

TRANSLATION TECHNIQUE ON CULTURAL TERMS: RONGGENG DUKUH PARUK AND ITS TRANSLATION THE DANCER

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ABSTRACT

*The goal of this study is to outline the translation strategies used in *The Dancer*, the translation of *Ronggeng Dukuh Paruk*. Novel *Ronggeng Dukuh Paruk* was originally published in Bahasa Indonesia. The Javanese terms found in the novel are essential to reveal further. The translator faces a significant challenge in transferring Javanese cultural terms into English. This research is a descriptive-qualitative study that uses documents in both of the novels as data sources. The documents are a novel entitled "Ronggeng Dukuh Paruk and its English translation,. The data includes linguistic and statistical data in translation. The linguistic data was collected through data analysis and translation. The result is the use of the techniques such as borrowing, calque, transposition, description, generalization, compensation, and established equivalence are all translation techniques. Borrowing and calque are used to translate words into words, which is a characteristic in translating. Transposition and description are phrase-to-phrase translations. For word to phrase, there are description and generalization, as well as phrase to word found in established equivalence technique.*

Keywords: Translation Techniques, Novel, *Ronggeng Dukuh Paruh*.

INTRODUCTION

Literary work is the result of a person's thoughts, fantasies, and imagination being poured into a container through the use of language as a medium (Setyani Tri Wahyu Briliyanti, Arso Setyaji, 2017). Literature is a work of art in which language is used as a medium. Novel is one of literary works. Nowadays, a novel is translated into several languages since the need of readers' understanding.

Translation is, in general, the process of converting a text's meaning, concepts, or messages from one language to another. Following this procedure, there are various concerns that are mostly focused on the translation's accuracy, clarity, and naturalness of the meaning, ideas, or messages (Rydning, 1998).

Using translation techniques, functions were reviewed in respect to the equivalent unit in the original text. This calls for the application of translation strategies (Molina, 2016). There are 17 techniques in translation. There are *adaption*, *amplification*, *borrowing*, *calque*, *compensation*, *description*, *discursive creation*, *established equivalence*, *generalization*, *linguistic amplification*, *linguistic compression*, *literal translation*, *modulation*, *particularization*, *reduction*, *substitution*, and *transposition*.

Ronggeng Dukuh Paruk is Ahmad Tohari's novel Ronggeng Dukuh Paruk is one of his works. The Ronggeng Dukuh Paruk Trilogy begins with this novel. Lintang Kemukus Dini Hari is the title of the second novel, and Jantera Bianglala is the title of the third. (Tohari, 1982) (Tjahjono, 2020).

The dancer Rene T. A. Lysloff translates Ronggeng Dukuh paruk into the dancer. The dancer is written entirely in English. Rene T A Lysloff is a music professor at the University of California, Riverside. In scholarly journals such as Etnomusicology, Asian Music, and Asian Theatre Journal, he has published numerous articles on traditional music and theater in Central Java. Sri kandhi Dancer *Lengger*, a novel about shadow theater and music in rural Central Java, is his most recent work. *The dancer* is strong with Banyumas woman character. A Ronggeng dancer named Srintil, who resides in a small village in Banyumas, is the subject of a tale told by Tohari. In order to fulfill her position as a ronggeng, a sacred dancer, Srintil must set aside social norms regarding how women should behave (Praptiningrum, 2017).

As a result, it might be difficult for translators to translate Javanese cultural terms into English. Based on this premise, the goal of this research is to ascertain whether the novel's translation of Javanese cultural words can be as precise and, consequently, whether the translator can convey the impression of the language's antiquity while maintaining its nuances. That is why it is important to continue talking about cultural terminology.

Gaps of the research

1. The cultural terms in Ronggeng Dukuh paruk
2. The translation in The Dancer

RESEARCH METHODS

This descriptive study uses the case study approach (Santosa, 2021). Data were gathered using specific criteria. The Dancer and its English version, Ronggeng Dukuh Paruk, both contain Javanese cultural vocabulary and standards. The location of the data source was found in the document structure. The correspondence was between The Dancer and the novel Ronggeng Dukuh Paruk. The novel was chosen because it uses many of the concepts from Javanese culture that are covered in this page. Linguistic and statistical data are included in the data. details about translation. The linguistic information in this study consists of words and phrases that correspond to the cultural terms present in the original text. Here are the translational data: strategies developed from source and target comparison and evaluation. To make things easier, the data were coded as follows:

D for data, R for the novel *Ronggeng Dukuh paruk*, D for *the Dancer*. Thus, it will be DxRxRx. For the first x is number of the data, second x is the page in the novel of *Ronggeng Dukuh paruk*, and the last x is the page in the *Dancer* novel.

RESULT AND DISCUSSION

The data can be drawn as follows:

Table 1. Javanese cultural terms in Ronggeng Dukuh Paruk and its translation The Dancer

Category	Translation Techniques						
	T1	T2	T3	T4	T5	T6	T7
Indonesian	Kerokot	Cungkil	Calung	Sebatang lidi	Calung mulut	Ronggeng	Sebatang linggis
English	kerokot	shovel	<i>calung</i> <i>xylophone</i>	with a piece of palm leaf fiber	<i>xylophone</i>	Roggeng dancer	A crowbar
Indonesian	badongan			Kidung	Gadis kencur		Roh indang
English	badongan			Classical kidung poetry	Naive little girl		Indang spirit
Indonesia					melentik kenes.		
English					bent back coquettishly		
Indonesia					seperti pancuran di musim hujan		
English					like water spout in the rainy season		

The table 1 demonstrates that the introduction of Novel Ronggeng Dukuh Paruk, pages 1–13, and its translation, The Dancer, pages 1–8, contain seven translation techniques. The term *kerokot* is transliterated as *kerokot*.

D1R3D9 ST (*Ronggeng Dukuh Paruk*)

Yang menjadi bercak-bercak hijau disana sini adalah ***kerokot***, sajian alam bagi berbagai jenis belalang dan jangkrik.

TT (*The Dancer*)

The only spots of greenhere and there were the cactus-like ***kerokot*** that appeared in the fields only during a drought, mature's sacrifice to the sundry forms of locusts and crickets.

In the data D1R3D9, *borrowing technique* is employed. Taking a term or phrase straight from another language is the process of borrowing. lending is The same way that using loan terms to cope with culturally unique goods is a typical strategy (Baker, 2018).

As a result, the word "kerokot" is a loan from Javanese. Data D6R12D7 employs the same technique.

D6R12D7 ST (*Ronggeng Dukuh Paruk*)

"Aku bersedia membuatkan **badongan** untukmu, " sambung Rasus menawarkan jasa "

TT (*The Dancer*)

“I’d be glad to make a **badongan** for you, “ continued Rasus, offering his services.

D2R11D5 ST (*Ronggeng Dukuh paruk*)

“Cari sebatang **cungkil**,” kata Rasus kepada dua temannya”.

TT (*The Dancer*)

“Go and find a **shovel**, Otherwise we’ll never get him damp cassava out”

Calque is used in the data D2R11D5 is a literal translation of a foreign word or phrase; it can be either lexical or structural.

D3R11D5 ST (*Ronggeng Dukuh Paruk*)

“Percuma. Hanya **sebatang linggis** dapat menembus tanah sekeras oini.” Ujar Warta.

TT (*The Dancer*)

“Forget it You’d need a **crowbar** to break through ground as hard as this.

Transposition, it intends to alter the grammatical category. The word *sebatang linggis* is translated into *a crowbar*. Besides, the data D12R13D8 is used the same technique.

D4R11D6 ST (*Ronggeng Dukuh Paruk*)

Perawan kecil itu sedang merangkai daun Nangka dengan **sebatang lidi** untuk dijadikan mahkota.

TT (*The Dancer*)

She was making a garland by trying jackfruits leaves together **with a piece of palm leaf fiber**.

The strategy is description. It aims to replace a word or phrase with a description of its meaning or both. The English translation of the term *sebatang lidi* is with a piece of palm leaf fiber.

D5R11D6 ST (*Ronggeng Dukuh Paruk*)

Orang-orang tua itu bertembang **kidung**, dan anak-anak menyanyikan lagu ronggeng.

TT (*The Dancer*)

The people of paruk knew only two kinds of music; the **classical kidung poetry** that old people chanted songs of ronggeng dancers that were popular among the children.

The word *kidung* is translated into phrase *classical kidung poetry*. The description technique is applied here.

D7R12D7 ST (*Ronggeng Dukuh Paruk*)

“Seperti seorang **Ronggeng**?” tanya Srintil lagi. Gayanya manja”

TT(*The Dancer*)

“Like a **ronggeng dancer**?” asked Srintil again, flirtatiously”.

Generalization is used for seeking to employ a more general or neutral term. The word *ronggeng* is translated into *ronggeng dancer*.

D8R12D7 ST (*Ronggeng Dukuh Paruk*)

*Wah, jadi kalua begitu' jawab Rasus cepat. 'Aku akan menirukan bunyi gendang. Warta menirukan **Calung** dan Darsun menirukan gong tiup.*

TT (*The Dancer*)

*Wrell, in the case,' answered Rasus quickly, "I'll be the drum. Warta can be the **calung xylophone** and Darsun the blown gong.*

Due to it cannot be reflected in the same place as in the ST, compensation technique is employed to provide an informational or stylistic effect from the ST in a different area in the TT. Calung xylophone is the translation of the word calung.

D9R13D8 ST (*Ronggeng Dukuh Paruk*)

*Srintil menari dan bertembang. Gendang, gong dan **calung mulut** mengiringinya.*

TT (*The Dancer*)

*Srintil dances and sang, accompanied by the vocalized sounds of drum, blown gong, **xylophone**.*

D10R13D8 ST (*Ronggeng Dukuh Paruk*)

*Warta mengayunkan ke kiri-kanan, seakan ada **perangkat calung** dihadapannya.*

TT (*The Dancer*)

*Warta swung his hands from left to right as if there were a **xylophone** in front of him.*

D11R13D8 ST (*Ronggeng Dukuh Paruk*)

*Seorang **gadis kencur** seperti Srintil telah mampu menirukan dengan baiknya gaya seorang ronggeng*

TT (*The Dancer*)

*The fact that Srintil, a **naïve little girl**, was able to imitate a ronggeng dance's style with condirerable skill would not have come as a surprise to anyone from Paruk.*

TT (*The Dancer*)

*The mouths of Rasus and his two friends grew weary, yet still Srintil swayed and undulated, her singing flowing **continously like water spout in the rainy season**.*

An established equivalence technique is employed with the goal of disclosing a term or expression that is acknowledged as an equivalent and literal translation (by dictionaries or the language in use). Xylophone is how the phrase "caling mulut" is translated. The word calung is translated into perangkat calung in the same way as the earlier data. Gadis transformed into an innocent little girl. Coquettishly, melancholic kenens into bent back. The phrase "pancuran di musim hujan" means "like a water spout in the rainy season." As a result, borrowing and calque are used to convert the words into new terms. Transposition and description are two ways that phrases are converted to phrases. In the established equivalence technique, there are description and generalization for word to word as well as phrase to word.

CONCLUSION

The Javanese terms in Ronggeng Dukuh Paruh are translated in English version, in *The Dancer* novels. The used techniques for translating are borrowing, calque, transposition, description, generalization, compensation and established equivalence. The characteristic in translating found in 3 terms; Borrowing and calque are used to translate the words into words. The translations of phrase to phrase are transposition and description. There are description and generalization for word to phrase, as well as phrase to word found in established equivalence technique, for word to phrase. The upcoming research can be drawn in the same aspect yet broaden to all plot. This research, the researcher only took introduction plot in limited pages.

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