



LEXICAL CATEGORY OF STYLE MARKERS VARIATIONS IN LITERARY SELF-TRANSLATION

RAGAM PEMARKAH GAYA BAHASA KATEGORI LEKSIKAL DALAM SWATERJEMAH KARYA SASTRA

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Abstract

This study aims to reveal the variations of the lexical category of the style markers in the self-translation of literary works from English to Indonesian and their roles in expressing the perceptions of the translator. The concept of variation avoids the asymmetric position of the author and the translator especially in the translation of literary works considered as a process of re-creation. This is pilot research with a qualitative approach. The data are obtained from the novel *The Question of Red* (TQOR) written in English and its Indonesian translation, *Amba*. In this context, Laksmi Pamuntjak acts as both the source text writer and the target text producer. TQOR and *Amba* use lexical style markers that are not exactly the same, involving variations. The variations of the lexical category of style markers can be classified into: marker reduction, attribute reduction, marker transposition, marker extension, and invariation of marker. These variations are the impacts of using various translation strategies, which in turn also change the perception of the self-translator on the themes she wants to express.

Keywords: marker variation, lexical category, self-translation, literature translation

Abstrak

Penelitian ini bertujuan mengungkapkan ragam pemarkah gaya bahasa pada kategori leksikal dalam swaterjemah (self-translation) karya sastra dari bahasa Inggris ke bahasa Indonesia dan perannya dalam mengungkapkan persepsi pengarang-penerjemahnya. Konsep ragam menghindarkan posisi asimetris pengarang dan penerjemah terutama dalam penerjemahan karya sastra sebagai proses penciptaan ulang. Penelitian ini merupakan penelitian rintisan dengan pendekatan kualitatif. Data didapatkan dari novel *The Question of Red* (TQOR) dalam bahasa Inggris dan terjemahannya, *Amba*, dalam bahasa Indonesia. Dalam konteks ini, Laksmi Pamuntjak berperan sebagai penulis teks sumber sekaligus sebagai penerjemah teks sasaran. TQOR dan *Amba* menggunakan pemarkah gaya

bahasa yang tidak persis sama, atau mengalami ragam. Ragam pemarkah gaya bahasa kategori leksikal itu dapat dikelompokkan sebagai berikut: reduksi pemarkah, reduksi atributif, transposisi pemarkah, ekstensi pemarkah, dan invariasi pemarkah. Ragam ini merupakan dampak dari penggunaan berbagai strategi penerjemahan yang pada akhirnya juga menyebabkan berubahnya persepsi swapenerjemah mengenai tema yang ingin ia ungkapkan.

Kata kunci: *ragam pemarkah, kategori leksikal, swaterjemah, terjemahan karya sastra*

A. INTRODUCTION

Self-translation can be defined simply as the process of translating a work, or the result of the process carried out by the author herself. In this case, a self-translator acts as the source text (ST) writer and the target text (TT) producer. Self-translation becomes interesting because it is different from common translations which involve other parties as translators. The author as the translator is considered capable to understand the messages, ideas, feelings, and perspectives that she writes in the ST better than other individuals. Therefore, she is also considered to have a better ability to produce a translation that can truly convey the message contained in the ST by keeping in mind the stylistic choice. The translation done by the author herself (self-translator) is considered as an ideal translation (Maklakova, Khovanskaya, & Grigorieva, 2017). The author is the person who has full control of the intentions of her writings. Her position is superior to other translators. The resulting translation version is valid because it is able to capture and re-express its meaning in another language.

A self-translator has full authority over her work to change or not to change the message and/or style. Any result of her choice is never a perfect replica of the ST. Some cases of self-translation confirm differences in terms of both message and style. Nikolaev in Maklakova, Khovanskaya, & Grigorieva (2017) mentions that self-translation is a work that has a number of distinctions from the ST as a result of the grammatical peculiarities of the target language and cultural background. Asaduddin (2008) defines this change as a deviation. He also quotes Tagore's statement that mentioned divergence in rewriting his poems. His research finds that Hyder as a self-translator made various changes already apparent from the title. His creative instincts have led to the addition of several new chapters, the fusion of several chapters of the ST, and the inclusion of new characters in the story. It means self-translation allows for changes resulting in the emergence of new styles that were not previously present in the ST.

Other differences can also be found at a smaller level such as findings by Fahrutdinov, Maklakova, and Khovanskaya (2017) who examine the translation of *Lolita* by Nabokov. They examine the phrase units in *Lolita* and find that the TT contains more phrase units and uses more idioms. In fact, Nabokov sometimes does not use phrase units that have equivalents in the target language. Instead, he uses expressions that do not correspond to the ST expressions. The researchers conclude that Nabokov made new work in Russian for Russian speakers.

These differences become the focus of various self-translation researches that they offer a new perspective replacing the focus of equivalence in the previous researches. Maklakova, Khovanskaya, and Grigorieva (2017) consider that the equivalence paradigm has confirmed the asymmetric position between the author and the translator, especially in artistic and creative freedom. Readers and researchers

always regard loyalty to the ST as a primary aspect. They deplore and criticize the creative freedom applied by translators. Differences in self-translation become interesting to be investigated further because it proposes that a translation is the re-creation of a literary work where the translator "expresses" himself using a different language.

In Indonesia, the practice and research of self-translation are not prevalent. Laksmi Pamuntjak is one who self-translates her work. One of her famous novels is *Amba*. The novel is also published in English entitled *The Question of Red (TQOR)*. In the 'Foreword' of *Amba*, Pamuntjak mentions that initially, she wrote the novel in English because of her desire to write a novel based on Indonesian history that could be appreciated by the public of the English-speaking readers. In 2012 the Indonesian version was published under the title *Amba*. This case is unique because the English version of the novel appeared a year after the Indonesian version. She called *Amba* the result of a re-creation process that followed her 'creative impulses', not a literal translation process (Pamuntjak, 2017, pp. 3-4). Re-creation is another form of translation, especially in the translation of literary works. It is a modification of an aesthetic project (Almeida & Veras, 2017) which aims to maintain the purpose and effect of the style used by the author of the ST.

Amba has been researched and criticized as a novel that reflect different perspectives on Indonesia history. Ahmad (2015) states that *Amba* presents the reader a history from those whose lives were directly or indirectly affected by the tragedy of 1965. Her analysis is based on a literary study using theoretical approaches from trauma and memory studies to examine the fractured identity of the Indonesian society as represented by the characters.

Nirwinastu (2017) also conducted a research on *Amba* from almost the same approach, that is of memory. Together with Chudori's *Pulang*, this novel is analysed to explain cultural memories of the 1965 tragedy. Her research reveals that the cultural memories as represented in the novel comprise of questioning the truth of the history, historical gaps of the second generation, and the possibility of reconciliation.

This novel has not been studied from the perspective of comparative analysis side by side with its English version, *The Question of Red* to get a double reading which enriches our understanding. Considering that the production of *Amba* and *TQOR* is a self-translation process, analysing both novel using translation approach provides more interpretations on the messages the writer wants to deliver. For expert readers (researchers, lecturers, teachers, translators - not lay readers who depend only on the translation of the literary work), self-translation and the ST have the effect of double reading that can reveal the meaning of both versions as combined meaning, and the consolidation of identity by the translator. Reading all versions is useful for understanding the perceptions of the author that might change.

Amba contains various shifts in style markers at the level of words, phrases, clauses, and sentences which may also have the potential to affect the macrostructure of the text, further, there is a potential shift in the identity, ideology, and her perception of a certain experience. An example that can immediately be seen is the change in the title of the novel from *The Question of Red* to *Amba*. The title of the English novel already uses a red metaphor that connotes communism that was a central issue at that time. The use of this title implies the contents (messages) of the novel set in historical events in Indonesia in 1965. Meanwhile, the Indonesian version of the novel uses the title *Amba*, one of the main characters in the novel. The use of the main character's name as the title of the novel does not directly show the communism-related contents of the novel. The name *Amba*, instead, brings the

readers to the Mahabharata story. That difference shows how the self-translator expressed her attitude and voice about the narration of the 1965 event which she articulates in a different language, for different readers.

Other way to recognize the author's attitude and voice, some termed as ideology, is through analyzing the lexical and grammatical choice usually acknowledged as style. Munday's investigation of translational stylistics (2008) sought to answer such questions as varying styles between translators, translators' ideological preferences, and the effects of the ideological factors to the translation style. He uses examples taken from a pioneer translator into English in middle part of the twentieth century, Harriet de Onís. He found that Onís translation shows three most prominent (in the sense of psychologically salient) stylistic characteristics of. These are condensed premodifiers, variety of verbs/process forms, and prosodic elements (Munday, 2008). He claims that the specific lexical choice reveals the translator's underlying beliefs.

Leuven-Zwart (1989), using the term shift, examines similarities and dissimilarities in translational texts that he began with Spanish-Dutch of *Don Quixote*. As the results, he drew up a series of categories for the classification of the various differences or *shifts* derived from Vinay and Darbelnet and others are from Levy. Still he developed in the course of his research. His problems were that the categories were not clearly defined and distinction would have to be made between shifts on the various linguistic levels, such as the syntactic, semantic, stylistic and pragmatic.

This study is significant to enrich the interpretation of the novels in the context of self-translation. In line with the context, stylistic differences as the effect of ideological preferences might not only occur in translations of a text translated by different translators but also possibly be found in translational texts of the same author (self-translator). As mentioned before, Munday sees variations as differences of style between different translators. This study believes that stylistic variations also occurs in a self-translation as shown in Pamuntjak's works. This type of variation reveals how the author articulate her ideology in two different languages for different readership.

This study aims at explaining the occurrence of variations on the style markers in the translation of *Amba*. This research uses the term variation to refer to various possible changes in style markers from the ST to the TT. The term variation allows the discovery of various shifting characteristics that do or do not show differences. The term variation is also used by Nursanti and Tou (2014) and Astuti and Tou (2016), both of which refer to differences or non-equivalence between the source language texts and the target language texts. Non-equivalence has a negative nature because it tends to have undesirable potential (unequal). The concept of variation has a neutral nature and opens opportunities for similarities or differences.

By comparing the style markers in the ST and the TT, the characteristics of the variation can be explained to see how the message (in this case the message relating to the author's perception of the 1965 historical event) is maintained by the self-translator. This research limits the style markers in lexical categories.

B. RESEARCH METHOD

This study uses a comparative qualitative design method by first determining the focus and research variables in accordance with the aims and interests of the study (Yin, 1987). In this study, the focus of the problem to be investigated is language style and cognitive aspects in the form of the self-translator's perception of an event in *TQOR* and its translation, *Amba*. Neubert (2004) calls this type of research a limited case study that focuses on certain aspects of a text. Case studies such as in this

research can be categorized in causal model research (Williams & Chesterman, 2002) which aims to explain why a text is translated as such by referring to three dimensions: translator's cognition (knowledge, attitudes, identity, skills), translation events (translator's brief, payments, deadlines), and socio-cultural factors (ideology, censorship, cultural traditions, target readers). This model is considered the most suitable for this study because, unlike the other two models (comparative model and process model), it is the 'richest and most powerful' model which can include two other models — linguistic factors and cognitive factors are treated as causal conditions, and their effects on linguistic and cognitive levels can be noted — and lead to explanatory and predictive hypotheses (Saldanha & O'Brien, 2014, p. 6).

This study is a translation criticism looking for potential criteria in the way a self-translation is valued. Translation criticism, according to the map of translation studies proposed by Holmes (Toury, 1995, p. 10), together with translator training and translation aids, is a subfield of applied translation studies contrasted with pure translation studies. This research focuses more on the evaluation of translations on certain aspects of the text, i.e. how expressions indicating the self-translator's perception of a certain event contained in the ST (*TQOR*) are translated in the TT (*Amba*) which are treated as the data sources.. The events in question are limited to those related to the Indonesian historical events in 1965.

To obtain suitable data, firstly critical discourse analysis (CDA) was applied to the ST by identifying the elements of the discourse: internal elements, which include words and sentences, and texts and contexts; and external elements, which include implicature, presupposition, reference, inference and context (Mulyana, 2005, p. 7). CDA also becomes the main analytical framework in this research so that it can reveal whether the TT uses the same linguistic features as the ST in expressing the discourse about the theme.

In addition to the dimensions of social context and practice, the analysis of language through its pattern has an important role. CDA emphasizes expressions that have actually been said or written, through the exploration of patterns in and around expressions, and identification of social consequences for discursive representations of different realities. CDA as a method consists of extractions from transcriptions and detailed interpretations that identify patterns in the text (Jørgensen & Phillips, 2002, p. 126). Thus, an analysis of patterns of language use in certain linguistic units becomes the first step in CDA.

Stylistic analysis in this study supports the application of previous CDA in describing the detailed patterns of using certain linguistic features. This research focuses on markers of the lexical category. This stylistic analysis was first applied to selected phrases from the ST to identify the defined style markers used by the self-translator. The stylistic analysis was also applied to the TT. Comparative analysis of ST and TT as the basic principle of translation criticism (Reiss, 2004, p. 16) was then carried out to get the corresponding pairs of the ST expressions in the TT. This analysis reveals how (referring to the translation strategies) style markers in *TQOR* are translated in *Amba* and how they influence the realization of the style markers in the TT (variations in style markers). Variation refers to the similarities and differences in the style markers used in the ST and TT. Variation is a way for the self-translator to express and re-express the discourse about the 1965 historical event in both texts.

Variation is considered suitable criteria to be used for translation criticism in this study because the object of this research is self-translation in the context of re-creation. In self-translation research, the concept of equivalence is considered

inappropriate because the paradigm of equivalence has placed the translator (in this case also acts as the author of the ST) in an asymmetric or inferior position (Maklakova, Khovanskaya, & Grigorieva, 2017). This study uses the term variation because it has a neutral impression (Astuti & Tou, 2016) and not only shows the difference but also shows the similarity between the ST and the TT.

C. RESULT AND DISCUSSION

Amba seems to be a personification of the author representing her ideology. Pamuntjak and Amba have some similar characteristics in that both like poetry, master in cooking, speak English fluently, and are translators. This assumption can also be proven by various other expressions that indicate Amba's political position and the narrative in the story that also represents the author's political position. The situation of the people at that time was illustrated by various choices of nominal lexical structures such as "smoky battlefield", "chaos and terror", "trouble", "dust and commotion", "dark days and weeks", and "uproar". The situation at that time was described as a condition with negative and tense connotations. This is also supported by the use of adjectives "wasn't ... safe" and verbs like "emptied", "frightened", "paled", and "terrified".

The lexical structure explains the author's perception that the condition of the society at that time was not safe. She and the society felt threatened by the unstable socio-political conditions. The society was afraid that they would become victims of PKI's (Indonesian Communist Party) ferocity and repressive government action which could be misdirected. The adjective + noun phrases such as "shaken head", "blank stare", and "frightened eyes" also support this description.

The experiences of the people involved in the 1965 events at that time were generally expressed through verbs such as "giving up", "involved", "to bring danger", "cried", "arrested", "gone hiding", "escape", "tortured", "hurt", "crippled by anxiety", "survive", "frightened", "massacred", "disbanded", "detained", and "vanished". In addition to using verbs, the experiences of people involved in the event were also expressed using the nouns "nightmare", "sorrow", "agonizing pretense", "disappearance", "fear", "last hope", and "desolation", as well as using adjectives "sympathetic", "vulnerable", and "wasn't safe".

The government, on the other hand, is described more positively and strongly through the choice of lexical structures such as nouns "special forces", "happy songs", "veni vidi vici swagger", "full combat gear", "face of freedom", "hum of history", and "investigators". In addition, government actions are described by using the verbs "addresses the crowd", "rounded up", and "stormed".

In this way, the author makes the impression that the main character in *TQOR*, Amba, and other characters who are on the same side, are treated unfairly by the government. The selection of lexical structure in the form of words or phrases as used by the author has a role in producing and distributing reality, as well as in determining (or defining) social reality to win the discourse.

Research Results

Laksmi Pamuntjak, as the author of *TQOR*, translates the novel herself into Indonesian under the title *Amba*. She said that *Amba* was not a literal translation of *TQOR*. She called *Amba* a form of re-creation. This claim opens up a space of debate that requires separate analysis. Its claim as a result of a re-creation makes the readers hope for something reasonably different. In fact, *TQOR* and *Amba* have a similar narrative structure, the same "Book" divisions, the same chapters and sections, the

same storyline, the same characterization, even relatively similar sentence sequences. Something “new” is found at the beginning of each chapter. At the beginning of each chapter in *Amba*, there is an epigraph consisting of quotes from the *Mahabharata*. Moreover, differences emerge as a form of translation strategies (modulation, transposition, addition, subtraction, etc.) which are also commonly found in other literary translations.

Apart from the claim of re-creation by the self-translator, *Amba* deserves attention and further research in terms of the self-translator's perception of the 1965 event. In other words, the question arises: Does *Amba* also voice the same perception as *TQOR*? How is the style used to voice that perception? What variation arises from the use of the styles in *TQOR* and *Amba*?

First, this section will juxtapose the choice of lexical structure used in *TQOR* and its translation in *Amba*. Secondly, there is the possibility of adding a new lexical structure in *Amba* that has a role in expressing the self-translator's perception, so it is necessary to look for additional cases in the TT. The third is the comparative analysis of ST and TT. Table 1 below juxtaposes the lexical structure expressions in the ST and the TT.

Table 1. Comparison of the Lexical Structure Expressions in *TQOR* and *Amba*

No.	Source Expressions	Target Expressions	Translation Strategies
1	smoky battlefield	<i>medan perang</i>	reduction
2	chaos and terror	-	deletion
3	Trouble	<i>tiarap</i>	modulation
4	Emptied	<i>senyap</i>	transposition
5	Frightened	<i>ketakutan</i>	literal translation
6	Paled	<i>tampak pucat</i>	transposition
7	Frightened	<i>menyeramkan</i>	transposition
8	wasn't safe (wasn't even sure was all that safe)	<i>jauh dari aman</i>	modulation
9	dark days and weeks	-	deletion
10	Terrified	-	deletion
11	Uproar	-	deletion

The use of the lexical structures in the form of words and phrases with negative connotations as quoted in Table 1 illustrates the tense conditions of society. It appears that some expressions in English are not translated or subject to deletion, such as in “chaos and terror”, “dark days and weeks”, “terrified”, and “uproar”. Words that experience deletion are words that have strong negative messages. The phrase “chaos and terror” describes a state of fear. The phrase is in the sentence “After the chaos and terror of the attack at Untarto's funeral and *Amba*'s sick moment of realization that *Bhisma* was not with her in the courtyard, she swallowed her fear and frantically began looking for him.” That condition, unfortunately, does not occur explicitly in the TT which says “*Ia telah terpisah dari Bhisma, dan ia ketakutan, dan ia mulai mencari.*”.

The phrase “dark days and weeks” appears in the sentence “Then suddenly a memory hit her like an uppercut to the jaw: an image that she could see so clearly now, despite having no memory of it all these dark days and weeks.” It is translated in Indonesian into “*Lalu tiba-tiba saja, seserpih ingatan menghantam mukanya seperti godam di dagunya: [...]*”, which is followed by a translation of the sentence in the

next source expression. Whereas the phrase “dark days and weeks” clearly tries to describe the dark days and weeks due to the chaotic political and insecure situations, and the loneliness of being left behind by the missing Bhisma.

The word “terrified” is still in the sentence “Was he searching for her in the terrified throng, or to decide in which direction to run?” Which is still related to “dark days and weeks”. Amba wondered if Bhisma was looking for her in a terrible crowd. This shows that at that time the situation in Ureca became very chaotic and noisy, full of violence. The situation is not precisely described in the Indonesian translation which reads “*Seperti sedang mencari sesuatu—mungkin mencarinya, mungkin mencoba menemukan celah untuk lari.*”.

Still continuing the description above, the word “uproar” is in the sentence that continues the sentence containing the word “terrified” above, which says “She had called to him, but the place was in an uproar, her voice seemed to stick in her throat, and he was too far away.” That sentence is translated to “*Amba berseru memanggilnya.*”.

In addition to the deletion strategy, the description of situation is also reduced through the reduction strategy on the phrase “smoky battlefield” in the sentence “In one she saw her father dashing through the dust in a smoky battlefield, amid the ringing sound of gunfire and the swish of arrows, around him soldiers screaming and falling.” The phrase is translated to “*medan perang*” (battlefield) in the sentence “*Di salah satunya ia melihat Bapak berlari di medan perang, di tengah gumpalan asap senapan, suara genderang, suara tembakan, lagu mars, dan pekik tentara yang berjatuhan.*” The adjective “Smoky” explains the battlefield situation which is full of smoke and indicates that the war is going on fiercely. The adjective is actually attached to the next phrase “*gumpalan asap senapan*” (blob of gun smoke) replacing “*the ringing sound of gunfire*”.

With the deletion and reduction strategies used by the self-translator, the TT is not as detail as the ST. As a result, the negative connotation attached to the situation at that time was reduced, although in general, it did not turn positive. This means that the perceptions and attitudes of self-translator about the social and security conditions at that time experience “weakening” after the text is translated. By reducing her view of the social and security conditions at the time, there is an impression that the self-translator is trying to make the translated text more neutral.

The depiction of the conditions at the time of the 1965 event and the situation before and after it is voiced through a strategy of literal translation and transposition to the word “frightened”, which appears twice, and “paled”. The sentence “Something in the driver's bright eyes suggested he was glad for his company, and the two of them talked about everything and nothing to keep fear at bay.” translated to “*Sesuatu di mata tukang becak itu yang sepertinya juga ketakutan dan lega karena ia tak sendiri.*”. The sentence “Suddenly, even the word Jakarta frightened her.” is translated to “*Tiba-tiba kata itu—Jakarta—terdengar menyeramkan baginya.*”. The sentence “As she described the events of the past hours, Rien's face paled.” is translated to “*Rien mendengarkan apa yang terjadi. Wajahnya tampak pucat.*”. All three showed responses from some of the characters in the story, namely the pedicab driver, Amba, and Rien, to the situation they were facing.

The modulation strategy is applied to the phrase “wasn't even sure was all that safe” in the sentence “It was a city she knew little about, a place she wasn't even sure was all safe.” which is translated to “*Ia tak tahu apa-apa tentang kota itu, dan dari apa yang ia dengar di radio dan di televisi, Jakarta jauh dari aman.*”. The difference showed that the attitude from the initially uncertain (“wasn't even sure”) became

more certain because Amba got information about Jakarta from reliable sources, radio and television.

The word “trouble” can be found in the sentence “The street had almost emptied, no one wanted to be part of more trouble, but he asked each person he saw if they knew, or had seen, Doctor Rashad, describing his appearance.” The sentence is translated to “*Jalan tiba-tiba senyap, semua orang seperti tiarap, dan kepada siapa pun yang ia temui ia bertanya apakah mereka tahu, atau telah melihat seseorang dengan ciri-ciri Dr. Rashad.*”. The word “trouble” in the source expression literally means “*masalah*”. The self-translator in this case again reduces her view of the social and security conditions at that time by avoiding the use of the word “*masalah*”. Instead, she uses the parable of “*semua orang seperti tiarap*” which in this context can also be interpreted that “everyone does not want to be targeted” or in other words “everyone wants to avoid problems” they do not want to be associated with the PKI and other organizations considered as its apparatuses.

In the same sentence, a transposition strategy is found that changes the verb “emptied” into adjective “*senyap*” (silent). This strategy is considered appropriate because it does not change any perception. The word “empty” as a verb in English means “to remove everything from inside something” and also “to become empty”. “Empty roads” can also be expressed as “quiet roads”. So, in this case, the source expression and the target expression have the same meaning.

This study explains variations of markers of the lexical category used by the self-translator in expressing her perception of the 1965 historical events in *TQOR* and *Amba*. The use of certain lexical structures in the texts elucidates how the self-translator sees the social conditions. The self-translator uses the lexical structure to construct a discourse about the 1965 event. The important role of using the lexical structure is inseparable from the pattern established by the author. In stylistics, a pattern is the characteristic of the author’s style. The style of the language is patterned and consistent which can be observed through its markers. The choice of a style used by the author is also assumed to be the reflection of her mind or way of viewing the world. The use of the style with a specific purpose or function in a text basically shows a certain pattern that is consistent so that the intent or message conveyed can be identified through the pattern. Style, thus, can be recognized by examining its markers. There are four categories of markers, namely: lexical category, grammatical category, figures of speech, and context and cohesion categories (Leech & Short, 2007). This research focuses on the first category.

The use of translation strategies has a role in changing the style of the ST. First, the ST tends to use nouns or combinations of nouns and adjectives (with nouns as the headword), then verbs or combinations of verbs and adjectives (with verbs as the headword), and adjectives. While the TT uses more adjectives and only uses one noun and one verb. That is, the source language text expresses social conditions more as participants (nouns) and experiences or processes (verbs) than as attributes (adjective). The TT, in contrast, expresses the self-translator’s perceptions of social conditions more as attributes (adjectives) than as participants or processes of experience.

The following are the lexical expressions of the ST containing nouns and their translations in the TT.

Table 2. Style Marker of Nominal Lexical Categorical in *TQOR* and *Amba*

No.	Source	Target	Changes	Variation of Style
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	Expressions	Expressions		Markers
1	smoky battlefield	<i>medan perang</i>	Adj+N > N+N	attributive reduction
2	chaos and terror		N+N > 0	marker reduction
3	Trouble	<i>Tiarap</i>	N > V	marker transposition
4	dark days and weeks		Adj+N+N > 0	marker reduction
5	Uproar		N > 0	Marker reduction

Table 2 shows the presence of (1) attributive reduction, i.e. nouns or noun phrases in the ST that remain a noun phrases by reducing their attributes (adjectives); (2) marker transposition, i.e. noun to verb; and (3) marker reduction, namely the elimination of style marker (nouns).

The following are lexical expressions containing verbs in the ST and their translations in the TT.

Table 3. Style Markers of Verbal Lexical Category in *TQOR* and *Amba*

No.	Source Expressions	Target Expressions	Changes	Variation of Style Markers
1	Emptied	<i>senyap</i>	V > Adj	marker transposition
2	Paled	<i>tampak pucat</i>	V > Adj	marker transposition
3	Frightened	<i>terdengar menyeramkan</i>	V > V+Adj	marker extension
4	wasn't even sure was all that safe	<i>jauh dari aman</i>	V+Adj > Complement+Adj	marker transposition

Table 3 shows (1) marker transposition, i.e. changes of verbs to adjectives and changes of verbs + adjectives to adverb + adjectives with adjectives as headword; and (2) marker extension, i.e. verb to verb + adjective with adjective as the headword.

The following are the lexical expressions containing an adjective in the ST and its translation in the TT.

Table 4. Style Marker of Adjectival Lexical Category in *TQOR* and *Amba*

No.	Source Expressions	Target Expressions	Changes	Variation of Style Markers
1	<u>Frightened</u>	<i>ketakutan</i>	Adj > Adj	marker invariation
2	<u>Terrified</u>		Adj > 0	marker reduction

Table 4 shows the presence of (1) invariant markers, i.e. variation does not show differences in the markers; and (2) marker reduction, which is the elimination of style markers (adjectives).

The data above shows the presence of variations of the style markers, consisting of (1) marker reduction, (2) attribute reduction, (3) marker transposition, (4) marker extension, and (5) invariation of markers. The variations of the style markers are the impact of using various translation strategies, which in turn also changes the perception of the translator on the themes she wants to express.

Discussion

Stylistic analysis of translations of literary works, as discussed in this study, has been a debatable area in translation studies. One of the questions is whether a translation should maintain the style of the original or it can make changes in terms of the style. This study finds that differences of style occurs in the case of Pamuntjak's self-translation. This is rather surprising because in translating her own work Pamuntjak seems to shift some of her lexical choices which potentially change her attitude of the 1965 event. Although the changes are not as extreme as Asaduddin's findings on self-translation (2008), Pamuntjak seems to avoid literal translation strategy which is believed by Huang (2011) as recommended translation strategy claiming that literal translation of the wording related to the techniques is the basic requirement if there is no linguistic or cultural gap.

Using the term re-creation to refer to her self-translation, Pamuntjak tend to agree the contemporary approach of translation as stated by Begum (2012). According to him, translation, which is not secondary to original literature, has an independent existence of its own. It is not considered as a reproduction of the original but a recreation which enrich the languages too, adding new words and phrases and also styles of writing and norms of living (Begum, 2012). This belief contrasts with Huang's view (2011). A good literary translation, as Huang believes, must reproduce something of the source text's style; otherwise the distinguishing literariness in the original will not be conveyed in the target text. Style should be captured and properly maintained and its maintenance is relevant to the translator's awareness of the linguistic and cultural restrictions, and the target audiences (Huang, 2011). Variation of style is not acceptable by Huang, while in this study Pamuntjak, as the author and the translator at the same time, allows herself to make some variation of style.

The five classification of variations found in this study are likely to overlap with Leuven-Zwart's category (1989) which includes stylistic modulation and stylistic modification among eight shifts as listed in his model. Shifts referring to differences between a translation and its original manifest themselves on the level of microstructure and macrostructure of texts (Leuven-Zwart, 1989). Both Leuven-Zwart's stylistic shifts (modulation and modification) and this study's stylistic variations operate on the microstructural level suggested to precede a study of the macrostructural one. In other words, analysis on the microstructure can assist researchers to draw contextual conclusion on the macrostructural level. Differences of style (addressed as shift or variation) in certain frequency and consistency may lead to differences in the upper level.

Different from the stated researches above, Nursanti and Tou (2014) and Astuti and Tou (2016) formulate variation in terms of its degree. The degree of variation is mainly based on statistical analysis showing frequency of each type of variation that leads to the overall degree (zero degree to the highest degree of variation). They analyze variation on the grammatical category (thematic structure and interpersonal meaning) in Indonesian-English translation of *Perburuan* novel. Both researches and this study confirm that variation is a potential criteria that can be applied in translation research especially in the field of literary translation in which creativity of a translator is required to produce a re-creation.

D. CONCLUSION

When compared, *TQOR* and *Amba* use style markers that are not exactly the same, or experience variations. The style markers variations can be categorized into

five: (1) marker reduction, (2) attribute reduction, (3) marker transposition, (4) marker extension, and (5) marker invariance. These variations leads to the change of the perception of the self-translator on the themes she wants to express.

The self-translator, in general, has perceptions against the mainstream perspective of the Indonesian society regarding the 1965 events expressed through the English-language novel *TQOR* and its re-creation version in the Indonesian language, *Amba*. She positions herself as part of the group that had been labeled communist during the *ORBA* (New Order, a period of the second Indonesian President Suharto characterizing his administration). The same perception was expressed by the self-translator in the re-created version of the novel in the Indonesian language, *Amba*. The difference is that *Amba* tends to use adjectives as the style markers and does not reveal in more detail the conditions at that time.

To sum up this study and the mentioned previous researches confirm that, besides the problematic concept of equivalence, the concept of variation is a potential criteria to be applied in literary translation researches. This concept opens wider perspective of the interpretations of translations.

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