



A Translation Techniques of Dialogues in Pramoedya Ananta Toer's 'The Girl from the Coast' by Willem Samuels

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ABSTRACT

This study discusses the translation techniques used in translating the dialogue in the novel *The Girl from the Coast* by Pramoedya Ananta Toer, translated by Willem Samuels. The purpose of this study is to analyze the translation techniques used in translating the dialogue in the novel *The Girl from the Coast* and the most dominant techniques used. The theory used in this study is the 18 translation techniques proposed by Lucia Molina and Amparo Hurtado Albir (2002). The methods used in this study are qualitative, involving reading, collecting data, and describing the findings. Data was collected from the dialogue of the novel *The Girl from the Coast*, specifically in chapter 1. From this research, there were 12 out of 18 translation techniques used to translate the dialogue in the novel. These techniques are adaptation (6 data), amplification (33 data), borrowing (2 data), compensation (2 data), description (1 data), generalization (11 data), linguistic amplification (5 data), literal translation (20 data), modulation (15 data), particularization (4 data), reduction (12 data), dan transposition (4 data). The most dominant technique is the amplification technique, and the least frequently used technique is the description technique.

INTRODUCTION

Translation is one of the most important aspects of life. Translation plays an important role in connecting people and bridging the language and cultural gap. Translation is an effective medium of communication between people around the world using their various languages. By translating a work, either a literary work or a scientific work, the author's thoughts, ideas, and knowledge will be carried along by the resulting translation. Larson (1998) states that translation is the process of transferring meaning from the source language to the target language. In addition, Lordan (2021) states that translation is considered a form of linguistic mediation, in which a foreign language text (Source text) is transferred to another language (target text), where the resulting text has the same meaning as the target language. From these two statements, it is known that translation can be said to be the same as sharing or transmitting knowledge from someone or something to another person in a different language.

For a long time, translation has been used to obtain information through text translation or to build social relations among humans through interpreting. In this era of globalization, translation plays a very important role in various fields, one of which is the field of literature. Currently, Indonesia has many literary works translated into foreign languages, such as novels translated into English, German, Polish, Japanese, and many others. The number of Indonesian novels translated into foreign languages illustrates

the development of Indonesian literature that has stolen the world's attention.

The translation of Indonesian novels into a foreign language is done to make it easier for readers to understand the context of the novel. Translating literary works, such as a novel, is not an easy job. A translator must have accuracy, creativity, and a deep understanding of the novel's story to produce a translation that is easy to understand without losing the meaning of the novel. The use and selection of words is very important in translating a novel, as well as the sentence structure.

In translating a novel, the technique chosen is very important to ensure the accuracy of the translation, maintaining the style, tone, and voice used by the author in the novel, especially in the dialogue. In translating, translators need the right technical categories to produce high-quality and accurate translations. Molina & Albir (2002) said that the categories are related to text, context, and process. The contextual category contains the introduction of extra-textual elements that are related to the source text and the translation process. The process category is a type of category used to answer two fundamental questions for each category. Therefore, special techniques are needed to find the right category to make it easier for translators and to get an accurate translation. Molina & Albir (2002) proposed 18 translation techniques, namely adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

In a novel, translators will often find dialogue. The dialogue in the novel supports the story, such as character development, atmosphere, culture, conveying information, showing the relationship between characters, and supporting the plot. According to Nikulin (2006), dialogue is initially a conversation between two people who need each other or need the other person. Furthermore, Burbules (1993) states that dialogue is a social interaction that involves each person or participant being connected to each other and not just a form of question-and-answer communication. From the two previous statements, dialogue in the novel is a communication tool that contains speech from the characters when they need the other person.

Dialogue is used to convey information, opinions, ideas, and other expressions that a person needs or wants to convey to the interlocutor.

In a literary work, each dialogue has its own characteristics following the topic discussed. Nikulin (2006) states that there are four characteristics of dialogue:

1. Dialogue based on its erotic and apocritic forms as a form of answer and questions from the topic discussed.
2. Dialogue by topic, the discussion relates to theoretical, practical, or philosophical topics.
3. Dialogue by character, where the consistency of speech, personal characteristics, and how the topic is approached is established.
4. Dialogue by style, where the style of dialogue used must be uniform and appropriate to the topic discussed.

(Nikulin, 2006)

In the dialogue, the reader will find several types of speech used. There are about 2 common dialogue speeches in the novel, which are direct speech and indirect speech (Li et al, 2023). Direct speech and indirect speech have similar semantic meaning but very different in perspective, pronoun, verb, and time reference (Li et al, 2023). Direct speech is speech that is delivered directly by the original speaker to the other person. Indirect speech is speech that is delivered indirectly by the speaker. (Banfield, 1973; De Vries, 2008; Li et al, 2023)

One novel that is interesting to analyze is 'Gadis Pantai' by Pramoedya Ananta Toer. This novel has a unique history. It was originally a serialized story published in 1962 by Lentera/ Bintang Timur. This has been published a total of 15 times in 10 editions, namely Indonesia, Dutch, English, German, Spanish, Barcelona, America, Portuguese, Greek, and Polish. This novel represents the social reality of Javanese society during the colonial period in relation to social class, feudal traditions, and the position of women. The complex and meaningful social and cultural background of the novel is relevant for study, especially the dialogues, which vividly express the real social class conditions and the position of women at that time.

In this study, the author analyzes dialogue translation techniques in a novel. The novel that was

analyzed is 'The Girl from the Coast' by Pramoedya Ananta Toer, which was translated from Indonesian 'Gadis Pantai' into English by Willem Samuels with the title 'The Girl from the Coast.' The objective of this research is to analyze the translation technique used in the dialogue between characters in the novel 'The Girl from the Coast' by Willem Samuel from Indonesian to English. The objective of the research can be formulated as: to identify the techniques used in translating the dialogue text in the novel and to identify the dominant technique used by Willem Samuels in translating the dialogue in the novel.

METHOD

Method comes from the Greek 'methodos' from the words meta (towards/through) and hodos (way). From the previous explanation, it is known that a method is a system that organizes actions to achieve certain goals (Bakker, 1984). In this research, the author uses qualitative research to find answers to research questions. Litosseliti (2018) states that qualitative research is concerned with the study of the shape, structure, and pattern of things. Ezeah (2004) states that qualitative research is a type of research where the data is in the form of words, pictures, descriptions, or narratives collected from each related case.

The use of qualitative research is based on the data source in the form of sentences, words, and phrases in the novel 'Gadis Pantai' from Indonesian to English 'The Girl from the Coast'. The author also uses a descriptive method to describe the results of the research. The author also uses additional sources such as books, journals, articles, and other online platforms to support the research.

The data for this research comes from the novel. The novel used as a data source is a novel written by Pramoedya Ananta Toer with the title 'Gadis Pantai' in Indonesian, which was later translated by Willem Samuels into English with the title 'The Girl from the Coast.' In this study, the data were collected using non-participant observational methods. This research collects data in the form of words, phrases, and sentences of dialogue text between characters in the novels 'Gadis Pantai' and 'The Girl from the Coast.' The author specifically limits the data from the direct dialogue that has at least 4 words in it, with the narration directly linked to the dialogue, and takes the specific data in chapter 1 of the novel. In addition, each data point is grouped based on character in the novel (Gadis Pantai, Bujang, Mother, Father, etc.). The author also uses the Molina & Albir (2002) translation techniques to identify which techniques are used by the translator in translating the dialogue.

RESULTS AND DISCUSSION

The author will present the findings from the translation technique used in the dialogue of the novel 'The Girl from the Coast' in the form of a table below. There are 70 dialogues used as analysis data, where one dialogue can contain more than one technique, so the number of techniques and dialogues is not the same. A descriptive explanation will be included on the next page after the data table is presented.

Table 1: Findings in the Translation Technique of Dialogues

Number	Translation techniques	Number of Data Found
1	Adaptation	6
2	Amplification	33
3	Borrowing	2
4	Compensation	2
5	Description	1
6	Generalization	11
7	Linguistic amplification	5
8	Literal translation	20
9	Modulation	15
10	Particularization	4
11	Reduction	12
12	Transposition	9

From the table above, it can be seen that the novel employs numerous translation techniques. From the table above, it was found that 12 of the 18 translation techniques proposed by Molina & Albir (2002) were used in the translation, namely adaptation, amplification, borrowing, compensation, description, generalization, linguistic amplification, literal translation, modulation, particularization, reduction, and transposition. Based on the analysis, the most widely used technique is amplification 33 data, followed by literal translation 20 data, modulation 15 data, reduction 12 data, generalization 11 data, transposition 9 data, adaptation 6 data, linguistic amplification 5 data, particularization 4 data, compensation 2 data, borrowing 2 data, and description 1 data. From the findings, there are 6 out of 18 techniques that are not used in the translation of dialogues, namely calque, discursive variation, established equivalent, linguistic compression, substitution, and variation.

As mentioned earlier, the data was taken from the novel 'The Girl from the Coast' translated by Willem Samuels, consisting of dialogue and narration directly linked to the dialogue. The data was specifically selected from dialogues containing at least 4 words to ensure a greater variety of techniques could be identified. Short dialogues tend to lack structural complexity and do not sufficiently represent the application of translation techniques, as noted by Molina & Albir (2002); therefore, the 4-word limitation was necessary. The data was grouped based on the speaking character. Therefore, dialogues involving interactions between two or more characters are represented by only one character, with a brief explanation of the character's conversation partner and the situation at the time to avoid confusion regarding the data described in Chapter 3. In this research, translation techniques were found to be used in the form of complete sentences, phrases, and words. This occurred because variations in techniques were found within a single dialogue, typically containing two to three techniques per dialogue.

Below are the examples and descriptions based on the findings in the data.

1. Adaptation

Bujang: "Bendoro tidak pulang Mas Nganten. Hari begini biasanya dipanggl Bendoro Bupati."

Servant: "The Bendoro won't be home for lunch," the servant remarked. "At this time of day, he's usually with the Regent."

The dialogue above is between the servant and Gadis Pantai. This dialogue takes place in the dining room. In this dialogue, the servant informs Gadis Pantai of Bendoro's whereabouts at that time, so Gadis Pantai has to eat alone at that moment.

This dialogue uses an adaptation technique. In this dialogue, there is a change from the word *Bendoro Bupati* to *Regent*. At the beginning of the sentence, we can see that the word *Bendoro*, which refers to Gadis Pantai's husband, still uses the word *Bendoro* as his title. However, in the next sentence, *Bendoro Bupati* is translated as *Regent* because the word *Bupati* in Indonesia has an official English translation, namely *Regent*. Therefore, the word *regent* is used so that readers can understand the context of the dialogue better. In addition, changes in sentence structure can also be seen in this dialogue, similar to the previous dialogue, to adapt to the TT sentence structure.

2. Amplification

Gadis Pantai: "Ambillah ini buat mak."

The Girl: "Then take it," the girl pleaded.

The dialogue above is between Gadis Pantai and her mother. This dialogue occurs after Gadis Pantai is scolded by her father for not stopping crying, and her mother starts to comfort her and tells her that no parents want to sell their daughter to suffer. This dialogue takes place in a dokar or carriage that Gadis Pantai and her mother are riding on their way to Bendoro's house, while her father is riding in a separate carriage ahead of them.

The data above uses an amplification technique. In this dialogue, we can see that new information has been added to the TT that is not present in the ST. This additional information takes the form of a narrative added at the end of the dialogue: *the girl pleaded*. The purpose of adding this narrative is to clarify the emotional context of the dialogue. The word *pleaded* is a keyword that emphasizes the emotion conveyed in the dialogue, which greatly helps the reader to understand the dialogue.

3. Borrowing

Bujang 2: "Sst. Sst. Dia tak ber-emak, anak priyayi ber-ibu."

Servant 2: "Not so loud," she reminded the group again. "And don't say 'ma.' An upper-class priyayi child doesn't have a 'ma.' He has a mother."

The data above is a dialogue between a female servant and Gadis Pantai's father. It contains questions from the girl's parents regarding the mother of the child being carried by the servant, who is Bendoro's child from his previous wife, whom he has divorced. This conversation took place when Gadis Pantai and her family arrived at Bendoro's residence, specifically in the long room in front of Bendoro's bedroom.

The data above uses borrowing technique. In the dialogue above, there are Indonesian words that have been borrowed into English (TT). The word *priyayi* is used in TT without any changes to its meaning (pure). The word *priyayi* is used with the aim of introducing a cultural context in Indonesia that cannot be replaced in TT culture.

4. Compensation

Gadis Pantai: "Jangan mempergunakan sahaya itu mBok."

The Girl: "Why do you talk about yourself that way?"

The dialogue above is between Gadis Pantai and her servant that took place in the dining room. The conversation took place when the servant explained that Bendoro was meeting with the regent, so Gadis Pantai had to eat alone. In the dialogue, Gadis Pantai asked her servant why she always had to be followed, to which the servant replied, *I'm not following you. It's my duty as your servant to help you.* Gadis Pantai then responded to the statement with the dialogue above.

The data above uses compensation techniques. The dialogue above is translated using a different type of sentence from that in TT. This change occurs because the word *sahaya* in ST cannot be described in TT. If translated literally, the word *sahaya* comes from the words 'hamba sahaya,' which means slave. Because of that reason, the word *sahaya* which is the object of the dialogue using an imperative sentence, cannot be reflected in the literal translation in TT. For this reason, the dialogue was changed to a question sentence in line with the dialogue before and after, so that the reader could understand the sentence better.

5. Description

Bujang: "Mas Nganten suka perhiasan, bukan?" Gadis Pantai tak pernah punya perhiasan sebelumnya. Ia suka pada kecantikannya.

Servant: "You like the jewelry, don't you." This was a statement, not a question. The girl had never owned any jewelry. She had to admit, however, she did admire their beauty.

The data above contains a dialogue between the servant and Gadis Pantai, which took place in Gadis Pantai's room. This dialogue is the beginning of a dialogue between the servant and Gadis Pantai after the girl had been lost in thought, remembering her past about *gold* in front of the dressing table and gold jewelry in front of her.

The data above uses the description technique. In the dialogue above, there is additional narration that describes the meaning of the dialogue. The sentence 'This was a statement, not a question' is a brief description placed after the dialogue 'You like the jewelry, don't you.', intending to clarify the delivery and meaning of the dialogue. Where the narrative clearly states that the dialogue presented is a solid statement, not a question from a servant to her superior.

6. Generalization

Gadis Pantai: "Mengapa mBok tak ambil saja, biar mBok tak jadi orang kebanyakan? Takperlu kerja berat, dan dapat makan banyak? mBok boleh jual, boleh mengenakannya."

The Girl: "Then why don't you take these things? Then you wouldn't be like everyone else. You wouldn't have to work so hard. Sell them. Then you'd have plenty to eat. Or wear them if you wish."

The dialogue above is between Gadis Pantai and her servant, which took place in Gadis Pantai's room. This dialogue takes place after Gadis Pantai offers her servant to take the gold on the dressing table. The servant refuses to take it because she is afraid. After that, the servant tells a story about her

sister who wanted gold and then disappeared, and tells how everyone wants to have gold so they won't be like ordinary people (servants, poor people, and others), so that Gadis Pantai responds with the dialogue above.

The data above uses a generalization technique. In the dialogue above, the word 'mBok' in ST is simplified to 'you' in TT. The word 'mBok' was translated into 'you' because 'you' is more commonly used as a pronoun in TT culture. It would be difficult for readers to understand the dialogue if the word 'mBok' were to be used throughout the dialogue related to 'mBok' due to cultural differences. The structure and word choice were also adjusted in the ST translation. Several words were not translated according to the structure of the ST language, such as 'Takperlu kerja berat, dan dapat makan banyak? mBok boleh jual, boleh mengenakannya' became 'You wouldn't have to work so hard. Sell them. Then you'd have plenty to eat. Or wear them if you wish,' as can be seen, there are adjustments to the TT dialogue to make it simpler and easier to understand.

7. Linguistic Amplification

Gadis Pantai: "Di mana saja mereka selama ini?"

The Girl: "Where have they been keeping themselves all this time?"

The data above is between Gadis Pantai and her servant, located in Gadis Pantai's room. This dialogue takes place shortly after Gadis Pantai and her servant talk about her servant sister and the gold, and after Gadis Pantai asks the servant to take the gold on the table, Bendoro's voice is heard ordering Mardi (Bendoro's servant) to find a bendi. After the Bendoro's order was heard, there were many voices outside, causing Gadis Pantai to realize that many people were living in Bendoro's place, more than she had imagined.

The data above shows the uses of linguistic amplification translation technique. In the TT, there is an addition of linguistic elements. The translation from ST to TT is done by adding linguistic elements where the translation does not use the same number of words. In the dialogue above, there is an addition of 'keeping themselves' in the TT, which results in an increase in the number of words in the ST, but still conveys the meaning of the dialogue well without negatively affecting the dialogue.

8. Literal Translation

Gadis Pantai: "Apa kerja mereka disini?"

The Girl: "What do they do here?"

The dialogue above is between Gadis Pantai and her servant, located in Gadis Pantai's room. This dialogue takes place shortly after Gadis Pantai and her servant talk about her servant sister, the gold, and after she asks the servant to take the gold on the table, Bendoro's voice is heard ordering Mardi to find a bendi. After the Bendoro's order was heard, there were many voices outside, causing Gadis Pantai to realize that many people were living in Bendoro's place, more than she had imagined.

The data above uses literal translation techniques. In the data above, the dialogue from the ST is translated literally in the TT. There is a slight addition of the word 'do' in the TT, but this is necessary due to the grammatical structure of the TT. The ST structure is: Object + Subject + Adv of Place, while the TT structure is: Object + Aux + Subject + Predicate (main V) + Adv of Place. The literal translation technique proposed by Molina & Albir (2002) does not mean that the translated sentence must be word-for-word, but rather that the translation is official or commonly used in the TT while still reflecting the meaning of the ST. The literal translation technique of Molina & Albir (2002) is related to Nida's formal equivalent technique.

9. Modulation

Bujang: "Ganti ini, Mas Nganten. Lantas Mas Nganten mandi."

Servant: "Here, we'll change into this and then go to take your bath."

The data above contains a dialogue between the servant and Gadis Pantai. This dialogue took place in Gadis Pantai's room. It occurred after the servant explained several things and showed the items that Bendoro had given to Gadis Pantai. After a brief conversation, the servant helped Gadis Pantai take a bath, which is why the servant spoke as in the dialogue above.

The data above uses a modulation technique. Modulation is a technique that involves changing the perspective or lexical content of the SL in the TL translation. In the dialogue above, there are changes in the words and sentence structure in the TT. In the original dialogue ‘Ganti ini, Mas Nganten. Lantas Mas Nganten mandi.’ It is an imperative dialogue that refers to ‘Mas Nganten’ to take a bath by herself without any additional information. Meanwhile, in the translation, ‘Here, we’ll change into this and then go to take your bath.’ It is an imperative dialogue expressed in an instruction sentence. The word ‘Mas Nganten’ changes to ‘we’ll’ in TT, which implies that the servant will help the girl get ready for her bath. This change in words is related to the subsequent narrative, where the servant assists the girl in undressing and changing into a silk sarong for bathing. Thus, it can be said that the translation pays more attention to the direct connection between the dialogue and the narrative, both before and after.

10. Particularization

Gadis Pantai: “Bawa aku pada emak. Aku mau pulang, pulang ke kampung.”

The Girl: “Take me to my mother,” the girl demanded. “I want to go home, to the village.”

The dialogue above is between Gadis Pantai and her servant. This conversation takes place in Gadis Pantai’s room. The dialogue occurs after Gadis Pantai performs her first prayer and recites the Quran with Bendoro at the mosque. Because this is her first time praying, Gadis Pantai is very confused and does not know what to do, so she feels anxious and afraid. After returning to her room, Gadis Pantai cries bitterly and asks to be reunited with her mother.

The data above uses particularization techniques. In the dialogue, there is a change in words in the TT. The original dialogue says, ‘Aku mau pulang, pulang ke kampung.’ While the translation says, ‘I want to go home, to the village.’ The word ‘pulang’ here is replaced with ‘go home’ instead of ‘go back.’ The word ‘go home’ here specifies the location referred to by the girl, which is her parents’ house in the village. In addition, the word ‘go home’ also refers to the girl’s longing for her village, which is her real home.

11. Reduction

Bapak: “Jadi kau mau pergi sekarang?” bapak memprotes

Bapak: “You’re going now?” the father protested.

The dialogue above is between Gadis Pantai’s father and the village headman. This dialogue took place in the long room in front of Bendoro’s room. This dialogue occurred after the village headman approached the girl’s father and said that his task was complete, then gave a message to the girl’s father to be kind and teach the girl while she was staying there for a few days.

The data above uses a reduction technique found in dialogue. There is a reduction of words in the TT. The initial dialogue, ‘Jadi kau mau pergi sekarang?’ is translated as ‘You’re going now?’ instead of ‘So, you’re going now?’ if translated literally. The word ‘Jadi’ in the ST, which should be translated as ‘So’, is omitted in the TT. The reduction is done to eliminate words that are considered unnecessary or need to be changed. The omission of the word ‘Jadi’ does not significantly affect the meaning of the dialogue because of the help of the subsequent narration.

12. Transposition

Gadis Pantai: “Jangan aku ditinggal mak”

The Girl: “Don’t leave me, Ma,” the girl pleaded.

The dialogue above is between Gadis Pantai and her mother that took place in the long room in front of Bendoro’s room. This dialogue occurred after the village headman was summoned to appear before Bendoro. The entire family of Gadis Pantai felt tense and began to pray, as did Gadis Pantai, who was told by her mother to pray. While praying, Gadis Pantai said the words above to her mother because she was afraid.

The dialogue above uses the transposition technique. In this technique, there is a change in word position in the translation. The ST structure pattern is Predicate + Subject + Passive verb + Vocative, while in the TT, it’s Predicate + Object + Vocative. The word ‘...aku ditinggal...’ Becomes ‘...leave me...’ This change is related to the sentence structure of TT; the word ‘aku,’ which is supposed to be

in front of 'ditinggal,' changes position in TT so that changes in sentence structure from ST to TT are unavoidable.

CONCLUSION

In accordance with the results of the discussion in the previous chapter, the analysis of the translation techniques for dialogues in Willem Samuels translation of Pramoedya Ananta Toer's 'The Girl from the Coast' will be concluded in this section.

The first conclusion is that this analysis of translation techniques uses the techniques proposed by Molina & Albir (2002). There are 18 translation technique proposed by Molina & Albir (2002), 12 of which are found in the data, namely Adaptation 6 data, Amplification 33 data, Borrowing 2 data, Compensation 2 data, Description 1 data, Generalization 11 data, Linguistic Amplification 5 data, Literal Translation 20 data, Modulation 15 data, Particularization 4 data, Reduction 12 data, and Transposition 9 data. In this research, translation techniques were found to be used in the form of complete sentences, phrases, and words. This occurred because variations in techniques were found within a single dialogue, typically containing two to three techniques per dialogue.

The second conclusion is that the most dominant techniques used are Amplification, followed by Literal Translation, Modulation, Reduction, Generalization, Transposition, Adaptation, Linguistic Amplification, Particularization, Borrowing, Compensation, and Description.

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