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Research Article

Introducing Indonesian Art in the English Target Text through Translation

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Abstract.
Indonesia is a country of various cultures representing each ethnic group around the archipelago. Each culture creates its own art ranging from its music including its traditional musical instruments, dance, its architecture, to its martial arts. The way people in each ethnic group name their art products is specifically unique. It may not contain any general characteristics as other cultures have. The uniqueness can only be introduced to other cultures within the nation as well as outside of the nation through a language understood by them. It is therefore that the information can be shared with others through translation work as the equivalents given in the target text. This research uses some Indonesian novels and their translation into English as the data source. Using the descriptive qualitative method, this research is aimed at revealing Indonesian art found in Indonesian novels and describing how they are shown in the English target text as their equivalents. How the author in the source text expresses the art is the first research question and what strategies are used in delivering the art through translation becomes the second research question. The results show that not all the authors of the source novels are aware that the art they mention in the novel need to be added with more information, and it is identified that the dominant strategy of translation used in translating the name regarding the art is translation using a loan word or loan words plus explanation.

Keywords: Indonesian art, source text, strategies of translation, target text, translation

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1. INTRODUCTION

Introducing Indonesian art to the English target text through translation is a way needed to let the whole world get to know about the art belongs to our country, that the number is so various and very unique which might have not known yet by international public. The problem is that the translation of literary work like novels is still very limited due to some factors and one of them is we have lack of awareness of the richness of our own culture [1] that our art as in our culture cannot be exposed as we expect it. This becomes complicated as the rareness of the translation work leads to the rareness of research on translation itself [2].

Apart from the situation, the research about translation of Indonesian art as a part of non-equivalence word [3,4,5], and as a part of cultural items [6,7] has been located. It has been carried out. Adding to those researches, there are some that are really close to this present study regarding one of the data source, the novel *Negeri 5 Menara* and the theory used: Baker's strategy for non-equivalence at the word level [8]. The difference is that this present study uses more than one novels as the data source: not only *Negeri 5 Menara*, and the focus is specified to the existence of Indonesian art in the novel. The second previous research deals with the translation of the terminologies of Indonesian traditional art but the theory used is not Baker's [9].

As an effort of sharing the knowledge to the readers of the English target text about the Indonesian art covering traditional dance, architectures, music, this present study is to reveal Indonesian art in the Indonesian source texts: novels, and to describe the information introduced there to the English target text through translation. The research questions are constructed into two: (1) how Indonesian art is expressed in the source texts and (2) how the Indonesian art is introduced to the English target text through translation using Baker's strategies of translation for non-equivalence at word level. The strategies consist of (a) translation by a more general word; (b) translation by a more neutral/less expressive word; (c) translation by cultural substitution; (d) translation using a loan word or loan words plus explanation; (e) translation by paraphrase using a related word; (f) translation by paraphrase using unrelated words; (g) translation by omission; (h) translation by illustration [10].

2. METHOD

As with other social research, the most method commonly used is the qualitative method. It is qualitative since the data used are not numbers but phenomena expressed in words [11]. Therefore, this research also uses a descriptive-qualitative method. The source data are the Indonesian novel *Negeri 5 Menara* 'The Land of Five Towers by Ahmad Fuadi, *Tarian Bumi* 'Erath Dance' by Oka Rusmini, *Upacara* 'Ceremonies' by Korrie Layun Rampan, and *Bekisar Merah* 'Red Bekisar' by Ahmad Tohari. The steps of doing this research are as follow: Indonesian art found in the Indonesian source language novels involving traditional architecture, music, and dance, was collected with all the description exactly the same as the author of the source text wrote it. This is to answer the first research question dealing with the effort done by the author when describing Indonesian art in his/her novel. The next step was to put the data in the table under the source text part and took the equivalent from the target text to be put

in the same table as the equivalent under the target text column. After that, the data were classified into their translation strategy. Then using Baker's taxonomy of strategy of translation for non-equivalent at the word level: the equivalents were identified.

3. FINDINGS AND DISCUSSION

There are seventeen data found and most of them are introduced into the English target text by using the strategy of translation using a loan word or loan words plus explanation. The data are classified based on the kind of Indonesian art located. Not all data are discussed and not all Baker's strategies of translation at the word level are identified in the English target text. The strategies only involve three types of strategies: translation using a loan word or loan words plus explanation, translation using a more general word, translation by paraphrase using a related word.

TABLE 1: Indonesian Traditional Architecture.

No.	The Source Text	The Target Text	Strategies of Translation
1.	*Menara kedua yang aku kagumi adalah* **Jam Gadang** *yang berdiri di jantung kota Bukittinggi. Sebuah menara jam besar dengan puncak berbentuk* **atap bagonjong**-*atap tradisional Minang yang berbentuk tanduk kerbau.*	The second tower I admired was the **Jam Gadang** that stands at the heart of Bukittinggi. It's a big clock tower with **its top** resembling a traditional Minang roof shaped like buffalo horns.	Translation using a loan word or loan word plus explanation Translation by a more general word
2.	*Paman Tunding masih asyik dengan tarian baliannya di* **kou, serambi depan lamin.** *kou = beranda lamin (rumah panjang suku Dayak), berbentuk memanjang sepanjang bangunan lamin*	Uncle Tunding was still caught up in his balian dance **on the longhouse veranda**.	Translation by a more general word

Jam Gadang which was built by Yazin and Sutan Gigi Ameh, local architects in 1926 [12]*, atap bagonjong;* both as unique architectures from Minangkabau culture of West Sumatra*, kou*, *lamin;* from the Dayak culture of East Kalimantan are some of the Indonesian art referring to Indonesian specific traditional architecture. They are described thoroughly by the author in the source text that what is needed in introducing them to the English target text just to translate it literally by applying the strategy of translation using a loan word or loan words plus explanation. The author has provided any necessary information either in additional information in the text or as a footnote. However, in some data (*atap bagonjong, kou, lamin*), the translator chooses a different strategy by using a more general word. This strategy is considered to be the most dominant one in other contexts like when translating a news article [13]. The absence

of the words *atap bagonjong, kou* and *lamin* in the target text does not give complete information to the English target readers.

TABLE 2: Indonesian Traditional Music Instrument.

No.	The Source Text	The Target Text	Strategies of Translation
1.	*Musik* **kendang** *dan* **bonang** *mengiring tarian balian*	The music of **kendang** drum and **the gongs** accompanied the balian dance,	Translation using a loan word or loan word plus explanation; Translation by a more general word
2.	*Bunyi* **talempong***10 segera membahana, 10 Alat musik tradisional Minang dari logam yang bentuknya menyerupai gamelan*	The sound of **traditional Minang music** would soon thunder,	Translation by paraphrase using a related word

Kendang, a double-headed drum played by hitting directly using hands and *bonang* as a collection of small gongs as percussion musical instrument do not have sufficient information in the source text that they are parts of Indonesian art. However, *talempong*, a traditional musical instrument of Minangkabau is described in the form of footnote. *Talempong* is made of bronze as a postcolonial aesthetic [14]. The three of them are introduced to the English target text using different strategies of translation: *kendang* uses translation using a loan word or loan words plus explanation; *bonang* is translated using the strategy of translation by a more general word that not all gongs are *bonang*, and *talempong* uses translation by paraphrase using related word: Minang (Minangkabau) and traditional music. This strategy is found to be the most dominant translation strategy in the translation of a novel entitled *Aristotle and Dante Discover the Secrets of the Universe* into Indonesian [15].

TABLE 3: Indonesian Traditional Dance.

No.	The Source Text	The Target Text	Strategies of Translation
1.	*Dia sering ikut ngibing, menari mengikuti irama para penari* **Joged Bumbung** *yang liar dan sedikit nakal*	Ida Bagus Ngurah Pidada was always there when they performed the provocative jogged dance. **Joged, joged bumbung***: A sensuous "dance of flirtation" in which the female dancers invite men from the audience to participate as partners in the dance by tapping them with their fan.	Translation using a loan word or loan word plus explanation

The next Indonesian art is the traditional dance called *Joged Bumbung***.** It is a dance for entertainment [16]. The description of the dance in the source text has already provided the information needed. However, when it is translated into English, it can be observed that the effort made by the translator is in a lengthy explanation with detailed information that it is a dance of flirtation when a female dancer invites male audiences

to dance together. The translation uses the strategy of translation with a loan word or loan words plus explanation.

TABLE 4: Indonesian Traditional Martial Arts.

No.	The Source Text	The Target Text	Strategies of Translation
1.	*Apalagi dulu waktu kecil aku ingin sekali belajar* **silek kumango,** *salah satu aliran silat Minang yang tumbuh dari lingkungan surau dan dikembangkan oleh Alam Basifat Syekh Abdurahman Al Khalidi di Surau Kumango, Tanah Datar.*	Especially since when I was little, I really wanted to learn **silek kumango**, A Minang form of martial arts which arose from a small mosque and was developed by Alam Basifat Syekh Abdurahman Al Khalidi in Kumango, Tanah Datar.	Translation using a loan word or loan word plus explanation

The Indonesian art discusses in this research includes traditional martial arts called *silek kumango* from Minangkabau culture. The information given in the source text is complete; the author describes the traditional martial arts in detail ranging from how it was made and who was the pioneer of this martial arts as well as where it was started. This *silek* 'martial arts have been learned by not only people from Tanah Datar but also from another area like South Solok. The *silek* is then developed and modified with other movements of other kind of *silek* [17]. The name *Silek Kumango* is translated using strategy of translation a loan word or loan words plus explanation.

4. CONCLUSIONS AND SUGGESTIONS

From the findings and discussion, it can be concluded that the success of introducing Indonesian art to the English target text depends on the effort of both the author of the source text and the translator. To give equal information about Indonesian art to the target readers, translation by using a loan word or loan word plus explanation is highly recommended. The readers of the target text need to know the specific name of the art being described or explained so paraphrasing using related word or unrelated word as well as giving an explanation using more general word may not give sufficient information to the readers of the target text. Other strategies can be used only when the art is mentioned several times in the story.

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