

Original Research Article

Revealing Postcolonialism through Unrelated Words Translation Strategy in Translating Toer's *Bumi Manusia* into Lane's *This Earth Of Mankind*

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ABSTRACT

The fast development of translation field entails transferring one culture to another culture. Linguistic elements and the message of a writing, the external background such as culture, political, economic, or even historical background that adheres to the Source Text (ST) inevitably has to be taken to the Target Text (TT). In order to produce an acceptable product of literary translation, a translator has to possess knowledge of Source Text background. This research is aimed at finding out the ideology in unrelated words' translation strategy in translating Toer's *Bumi Manusia*, a winner of PEN Freedom-to-write Awards in 1988 and Ramon Magsaysay Awards in 1995. This novel shows a truthful depiction of what happened back then in Indonesia and the values that were struggled for the society. This novel is translated into *This Earth of Mankind*. This research gives a perspective regarding postcolonial translation in a way that it reveals the ideology and scope of postcolonialism by observing and understanding unrelated words' translation strategy. Revealing postcolonialism in *This Earth of Mankind* is done through translation using unrelated words as the concept expressed by the source item is not lexicalized at all in English in the light of postcolonial translation approach. The findings of translation of the postcolonial novel into English show a great deal in meaning and context alteration, the loss of information, the less impact in reading and interpreting the text, and generalization which universalizes the unique and great Javanese culture as the main setting of the story *Bumi Manusia*. Translation using unrelated words reveals neo-colonialism which unfortunately still dominates through the work of translation.

Introduction

Translation becomes a way of bridging communication and language barrier among people of different language background. Translation, as defined by Catford as an operation performed on languages: a process of substituting a text in one language for a text in another (1965, p.1), basically is not confined only to the definition of replacing one word into another word in another language which represents the closest meaning and provides the closest context. It performs a more specific and distinct task of transferring one culture to another culture.

Following the rapid expansion and development of translation field, the scope a work of translation needs to cover becomes broader as well. Not only does it have to consider the linguistic elements and the message of a writing, the external background such as culture, political, economic, or even historical background that adheres to the Source Text (ST) inevitably has to be taken to the Target Text (TT). This issue is specifically important for a literary translation. Without the knowledge of the background embedded in the work, translator might find it hard to produce such an acceptable translation. Even when they are able to find all the equivalent words but do not really understand the context and what is really happening in the

story, it will be harder to translate the text. In addition, the translator might provide a translation which brings pleasure to the target readers, but if they do so without considering the originality of the ST, the work does not become a translation product anymore. Instead, it will become a mere piece of writing from the translator. Nevertheless, translator cannot be too faithful as well to the ST without considering the background of target readers.

Pramoedya Ananta Toer, a very famous writer in Indonesia, invariably spoke up for his own voice that he poured out towards his writings. He was even imprisoned because of his bravery. His novels always provide a truthful depiction of what happened back then in Indonesia and the values that were struggled for the society. One of his legendary novels is titled *Bumi Manusia*, the first series of *Buru Quartet* that was written in 1973. The novel tells the struggle of Minke, the native Javanese boy who is pressured by his parents and society to be a successor of Regent, and Nyai Ontosoroh, the Javanese concubine of the Dutch official who fights for her and her daughter's right against the Dutch oppression during that era. This novel became a hit not only in Indonesia, but also in international scope and received many awards such as PEN Freedom-to-write Awards in 1988 and Ramon Magsaysay Awards in 1995. Max Lane, on the other hand, was an Australian diplomat who translated *Bumi Manusia* into the English version titled *This Earth of Mankind*. His translation that compresses five hundred pages in Indonesian into three hundred pages only in English arouses the researchers to see how he serves the story to the target readers. The ideology underlying the translator's choices and the cultural turn from Indonesia to the Western culture becomes the main point to be observed in this research.

Literature Review

Translation Strategy

Translation, as the media to shift one language to another, cannot be justified as a way to produce an exactly the same product as the writer produces. An acceptable translation might exist, but to produce the exact similar product means to put aside either the Source Language or the Target Language uniqueness. This non-equivalence is usual in the practice of translation. Moreover, Lefevere mentions, "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." (1992:88). This argument applies for the following theory in which translator's choice can be clearly observed.

Baker (1981, p. 7) states in her book that the problem of non-equivalence can be solved through several strategies that can be applied by the translators. The differences in knowledge, vocabularies, and culture in Source Text and Target Text could be clearly observed some translation strategies. One of them is translation using unrelated words. Baker mentions that translation by paraphrase using unrelated words happens 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 (1992:34).

Postcolonialism

Postcolonialism is one of literary criticisms which examines the complex and continuous interplay between the colonizer and colonized. The term "post-colonialism" itself has been problematic since the prefix 'post-' is used to form words indicating that something takes place after a particular date, period, or event (Collins Dictionary). In accordance with Collins' definition, postcolonialism will be definitely narrowed only to the era after colonialism or after independence. However, Aji states that:

Human civilization in fact covers three dimensions: the past, the present, and the future. Each independently functions to stand as its pillars, in which no notion may state that one is more important or significant in comparison with the others. Each has to complete the others together to build a good and ideal structure building of civilization (2017, 230).

Thus, postcolonialism which is closely related to the civilization and improvement serves as the impact experienced by the Third World societies in the past, present, and even in the future. The learning of oppressing-oppressed, rulling-ruled, superior-inferior relationship does not stop at one certain period only but continues over time. Cuddon also adds the definition of postcolonialism as an interdisciplinary academic field devoted to the study of European colonialism and its impact on the society, culture, history and politics of the formerly colonized regions such as the African continent, the Caribbean, the Middle East, South-Asia and the Pacific (2013, p. 550).

Through postcolonialism, a total domination from European empires in economy, politics, social, and even culture of the Third World countries can be clearly seen. This supremacy is also closely related as Eurocentrism, in which Europe begins to be seen as the center of progress, civilization and modernity (Nayar, 2015, p. 73). Europe makes themselves the role model for the “backward” countries, acts as the superior brother who is willing to help those underdeveloped countries, and even justifies their act as a mean of development and improvement. Therefore, Eurocentrism acts not only as an ideology of the White but also as a drive to trade, settlement, plunder, negotiation, warfare, genocide, and enslavement (Loomba 2015:20).

Postcolonialism in literary work then becomes the medium for the Third World communities to transmit their own experiences and ideas of being the oppressed and the suppressed. Not only sharing the similar backdrop, the communities also try to emphasize and reveal their differences from the imperial’s assumptions and allegations (Ashcroft 1989:2). Postcolonial literary works then serve as a mean to resurrection and revival of the ruled societies.

Postcolonial-Translation

Barbara defines postcolonial-translation as the rewriting of classical works within or for modern postcolonial societies (2014, p. 122). He also adds that the term postcolonial might be the time after independence, but might refer to the resistance produced under colonialism. Berman and Poter rejects the idea by stating that translation is not only about rewriting postcolonial works but plays role in facilitating colonization by by grammatizing, domesticating, and appropriating the languages and cultures of the colonized. (2014, p. 233). However, Sherry and St-Pierre have different argument by stating that translation is frequently presented in colonial contexts as either a predatory, exploitative activity or as the True Path to reconciliation, understanding and the withering away of prejudice. (2000, p. 35).

As there are many arguments on postcolonial-translation, Tymoczko mentions that actually, “the task of the interlingual translator has much in common with the task of the post-colonial writer; where one has a text, however, the other has the metatext of culture itself.” (1999, p. 21). This means that both the postcolonial writer and translator bear the same responsibility towards the literary text. It is not hard only for the translator to transfer the message and story of postcolonialism, but the writers themselves also bear the same weight as the translator as they need to bring the audience to the historical text which employs the social, political, economic, and cultural values of a certain society. However, as has been argued that it is burdensome to translate a postcolonial text and a perfect translation product is impossible despite the skillful translator, Tyzmoczko adds:

The translator must decide how to handle features of the source culture (e.g. objects, customs, historical and literary allusions) that are unfamiliar to the receiving audience, adapting and modifying the source text in the process, if only through the process of explanation. (1999, p. 23)

The ideology of the translator also becomes another essential factor in postcolonial-translation. Due to the different culture that unfamiliar to the Target Readers, a selection is needed and this choice is purely the intention of the translator. They choose what they want to present and what they want to omit even though in the practice it is not only about the translator but also the editor and the publishing house. This ideology even might bring controversy to the product of translation. The translator who is way too faithful to the Target Readers might do harm to the culture and the Source Text itself. The ideology of this faithful translator will put aside the minority culture, all the more the oppressed culture.

The issue of translator’s ideology is also highlighted by Bassnett and Trivedi who state, “Translation was for centuries a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange.” (1999:5). From this fact one could observe that colonialism does not stop to the time of independence but continues up until today and the field of translation also becomes the victim of this imperialism. Eurocentrism once again rules and act as the superior through a translation product, “Translation was a means both of containing the artistic achievements of writers in other languages and of asserting the supremacy of the dominant, European culture.” (1999, p. 6). This case is ironical because despite the fact that the novel *Bumi Manusia* is a fiction, the history depicted is not wholly a fiction.

The struggle that Indonesians had faced in the past is illustrated through the actions and thoughts of characters in the story. The values in the society portrayed in the story are completely real in the past life of Indonesia during the Dutch colonization. In other words, this novel is a portrayal of what had been through by Indonesian. To translate it into another language makes

the true history of Indonesia could be known to the world. If this history is changed by the translator, the world will also interpret Indonesia differently.

Through observing the postcolonial-translation, the awareness towards cultural and historical differences might be promoted and superiority on the European languages and culture might be reduced. By understanding the cross culture, translator will be able to produce an acceptable translation that consider both source background and target background without being disturbed by the superiority and inferiority in colonial practices.

Research Methodology

This study applies a postcolonial-translation approach to analyze the work. Postcolonial criticism is a literary criticism that deals with the relationship between colonizer/colonized, oppressor/oppressed, and the superior/inferior. It also deals with the political, social, and cultural aftermath of the colonial practices in the Third World. On the other hand, Munday (2008:5) defines translation as both the product (the text that has been translated) and the process (the act of producing the translation, otherwise known as translating). It also means a way of transferring one language into another.

However, as the language is shifted, the external background that adheres to the Source Text also needs to be transferred. In the case of postcolonial work, the specific historical background that sticks to the text cannot slip from this important rule as well. Berman and Porter further add that:

In the colonial context, the content of this philosopheme appears as follows: the truth of something called a “culture,” for example, exists as a historical fact and can be adequately represented. Language is the medium of that representation, and translation is the way in which an alien culture is represented both to others and, importantly, back to itself as a discrete “culture.” (2014, p. 234)

The postcolonial-translation becomes the appropriate approach to observe the way Indonesian literature is presented in the English language. Moreover, the novel *Bumi Manusia* is one of the legendary novels ever written in Indonesia. The transfer of the novel to English language does not only promote Indonesian work to the world, but also provides a subjective perspective from the translator towards the history and culture of Indonesia.

Population and Sample

The researchers take a number of sentences which represent the matter that are most related to the relationship between colonized and colonizer, the injustice occur in the text, and the change of expression from ST to TT related to postcolonialism.

Data Collection Instruments

The data were collected in phrases and sentences that reveal expressions related to the postcoloniality of Dutch East Indies in Max Lane's *This Earth of Mankind*. Firstly, the researchers identified the postcolonial analysis based on the definition of postcolonialism by Cuddon (2013:550) and Barbara (2014, p. 122). Then the phrases and sentences were examined, classified into the types of translation strategies, coded, and put into a table as follows:

Table 1. Terms of Codes

No.	Source Text	No.	Target Text
1/ST/UN/ 16	Bulan mana pula sedang kau rindukan?	1/TT/UN/19	What is the good of wishing for the moon?
2/ST/OM /16	Dia tidak akan mampu meramalkan siapa dara itu, dimana tempatnya. Tak bakal.	2/TT/UN/19	-

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 unrelated word

16: Page in ST

19: Page in TT

Results and Discussion

Translation Using Unrelated Words in Lane's This Earth of Mankind

Table 2. First Datum

No. Data	Indonesian	No. Data	English
1/ST/UN/11	Dalam hidupku, baru seumur jagung, sudah dapat kurasai: <u>ilmu pengetahuan</u> telah memberikan restu padaku suatu restu yang tiada terhingga indahnya.	1/TT/UN/16	I was still very young, just the age of a corn plant yet I had already experienced <u>modern learning and science</u> : They had bestowed upon me a blessing whose beauty was beyond description.

The first datum is classified into translation by using unrelated word because the Target Text (TT) adds the word 'modern' that does not correlate with the Source Text (ST). Merriam Webster Dictionary defines word 'modern' as characteristic of the present time or times not long past modern machinery and a style or way of thinking that is new and different modern ideas. The newness of science mentioned in the TT is not mentioned at all in the ST and leads to different interpretation between the ST and TT. In the ST, the character merely admires the science he gets from school, while the TT indicates that there is a new way of learning system that previously has not existed in the school.

The noun phrase addition adds new information that is invisible to the ST and is unrelated from what the author expects to tell. The word 'modern' itself becomes problematic for the translation because the concept of the word 'modern' is introduced by the Dutch; the ruling authorities during colonialism in Indonesia. The choice of this translation simply marks the celebration of native's release from remote education.

Table 3. Second Datum

No. Data	Indonesian	No. Data	English
2/ST/UN/27	<u>Tidakah</u> dia jijik padaku sudah tanpa nama keluarga dan Pribumi pula?	2/TT/UN/26	<u>Surely</u> she would be repulsed by me. I had no family name and I was a native too.

The second datum reveals that the TT changes not only the word *tiidakah* but also modifies the sentence form. In the ST, the character wonders and speculates in the form of interrogative sentence. The question *Tidakah dia jijik padaku?* can be literally translated into 'Wouldn't she be repulsed by me?', but the translator chooses to alter it into 'Surely she would be repulsed by me'. The interrogative sentence changes into a declarative one, meaning also that speculation changes into conviction. Although *jijik* is correctly shifted into 'repulsed', *tanpa nama keluarga* into 'had no family name', and *Pribumi* into 'native', the interpretation towards both ST and TT becomes distorted. The hesitant boy in the ST changes into a confident boy in the TT.

Table 4. Third Datum

No. Data	Indonesia	No. Data	English	Translation Strategies
3/ST/UN/52	Mereka pun <u>merasa tak punya dasar</u> untuk mengira-ngira dengan perasaannya.	3/TT/UN/40	<u>Unlike us Javanese</u> , they <u>would never</u> make a guess based just on feelings.	Translation by using unrelated word.

Another translation by unrelated word is found in Table. 4 above. The first unrelated expression is seen in the phrase addition ‘unlike us Javanese’. The translator decides to add a little description related to the habit of guessing by feeling. Nevertheless, the description added is not related to the ST and this addition might be problematic as well since the phrase ‘unlike us Javanese’ might contain personal stereotype towards one ethnic, Javanese and this might be a subjective valuation towards the ethnic. In addition, the phrase *mereka pun merasa tak punya dasar* which simply means ‘they do not feel like making a guess’ is shifted into ‘they would never make a guess’. This modification confirms an absolute certainty towards the belief that guessing based on feeling will never happen.

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. Fourth Datum

No. Data	Indonesia	No. Data	English
4/ST/UN/58	Nyai apa pula di sampingku ini?	4/TT/UN/43	And how clearly this Nyai could explain things!

In this datum, the interrogative sentence is transformed into an imperative one and shows the translation strategy by using unrelated word. Firstly, the question *Nyai apa pula disampingku ini?* which literally means ‘Who is this Nyai?’ is translated into ‘And how clearly this Nyai could explain things!’. Both the ST and TT are the expression of astonishment and amazement towards the character of Nyai Ontosoroh. Notwithstanding, both imply different judgment observed from the way each text expresses it. Through the ST, one could inspect that the character wonders at the unusual yet stunning skill portrayed by Nyai in the story. On the other hand, the TT reveals a more specific judgment that evidently there is a Nyai who can explain things clearly. This difference has a great effect to the revelation on how both the author and the translator see the great character of Nyai Ontosoroh. Their point of view can be clearly analyzed through this translation by using unrelated word that changes wonderment into a judgment towards a native woman.

Table 6. Fifth Datum

No. Data	Indonesian	No. Data	English	Translation Strategies
5/ST/UN/65	Bentak Nyai dalam Belanda dengan suara <u>berat dan kukuh.</u>	5/TT/UN/48	Shouted Nyai <u>loudly</u> in Dutch.	Translation by unrelated word.

The translation *berat dan kukuh* into 'loudly' is considered to be a strategy by using unrelated word. *Berat*, based on Kamus Besar Bahasa Indonesia (KBBI) means great in pressure, equals to 'heavy' which means thick, strong, solid, or looking that way based on the definition of Cambridge Dictionary. In addition, *kukuh* means firm in terms of stance and psyche based on the definition of KBBI. The word 'firm' itself is defined by Macmillan Dictionary as physically or mentally strong. However, the translator selects the word 'loudly' to describe the heavy and firm voice of Nyai. Collin Dictionary defines 'loud' as relatively great in volume and characterized by noisy, vulgar, and offensive behavior. The sturdy and firm voice of Nyai in ST is missing because it is altered to a loud voice in the TT. The human power and motivation implied in the ST is missing as well; replaced by the mere annoying voice.

Table 7. Sixth Datum

No. Data	Indonesian	No. Data	English	Translation Strategies
6/ST/UN/117	Sampai berapalah kekuasaan manusia, <u>apalagi</u> orang kulit putih pula.	6/TT/UN/80	For how great anyway was mankind's power; <u>but it was undignified</u> to beg from the white people.	Translation by using unrelated word.

In this datum, the translation strategy by using unrelated word can be clearly seen through the translation of *apalagi* into 'but'. As stated in KBBI, *apalagi* means a connector between one clause to another to strengthen or add something from the previous topic discussed. The word *apalagi* is more likely related to word 'moreover', which defined by Cambridge Dictionary as an adverb used to introduce information that adds to or supports what has previously been said. Instead of translating the connective adverb with 'moreover', the translator chooses the contrastive conjunction 'but' which, according to Longman Dictionary of Contemporary English, is used to connect two statements or phrases when the second one adds something different or seems surprising after the first one. The ST explicitly states that mankind has limited power, moreover those whites. On the other hand, the meaning in TT is distorted since it states that mankind has limited power, but it is inappropriate to beg from white people. The translation 'undignified' equals to *tidak pantas* in Indonesian and means improper or unworthy. This word certainly does not correlate with the context provided in the ST and builds a deviated plot of the story.

Postcolonialism Revealed through Translation by Using Unrelated Word

There are six data classified into translation by unrelated words. Modification and addition towards the semantically-complex text is allowed just as been described by Baker (1981, p. 7). The translator is allowed to add certain phrase unrelated to the ST to assure that the TT readers grasp the whole story completely. The use of translation by unrelated word, thus, supposed to be all valid and undoubted. The application of this strategy is also possible by modifying a superordinate or also known as a word whose meaning includes the meaning of one or more other words (Oxford dictionary). The generalization of a word to its class of category, thus, supposed to be all credible and indisputable as well. Despite this, the translator utilizes the unrelated word strategy for different purpose observed from the seven data found in the novel *This Earth of Mankind*.

The strategy using unrelated word in the data can be divided into two big results. The first is addition of phrase, clause, and sentence which possibly leads to the distortion of interpretation. The example of irrelevant phrase addition, firstly, is apparently seen in datum 1/TT/UN/16 in which the translator inserts a noun phrase 'modern learning' to the TT. In the beginning of the story, Minke as the main character introduces himself as a native boy who gets the chance to learn

European knowledge and science by going to school. Considering the correlation of the story and the historical backdrop that really happened in Indonesia, formal education was just held in the middle of 19th century in Indonesia (previously known as the Dutch East Indies) as a result of Dutch Ethical Policy (Ethische Politiek). The publication of novel *Max Havelaar* by Multatuli, the pseudonym of Eduard Douwes Dekker, which revealed the Dutch's brutality towards its colonies in Dutch East Indies caused an uproar and commotion in Netherlands. Consequently, the Dutch Government in Netherlands established a system named Dutch Ethical Policy to reply what they had received by reforming the education in Dutch East Indies. However, only the native elites who are able to gain this chance and Minke in the story meets this requirement. As a son of *Bupati* (The title of the Native Javanese official appointed by the Dutch to administer a region (Lane 1990:365), he gets the privilege to study in a Dutch school.

In *Bumi Manusia*, Minke admires the education he gets in school and he is very grateful of this good fortune. Although all of the educators are sent from Netherlands and all of the education system is taken from the European system, the character Minke in ST does not imply a great respect towards modernity mentioned in the novel *This Earth of Mankind*. In contrast, the TT shows a reversal by showing a respect towards modernity in learning system introduced by Europe. By adding the word 'modern' to the explanation of knowledge, the translator Max Lane who is also an Australian, agrees with the idea that knowledge is spread and implemented by European. This fact supports the theory of 'white's man burden' in which a great responsibility for the development of the rest of the world lies in Europe's hands (Nayar 2015, p. 73). Education, therefore, becomes one of the burden Europeans have to bear and this newness to the non-European societies is considered as modernity and a mark of development of learning brought by Europe.

The second unrelated addition can be seen in datum 3/TT/UN/40. Different from the first example above which shows addition in phrase, datum 3/TT/UN/40 shows addition in clause. The noun clause 'Unlike us Javanese' in the TT reveals a great gap between Javanese culture and the European culture represented by the translator. Although the TT use first point of view of 'I', the truth is distorted since the translation does not represent the main character objectively. The clause addition does not sound the real voice of Minke but instead the voice and stereotype towards Javanese culture. In the ST, Minke tells a history of his name to Annelies; the Dutch-Indo girl he just met. He gets the name from an E.L.S teacher named *Meneer Rooseboom* who does not seem to be in a good term with him. The teacher is always angry with Minke and always calls him in anger. Wondering what the word *Minke* means, he asks the people around him up until he enrolls to the high school of H.B.S. Instead of getting an answer, he ends up being called Minke for the rest of his life. Not even the high school teachers could help him, Minke stops finding the answer. He thinks that his teachers would not even make a guess based on feelings. The story in the ST ends up in the fact that Minke's teachers preferably choose to not answering unless there is a single verified proof to the answer. Despite this, the translator decides to add a cultural fact which tends to stereotype more than stating a fact.

The simple clause of 'unlike us Javanese' exposes a clear distinction between the Javanese and the Dutch. By adding the clause, Max Lane affirms that the Javanese like to guess only based on intuition different from the Dutch who always think rationally and logically. This confirms the theory of West stereotypical construction towards the East by Edward Said which critiques the Western image of the Oriental as "irrational, depraved (fallen), child-like, different", which has allowed the West to define itself as "rational, virtuous, mature, 'normal'" (Guerin 2011:363). The clause addition which seems simple turns out to be an immense impact to the interpretation of TT. Only by adding the clause 'unlike us Javanese', the constructed characteristic of the colonized is once again promoted.

The first section of this part has mentioned that translation by using unrelated word results to two big findings: addition and change in both meaning and context. The first change is seen in datum 2/TT/UN/26 in which the structure of sentence in ST is altered into a whole new structure in the TT. In *Bumi Manusia*, Minke comes to the the house of Nyai Ontosoroh, the famous and respected Nyai in Wonokromo, to meet Annelies the beautiful daughter. Since Annelies is an Indo-Eurasian from a Dutch father and a Javanese mother, her position in society is still considered high more than the natives, although not as superior as the pure Dutch. Thus, Minke who is a pure native feels low in front of Annelies who is not only a half-blood but also exceedingly beautiful, talented, and rich. During his first visit, he wonders and asks himself whether there is any possibility to be an equal partner for Annelies. He even degrades himself by asking whether Annelies feels disgusted with him or not just because he is a pure native. However, this wonderment turns into a judgment towards Minke himself. He feels low in the ST but the translation in the TT worsens his unconfidence and doubt by disregarding himself. The change from interrogative sentence into a declarative one confirms the theory of Orientalism:

A specific expose of the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the East as 'Other' and inferior to the West (In Barry 2002, p. 130).

The concivibility of Minke in the TT supports the ideology that the Orient is indeed inferior and must feel inferior. The translator makes Minke feels confident that he is indeed a subordinate and a person of lesser rank in society. Moreover, he is a native without any surname which symbolizes that he has no place at all at the social stratification in society. Through the TT, one can interpret that Minke believes that Annelies really sees him as a disgusting native without any family name; a symbol that Minke is not an equal partner for Annelies.

The second change that alters the structure of the sentence is seen in datum 4/TT/UN/43. From an interrogative sentence in the ST, the translation shows a turn into an imperative sentence. In *Bumi Manusia*, Minke meets Nyai Ontosoroh for the first time in her home and from the very first impression Minke shows a great adoration towards Nyai Ontosoroh because there is no other *Nyai* who could rival her in terms of general knowledge, language skill, and managerial skill. She masters all of the knowledge and skill more than the society during that era could expect. *Nyai* or the Dutch concubine in colonial period gets no place either in the Dutch or in their home themselves. Therefore, Nyai Ontosoroh is admired by the people in Wonokromo. She is an honorable *Nyai* who is able to do anything and is smart. This astonishment of how great a *Nyai* could be is clearly visible in the ST.

However, since there is an alteration in structure in the TT, the question of *Nyai's* skill in general is specified into one thing which is explaining things clearly. Through the TT, the presence of a great oppressed woman during Dutch colonial era is not really visible to the reader due to the alteration. This confirms the theory of Gayatri Spivak who reveals how female subjects are silenced and male-dominated West and East at the same time hinder women's voices (Guerin 2011:364). The unrelated change supports the silence of women's greatness, more specifically the suppressed woman such as Nyai Ontosoroh.

The third example of translation by using unrelated word which causes changes is seen in datum 5/TT/UN/48. The translation from *berat dan kukuh* into loudly is ideological and purposively done by the translator. If in the ST Nyai Ontosoroh shouts in Dutch with authority, the TT shows a whole different image. In Max Lane's *This Earth of Mankind*, *Nyai* shouts loudly which means that she is being annoying rather than being a powerful and wise *Nyai*. This unrelated change in postcolonialtranslation reveals the double pressure a native woman has to bear. Bahari supports by stating:

In patriarchal colonial culture, female identity has always been "doubly colonised"; once as a woman and again by virtue of her status as "other" (read: native). Pramoedya's writing is an attempt to create the necessary conditions for the dismantling of this double marginalisation and the fabrication of a new space wherein woman's specificity can be narrated: in between colonialism and patriarchy (2007, p. 125).

Nyai Ontosoroh here is also "doubly colonized" by the translation. Firstly, she is oppressed because she is a woman; the gender which is seen as more inferior than man. Secondly, she is also part of the oriental who is seen as subaltern by the colonizer. Patriarchal colonial system that imposes on the male domination actively hinders the acknowledgement of woman in societies. No matter how great a woman is, she is still valueless than a man could be valued. The alteration on woman's image in literature, more specifically in the novel *This Earth of Mankind* is also a proof of how the dominating men oppress women twice. The image of Nyai Ontosoroh is distorted because of the translation strategy used.

The last change occurred due to translation by using unrelated word can be observed through datum 6/TT/UN/80. The translation of *apalagi* into 'but' is already a misuse practice. The result that follows then can be expected and is predictable: the meaning and the context of the selected part are changed. In the ST, Nyai Ontosoroh recalls her memory to the time when she is "sold" by his father to the *Tuan Besar Kuasa* named Herman Mellema. *Nyai's* father who wants a higher position sacrifices his own daughter by giving her to the Dutch's master. When the irony occurs, Nyai is powerless in front of her own family and has no rights to oppose at all. Bahari approves this by stating:

These fractured female accounts function as textual representations of women's "broken" and "ravaged" nature. [...] As the novels present it, the telling of women's stories cannot be coherent or linear in any traditional sense, for there is no coherent or linear story to tell. The story has to be created from ground zero, and the process is painful, splintered, shattered and ruptured. (2007, p. 129)

Nyai only wants his father to stop the humiliation and realizes that position in the office is not everything. She wonders to herself that any mankind cannot possess greater power than God has; all the more the white's people power. Instead of explaining this to the TT readers, the translator chooses to lead them to the idea that it is not improper to beg something from the white people. Not only does the meaning change, but the context and the readers' interpretation is deflected. The translator's choice means that the white people indeed have power. However, it is not dignified to beg to them. This astonishing translation validates the Eurocentric theory:

Eurocentrism is now held as a principal explanation for the expansion of its cultural hegemony over the colonies, because it held up its cultural practices as superior to, and hence the standard for, the colonial subjects. More importantly, the Enlightenment's belief in Europe-led progress and standardization became the justification for territorial expansion and control over the so-called savage peoples of the world. (Nayar 2015, p. 62)

The belief that Europe is unrivalled and higher than the rest of the world is put into the translation. In addition, the concept that it is a disgraceful of the minor to beg from the whites follows the translation strategy by using unrelated word. The ideology of using unrelated word then reveals that the translator does have certain specific motivation to reverse the voice of the oppressed in the TT.

Conclusion

Finding out the ideology in unrelated words' translation strategy in translating Toer's *Bumi Manusia* by a legendary Indonesian author Pramoedya Ananta Toer is related to a great value of native Indonesians relation to the Dutch; the oppressing authority and a European ruler who acts as a superior "brother" in the land of Indonesia (Netherland East Indies). The clash in culture, economy, law, gender and politics are greatly depicted through *Bumi Manusia*. The translation of the postcolonial novel into English language by Max Lane shows a great deal in meaning and context alteration, the loss of information, the less impact in reading and interpreting the text, and generalization which universalizes the unique and great Javanese culture as the main setting of the story *Bumi Manusia*. Translation using unrelated words reveals neo-colonialism which unfortunately still dominates through the work of translation.

Ideology in translating postcolonial novel is a very interesting matter to note down. There are a lot of postcolonial novels around the globe waiting for serious discussion in relation with their translation ideology. In Indonesia alone, the works of Toer have been translated into English. However, further research on their translation ideology is not conducted yet.

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