RESPOND TO CULTURAL TRANSFORMATION NEEDS IN TRANSLATION

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ABSTRACT

This article aims at presenting ways to empower the uniqueness of Indonesian language in translation. Translation is one of the important ways in cultural transformation. Many informations, text, books, novels and other references are reproduced by translation process. It makes the position of translators are on the important place as well. The competence of Indonesian translator in empowering words, structure and Indonesian language uniqueness will be a good way to transform culture in global period.

The theoretical framework of this study comes from the perspectives of Critical Linguistics. Critical Linguistics aims at uncovering the role of language in constructing social identities, relationships, social issues, events and ideology. Critical Linguistics which is first appeared in 1979, was introduced by Roger Fowler, Hodge, Kress and Trew. They are a group of scholars from the University of East Anglia, Norwich. Critical Linguistics put forward to reveal the ideology hidden in the texts. The term ideology is used very differently by different researchers and also in different academic cultures. Meanwhile the purpose of empowering Indonesian language is to find out ideology in the source text and reproduce it in target language.

Data for this study were taken from French novels *Bonjour Tristesse* (Françoise Sagan). The French novel is best seller novel and written by famous novelist and translated by Indonesian translator who are famous as well. Finding of the study indicate that empowering Indonesian language by translator will be a respond to cultural transformation in translation domain.

Keywords: Empowering, Translator, Indonesian Language, Critical Linguistics.

INTRODUCTION

The study of translation is related to cultural transformation. As a part of applied linguistics, it is bound up with culture in multiple and complex ways. Many informations, text, books, novels and other references are reproduced by translation process. But not only give us access to texts, translation also help us develop a certain view of the culture that produce it. The competence of translator in empowering words, structure and Indonesian language uniqueness will be a good way to transform culture. Words which are explored by translator is a powerfull tool in creating the lives.

Novel is also the literary form most vitally in contact with other contemporaneous modes of discourse: with journalism, advertising, documentary, history, sociology, science and cinema (Fowler, 1977: 1). Novel

needs to be recognized as a representation of discourse of human life. In it, there are characters, dialog, theme and ideology which are presented by using various words, verbs, sentences and other construction. Those which Gee (2005) in Basnet (1991) called little discourse, namely “language in use or stretches of language like conversations or stories”. These forms construct idea and story of the novel. While entailing the story in the novel, it is probably found variation of verbs. Some of these are what we called by pronominal verb. Pronominal verb is a kind of verbs in Roman language (e.g. French, Italy and Spanish) which corresponds to the meaning of verb as passive voice, reflexive meaning and reciprocal. That is called by middle voice.

The reason for focusing on the empowerment of Indonesian language in translating French middle voice, is relatively simple: creativity of translator is able to give meaning of certain verbs in translated novel. Middle voice in Indonesian novel also reflect translator’s attitudes and beliefs, their ideology and their point of view. This paper attempts to show the translation of French middle voice in literary work on the representation of Indonesian culture. In it, I discuss the translation of *Bonjour Tristesse* by Françoise Sagan into *Lara Kusapa*. The novel is chosen since the writer (Françoise Sagan) and Ken Nadya are good writer and translator in their own countries. The original novel and the translated novel, both novels become best seller in bookstores. Moreover, the novels are usually used as research data source. As product of literary work, the novel *Lara Kusapa* is interesting to be the data source since there, French middle voice is translated into Indonesian language, style and uniqueness. The analysis in this paper also give insight that middle voice translation can not avoid being influenced by the locally dominant view of the foreign culture being translated.

In related to empowering language, Shapiro (2000) states that there are three components of empowering language. First, by looking at specific words that are disempowering and shift into using more empowering words in their place. Second, by looking at the intentions within communications and determine if they are coming from a place of empowerment. Third, learning the relationship between empowerment and silence and learn to temper the speech in order to regain the power.

Theoretical Framework

Middle voice in French is formed by using pronominal verb, namely by using *se*. The pronoun *se* changes according to the person. It always corresponds to the person of the subject (L’huillier, 1999: 262). A verb is only pronominal when *se* is the same person as the subject. The meaning of middle voice in French is reflexive, reciprocal and passive voice. Its construction is stative. On another hand, while the middle voice translated into Indonesian language, there are variations of translating the construction. Structure, form and meaning of middle voice which is different between both languages impact choice of words, expression and style in translating middle voice in novel. In this paper I focus on the empowerment of Indonesian grammar which is used by translator when translating French middle voice. Ken Nadya is a female translator which explore affixes in Indonesian grammar as a way to empower the meaning of middle voice in the novel.

Both French and Indonesian language have construction of middle voice. The function of middle voice in both languages are almost the same.

Since the language root of both languages are different, then the grammar are also different. French is flexive language and Indonesian is agglutinative one. The language typology differentiate grammar in both of them. French which is Roman language has a system of verb conjugation. Meanwhile Indonesian language as Austronesia language does not have conjugation in its verbs but affixation, namely prefixes, infixes and suffixes.

The theoretical framework of this study comes from the perspectives of Critical Linguistics. Critical Linguistics aims at uncovering the role of language in constructing social identities, relationships, social issues, events and ideology. Critical Linguistics which is first appeared in 1979, was introduced by Roger Fowler, Hodge, Kress and Trew. They are a group of scholars from the University of East Anglia, Norwich. Critical Linguistics put forward to reveal the ideology hidden in the texts. Fowler says in *Linguistics Criticism* (1986: 13) that literature is a creative use of language. Translated novels are creative use of language. Language analysis based on linguistics criticism is a respond to uncover things which seem to be permanent and finding the ideology behind of the text. Linguistics Criticism uncover social condition and history of the text, such as the consciousness of value and belief which are constructed in language (1991: 67), which has perspective that all aspect in linguistics, such as phonology, syntax, semantics or pragmatics are able to bring ideology. Fowler's analysis concerns how some groups and individuals are unfavorably labeled in the media, which further identified by overlexicalisation in which the media apply an excess of labels to a particular kind of person.

Uniqueness of Indonesian Language, Translation and Cultural Transformation

Translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style (1966: 19). The replacement of textual material in one language (Source Language) by equivalent textual material in another language (target language) (Catford, 1965: 20). From both statement of Nida dan Catford above, we can say that the most important in translation is meaning equivalence. In order to proceed this equivalence, the translator use translation strategy in order to get the goal of translation. In translating French middle voice into Indonesian one, Indonesian translator also use a strategy of equivalence, namely by exploring the uniqueness of Indonesian language : using affixation.

The data source showed that when translating the French middle voice into Indonesian language, there are intrinsic differences between French and Indonesian language since they come from different language typology. Fowler (1991:70-89) introduces the linguistic tools for critical studies such as the analysis of transitivity in syntax, lexical structure, modality and speech acts. Syntactic structures, especially of syntactic choice reflects and reproduces underlying ideology.

Some major syntactic changes have been made in translated novel *Lara Kusapa* through translation process of the novel *Bonjour Tristesse*. The following discussion focuses on those that we believe are linguistic tools in empowering transformation meaning of middle voice construction in French novel into Indonesian one:

1.1 Pasive Voice

Passive transformation is one of the syntactic variations which may represent underlying ideology. But language specific features should be taken into account because linguistic structures and their functions in French and Indonesian language are different. The passive voice in French appears in certain forms but its function is not similar to the Indonesian one.

(1) *Le soir, je vieillissais, nous sortions avec mon père dans des soirées où je m'amusais et j'amusais aussi par mon âge.*

(BP: 27)

In the night, I was getting older, going out with my father in the night where I enjoyed my self and enjoyed by my age.

Pada malam harilah aku menua, keluar bersama Ayah menghadiri pesta-pesta dimana sebenarnya aku tak punya urusan. Pesta-pesta yang lumayan campur aduk, dimana aku dihibur sekaligus menghibur lantaran umurku.

(LK: 28)

Pronominal verb of *je m'amusais* 'I enjoyed with myself' is translated to 'aku dihibur'. Prefixe *di-* before verb represent passive voice in Indonesian language. *Je m'amusais* is conjugated from the verb *s'amuser* which is belong to middle voice. In this case, the translator use prefixe *di-* to empower the meaning of verb in the sentence (1). There is also **addition** of words *pesta-pesta dimana aku tak punya urusan*. In the sentence, the translator means to underline the verb enjoy and to bold the causer of enjoy. Why then the translator add this phrase in target text? To be noted here is that the transformational reassembling text is the alternative wordings which may have different effects.

1.2 Lexical Structure

Vocabulary or lexis is a major determinant of ideational structure of Halliday. There are two philosophical semantics which relate to the status of word-meaning, namely the distinction of reference and sense (Fowler, 1991: 81). Referense is a relationship between a word or phrase and some aspect of the material or mental world. Sense, on the other hand, describe meaning as a relationship between words rather than words and the world. Look at these examples below:

(2) *Quelques chose se replie sur moi comme une soie, énervante et douce, et me sépare des autres.*

(BP: 11)

Hari ini sesuatu merelung di atasku bagai sehelai sutra, halus dan meresahkan, serta membatasi diriku dari orang-orang lain

(LK 11)

The translator use *merelung* to translate *se replie*. According to Indonesian Dictionary, we will not find the correct meaning of verb *merelung*. In Indonesian language, we usually use *relung hati* (e.g. *deep*

in heart). Here, the translator add prefixe *me-* to empower the meaning of the sentence (2).

- (3) *Après dîner, nous nous allongeâmes dans des fauteilles, sur la terrasse, comme tous les soirs*
(BP: 14)

Setelah bersantap, kami menghampar di kursi-kursi teras sesuai kebiasaan saban malam.

(LK: 15)

‘After dinner, we laid on the sofa, in the terrace as usually we do every night’

Nous nous allongeâmes come from pronominal verb *s’allonger*. The translator translates the verb into *kami menghampar* in target language. In Indonesian language, *menghampar* is used to explain something which lays in the floor or on the ground, not in sofa.

- (4) *Je me refusai énergiquement de participer à l’expédition*
(BT: 19)

Aku menolak mentah-mentah ikut dalam ekspedisi tersebut.
(LK: 20)

‘I refuse strongly to participate in the expedition’

Instead of translating by *saya menolak dengan sekuat tenaga*, the translator translated *je me refusai énergiquement* by using idiom *menolak mentah-mentah*. It is used to strengthen the value of *refusai*. Fowler (1991: 47) relate this way with linguistic account of processes and relationships by considering the well-known account of ‘modes of address’ (which is proposed by Stuart Hall in his article *The Social Production of News*). This means that the same construction is coded by the translator into a particular language form which is different to public idiom (Hall’s emphases).

3.3 Modality

Modal expressions signify judgements as to truth (correct), likelihood (certainly, might) desirability (regrettable), obligations and grant permission. If modal expressions are frequent, subjectivity is enhanced (Fowler, 1991: 65).

- (5) *J’aurais mieux fait de me taire.* (BT: 39)

Seandainya aku bisa menahan lidahku.
(LK: 43)

‘I would be better if I didn’t speak’

In sentence above, the translator empowered pronominal verb of *me taire* (from verb ‘se taire’) into *menahan lidahku*. Instead of using literal translation she used another meaningful verb. She did not use affixe to empower the meaning of *se taire*. This is another way of empowering words, by using idiom which is not classified by public idiom. Modality can informally be regarded as ‘comment’ or ‘attitude’, obviously by definition ascribable to the source of the text, and explicit or useful for our purposes to distinguish four types of comment (Fowler, 1991: 85). Sentence (5) is classified to modality of desirability. Modality of desirability indicates the

approval or disapproval of the state of affaires communicated by the proposition.

(6) *Anne s'était assise sur le lit.*

(BT: 22)

Anne duduk di ranjang.

(Lara Kusapa: 23)

‘Anne sat down on the bed’

According to French grammar, *s'était assise* is past form/tense of *s'asseoir* ‘sit down’. Since the time marker in Indonesian grammar is different with French, then the translator translate sentence (7) without time marker/past tense. The sentence belows is also similar with sentence (6).

(7) *Je m'assis dans une chaise longue, je fermai les yeux.*

(BT: 23)

Aku duduk di kursi panjang dan merem.

(LK: 24)

‘I sat down on the sofa,

I closed my eyes’

(8) *La pauvre Elsa était dans un état lamentable, elle se couvrait d'huile.*

(BT: 34)

Kondisi Elsa yang malang sungguh mengenaskan, ia sedang membaluri sekujur badannya dengan minyak.

(LK: 36)

In sentence (9), the translator translate *se couvrait* ‘smear’ into ‘*membaluri*’. The affixes used are *mem-i*. This verb means that the participant (Elsa) do the action in verb (*membaluri*) to herself. Here we called it by reflexive verb.

(9) *Elle me lança un coup d'oeil amusé et insolent et je me recouchai dans le sable, pleine d'inquiétudes.*

(BT: 35)

Ia melirikku dengan geli dan lancang. Aku menghampar kembali ke pasir, penuh kegalauan.

(LK: 38)

The translator, Ken Nadya, translated *se recouvrait* into *menghampar kembali* ‘down into’. In Indonesian culture, the word *menghampar* is seldom used to explain the action above. Here, the translator use prefixe *meng-* to empower the meaning of action in sentence (9).

Indonesian Cultural Transformation in Translation

The cultural problem is one of some problems in translating novel from source language into target language. Sometimes it is hardly to translate certain word in target language since the different culture. The difficulties include grammar of source language, style, setting and topic of discourse (Newmark, 1988). In the field of translation studies, the cultural approach has proposed that translation is rewriting and one of the motivations for rewriting can be ideological (Basnet, 1991).

The newness of language or theme of literary works are not the only reason to indicate innovation or creativity in literary works. New insight and new knowledge into some construction in linguistics, social structures, language and world are able to be considered. Cultural transformation in translation can be shown in examples below:

(10) *Je me retournai et le regardai.*

(BT:17)

Aku berputar dan mengamati Ayah.

(LK: 18)

‘I turned back and looked at him’

(11) *Tu t'imagines les conversations entre Anne et Elsa? Moi pas!*

(BT: 17)

Bisa Ayah bayangkan percakapan antara Anne & Elsa? Aku tidak!

(LK:18)

‘Can you imagine the conversations between Anne and Elsa? I don’t!’

According to Indonesian tradition, *Ayah* ‘dad’ is the polite form to address father in our family. The choice of *Ayah* in (1) indicate politeness. But in French, especially in (1), pronoun object should be used rather than *papa*.

(12) "Puisqu'elles se permettent de nous faire attendre, vient danser avec ton vieux père et ses rhumatismes' (p 46)

“Berhubung mereka belum nongol dan seenaknya membuat kita menunggu, mari berdansa dengan babemu yang uzur dan rematik ini (p 49)

“Since they make us waiting, let’s dance with your old dad and his rheumatics”

Se permettre ‘to permit’ is a pronominal verb in French, but in its Indonesian translation there is a **deletion**. According to Ng and Bradac (1993), any presented reality can be constructed linguistically in more than one form, and the availability of different linguistic forms for representing reality provides language users with tools for deleting or stressing particular aspects of reality. Van Dijk (1988a, 198b) has stated that decisions to delete information are based on external or internal considerations. Internal conditions may involve subjective or groupbased norms and values. External criteria, by contrast, are size constraints impossibility of verifying an important but controversial detail on the basis of other sources. Deleting the pronominal verb *se permettre*, the translator translate it into causative construction (*seenaknya membuat kita menunggu*).

Beside of deletion, the translator also use **addition** in (3). Addition is a type of local transformation. Additions provide further information about previous events, context or historical background, and thus have the function of explanation and embedding (Van Dijk, 1988b).

CONCLUSION

Based on the previous discussion, it can be concluded that translation of middle voice from French into Indonesian language is very dynamic. Its dynamic can be seen from various ways and styles which are taken by Indonesian translator to reconstruct French middle voice into various styles.

Noticeable changes are made by novel *Bonjour Tristesse* and its translated novel *Lara Kusapa*. Considering Indonesian language typology which has various affixes, the translator translate french middle voice in various ways, such as by using personal pronoun, exploring affixes *me-* (e.g. *merelung*), *meng-* (e.g: *menghampar*), *mem-V-i* (e.g: *membaluri*), *di-* (e.g. *dihibur*) and using particular idiom which is different to public idiom. From the linguistics aspect, various styles which are taken by Indonesian translator represent cultural transformation. These transformations are not arbitrary but rather are ideologically motivated, that is, reflect ideology of translator to strengthen the meaning of pronominal verb in translated novel.

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