

TRANSLATION STRATEGIES AND TECHNIQUES IN DYLAN THOMAS' SHORT STORY: THE DRESS (1968)

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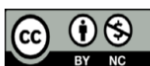
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Abstract

Based on Mona Baker's (2018) theory of translation strategies and Molina & Albir's (2002) translation techniques, this thesis attempts to analyse the implementation of strategies and techniques in Sapardi Djoko Damono's translation of Dylan Thomas' short story, *The Dress*. Translation strategy itself is a procedure to solve problems in the translation process, while translation technique is a tool to help it. The objectives of this study are 1) to identify the strategies and 2) to identify the translation techniques used in the short stories. The research method is qualitative-descriptive, in which the data sources are obtained from the short story collection zine and analysed. The results of the study revealed that from a total of 65 data, only 6 strategies out of 8 translation strategies of Mona Baker (2018) and 10 techniques out of 18 translation techniques of Molina & Albir (2002) were found. The strategy of translation by paraphrasing using related words is the most common strategy found 8 times and the translation techniques of generalization and particularization are the most common techniques found 7 times each.



Keywords: short story analysis; translation strategies; translation techniques; translation studies; translators

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INTRODUCTION

Language is a fundamental aspect of human life that also serves as a medium for conveying culture, including in the form of literature. As mentioned by Damono (1978) that literature is a social product and using a language as a medium. The language based on Damono's (1978) belief is created by the society. Moreover, the writers are part of society that also tied by social belief or norms. Thus, literature depicts the society and reality of human. Based on the definition, it can be considered that literature can be a 'gateway' to understand the culture or norms which happened in certain era.

The globalization forces human to be a global citizen. However, language and cultural differences create a barrier to communication between people who live in different countries. According to data collected by Ethnologue, there are currently 7,164 languages spread around the world. Among these languages, English is the most spoken language in the global population with 1 billion users (F. Simons, 2024). Nevertheless, learning a language is challenging and cannot be accomplished by all classes of society. If the number of people who cannot

understand a foreign language is high, then information and other cultures will be difficult to access. As a result, literature as a cultural product cannot be broadly enjoyed. Thus, translation is essential for bridging the gap between. Cao (2020) in (Pratiwi, 2022) and (J. Fauziah, 2024), asserted that translation services are necessary for individuals to communicate with foreigners and overcome language barriers.

Translation is a branch of applied linguistics. Newmark (1988) defines translation as the process of conveying meaning from the source language to the target language. There are three stages in translation: language structure analysis, meaning transfer, and restructuring the text (Nida & Taber, 1982). In literary translation, cultural awareness is crucial, as emphasized by Damono (2018). Venuti (2013), stated in (Wasisto & Simatupang, 2020), argued that world literature is inseparable from translation. Through translation, the source text is transformed into an interpretation that aligns with what is deemed acceptable and engaging for the target audience. However, the intricate meanings and cultural values embedded in the original text create disparities that challenge the translator's attempt to establish full equivalence in the translation (Venuti, 2013).

Sapardi Djoko Damono, aside from being a poet and academic, is also known as a translator with various translated works, such as *The Old Man and the Sea*. One of his works is the translation of the short story *The Dress* by Dylan Thomas which was published in the newspaper 'Mahasiswa Indonesia' in 1968 under the title *Gaun Berbunga-Bunga*. The previous research on Sapardi Djoko Damono's translation was conducted by Lina Meilinawati Rahayu (2017). In her research, Lina examines the comparison of the translation of *The Old Man and the Sea* between Sapardi's version (1973) and Dian Vita Ellyati's (2010), finding that Sapardi tends to maintain poetic expression and choose special meaning words. This is also reflected in his translation of *The Dress*. According to the previous research, the author is driven to examine Sapardi Djoko Damono's translated works in terms of the strategies and techniques used by the translator.

One notable example from this study of *The Dress* translation concerns the phrasal verb "peeped down," which was translated as '*memandang*' in Indonesian. The phrasal verb suggests a subtle, secretive act of looking, while the translation '*memandang*' means 'to gaze' or 'to look at'. This translation choice reflects a translation strategy by a more general word where a more neutral or general word is used in place of a culturally specific expression.

In response to this, the author is compelled to conduct an in-depth examination of Sapardi Djoko Damono's translation, focusing on the strategies and techniques employed in the process. Accordingly, this study aims to expand scholarly discourse in the field of translation studies while providing a systematic analysis of the translation process undertaken by Sapardi Djoko Damono in this short story, assessed through the lens of the strategies and techniques implemented. Based on the explanation above, this study will be focused on two questions: What (1) translation strategies and (2) translation techniques are used in the translation of Dylan Thomas' short story *The Dress*?

LITERATURE REVIEW

TRANSLATION

Translation constitutes a pivotal component of applied linguistics and has been rigorously practiced since antiquity, particularly in the rendition of religious scriptures and classical manuscripts. Historically, based on Munday (2016), Roman scholars such as Marcus Tullius Cicero and Horace endorsed a literal (word-for-word) translation approach. This methodology was subsequently refined by St. Jerome, who underscored the significance of sense-for-sense translation within religious contexts.

His Latin translation of the Bible introduced an innovative perspective on translation, which has influenced subsequent academic discourse in the field.

Over the years, scholars have formulated diverse definitions and theoretical frameworks for translation. Catford (1965) defines translation as the substitution of textual material from one language with its equivalent in another. Similarly, Newmark (1988) conceptualizes translation as a process of meaning transference that ensures fidelity to the author's intended message. Meanwhile, Nida and Taber (1982) propose a model that prioritizes naturalness and equivalence in meaning while maintaining both linguistic and stylistic integrity.

Translation is a thoughtful activity with a high level of complexity. In fact, this process is considered challenging because it requires accuracy and precision in transferring messages from the source language (SL) to the target language (TL) (Kurniawan, 2023). Referring to the complexity, a translator needs to make many considerations when translating, especially those related to literature. Literature has many forms, ranging from oral and written. Literature in written form includes prose, poetry, and drama. In translating literature in the form of poetry, Fauziah and Sujatna (2022) said that translating poetry is very difficult because it needs to consider taste, emotion, aesthetics, and text meaning simultaneously. In this regard, mastering the source and target languages and culture is something that needs to be considered (Damono, 2018). However, in practice, translators often face some difficulties such as limited word equivalence. The problems often faced by translators when facing limited word equivalence in the target language (TL) are described by Baker (2018, pp. 19–24), as follows: (1) culture-specific concepts, (2) the source-language concept is not lexicalized in the target language, (3) the source-language word is semantically complex, (4) the source and target languages make different distinctions in meaning, (5) the target language lacks a superordinate (6) the target language lacks a specific term (hyponym), (7) differences in physical or interpersonal perspective, (8) differences in expressive meaning, (9) differences in form, (10) differences in frequency and purpose of using specific forms, and (11) the use of loan words in the source text.

These eleven issues serve as evidence that a translator is not only required to have strong proficiency in both the source and target languages but also needs to develop competence in other relevant aspects that support the translation process. In practice, translators cannot rely solely on linguistic knowledge; rather, they must apply systematic steps and appropriate tactics to address each emerging challenge effectively. Therefore, the use of suitable translation strategies and techniques becomes a crucial factor in ensuring that the translated text is accurate, coherent, and contextually appropriate.

TRANSLATION STRATEGY

The scholars have different terms to describe translation strategies. Vinay and Darbelnet use the term “strategy,” while Newmark calls it “procedure.” Molina and Albir (2002) define strategies as procedures that translators use to overcome problems in translation. One of the main challenges is the limited word equivalents in the target language. Nida (1964), as stated in Amrullah and Talenta (2022), asserted that a translation strategy is necessary to address the issue of non-equivalence. The objectives of translation strategies include: 1) adapting the form to align with the grammar of the target language, 2) constructing an equivalent semantic structure, 3) ensuring stylistic appropriateness, and 4) conveying an equivalent communicative load.

Baker (2018) identifies several recurring translation difficulties, including culture-specific concepts, semantic complexity, and linguistic disparities. To mitigate these challenges, she introduces eight translation strategies: (1) translation by a more general word (superordinate), (2) translation by a more neutral/less expressive word,

(3) translation by cultural substitution, (4) translation using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, and (8) translation by illustration.

TRANSLATION TECHNIQUES

Translation techniques are the follow-up of translation strategies to overcome obstacles in the translation process (Ghufron et al., 2022). Molina and Albir (2002) define it as a procedure to analyse and classify how translation equivalence works. Some previously developed models of the procedure include Vinay and Darbelnet (1985, Delisle (1993), and Newmark (1988). Molina and Albir (2002) categorize translation techniques into 18 types, encompassing: (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) established equivalent, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, and (18) variation.

Molina and Albir's (2002) translation techniques provide a complementary framework by offering pragmatic solutions for adaptation. Techniques such as generalization and particularization play a pivotal role in literary translation, as they enable translators to calibrate specificity levels in the target text. Generalization expands the meaning of a term to align with the linguistic conventions of the target language, whereas particularization renders it more specific to ensure clarity and cultural coherence. Compensation and modulation are equally critical, as they contribute to the retention of meaning and stylistic fidelity when direct translation is infeasible.

METHODS

The research method used in this research is qualitative with a descriptive data description system. According to Sugiyono (2013), qualitative method can be considered as an artistic or less patterned method, and a method that uses interpretation in analysing data in the field. The object of this research is translation strategies and techniques in a short story by Dylan Thomas entitled *The Dress*. This short story was translated by Sapardi Djoko Damono from the collection *A Prospect of the Sea* and published in the newspaper *Mahasiswa Indonesia*, Djabar Edition No. 119 in the column 'Tjeritera Pendek' published on Sunday, September 22, 1968. To conduct this study there are several steps to do.

The first one is choosing a research topic by determining an interesting study to research by finding a topic first. The topic was finally chosen after reading Sapardi Djoko Damono's translation of *The Dress* by Dylan Thomas. Secondly, conducting literature review; after determining the topic and research data, the author read the theories of translation. The theoretical sources were obtained from e-books and other online references. The third step is identifying the research problem. Based on the literature review and the data collected, the writer formulated the research problem. After understanding the literature review, the writer felt more confident in formulating the research problem. The fourth step is choosing a research method. The selection of research methods is based on problem identification. This research uses qualitative and descriptive methods with descriptive data analysis.

The fifth step is collecting data. The data was collected by reading the short story *The Dress* in the translated version and the original language. Both texts were divided into 84 sentence fragments for further analysis. After collecting data, the next step is classifying data. The data that has been collected is grouped based on the formulation of the problem and the theory used. The classification was done with the help of MS Excel to simplify the work process, until a data matrix was formed. When the data has been collected and classified, then the next process is analysing data. The data that has been classified is then analysed. From 84

sentence fragments, 25 fragments were taken with a total of 65 data (30 strategy data and 35 technique data) because they met the minimum requirements. The analysis is done by describing the classification results based on the theory used. Overall, when the data has been analysed, the final step is making conclusions. After all the data has been analysed, the author concludes the research results based on the problem formulation. In addition, some suggestions are given for future research.

RESULTS AND DISCUSSION

The data in this study were obtained from the translation of the short story *The Dress* by Dylan Thomas, which was rendered into Indonesian by Sapardi Djoko Damono (hereafter abbreviated as SDD) from the collection *A Prospect of The Sea*. This short story narrates the experiences of a madman on the run, yearning for freedom, which is symbolized through his obsession with women.

25 sentence fragments are analysed from a total of 84, consisting of 30 data points related to translation strategies and 35 data points concerning translation techniques. The analysis follows the subchapter discussing translation strategies that have been rendered into Indonesian.

1. Translation by a more general word

Data 1

SL: (6) Behind a tree on the ridge of the hills he had peeped down (1) on to the fields where they hurried about like dogs,

TL: *Dibalik sebuah pohon di pinggir bukit ia memandang ke arah ladang di mana orang-orang itu tergesa-gesa seperti sekawanan anjing,*

The passage above tells the story of the main male character, who remains unnamed. Peering at the people chasing him behind a tree on the edge of a hill; in the sentence fragment, there is phrasal verb that underlined and become the focus of discussion. The phrase is written *peeped down* which is translated by SDD into target language as *memandang*. If directly translated, the word equivalent of *peeped down* means *mengintip ke bawah*. However, in the target language, SDD chose to use a more general word in translating the data by using the word *memandang*. Although both are words that indicate eye activity (sight), there are differences in the definitions of the two words. Based on the explanation above, the translation from *peeped down* to *memandang* indicates that SDD decides to use translation strategy by a more general word (superordinate), not using a more specific meaning or in accordance with the accurate equivalent.

In this datum, SDD uses the generalization translation technique. According to the previous explanation, this approach is similar to the strategy used by translating with a more general equivalent. Therefore, the word *memandang* is more general than the word *mengintip*.

2. Translation by a more neutral/less expressive word

Data 2

SL: (45) It was a bright (7) country dress with flowers on the bodice.

TL: *Gaun itu bagus, dengan bunga-bunga.*

In the sentence above, there is one whole sentence describing the dress owned by the unnamed female character in this story. In the text, there is an underlined word which is a bright or if interpreted literally means *cemerlang*. This adjective is a part of the phrase a bright country dress which as a whole can be interpreted literally as *gaun pedesaan yang cemerlang*. However, SDD translates the whole sentence very simply. One of the most striking things is the translation of the word bright into the word *bagus*. The two words do have similar meanings. The word bright can mean something that is beautiful or lovely. Meanwhile, the word *bagus*, according to KBBI, means a word that describes something as good and beautiful. This shows that SDD uses the strategy of using neutral or less expressive words to translate the word bright into *bagus* compared to the use of the more expressive word *cemerlang*. This refers to the meaning of the word *cemerlang* which seems to give more beauty than other things. Meanwhile, the word *bagus* gives more of an ordinary beautiful impression.

In the whole sentence context, SDD's translation is identified to use several translation techniques. The first is the generalization technique which is found in the translation of the word bright into the word good. This can be seen from the selection of the word good which is the most common word in describing the beauty of something. The next technique is reduction, which can be seen from some phrases in the original that are omitted in the new one, such as country dress and on the bodice. The omission of the word does not cause the meaning of the whole word to be ambiguous. However, the omission of the word makes the translation of specific details. Lastly, there is the transposition technique, which is found in the word dress, which means that dress has an object position in the original and turns into a subject after being translated into the new language.

3. Translation by cultural substitution

Data 3

SL: (41) 'Up on the hills with a butcher's knife (12), they said, smiling.

TL: "Di bukit, membawa parang jagal!" sahut yang lain, tersenyum.

The sentence above is a dialog from the auxiliary character. Previously, the conversation started with someone else asking the whereabouts of a man named Jack. The character who was asked then answered with a smile that the person named Jack was on the hill carrying a weapon. The original sentence contains the phrase butcher's knife, which literally translated can mean *pisau tukang potong daging*. However, the characteristics of the knife most likely cannot be imagined specifically because there are various types of knives for cutting meat. In this case, SDD translated the phrase into *parang jagal* (butcher's machete) with consideration of the cultural setting and context in the story. The character Jack is not a butcher, because the short story does not mention further information about it. So, the word butcher in the story can mean a person who is in charge of slaughtering animals or a killer. On the other hand, the weapon commonly used in slaughtering and killing people in rural areas is a machete (*parang*). SDD in translating the word in this sentence considers the cultural background as well as the context of the story. This is in accordance with the definition of translation strategy by cultural substitution.

The technique used by SDD in this dialogue sentence is particularization. This is based on SDD's ability to translate words more specifically. For example, the word knife means *pisau* in SL, but is translated specifically into a *parang* (machete) related to the context of the short story setting. Even in this case, butcher is not translated with a common word equivalent (*tukang daging*), but as a *jagal* (slaughterer).

4. Translation by paraphrase using a related word

Data 4

SL: (74) He (19) stepped into the room, trying to smile, and holding out his hands.

TL: *Lelaki buruan* itu masuk, mencoba tersenyum dan menjulurkan tangannya.

In the sentence above, the protagonist is happy to finally be able to secretly enter the female character's house. In the source language sentence, there is the subject 'he' which refers to the main character. The subject is a pronoun used by males. When translated into target language as *dia*, the gender description disappears. In this context, SDD translates he into *lelaki buruan* (hunted man) to add the information about the pronoun. Based on the explanation above. SDD translates the pronoun he by using a translation strategy by paraphrasing the related word into the person concerned.

SDD is indicated to use amplification translation technique. Since the characters in this short story are not given clear names, SDD translates the word he into *lelaki*. Here, the male gender entity is not wasted. To add more specific information, SDD added the word *buruan* (hunted) which shows that the man is the main character who is in escape.

5. Translation by paraphrase using a related word

Data 5

SL: (1) The Dress (21)

TL: *Gaun Berbunga-bunga*

The phrases above are the title of the short story. In the SL, the title presents a simple impression. The Dress is translated literally into the TL into *Sebuah Gaun* or just *Gaun*. On the other hand, SDD translates the title into *Gaun Berbunga-bunga* (Flowery Dress). The addition of the word flowery adds a more expressive impression in meaning than *Sebuah Gaun* or *Gaun* which is closer to the source language. The translation of the SDD title is significantly different from the original title. However, when considered in the context of the whole short story, there is the sentence "It was a bright country dress with flowers on the bodice." which can indicate that the dress has floral ornaments decorating the body of the dress. Based on the case above, SDD uses the strategy of paraphrasing unrelated words. This is based on how SDD translates from the context of the whole short story.

The translation of the title by paraphrasing by considering the whole context of the short story is the creative side of SDD. In this case, SDD uses the discursive creation translation technique in the translation process. SDD translates the title far from the original meaning of the title. In this case, SDD refers to the description of the dress in the short story in translating the title.

6. Translation by paraphrase using a related word

Data 6

SL: (10) He worked away from the valley wards side of the hill into the denser trees **that might lead him to light and fire and a basin of soup (29).**

TL: *Ia telah meninggalkan lembah di kaki bukit itu dan lari ke daerah yang berpohonan lebat.*

The line above narrates the protagonist struggling to run out of the valley to a place with dense trees. The SL sentence features the clause 'might lead him to light and fire and a basin of soup.' The clause explains the activities that the protagonist might do behind the dense trees. If the clause is translated into TL, it would be 'akan mengarahkannya untuk menyalakan api dan membuat semangkuk besar sup.' However, SDD did not translate the clause into the target language. This indicates that SDD applies the strategy of translation by word reduction in the context of this sentence.

Based on the explanation above, SDD decided to omit the clause when translating the sentence above into SL. The reason for the omission may be that the clause does not play an important role in the overall narrative of this short story. The absence of the clause does not detract from the overall meaning of the sentence. In doing this, SDD uses the linguistic compression translation technique because the clause has linguistic elements.

CONCLUSION

Based on the analysis of the short story *The Dress* by Dylan Thomas, several conclusions can be drawn regarding the translation strategies and techniques employed by Sapardi Djoko Damono (SDD) as the translator of this work. From 8 translation strategies proposed by Mona Baker (2018), there are only 6 translation strategies discovered, which are translation strategy by paraphrasing using related words (8 times), translation strategy by cultural substitution (5 times), translation strategy by paraphrasing using unrelated words (5 times), translation strategy by deleting or omitting words (5 times), translation strategy by a more general word (superordinate) (4 times), and translation strategy by a more neutral/less expressive word (3 times).

Of the 35 data of translation techniques, only 10 techniques out of 18 techniques of Molina & Albir (2002) were found. The translation techniques used in the translation of the short story *The Dress* by Dylan Thomas is generalization (7 times), particularization (7 times), reduction (6 times), amplification (3 times), linguistic amplification (3 times), transposition (3 times), adaptation (2 times), linguistic compression (2 times), compensation (1 times), and discursive creation (1 times). Based on the conclusions that have been explained, the following are some suggestions for further development of this research: In this study, the focus is on identifying and analysing translation strategies and techniques in a short story. Future research can explore the theme of the relationship between translation strategies and techniques. It can use the same data subject or a new data subject. It is hoped that the development of knowledge in translation will increase.

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