



Techniques and Quality of Ironic, Cynical, and Sarcastic Expressions in Ahmad Tohari's *Ronggeng Dukuh Paruk* Trilogy Indonesian – English Translation

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Article Info	Abstract
<p>Article History: Recived 24 December 2020 Accepted 03 February 2021 Published 20 June 2021</p> <hr/> <p>Keywords: technique, translation quality, accuracy, acceptability, readability.</p>	<p>Many ironic, cynical, and sarcastic expressions are found in <i>Ronggeng Dukuh Paruk</i> trilogy. Because of the differences of situational context and cultural background, it is not easy for the target readers to grab the information and mission or messages delivered by Ahmad Tohari in the source text. Some techniques might be chosen by the translator. The accuracy, acceptability or naturalness, and readability of the ironic, cynical, and sarcastic expressions should also be considered. The aims of the study were first to identify the translation techniques of ironic, cynical, and sarcastic expression in <i>Ronggeng Dukuh Paruk</i> trilogy from Indonesian into English, and the second, to explore the translation accuracy, acceptability, and readability of translating ironic, cynical, and sarcastic expression in <i>Ronggeng Dukuh Paruk</i> trilogy from Indonesian into English. The object of this study was <i>Ronggeng Dukuh Paruk</i> trilogy written by Ahmad Tohari translated by Rene T.A. Lysloff. This study employed embedded research design. It combined or integrated qualitative and quantitative data. The data analysis was deductively built from particular to general. The result of the translation techniques analysis shows that the most dominant translation techniques are established equivalent, reduction, and modulation. Based on the analysis, it reveals that the translation quality of ironic expression translation possesses the highest score compared with cynic and sarcastic expressions translation. It can be concluded that translation techniques influence the translation quality. It might be suggested for the future researchers to investigate how translation technique influences the translation quality.</p>

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INTRODUCTION

Ronggeng Dukuh Paruk was written by Ahmad Tohari in 1981. It was first published in 1982. It was written in three series; *Catatan Buat Emak, Lintang Kemukus Dini Hari, and Jantera Bianglala*. Because of his work, Ahmad Tohari was considered as the supporter of communism. He wrote this novel for the reason of the sense of humanity. He agreed with communist dissolution, however, he disagreed with penalization without any judicature (Andita, 2018).

Ronggeng Dukuh Paruk is one of the most famous Ahmad Tohari's novels. The prominent characteristic of Ahmad Tohari's literary works is that he exposes the naturalness and rural culture. He explains a value and a creative alternative intellectual world in a simple, smooth, and understandable language. He shortens the distance between the *pop* and the *serious*. Many literary works are difficult to be understood using simple intelligence. However, it is not for Ahmad Tohari's literary works (Asrofah, 2017).

Ronggeng Dukuh Paruk was already translated into foreign languages; English, Dutch, German, Chinese and Japanese. In this research, we focused on the translation of the novel in English. Translating a novel was not easy because the translated novel should be as close as the original one. The atmosphere of the source text (ST) should be brought by the translator to the target text (TT). The translator should be aware of the situational context and cultural background. The complexity might arouse when the target readers have different perspectives, perceptions, or ideas. The result of the translation might not have the same taste with the source text. According to Newmark (1988), translation involves the transfer of culture although it is under unequal condition that is responsible for distorted and biased translation.

In translating *Ronggeng Dukuh Paruk* into English, difficulties might arouse during the process. The source and the target language have different structure and culture. The message in the source text might not totally be delivered to the target text. It was influenced much by the techniques used by the translator. Therefore it would affect to the accuracy, acceptability, and readability of the target text. In this case, ironic, cynical, and sarcastic expression in source text

might not be as ironic, cynical, and sarcastic as the expressions in the target text or the other way round. Consequently, the target and the source readers would have different interpretation about the novel. In other word, the translator failed to deliver the messages from the writer to the target readers.

The target readers are people who use English as their mother tongue or the native of English. Because of the differences of situational context and cultural background, it is not easy for the target reader to grab the information and mission or messages delivered by Ahmad Tohari in the source text, *Ronggeng Dukuh Paruk*. In this case, Lysloff, the translator, had to make adjustment. Therefore, the target reader would understand the situational context. Some techniques might be chosen to make adjustment. In making adjustment, it should also be considered the accuracy, acceptability or naturalness, and readability of the ironic, cynical, and sarcastic expression. When the expressions did not exist in target language, the translator might need to change, simplify, or create the expressions for the readability.

Based on the underpinned reason of this research, we were interested to have a deeper understanding toward the source text, *Ronggeng Dukuh Paruk*, compared to the target text, *The Dancer*. In this research, we investigated the translation techniques of ironic, cynical, and sarcastic expression which were used by the translator. In this case, they were referred to Molina and Albir (2002)'s translation techniques. Then, we analyzed the translation quality of ironic, cynical, and sarcastic expressions. At last, we explored how the use of techniques affected the translation quality.

In assessing the translation quality, according to Larson (1998), there are three reasons should be aware of. They are accuracy, acceptability, and readability. First, in term of accuracy, she said that the translation product should successfully communicate the meaning of the source text in target text. It means that the translator must be able to figure out the real idea of the author as he expressed in the original one. Therefore, the readers of the target language have the same interpretation and feeling about the novel as the readers of the source language. Second, in term of readability, she stated that the target text can be easily understood by the target reader.

Third, in term of acceptability or naturalness, she stated that the target text use the natural structure and vocabularies in target language. Furthermore, the target reader might not realize that it was translated from other language.

The analysis of translation quality in this research was based on the measurement model proposed by Nababan et. al (2012). The analysis was focused on the accuracy, acceptability, and readability of ironic, cynic, and sarcastic expression translation.

Therefore, this research was carried out to identify the translation techniques of ironic, cynical, and sarcastic expression in *Ronggeng Dukuh Paruk* trilogy from Indonesian into English, to analyze the translation accuracy of translating ironic, cynical and sarcastic expression in *Ronggeng Dukuh Paruk* trilogy from Indonesian into English, to explore the translation acceptability or naturalness of translating ironic, cynical, and sarcastic expression in *Ronggeng Dukuh Paruk* trilogy from Indonesian into English, to discover the translation readability of translating ironic, cynical, and sarcastic expression in *Ronggeng Dukuh Paruk* trilogy from Indonesian into English.

METHOD

This study employed embedded research design. It involved combining or integrating of qualitative and quantitative data (Creswell, 2014). This design was used for the reason that qualitative and quantitative data were needed to answer the research questions. Each type of questions required different types of data. In this study, the researcher was making interpretation of the meaning of the data. The data analysis was deductively built from particular to general. This research design was chosen in order to be in line with the research problem and the objective of the research.

In the process of analysis, the interpretation making was important and also the application of eclectic method was unavoidable to have maximum result. Hermeneutic technique was also applied in this study. Sumaryono (1999) stated that in analyzing literary work, the use of hermeneutic technique was strongly needed. It was because without any interpretation, the reader might not understand or grab the soul of the time when a literary work was written.

The data was taken from the source text, *Ronggeng Dukuh Paruk* and the target text, *The Dancer*. The data was in a form of words, phrases, or sentences which were considered ironic, cynic, or sarcastic. The data resulting from reading would be noted and coded, then classified based on the characteristic. The classified data were analyzed on what translation techniques used by the translator. The expressions in the source text and in target text were compared by analyzing the accuracy, acceptability, and readability to prove the translation quality. The respondents were involved. They were English native speakers, Indonesians who lived in English speaking countries, and Indonesians who mastered in English.

RESULTS AND DISCUSSION

Translation Technique of Ironic, Cynic, and Sarcastic Expression

There were seventy four ironic expressions, forty five cynic expressions, seventy two sarcastic expressions found in the novel. They were in the form of phrases, and sentences. The translation techniques of those three expressions were analyzed based on eighteen translation techniques proposed by Molina and Albir (2002).

In ironic expression translation, there were fifteen translation techniques

applied. They were adaptation (4.79%), amplification (13.83%), borrowing (4.26%), calque (2.13%), compensation (7.98%), description (1.6%), established equivalent (17.02%), generalization (5.85%), linguistic amplification (1.6%), linguistic compression (1.6%), literal translation (6.38%), modulation (17.55%), particularization (0.53%), reduction (10.64%), transposition (4.26%).

In cynic expression translation, there were thirteen translation techniques used by the translator. They were amplification (4.76%), borrowing (5.56%), compensation (6.35%), description (0.79%), discursive creation (1.59%), established equivalent (19.84%), generalization (3.17%), linguistic amplification (0.79%), linguistic compression (1.59%), literal translation (6.35%), modulation (26.19%), reduction (21.43%), transposition (1.59%).

In sarcastic expression translation, there were ten translation techniques used by the translator. They were adaptation (0.69%),

amplification (4.14%), borrowing (4.83%), compensation (4.83%), discursive creation (3.45%), established equivalent (31.72%), literal translation (8.28%), modulation (7.59%), reduction (22.76%), transposition (11.72%).

Some examples of the translation techniques of ironic, cynic, and sarcastic expressions translation would be presented below.

Adaptation

Molina and Albir (2002) stated that adaptation was to replace ST cultural element with one from the target culture. Adaptation was mostly used by the translator when there were cultural differences between Source language (SL) and Target Language (TL). This was also in line with the concept of naturalization introduced by Nida (1964). He stated that naturalization could be achieved when the SL and culture was understood as a whole, cultural context of the message and the target audiences were taken into consideration.

Adaptation was obviously found in the following example

ST (I002): ... *Rasus, Waarta, dan Darsun kini harus saling adu tenaga memperebutkan umbi singkong yang baru mereka cabut.* (Tohari, 2011, P.11)

TT (I002): ... *the three boys began to wrestle, fight over the rubbers they had found.* (Tohari, 2012, P.5)

In this ironic expression, the translator used *rubber* for *umbi singkong* because it was unknown in target language.

Amplification

In amplification, the translator tended to introduce details that are not formulated in ST (Molina and Albir, 2002). In some cases, the translator needed to do this technique in order to give better understanding to the target reader. In other words, it was required to give detail in TT to clarify the information in ST. The example below showed amplification technique done by the translator. ST (I001): *Semua orang Dukuh Paruk tahu Ki Secamanggela, moyang mereka, dahulu menjadi musuh kehidupan masyarakat. Tetapi mereka memujanya* (Tohari, 2011, p.10).

ST (I001): *Semua orang Dukuh Paruk tahu Ki Secamanggela, moyang mereka, dahulu menjadi musuh kehidupan masyarakat. Tetapi mereka memujanya* (Tohari, 2011, p.10).

TT (I001): *The people of Paruk were aware of their ancestor's dubious reputation, yet they still paid homage to them* (Tohari, 2012, p.10).

In this example, the additional information was given for better understanding. It was considered that the target reader did not know the background of the novel. Furthermore, they did not know who Ki Secamenggala was and what his character was. Therefore, he added more information in TT so that they could grab the message in ST.

Borrowing

Borrowing was one of the techniques that were often used in translating the cultural term in this novel. Molina and Albir (2002) stated that borrowing was to take a word or expression straight from another language. It could be pure or without any change and it could be naturalized. The example of borrowing could be seen below.

ST (I018): *Seekor kambing jantan telah dikalahkan oleh ciu dan tipu daya.* (Tohari, 2011, p.75)

TT (I018): *Just another horny goat conquered by the power of ciu and deceit.* (Tohari, 2012, p.76)

The translator still used the term *ciu* in TT for the reason that it was to show that it is traditional alcoholic beverage that only could be found in Indonesia. It was made of the water of fermented cassava. It was really different from the alcoholic beverage known by the target reader that was made of fermented grape.

Calque

The fourth translation technique used by the translator was calque. It was a literal translation a foreign word or phrases. It could be lexical or structural (Molina and Albir, 2002). It could be seen in these following examples.

ST(I030): ...*Dukuh Paruk masih mengharuskan dirinya melayani laki – laki yang datang.* ... (Tohari, 2011, p.141)

TT (I030): ...*Paruk Village doesn't realize who I am now,*... (Tohari, 2012, p.148)

From the example above, the translator used calque technique to transfer *Dukuh Paruk* into *Paruk Village*. He simply changed the structure in TT.

Compensation

Compensation was used by the translator when he wanted to introduce a ST element of information or stylistic effect in another place in

the TT because it could not be reflected in the same place as in the ST (Molina and Albir, 2002). The following example would show compensation done by the translator.

ST (I016): “*Oh, kasihan kawanku ini. Kau senang pada Srintil, tetapi nanti malam ronggeng itu dikangkangi orang. Wah . . .*” (Tohari, 2011, p.63)

TT (I016): “*Oh, my poor friend. You’ve got a crush on Srintil, but tonight she’s going to be mounted . . .*” (Tohari, 2012, p.63)

In this case, the translator used idiomatic expression in TT for the same meaning of the word *senang*. He used *got a crush on* instead of *like* or *love* for the reason that he tried to give natural impression to the target reader by using the common expression in TL.

Description

Description was to replace a term or expression with a description of its form or/and function (Molina and Albir, 2002). In the process of translation, sometimes the translator faced problems to find equivalent words in TL. Most of them were due to the cultural item. Therefore, he needed to explain them to the target reader. Description of certain terms in TT would help the target reader to grab the message in ST. It could be seen in this following example.

ST (I053): “*... , ada sumpah serampah, dan ada ronggeng bersama perangkat calungnya.*” (Tohari, 2011, p.15)

TT (I053): “*... , a few curses, and a ronggeng dancer accompanied by her calung, ensemble of bamboo xylophones, . . .*” (Tohari, 2012, p.11)

Discursive Creation

Discursive creation was to establish a temporary equivalent that was totally unpredictable and out of the context (Molina and Albir, 2002). Based on the analysis, there were some discursive creations found in the novel. The translator changed some term which were not stated in the ST. It was out of the context. In other words, it was not related to the ST. He created the terms. The discursive creation in sarcastic expression would be presented below.

ST (S001): “*Sudah, sudah, kalian tolol, ” ujar Rasmus tak sabar.*” (Tohari, 2011, p.11)

TT (S001): “*I’ve got an idea, ” Rasmus announced.*” (Tohari, 2012, p.5)

The translator rendered the term *Sudah, sudah, kalian tolol* into *I’ve got an idea* which did not have any relation in meaning with *Sudah,*

sudah, kalian tolol. In this case, he tended to minimize the sarcastic expression in TT.

Established Equivalent

Established equivalent was the most frequent technique used by the translator. The author often used cultural term in sarcastic expression. Sometimes, the terms were not found in TL. Therefore, the translator tried to build the equivalent term in TT. In line with Molina and Albir (2002) statement, he used a term or expression recognized (by dictionary or language in used) as an equivalent in the TL. The example of expression which was translated using established equivalent technique could be seen below.

ST (S003): “*Santayib. Engkau anjing ! Asu buntung. Lihatlah, bokor ini biru karena beracun. Asu buntung. Engkau membunuh semua orang. Engkau . . . engkau aaassu . . .*” (Tohari, 2011, p.26)

TT (S003): “***You son of bitch! You bastard!** Look, this bowl is blue with poison. **You bastard!** You’ve murdered all those people.*” (Tohari, 2012, p.23) The terms *Engkau anjing! Asu buntung* were very sarcastic expressions that were commonly used in ST. They were specific verbal abuse used by Banyumas people. However, in TT, the target readers had different sense with the term *anjing, asu, or dog*. Dog was not considered as the lowest level of animal that was appropriately used as verbal abuse. Dog was a worthy animal. In other words, the readers had different sense of *dog* because of different culture. In this case, the translator rendered the verbal abuse ST with the verbal abuse that commonly used in TL which had the same sense when it was uttered. That were *you son of bitch* and *you bastard*.

Generalization

Generalization was applied when the translator used a more general or neutral term of something (Molina and Albir, 2002). The application of generalization would be proved in this following expression.

ST (C008): “*Oh, saya tak pernah bermimpi seorang laki – laki Dukuh Paruk akan memenangkan sayembara . . .*” (Tohari, 2011, p.52)

TT (C008): “*Well, I never dreamed of someone from Paruk winning the contest...*” (Tohari, 2012, p.52)

The term seorang laki – laki Dukuh Paruk was translated into someone from Paruk. It was recognized that someone was the general term for seorang laki-laki or man in English and also Paruk for Dukuh Paruk. Someone could be man or woman. In case, it had to be a man to take a ronggeng virginity before she legally became a ronggeng. It also occurred to Dukuh Paruk. It referred to the place. The word Paruk refers anything related to Paruk such as place, people, culture, faith, and so on. However, the translator used the term Paruk instead of Dukuh Paruk.

Linguistic Amplification

Linguistic Amplification technique was used by the translator to add linguistic element. This was often used in consecutive interpreting (Molina and Albir, 2002). It was due to the attachment of the TL to deliver the message from ST to TT smoothly. The example of Linguistic Amplification could be seen below.

ST (I004): *Seorang gadis kencur seperti Srintil telah mampu menirukan dengan baiknya gaya seorang ronggeng. Dan orang Dukuh Paruk tidak bakal heran.* (Tohari, 2011, p.13) TT (I004): *The fact that Srintil, a naive little girl, was able to imitate a ronggeng dancer’s style with considerable skill would not have come as a surprise to anyone from Paruk.* (Tohari, 2012, p.8)

In this example, the term *dengan baiknya* was translated into *with considerable skill*. The translator tried to attach the term in TL to give more impression to the target reader.

Linguistic Compression

The translator sometimes needs to synthesize linguistic element in TT in some ironic expressions. It was called Linguistic Compression techniques (Molina and Albir, 2002). He used this technique in consecutive interpreting. The example of this technique would be presented below.

ST (I006): *Seandainya ada seseorang di Dukuh Paruk yang pernah bersekolah, dia dapat mengira – ngira saat itu hampir pukul dua belas tengah malam, tahun 1946.* (Tohari, 2011, p.21)

TT (I006): *An Educated person could have work out what happened that night, at about midnight in the year 1946.* (Tohari, 2012, p.18)

In this ironic expression, the two sentences were compressed into one sentence. However, it did not diminish the message in ST.

Literal Translation

From the deep analysis of the novel, although most of sarcastic expressions were translated using established equivalent technique, in some cases the translator still applied literal translation technique. As known before that literal translation was to translate a word or an expression word for word (Molina and Albir, 2002). The example of expression which was translated using literal translation technique could be seen below.

ST (S017): *“Bangsat engkau, Warta.”* (Tohari, 2011, p.63)

TT (S017): *“Damn you, Warta.”* (Tohari, 2012, p.64)

This sarcastic expression was rendered word by word although it was not purely literal. The word *bangsat* was considered equal with the word *damn*.

Modulation

Modulation was to change point of view, focus or cognitive category in relation to the ST. Modulation could be lexical or structural (Molina and Albir, 2002). Modulation was applied when words in SL did not have the equivalent in TL. Modulation was also applied to clarify the meaning and to find the natural equivalent in TT. Based on the analysis, Modulation existed in the expression below.

ST (S018): *“Hanya itu? Bagaimanadengan Srintil yang akan diperkosa nanti malam?” Jangkrik!* (Tohari, 2011, p.64)

TT (S018): *“Is that all? What about Srintil losing her virginity tonight?”* (Tohari, 2012, p.65)

The translator applied modulation in this expression. He lexically changed the target reader point of view about what happened to Srintil. In ST, the author used the term *diperkosa* that means *raped*. It meant that Srintil was forced to do that. It did not come from her willing. In TT, the translator changed the target reader point of view by rendering *diperkosa* or *raped* with *losing her virginity*. It was implied that it was Srintil’s intention to do as a requirement before she became a *ronggeng*.

Particularization

The translator applied particularization to use a more precise or concrete term. It was in opposition to generalization (Molina and Albir, 2002). It could be found in the expression below.

ST (I030): ... *Srintil terkejut ketika menyadari bahwa **Dukuh Paruk** masih mengharuskan dirinya melayani laki – laki yang datang. “Jadi Dukuh Paruk tidak mengerti bagaimana aku sekarang.” Keluhnya. (Tohari, 2011, p.141)*

TT (I030): ... *she realized that teh **villagers** still expected her to service men that came to the village. “So, Paruk Village doesn’t realize who I am now,” she said to herself. (Tohari, 2012, p.148)*

The term *Dukuh Paruk* referred to people, place, culture, tradition, myth, and many others related to it. In this expression, the translator only took one part that was the people. It was represent the whole things about *Dukuh Paruk*. The translator used the term *villagers* because it was more precise and concrete.

Reduction

Reduction was to suppress a ST information item in the TT (Molina and Albir, 2002). Based on the analysis, many reductions were done by the translator. He omitted some part of the sarcastic expression or even the whole expression. Some omissions were presented below.

ST (S005): *Dasar kalian semua asu buntung! Aku tetap segar – bugar meski perutku penuh tempe bongkretek. Kalian mau mampus, mampuslah. Jangan katakan tempeku mengandung racun. Kalian terkena kutuk Ki Secamenggala, **bukan termakan racun**. Kalian memang asu buntung yang sepatasnya mampus!” (Tohari, 2011, p.28)*

TT (S005): *You’re all son of bitches! I’m still healthy even though my stomach’s full of bongkretek. You wanna die, go ahead and die. Just don’t say my tempeh is poisonous. You’re all cursed by Ki Secamenggala. You’re all sons of bitches and deserve to die!” (Tohari, 2012, p.25)*

The omission was only in some part of the expression. It was for the reason that the term was considered unnecessary. In other word, the term was not important because it did not influence much in delivering the message from ST to TT.

Another example of reduction was totally different from the example above. The translator omitted the whole expression in TT. Most of the whole omitted expressions were verbal abuses.

ST (S014): *“Bajingan! Asu buntung!” (Tohari, 2011, p.61)*
 TT (S014): -

Transposition

Transposition was to change a grammatical category (Molina and Albir, 2002). It happened when the SL and TL had different structure. The changing of grammatical category in translating ironic, cynic and sarcastic expressions from ST to TT could not be avoided. Transposition in the expression was presented as follow.

ST (S001): *“Sudah, sudah, kalian tolol,” ujar Rasmus tak sabar. (Tohari, 2011, p.11)*

TT (S001): *“I’ve got an idea,” Rasmus announced. (Tohari, 2012, p.5)*

In Indonesian, in direct speech, when the speaker was place at the end of teh sentence, it came after the verb. While in English, the speaker was placed before the verb.

Substitution and Variation Techniques were not found in ironic, cynic, and sarcastic expression in the novel. Therefore, only sixteen techniques were applied by the translator in translating the three expressions.

Many problems might be faced by the translator. He might not only apply single technique but also combine two, three, four or more techniques to meet cultural equivalent (Newmark, 1988, p.91). Based on the analysis, it also revealed that in translating Ronggeng Dukuh Paruk especially the ironic, cynic, and sarcastic expression, the translator applied not only one techniques for each item, but he might also applied even six techniques in translating one item.

Translation Quality

The Translation Quality of Ironic Expression

The result of the analysis on ironic expression translation quality could be seen in the following table.

Table 1. The Translation Quality of Ironic Expression The Average Score

Accuracy	Acceptability	Readability	Sum	Average
2.67x3= 8.01	2.77x2= 5.54	2.81x1= 2.81	16.26	16.26:6 =2.73

From the table it could be seen that the score for ironic expression translation quality was 2.73 from the highest score of 3.

The Translation Quality of Cynic Expression

The result of the analysis was presented in the table below.

Table 2. The Translation Quality of Cynic Expression

Accuracy	Acceptability	Readability	Sum	Average
2.58x3 =7.74	2.70x2= 5.40	2.70x1 =2.70	15.84	15.84:6 =2.64

From the table, it could be seen that the translation quality of cynic expression translation was 2.64 from the highest score of 3.

The Translation Quality of Sarcastic Expression

Based on the analysis of translation quality of sarcastic expression, the result was presented in the following table.

Table 3. The Translation Quality of Sarcastic Expression

Accuracy	Acceptability	Readability	Sum	Average
2.39x3 =7.17	2.52x2= 5.04	2.57x1 =2.57	14.78	14.78:6 =2.47

From the table, it was obvious that the translation quality score for sarcastic expression translation was 2.47 from the highest score of 3.

Technique of Ironic, Cynic, and Sarcastic Expression Translation

Translating figurative expression like ironic, cynic, sarcastic expression was a very complex problem. The TT has to be as ironic, cynic, and sarcastic as the ST. In the process of translation, it should be realized that SL and TL were tied to the equivalent of meaning. The transfer of meaning from ST to TT was created by the message content and the ideas that existed in ST and was appropriately placed in TT (Kuncoro, 2015). Therefore, sometimes the translator changed the message even reduced the expression in the ST.

It could be seen in the following expression.

ST (S001): "Sudah, sudah, kalian tolo!," ujar Rasmus tak sabar (Tohari, 2011, p.11).

TT (S001): "I've got an idea," Rasmus announced (Tohari, 2012, p.5).

In this sarcastic expression, the translator changed the function of the expression that totally had difference in meaning. The term *tak sabar* was

also reduced. He also changed the structure of the sentence. However, in this case, the translator still considered the key aspect of communication. As emphasized by Nord (2006), the key aspects should be taken into account when translating a text. They were sender's intention, the receiver, the time and place of the reception, the channel and the reason of the production or reception of the text. The product of translation was accepted when it fulfilled the key aspect of communication.

In accordance with Newmark theory, based on the analysis, it also revealed that in translating *Ronggeng Dukuh Paruk* especially the ironic, cynic, and sarcastic expression, the translator applied not only one techniques for each item, but he also applied even six techniques in translating one item. It could be seen in the following example.

ST (I034): *Sakum masih terus mengembara dengan irama calung tunggalnya. Sebenarnya Sakum tidak bisa menjelajah kemana – mana karena kedua matanya buta sejak lahir. Dia tidak bisa mengembara di alam nyata. Tetapi karena buta, Sakum memiliki kepekaan luar biasa. Pengembaraannya di alam rasa demikian teliti dan memikat sehingga mampu mengajak orang lain mengikutinya. Malam itu pastilah banyak warga Dukuh Paruk setia memicingkan mata agar bisa mengawang bersama – sama Sakum* (Tohari, 2011, p.155).

TT(I034): *Sakum continued to roam the emotions of the night with his solo calung music. Being blind, Sakum could not wander freely in the physical world, but his forays in the realm of feelings were enticing, drawing others to follow him. There was no doubt that many people that evening would have closed their eyes and fantasized with Sakum* (Tohari, 2012, p.164).

This expression was translated by applying five techniques. They were amplification, generalization, compression, modulation, and borrowing. *Sakum masih terus mengembara dengan irama calung tunggalnya* was rendered into *Sakum continued to roam the emotions of the night with his solo calung music*. The emotion of the night was added to get the target reader into the eminent atmosphere like the people who listened to Sakum's *calung*. In this case, the translator applied amplification. The next translation technique used was generalization. The term *irama* was translated

into music. *Irama* was rhythm in English. Rhythm was part of music. However, the translator used music instead of music. He also compressed the expression into the simple expression but it did not change the message of the source text. At the same time, he applied modulation by changing the target reader's point of view structurally. At last, he applied borrowing when he used the cultural term *calung* in TT.

From this explanation, we know that some techniques were applied for the reason that the translator tried to meet the equivalent between the ST and TT. Therefore, he could deliver the meaning from ST into TT and the target reader could grab the message from the author. In other words, he should be able to convey the author's intent in ST and send it to the target reader. In this case, the meaning in translation was a priority (Hartono, 2014). In line with Nida (1964) who is well known with his dynamic equivalence, and focuses on the target text whether the product of the translation was understandable to the target reader or not, the translator applied more than one technique in translating the expression for the reason that the translated text was in the need of prospective audience.

Translating figurative language in written text was much different with translating formal spoken text. Comparing translating ironic, cynic, and sarcastic expression in *Ronggeng Dukuh Paruk* with subtitling *Dhaup Ageng*, both are transferred into English. However, the translation techniques used was much different. As stated by Budiana (2017), the most dominant translation technique used this documentary movie was literal translation. Based on the analysis, however, this study found out that the most dominant translation technique used in translating ironic, cynic, and sarcastic expression was established equivalent. As also stated by Putri (2018), the translation of written text book, English-Indonesian translation for pragmatics' technical terms in Pragmatics book that was written by Yule (1996) and was translated by Wahyuni (2006), the most dominant translation technique was borrowing. From the analysis, we knew that translating text book was different with translating literature work. Text book translation was SL oriented whether the literature work like novels, poetry, plays were TL oriented.

This study was focusing on ironic, cynic, and sarcastic expression although the cultural term involved. Unlike Aditya (2013) who was focusing the translation of cultural term based on Newmark's categories, this study was covering the whole expression and the cultural term involved in the analysis of translation technique. It could be seen in the following expression.

ST (I018): *Seekor kambing jantan telah dikalahkan oleh ciu dan tipu daya.* (Tohari, 2011, p.75)

TT (I018): *Just another horny goat conquered by the power of ciu and deceit.* (Tohari, 2012, p.76)

The term *ciu* in Aditya's study was categorized into material and translated by using borrowing technique. He also analyzed the term based translation technique proposed by Molina and Albir (2002). On the other hand, this study was not focusing on the certain category of cultural term, but the whole expression. The same explanation would be the same for Prasetyaningtyas (2015) who analyzed the address term in novel.

Quality of Ironic, Cynic, and Sarcastic Expression Translation

As stated by Larson (1998), there were three purposes of translation assessment. First, it was important to know the accuracy. It meant that a translation product contained the entire content of the text of the source language. The second reason was to know that the translation product was easy to be understood by the target readers. The last was to make sure that it was natural. It meant that the translation product in accordance with the rules and culture was applicable in the target language (p. 529). In accordance with Larson's theory (1998), the translation assessment in this study was to find out the accuracy, acceptability, readability. In line with her theory, Nababan et al. (2012) provided categories, scales, and indicators of assessing translation quality. Therefore, the quality of ironic, cynic, and sarcastic expressions translation in this novel were measured using those categories, scales, and indicators.

Based on the measurement, the result showed that the accuracy, acceptability, readability of ironic, cynic, and sarcastic expression translation had different level. As stated by Baker (2011:57), accuracy was the main objective in translation. Furthermore, she said that the reduction and the addition meaning in TT should

be avoided because it would impact the perception of the target readers. From the data, we knew that in ironic expression translation, many amplification and reduction applied by the translator. Therefore, the accuracy became the lowest comparing with acceptability and readability. However, reduction and amplification were needed to make the concept in ST clear to the target readers (Nababan et al., 2012). Oktaviani (2018) also stated that in order to produce an acceptable translation which sound natural, a translator should apply appropriate techniques, and also adapt the culture with the target language. In other words, it was TL oriented.

Readability of ironic expression translation reached the highest point compared with accuracy and acceptability. Kuncoro (2015) said that a translator was force to produce a translation that was easily understood by the target readers. In other words, a text with high-level readability was a text that was easily understood by the target readers. In line with Kuncoro's opinion, Fallah (2016) stated that product of translation should be available to a broad range of readers. It meant that the text could be read easily.

Established equivalent, modulation, amplification, and reduction belonged to the most dominant techniques applied. Those techniques were TL oriented or target reader oriented. Although accuracy was the most important part in translation, however, the acceptability, and the readability could not be ignored. That was why acceptability and readability in ironic expression translation in *Ronggeng Dukuh Paruk* were higher than accuracy.

It was found that the translation quality score for ironic expression translation and cynic expression translation was different. Comparing these two expressions, the accuracy in cynic expression translation was less than ironic expression translation. The score of acceptability and readability are decreasing. In relation with translation techniques applied in cynic expression translation, the most frequent techniques used were modulation, reduction, and established equivalent. These techniques were target reader oriented. As stated before, the ST and TT had different culture. Based on this case, Yulianita (2018) stated that the ST might have different culture in the TT. It was possible that the terms in ST did not exist in TT. She also said that almost all

of the translations followed the norm and language rule of TL in TT. However, it was difficult for the translator to transfer the message into TT as cynic as in ST. That was why the translation quality rate of cynic expression translation was less than ironic expression translation.

Translation quality of sarcastic expression was extremely different compared with ironic and cynic expression translation quality. The data obviously showed that the most frequent translation techniques were established equivalent, reduction, and transposition. Those techniques were TL oriented. Therefore, they affected the translation quality. Based on the analysis, it showed that the translation quality of sarcastic expression was the least. The accuracy was still the lowest when it was compared with acceptability and readability. Almost all the sarcastic expressions in the novel contained verbal abuse. Furthermore, they were endemic to Banyumas and were only known by Banyumas People. Translating figurative language like sarcastic expressions was not a simple problem. Frequently, where there was a cultural focus, there was a translation problem due to the cultural gap or distance between SL and TL (Newmark, 1988:94). Furthermore, Pelawi (2016) says that the problem about culture in term of translation arose if the translator was faced with some cultural terms or element in SL text which were unknown in TL since each culture could have different terms. The problem in translating the sarcastic expressions could be seen in the following expression.

ST (S003): "*Santayib. Engkau anjing ! Asu buntung. Lihatlah, bokor ini biru karena beracun. Asu buntung. Engkau membunuh semua orang. Engkau . . . engkau aaassu . . .*" (Tohari, 2011, p.26)

TT (S003): "*You son of bitch! You bastard! Look, this bowl is blue with poison. You bastard! You've murdered all those people.*" (Tohari, 2012, p.23)

The translator applied established equivalent and reduction. He tried to deliver the message into TT as sarcastic as the ST. The translated text was acceptable and readable to the target reader. However, in term of accuracy, it was considered less accurate.

CONCLUSION AND SUGGESTIONS

There were eighteen translation techniques proposed by Molina and Albir (2002).

However, the translator did not apply all the techniques. Substitution and variation were never used by the translator in translating the novel especially ironic, cynic, and sarcastic expressions. The result of analysis of translation techniques applied in those three expressions was presented respectfully. There were 10 adaptations (1.83%), 38 amplifications (7.58%), 22 borrowings (4.88%), 4 calques (0.71%), 28 compensations (6.03%), 4 descriptions (0.80%), 7 discursive creations (1.68%), 103 established equivalents (22.86%), 15 generalizations (3.03%), 4 linguistic amplifications (0.8%), 7 linguistic compressions (1.42%), 32 literal translations (7%), 77 modulations (17.11%), 1 particularization (0.18%), 80 reductions (18.28%), and 27 transpositions (5.86%).

Translation quality of the ironic, cynic, and sarcastic expression translation in *Ronggeng Dukuh Paruk* trilogy was measured using model proposed by Nababan et al (2012). It was focused on accuracy, acceptability, and readability. Based on the analysis, it revealed that the translation quality of ironic expression translation was 2.73, cynic expression was 2.64, and sarcastic expression translation is 2.47 from the highest score of 3.00. It could be concluded that the translation quality of the three expression translation is 2.61 from the highest score of 3.00.

Translation quality was influenced much by the translation techniques applied. Based on the analysis, the accuracy of sarcastic expression translation was the lowest compared with accuracy of cynic and sarcastic expression translation. It was only 2.39. It was caused by the application of many establish equivalent technique which was approximately 31.72%. Compared with ironic and cynic expressions, there are only 17.02% and 19.84%. Reduction and modulation also took part in decreasing the accuracy. On the other way round, the acceptability and readability were increasing when established equivalent, modulation, and reduction were applied more than other translation techniques.

Based on the analysis, there was a relation between translation quality and the translation technique used by the translator. The more the translator used established equivalent technique the higher the level of acceptability and the readability of the TT. On the other hand, the level of accuracy was decreasing. It is interesting for the

future researchers to investigate how established equivalent technique influences the translation quality of the TT.

The data of translation techniques used by the translator were generated from the researchers' interpretation and understanding on the translation technique proposed by Molina and Albir (2002). As a result, the overlapped data on translation techniques might occur. Furthermore, the result of translation techniques percentage would be invalid. Another weakness of this study is due to the respondents involved. Not all of the respondents are native speaker of English. Some of them are Indonesian who master in English. The result of translation quality analysis would be different if all of the respondents are native speakers of English.

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