

Postcolonial Trace in the Translation of *Bumi Manusia*

Wedhowerti

Universitas Sanata Dharma Yogyakarta, Indonesia

Email: wedho.sc@usd.ac.id

Submitted: 22/07/2022

Revised: 31/01/2023

Accepted: 27/07/2023

E-ISSN : 2579-4574

P-ISSN : 2549-7359

Abstract. *Bumi Manusia* as a postcolonial novel became a vehicle for Toer to articulate his national identity as Indonesian during the Dutch colonialism. Its translation into *This Earth of Mankind* posts two questions of whether or not power relations are brought in the translation and how the translator represents Indonesian culture in English. In order to answer the two, postcolonial translation approach was employed. This research is qualitative for it aims at analyzing the text. Seven data were selected based on two indicators representing the most relation between the colonized and colonizer or postcoloniality of the Dutch East Indies and were analyzed employing Baker's translation strategies. The findings reveal that there are unequal relations between the source language (Indonesian) and the target language (English). In *This Earth of Mankind*, the translator does not show Indonesian cultural representation. There are great loss of information, omission, biased information, and great loss of impactful meaning of the source language in the target language that create another colonial domain and leave colonial trace in the target language.

Keywords: *Postcolonial Translation, Bumi Manusia, Postcolonialism, Colonialism, Power Relations*

<https://ojs.unm.ac.id/eralingua>



This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)

INTRODUCTION

Language serves its functions in several manners. One of them is translation. It connects people of different linguistic background around the world. Translation is “the process of transferring a written text from SL (source language) to TL (target language), conducted by a translator, or translators, in specific socio-cultural context.” (Hatim & Munday, 2004: 6). Socio-cultural context here entails some consideration when translators translating a text of a certain language into another language. Culture is peculiar showing how people in a certain society perceive themselves.

Society gives birth to a writer. In turn, a writer gives birth to a text within a socio-cultural context. She/he writes a text in her/his own native language. A great example of this is Pramoedya Ananta Toer, a leading Indonesian prose writer (Bahari, 2007; Mrazek, 2017). He wrote *Buru Tetralogy* consisting of four novels which are already translated into English.

On *Buru* island prison camp, an island where he had to face his imprisonment, Toer reconstructed his historical work he had had previously especially on the movement to resist the Dutch colonialism which finally resulted in the *Buru Tetralogy* making him gain, to mention some, the Pen Freedom-to-Write Award in 1988, the Stichting Wertheim Award from the Netherlands in 1995, Magsaysay Award in 1995, and Madanjeet Singh Award from the UNESCO in 1996 (Bahari, 2007). One of the novels is *Bumi Manusia*. This novel and its English translation *This Earth of Mankind* were studied in this research. This was translated by Max Lane.

Bumi Manusia was written in Indonesian (Bahasa Indonesia) in 1980 soon after Toer was released from prison. Taking Surabaya as the setting of place in 1898, this novel told readers about the voice of resistance and awareness against the Dutch colonialization. Minke and Nyai Ontosoroh became the centre of attention in the novel by depicting them clearly in the framework of being colonized and having big consciousness in relation to the Dutch colonial system. Minke was the native Javanese boy being enforced by his parents and society to be the Regent's successor. While Nyai Ontosoroh was a Javanese woman taken as a mistress by a Dutch official. She resisted against the Dutch oppression. Through this novel, Toer put himself in a belief that Indonesian is the language used as a medium to articulate national identity in the Dutch colonial state. Indonesian is an instrument of struggle and representation as well as a tool for communication to young generation on what was going on during the Dutch colonial era. Toer represented his common and collective experiences and he also transformed the past existing resources of culture (Pope, 2002).

In relation to translating *Bumi Manusia*, some cultural complexities might occur as previously mentioned in the first paragraph. This is due to certain linguistic units of a language that are only understood by its speakers in a given context and society. Sapir & Whorf (in Bassnet, 2002) mention that language always exists in the context of a certain culture and no culture could exist without having language structure as its centre. Thus, translating it into English as an attempt to introduce

the novel to the world for wider readership might create a new phenomenon regarding how people observe cultural matters.

Past studies suggested that, on the one hand, translation can function as a medium for texts and cultures to present the West and hegemonic language (Garane, 2014; Bandia, 2012; Karpinska, 2016). On the other hand, translation also plays its role through which the Third World cultures are recovered from the audiences in the West (Garane, 2014). Just as the translation studies has developed into cultural turn, the postcolonial turn has also developed into the linguistic and cultural translation in postcolonial context as Garane mentions it (2014: 189). Therefore, translation in this context is understood as the cultural exchange and a means of production and digestion between the Western and non-Western.

Resistance and inequality also becomes two starting points to seek for any postcolonial trace in the translation of literary works. Bandia (2012) states that postcolonial translation has focused itself on counter-hegemonic anti-colonialist discourse. Bandia provides a new term transcreation such as the creation of a heterogeneous and plurilingual discourse (2012: 1-6).

The linguistic inequality questions the imbalance of linguistic power, the differences in vocabulary, grammar, phonology and surface features, and differences in the exploitation of different language. The resistance in translation is divided into political resistance, surface resistance, and deep resistance. All of these forms of resistance act as the opposition to the discrimination and dominant target-language cultural values. The last is that the translator's identity determines the cultural and linguistic position of the translation product. It shows the what, by whom, for whom the translation is addressed.

Binary opposition of strong-weak and central-peripheral, in turn, also occurs in postcolonial translation (Karpinska, 2016). Translation displays the unequal power between languages and cultures. The peripheral is seen to be import more from the central cultures rather than export to them. In addition, through the centre periphery schema, the peripheral is also seen as the negative ones while the centre is associated with positive values. As a result, as Karpinska mentions, the culture governs not only our language but also our mind (2016: 338).

The overview of postcolonialism shall be presented here since *Bumi Manusia* is a postcolonial novel having the setting of Surabaya, Indonesia, during the Dutch colonial era. This is done to understand how the novel is translated into English in the framework of culture where English is seen as a dominant culture. This is important to observe whether or not power relations occur in the translation.

Compared to previous studies, this research's novelty lies in the angle or point of view in understanding the translation of Toer's *Bumi Manusia* as a postcolonial novel. By researching its translation in postcolonial approach, it is expected that other translation works or translators of novels of the same author or of the same genre can generally handle the impact of postcolonialism in the target language (English) since the TL is regarded a more superior language seen from the perspective of postcolonialism.

The idea of postcolonialism begins with the experiences of European colonialization. This includes studies of the previous colonies, supremacy of European party, and outcome of imbalance of power relations between the colonized and colonizer (Munday et al., 2022; Ilyas & Shahid, 2020; Ashcroft et al., 2013). Colonizer's culture is represented as strong and superior, while the colonized is represented as weak and inferior. An issue which is related to postcolonial studies is class. This is due to the emergence of economy. Colonial domination can be in the form of economy (Ashcroft et al., 2013). Economic control is in the hands of the colonizer. This economic matter gives birth to class or even classes in society. Therefore, class is very essential in determining the behaviour of the colonizer towards the colonized. Accordingly, it creates terms as economic injustice, economic oppression, and economic exclusion (Ashcroft et al., 2013).

The representation of feminism also occurs in postcolonialism. Women's experiences in different social layers as patriarchy, domination, and imperialism are caused by gender or colonial oppression and sub-ordination. Besides, women become colonized subjects. The multi-layered lives and experiences of women then result in a term called "double colonization" (Ashcroft et al., 2013: 118).

Postcolonialism also emerges due to *Said's Orientalism* (1978). In his theory, Said highlights that Orientalism denotes three different meanings. Orientalism refers to oriental studies or area studies which concerning the Orient – the East, both Near East (the Middle East) and Far East (Asian). Then, it is also related to the ontological and epistemological distinction between "the Orient" or the East and "the Occident" or the West. Finally, Orientalism is also about Western society's power exercise and attempt to reconstruct the Orient. Furthermore, Said mentions that "the Occident portrays the orient as "irrational, depraved (fallen), childlike, 'different'" while claiming that the occident is "rational, virtuous, mature, 'normal'" (1978: 40).

Departing from this, a new paradigm called cultural move or cultural turn in translation is born (Naude, 2005; Liu, 2007). Translating literary texts entails awareness of culture and linguistic relativity. There are linguistic and cultural aspects which come to consideration. Culture is peculiar to a community where it belongs to. The nature of translation, as suggested, is the transformation activity between languages and cultures (Pope, 2002: 140). Translating literary texts means bringing along context and culture.

Translation is also expected to do more and beyond the transfer of words or phrases. It is challenged to make more contribution in showing what the colonial period has left as its legacy. In observing translation in postcolonial context, postcolonial translation concept emerged. Postcolonial translation concept was born in India, Ireland, Latin America, the Caribbean, and other former European colonies. The former colonies challenge established European concepts including the works of translation. Shureteh (2014), for instance, attempted to show the present state of Arabic translation in the Arab world as in Tunisia, Morocco, and Algeria. Those countries were parts of French colonization for a hundred years. This then hindered the contact with other cultures and languages. She proposed a thought that Arabic translation has to open up to other cultures and languages.

Scholars proposed concepts and responses to postcolonial translation (Bassnet, 2013; Goff, 2014; Tymoczko, 2010; Shamma, 2009). The concept of postcolonial translation was born as a response to the works of translation which had been dedicated to one dominant party. They were far away from what was called “translation as a form of dialog”. What distinguishes postcolonial approach to translation is that it examines intercultural encounters in contexts marked by unequal power relations (Shamma, 2009)

Concerning how translation works in the framework of postcolonialism, the notion of imbalance of power relations between Source Language and Target Language shall not be left behind. Another matter to take into consideration is that the possibility of radical misinterpretation because of an ignorance of local social and historical conditions has to be recognized (Pope, 2002: 140). This ignorance is caused by common assumption, understanding, and construction regarding English and native language (s). Postcolonial problems and possibilities with English is illustrated in Table 1 below (Pope, 2002).

Table 1. Common Construction of English and Native Language (s)

English	Native Language (s)
Related to British Empire and/or America	Related to indigenous society, structure, and institution
Related to power elite, gained through formal education, part of bigger structure or international power	Related to local powerlessness, gained through daily interaction among the society members, part of ethnic solidarity and informal domain
Used as reading and writing material (s), printed	Used as oral speaking and listening in informal atmosphere

Besides the common construction above, the activity of translation also involves an unequal relationship between texts, authors, or radical asymmetries of power (Shamma, 2009). Therefore, postcolonial approach to translation is important to find out whether power relations get involved or not in the translation. Postcolonial approach to translation is used to refer to the study of power relations between different cultures which encompasses language, literature and translation (Hatim & Munday, 2004).

The imbalance of power relations between the source language and target language is understood as something to conform to culture stereotypes. The culture of source language will be portrayed in such a manner conforming to the dominating culture of target language. Furthermore, the target language will consider the source language as “the other” or as a marginal language (Ahmed, 2021). This is done in order to keep and reach the wider readership and also to meet the expectations of readers in the dominating culture or target language. Again, the translation from source language to target language will become the representation of each “pole” namely between the less powerful and hegemonic cultures.

Regarding the matter, Baker suggests a term called culture-specific collocation (2018). She adds that in translating culture-specific collocations, in spite of the fact that ideally target text similarly marks the collocations, the problem of translation's objective and target text's limitation has always occurred (2018: 66-67). Accordingly, Baker proposes seven translation strategies as presented in Table 2 below (2018: 25-46).

Table 2. Baker's Translation Strategies

	Translation strategies	Explanation
1	Translation of using general term	Translating into the target language by levelling up to seek for a general word
2	Translation of using a neutral word	Translating into the target language by choosing a certain term in target language having similar meaning to the source language
3	Translation of using term replacement	Translating into the target language by replacing the term having similar impact to the target reader but having no similar meaning to the source language
4	Translation of using borrowed term	Translating into the target language by borrowing the specific term in the source language and/or adding some explanation to it
5	Translation of using a paraphrase of synonymous words	Translating into the target language by paraphrasing using the synonymous words but in different form
6	Translation of using a paraphrase of non-synonymous words	Translating into the target language by paraphrasing using more generic words
7	Translation of using omission	Translating into the target language by omitting the word in doubt

Responding to the fact above, the position of the translator is, therefore, very crucial concerning the matter. The translator is no longer transferring a text to another. She/he has to choose. Their choice has to have ideological implication. The result of the choice is the translation inevitably involves values, ethics, responsibility. At the same time because cultures are heterogeneous and include different perspectives on values and responsibility, translations are always potentially controversial, potentially the subject of conflict and contestation (Tymoczko, 2010: 8).

It is very understandable that the translations or products of translation are later become a subject of academic debate and discussion. Furthermore, they will

invite attention and may be considered as something controversial. In the case of Toer's *Bumi Manusia*, postcolonial translation approach is employed to find out whether or not its English translation *This Earth of Mankind* shows indication of imbalance of power relations. Postcolonial translation approach is also used to reveal how cultural elements in *Bumi Manusia* are represented in English. In the translation of *Bumi Manusia* as a postcolonial novel into *This Earth of Mankind*, (1) Are power relations brought in the translation? and (2) How will the translator represent Indonesian culture in English?

RESEARCH METHOD

This research applies postcolonial translation approach. This approach is suitable to find out whether imbalance of power relations occur or not in the target language. This research is qualitative in nature since it aims at analysing the text (Creswell, 2009). The researcher took seven sentences from Lane's *This Earth of Mankind* which represented the matter. These seven sentences were selected based on two indicators. First, they consisted of culture-specific term or collocation. Second, they contained phrase and/or word depicting the injustice in the text and imbalance of relation in the translation after comparison with *Bumi Manusia* was made by employing Baker's translation strategies (2018).

The data were carefully examined. In analysing the data, the researcher employed Baker's translation strategies (2018) as explained in the previous section. In this research, the result would be presented in a table. After presenting the result, then it would be followed up by a discussion the findings. In the Discussion Section, source language was written in italics and the target language was written in bold. The source of page where each datum was taken was marked using parentheses (). (11), page 11, where the datum of the source language was taken in *Bumi Manusia*. While (25), page 25, where the datum of the target language was taken in *This Earth of Mankind*. It is written and shown below.

FINDING AND DISCUSSION

The result of the research yields seven texts depicting the imbalance of power relations in the translation after applying Baker's translation strategies (2018). There are at least two studies limiting and having few data in their analysis (Hu & Shi, 2015; Wu & Wang, 2020). Hu & Shi (2015) limited the number of data into connective words and name words in the contrast of words, lacking study on the verbs and adjectives in the perspective of postcolonialism. While Wu & Wang (2020) also provided few data in their research in questioning Western translation theories to be applied in Chinese context. The seven texts are presented in Table 3 below.

Table 3. Research Result

	Source Text	Target Text
1	“Salah seorang di antara mereka yang tidak bisa menjawab malah memberi komentar: apalah arti nama, begitu kata pujangga Inggris itu ... (Disebutnya sesuatu nama, dan untuk waktu lama aku tak dapat mengingatnya)” (52)	“One even quoted to me from some Englishman: What’s in a name? (It was a long time before I could remember the Englishman’s name)” (40)
2	“Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya, juga terlalu banyak hal baru, yang tak pernah kuketahui dari guru-guruku, keluar dari bibirnya” (62)	“There were too many new things, which my teachers had never mentioned, that proceeded from her lips” (46)
3	“Di jaman leluhurmu, perempuan seindah itu bisa terbitkan perang Bharatayudha” (451)	“In your ancestors’ time a woman as beautiful as that would spark a great war” (303)
4	“Kau tak pernah melihat pasang mata ibumu, wanita Aceh kelahiran pantai itu! Kau takkan pernah bisa berbakti padanya. Kau, semula ini, May, telah kehilangan sesuatu yang tak mungkin tergantikan oleh apa dan siapa pun!” (88)	“You have lost something that nothing and no one can ever replace” (57)
5	“Kowe kira, kalo sudah pake pakean Eropa, bersama orang Eropa, bisa sedikit bicara Belanda lantas jadi Eropa?” (64)	“You think, boy, because you wear European clothes, mix with Europeans, and can speak a little Dutch you then become a European?” (45)
6	“Coba buka, akan kau lihat tapak-tapak ibujari empu linuhung yang membikinnya” (462)	“Open it and you’ll see the thumbprints of the craftsman sage who made it” (310)
7	“H.B.S.” (17)	“H.B.S. (the prestigious Dutch-language senior high school)” (19)

From all the texts which are presented above, it is evident that postcolonial trace is present in the translation or in the Target Text. Detailed discussion for each datum is written below.

(1)

“Salah seorang di antara mereka yang tidak bisa menjawab malah memberi komentar: apalah arti nama, begitu kata pujangga Inggris itu ... (Disebutnya sesuatu nama, dan untuk waktu lama aku tak dapat mengingatnya)” (52)

“One even quoted to me from some Englishman: What’s in a name? (It was a long time before I could remember the Englishman’s name)” (40)

Pujangga Inggris (English poet) is translated into the *Englishman*. *Pujangga* means a literary writer, either poetry or prose. In Datum 1, it tells the history of Minke’s name. It is part of the story. When Minke’s teachers in H.B.S. cannot answer his question on the etymology of Minke, one of his teachers replies with a popular quotation of William Shakespeare in *Romeo and Juliet*. In the source language, Minke is only confused with the name of the poet. He does not remember the name but he knows that the quotation comes from an English poet. As a matter of fact, Lane translates the specific word into a more general word; indicating that Minke’s knowledge is narrowed. In the target language, it seems as if Minke knew that the quotation is taken from any English people, not an English poet.

This translation also confirms that the character of Minke and his broad knowledge is manipulated in the translation of colonial context. He becomes the victim of colonial ideology and bias towards the native. The choice to set the translation in a superordinate level of the word portrays a denial and refusal from the translator towards native’s skill and knowledge.

(2)

“Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya, juga terlalu banyak hal baru, yang tak pernah kuketahui dari guru-guruku, keluar dari bibirnya” (62)

“There were too many new things, which my teachers had never mentioned, that proceeded from her lips” (46)

In Datum 2, an essential information is omitted by Lane. The deletion of clause *Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya* is crucial because it affects the less information perceived by the target language readers. Since the first time of Minke’s visit to Boerderij Buitenzorg, the house of Nyai Ontosoroh, he then becomes a regular visitor who talks much with both Nyai and her daughter Annelies. Minke slowly becomes closer to both of them and gains a lot of knowledge from Nyai, the one that he does not get from school.

Despite this, Minke cannot hold himself from adoring Nyai Ontosoroh day by day and he feels so attached to this great Nyai. This adoration is invisible to the target language readers because of the removal of the essential part. Moreover, most importantly, Ontosoroh bursts the lines of male colonial family history, that it could eventually ruin the patriarchal colonial arrange that rules over the Netherlands East Indies (Bahari, 2007).

The translation changes the interpretation of the story. The difference is that the readers do not totally grasp the context missing in the target language. The target language readers do not grasp the idea that Nyai Ontosoroh, with her broad knowledge and various skill, also fights for the patriarchal colonial society that prioritizes the male dominant.

(3)

“Di jaman leluhurmu, perempuan seindah itu bisa terbitkan perang Bharatayudha”

(451)

“In your ancestors’ time a woman as beautiful as that would spark a great war”

(303)

Near the end of the story, Minke finally married Annelies. After going through a rough journey and faces judgment from his surrounding, he decides to marry Annelies and to fight together with her and Nyai against social racism from the natives and the Dutch. During the scene of marriage, Minke’s mother tells him that he is very lucky to get Annelies since her beauty is beyond compare. Minke’s mother also tells him that a beautiful girl like Annelies could provoke a Bharatayudha war.

Nevertheless, the mention of *Bharatayudha* war is omitted by Lane. He only translates *Bharatayudha* war as a great war. Although *Bharatayudha* war is indeed a great war in the legend of Mahabharata. The translation of a great war is not as impactful as the source language. The target language readers do not comprehend the concept that Annelies is exceedingly beautiful that she is capable to provoke a *Bharatayudha* war. In fact, as stated by Bahari, “the past is transmitted to us as a series of texts, and to write history is to narrate, to reconstruct by means of selection and interpretation.” (2007: 13). Toer does not specify the war for nothing. He indeed has purpose and his aim is to transmit the past into his writing so that the readers are aware of the history.

(4)

“Kau tak pernah melihat pasang mata ibumu, wanita Aceh kelahiran pantai itu! Kau takkan pernah bisa berbakti padanya. Kau, semuda ini, May, telah kehilangan sesuatu yang tak mungkin tergantikan oleh apa dan siapa pun!” (88)

“You have lost something that nothing and no one can ever replace” (57)

Racism towards native woman is exposed through the omission of sentences *Kau tak pernah melihat pasang mata ibumu, wanita Aceh kelahiran pantai itu! Kau takkan pernah bisa berbakti kepadanya*. As Bahari mentions, “Once again, therefore, it is just because women are defined as wholly passive, completely void of generative power that they become numinous to male authors.” (2007: 133), one could observe that woman indeed does not have significant role in both literature and the translation of literature. This is also in line with the statement that women experience double colonization (Ashcroft et al., 2013)

Toer tries to remove this defect in literature by telling a story of an Acehese woman who asks a French Dutch army to kill herself. Toer wants the readers to have empathy towards the woman and also her daughter. However, Lane misses this chance by deleting the crucial sentence.

(5)

“Kowe kira, kalo sudah pake pakean Eropa, bersama orang Eropa, bisa sedikit bicara Belanda lantasi jadi Eropa?” (64)

“You think, boy, because you wear European clothes, mix with Europeans, and can speak a little Dutch you then become a European?” (45)

Regarding Datum 5 from *kowe* into *you*, although there is no alteration in meaning, the translation in the target language shows a less impact to the readers. The word *kowe* is uttered by Herman Mellema; the pure Dutch *Tuan Besar Kuasa*. Principally, this is a special case for the colonial context because this proves the theory of Lombard who argues that the Dutch do not want to force the native to speak in their language. The purposes are to block the acculturation and to prevent the natives from knowing “the secret of Western power”. As a result, the Dutch are forced to speak in native’s languages, and one of the languages is Javanese (in Faruk, 2007: 36). Indonesia is a special case because the Dutch army in one area cannot speak with the same language of that area to a different area since Indonesia is multilingual. The utterance of *kowe* is purposively made by Toer as the author of the novel.

kowe means *you* (Robson & Wibisono, 2002: 395). Linguistically, the two words *kowe* and *you* deliver a different nuance since *kowe* is originally a Javanese word. Javanese is a language which consists of several levels having their own functions depending on the speakers and addressee. The levels are *krama* or the most refine Javanese, *madya* or less refine Javanese, and *ngoko* or the least refine Javanese. The pronoun *kowe* is one example of *ngoko* language directed downwards to address the subordinate (Wajdi, 2013: 19). The atmosphere which shows certain degree between the two characters in the story is missing. In this case, the translator does not present proper addressing term in the target language which is included in social culture of the source language.

(6)

“Coba buka, akan kau lihat tapak-tapak ibujari empu linuhung yang membikinnya”

(462)

“Open it and you’ll see the thumbprints of the craftsman sage who made it” (310)

In Datum 6, Lane translated *Empu Linuhung* into the *craftsman sage* and this causes the similar effect with the previous datum: less impact and effect in reading and interpreting the story. The peculiar characteristic of Javanese culture is missing. The peculiarity of Javanese culture is depicted by the definition of *Empu Linuhung* (Robson & Wibisono, 2002; Zoetmulder, 1982). *Empu* is Kris maker (Robson & Wibisono, 2002: 211). Zoetmulder proposed the definition of *Empu* as Master, Lord, distinguished person (1982: 1149). Therefore, *Empu* is not merely a person making or creating crafts or dealing with arts. Somebody obtaining a title of *Empu* must have been through long processes and acknowledgement. The acknowledgement is made by a King, a Queen, or higher officials. The word *Linuhung* derives from *luhung*. It means noble, superb, supreme, exquisite (Robson & Wibisono, 2002: 455). Zoetmulder suggested that *linuhung* means high rank, superior, perfection (1982: 1051-1052). The translator, however, transfers the impactful Javanese cultural term into a less affecting term *craftsman sage*.

According to [Collins English Dictionary](#), *craftsman* means someone who practices a craft or an artist skilled in the techniques of an art or craft (2007: 390). While *Sage* means a man revered for his profound wisdom or profoundly wise or prudent (2007: 1420). Firstly, the word *empu* and *craftsman* generally have the same similarity since both produces manual art, however, the word *empu* becomes less expressive after translated into *craftsman* based on its definition above. Secondly, the word *Linuhung* also losses its impact in the target language caused by the narrowing down of its definition. The story in the target language becomes less impressive.

(7)

“H.B.S.” (17)

“H.B.S. (the prestigious Dutch-language senior high school)” (19)

In Datum 7, [Lane](#) gives illustration of H.B.S. or *Hogereburgerschool*; the Dutch high school ([Suratminto, 2013: 81](#)) as a prestigious school. Tracing from the historical background, H.B.S. was initiated in the Netherlands in the 1860s and aimed its students to trade and commerce. It entered Indonesia in 1880 and was opened only for the *gelijkgesteld* or the native families who are regarded as having a European style ([Ormeling, 2006: 1](#)). As a matter of fact, the translation of *prestigious* becomes problematic because it imposes more on the definition of being respected on the European culture only. Being prestigious in this context does not stop merely on the definition of being morally and socially respected and admired. It, however, has also to touch the field of economics and politics of one party.

What is considered prestigious in the European culture means financially equal to those European, possessing a political position in Dutch government, and in the end being prestigious for the colonized is to resemblance the colonizer, more specifically is the Dutch in this context. This leads to dilemmas: the universalism constructed by European and the mimicry.

The illustration of prestigious might seem incosequential in the translation. However, it turns out that universalism of the concept prestigious is serious and important. If the universalism is applied, the superiority of European is promoted and the marginalised is being put aside once again. This also leads to the theory of mimicry in which:

Colonized people sometimes address their oppressors, adopting their language, clothes, religions, etc., but in their mimicry, Bhabha describes their ambivalence; their performance alienates the colonizers from their essence, thus destabilizing colonialism ([Guerin et al., 2011: 364](#)).

What is prestigious to the Dutch means adopting to the lifestyle of the Dutch in education, economy, politic, and even culture. By giving the illustration of prestigious, the translator promotes universalism in postcolonial work and reveals a concrete example of mimicry in Javanese culture, more specifically the mimicry of Minke as a son of Bupati (Regent) who gets privilege to study in H.B.S.

The translation of all seven data leaves postcolonial trace. Datum 1 is translated at a superordinate level of word or using general words portraying a denial and refusal from the translator towards native's skill and knowledge. Omission occurs in Datum 2 where an essential information is omitted by the translator. The deletion affects the less information perceived by the target language readers. Datum 3 losses its impactful meaning since the translator translates the text using general words.

Concerning Datum 4, the translator deletes an important sentence resulting in racism towards the woman and her daughter. The translation of Datum 5 shows a less impact to the readers because the translator translates the culture-specific term of *kowe* into an improper addressing term. The term *Empu Linuhung* in Datum 6 is replaced by *craftsman sage* causing the peculiar characteristic of Javanese culture is missing. In Datum 7, the translator borrows the specific term in source language with explanation. The explanation creates universalism of the superiority of European school.

Finding out and understanding postcolonial trace of *In This Earth of Mankind* becomes the core of this research. The translated novel leaves postcolonial trace that is evident in the analysis. A lot of reproduction and research on Toer's *Bumi Manusia* has been made and conducted. However, the postcolonial trace of its English translation has not been widely studied.

CONCLUSION

The translation of *Bumi Manusia* into *This Earth of Mankind* brings in postcolonial trace because there are unequal relations between the source language (Indonesian) and target language (English). The target language does not show cultural representation and references of Indonesia. The translation of *Pujangga Inggris* (English poet) into *Englishman* indicates that Minke's knowledge is narrowed down. Omitting the clause *Bagiku bukan saja aku menjadi semakin yakin pada kepatutan dan kekayaan Belandanya* creates great loss of information perceived by target language readers. The clause is produced by Minke showing his admiration to Nyai Ontosoroh who fights against male domination in the family and society. Another great loss of information is the omission of *Bharatayudha*. To Indonesian culture, *Bharatayudha* is not just a great war. It is something beyond a war as mentioned in the epic of Mahabharata. It is about efforts of a big clan called Bharata Dynasty to fight for their rights and dignity.

Besides loss of meaning, omission also creates negligence as occurs in *Kau tak pernah melihat pasang mata ibumu, wanita Aceh kelahiran pantai itu! Kau takkan pernah bisa berbakti kepadanya*. Omission eventually neglects the presence of a back story of an Acehnese woman asking a French Dutch army to kill herself. Crucial information is biased as if the woman has never existed. The translation of *kowe* into *you* also shows imbalance of power as if the word *you* could have the same meaning as *kowe*. The word *kowe* is uttered by a Dutch man. Linguistically, this word *kowe* is a non refine Javanese word. It shows imbalance of relations because *kowe* is only used to address younger people or people of the same family and it shows less respect to the addressee. The word *you* fails to represent the Javanese linguistic context.

The translation of *Empu Linuhung* into *the craftsman sage* also shows another colonial domain. It does not show the unique world that *Empu Linuhung* possesses. The translation does not show the impactful meaning that *Empu Linuhung* denotes. Besides, losing the impactful meaning of the source language, the translation of the last datum shows universalism where *H.B.S.* is translated into *the prestigious Dutch-language senior high school*. It is basically a common high school during the Dutch colonial era.

REFERENCES

- Ahmed, S. (2021). Postcolonialism and Foreignisation as a Translation Strategy: A New Perspective to the Arab Family Values in Translated English Films. *Occasional Papers in the Development of English Education*, 66 (2), 527-570. <https://doi.org/10.21608/opde.2019.126886>
- Ashcroft, B., Griffiths, G., & Triffin, H. (2013). *Post-Colonial Studies: The Key Concepts*. Oxon, England: Routledge.
- Bahari, R. (2007). *Pramoedya Postcolonially: (Re-) Viewing History, Gender and Identity in the Buru Tetralogy*. Denpasar, Indonesia: Pustaka Larasan.
- Baker, M. (2018). *In Other Words: A Course Book on Translation*. New York, NY: Routledge.
- Bandia, P. (2012). Postcolonial Literary Heteroglossia: A Challenge for Homogenizing Translation. *Perspectives*, 20(4), 419-431. <https://doi.org/10.1080/0907676X.2012.726233>
- Bassnet, S. (2002). *Translation Studies (3rd ed.)*. New York, NY: Routledge.
- Bassnett, S. (2013). Postcolonialism and/as Translation. In Graham Huggan (ed.). *The Oxford Handbook of Postcolonial Studies*, 340–358. Oxford, UK: Oxford University Press
- Collins English Dictionary (9th ed.)*. (2007). Glasgow, Scotland: Harper Collins Publishers.
- Creswell, J. W. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Thousand Oaks, CA: SAGE Publications, Inc.
- Faruk, H.T. (2007). *Belunggu Pasca-Kolonial: Hegemoni dan Resistensi dalam Sastra Indonesia*. Yogyakarta, Indonesia: Pustaka Pelajar.
- Garane, J. (2014). How Postcolonial Translation Theory Transforms Francophone African Studies. *The Comparatist* 38, 188-205. doi:10.1353/com.2014.0022.
- Goff, B. (2014). Postcolonial Translation: Theory and Practice. In *Encyclopedia of Ancient Greek Language and Linguistics*, 3, 122-125. Leiden, The Netherlands: Brill.
- Guerin, W.L., Labor, E., Morgan, L., & Willingham, J.R., (2011). *A Handbook of Critical Approaches to Literature, 6th Edition*. Oxford, England: Oxford University Press.
- Hatim, B., & Munday. J. (2004). *Translation: An Advance Resource Book*. London, England: Routledge.
- Hu, W. & Shi, Z. (2015). A Postcolonial Perspective on the Cultural Translation Strategies: A Case Study of the English Version of *Shuihuzhuan* (All Men are Brothers). *Theory and Practice in Language Studies*, 5(3), 581-589. <http://dx.doi.org/10.17507/tpls.0503.18>

- Ilyas, F. & Shahid, S. H. (2020). Post-Colonial Approaches to Translation Studies: An Overview. *University of Wah Journal of Social Sciences*, 3(2), 86-103. Retrieved from <https://uwjss.org.pk/downloads/v3/issue2/030206.pdf>
- Karpinska, P. (2016). Postcolonial Tendencies in Translation in the Light of Centre-Periphery Pre-Conceptual Image Schema. *Journal of Education, Culture and Society*, 7(2), 328-339. <https://doi.org/10.15503/jecs20162.328.339>
- Lane, M. (1990). *This Earth of Mankind*. New York, NY: Penguin Books.
- Liu, J. (2007). On Postcolonial Perspectives in Translation Studies. *Comparative Literature: East & West*, 9(1), 134-137. <https://doi.org/10.1080/25723618.2007.12015609>
- Mrazek, R. (2017). *Pramudya Ananta Toer dan Kenangan Buru* (Tr. Endi Haryono). Yogyakarta, Indonesia: Mata Bangsa.
- Munday, J., Pinto, S.R., & Blakesley, J. (2022). *Introducing Translation Studies: Theories and Applications* (5th ed.). London, England: Routledge.
- Naude, J. A. (2005). The Shaping of Cultural Knowledge in South African Translation. *Stellenbosch Papers in Linguistics*, 36(1), 35-58. <https://doi.org/10.5774/36-0-11>
- Ormeling, F. (2006). School Atlases for A Colonial Society: The Van Gelder/Lekkerkerker School Atlases for The Netherlands East Indies 1880-1952. Paper presented at the *International Symposium on "Old Worlds-New Worlds": The History of Colonial Cartography 1750-1950*, August 21-23, in Utrecht, the Netherlands.
- Pope, R. (2002). *English Studies Book*. London, England: Routledge.
- Robson, S., & Wibisono, S. (2002). *Javanese English Dictionary*. Singapore: Periplus Editions Ltd.
- Said, E. (1978). *Orientalism*. New York, NY: Random House.
- Shamma, T. (2009). Postcolonial Studies and Translation Theories. *MonTI. Monografías de Traducción e Interpretación*, (1), 183-196. Retrieved from <http://www.redalyc.org/articulo.oa?id=265119728014>
- Shureteh, H. (2014). The Contemporary Landscape of Arabic Translation: A Postcolonial Perspective. *Theory and Practice in Language Studies*. 4(10). 10.4304/tpls.4.7.1376-1384
- Suratminto, L. (2013). Educational Policy in The Colonial Era. *HISTORIA: International Journal of History Education*, 14(1), 77-84. <https://doi.org/10.17509/historia.v14i1.1923>
- Toer, P. A. (2011). *Bumi Manusia*. Jakarta, Indonesia: Lentera Dipantara.
- Tymoczko, M. (2010). Translation, Resistance, Activism: An Overview. In Tymoczko, M. (Ed.), *Translation, Resistance, Activism*. Amherst & Boston, MA: University of Massachusetts Press.
- Wajdi, M. (2013). Sistem Kesantunan Masyarakat Tutar Jawa. *Linguistika: Buletin Ilmiah Program Magister Linguistik Universitas Udayana*, 20, 1-34. <https://ojs.unud.ac.id/index.php/linguistika/article/view/9690/7206>
- Wu, Z. & Wang, Y. (2020). China Question of Western Postcolonial Translation Theory. *CLCWeb: Comparative Literature and Culture*, 22(5). <https://doi.org/10.7771/1481-4374.3835>

Zoetmulder, P.J. (1982). *Old Javanese-English Dictionary*. Leiden, The Netherlands: S.Gravenhage-Martinus Nijhoff.