

Adjustment Techniques In Translating Statements Of Revolt By Commoner Women In *Earth Dance*

Erlina Zulkifli Mahmud¹, Taufik Ampera², Inu Isnaeni Sidiq³

{erlina@unpad.ac.id¹}

Faculty of Cultural Sciences
Universitas Padjadjaran
Bandung, Indonesia

Abstract. This article discusses statements of revolt as an expression of disgust, rebel, contempt, made by commoner women towards social situations in Balinese culture presented in the novel *Tarian Bumi*. The novel has a Balinese culture as the setting. It discovers the struggle of commoner women, the women from the lowest caste in Balinese culture. The method of this research is a descriptive-comparative method where the statements of revolt in the source language text are compared to their equivalents in the target language text to find out what adjustments involved. How these statements of revolt are translated into English are observed by using techniques of adjustments by Nida (1964); addition, subtraction, and alteration. The analysis and discussion leads to the objectives of this research: to reveal what message contained in these statements of revolt and to identify what adjustment techniques are applied in the translation. The results show that the main message contained in the statements of revolt by commoner women are about rebel and anger towards inequality which are not to be delivered, not to be spoken to those who are concerned; and the adjustment techniques cover the three of them but the alteration adjustment is used more frequently than any other adjustment techniques.

Keywords: adjustment techniques, addition, subtraction, alteration, statements of revolt

1 Introduction

The effort made by any nation, any institution all over the world regarding the problem of inequality may not give a good impact as expected when the inequality case is actually within a culture. Some cultures make possible the inequality to exist for certain reasons. People in the cultures do not see it as a case of inequality; it is a kind of an indigenous tradition passing from one generation to the next generation. People there believe what they have in their culture is what they need to do. They do not see why they need to disobey the rules in their folk culture. To some extent that is what can be seen from outside yet the condition is different from the inside. Those who are considered to be misfortune due to their social stratification, for instance, they cry in silence. That is what is shown in a novel entitled *Tarian Bumi*.

The novel is written in Indonesian language and has been translated into English *Earth Dance*. It describes what happens in Balinese culture regarding commoner women, the women from the lowest caste. The novel represents the struggle of commoner women to survive in their daily life; they are represented as brave, sarcastic/apathetic and patient (Pratiwi Sari & Nuryatin, 2017). Seeing from psychoanalytic analysis they are characterized as strong, restless, independent, and rebellious (Rahmadi, 2019). Through their characters; sarcastic/apathetic,

restless, and rebellious, this research is focused on. They may not take a revolt action to the authorities regarding what had been happening to them. They just speak up among themselves, commoner women, in their dialogs and even in their monologs. What they think, what they feel, what they want are expressed in their statements and some of them are the statements of revolt.

As the novel has been translated into English, and the translators try their best to give the same message to the readers of the target language text as understood by the readers of the source language text, they need to make some adjustments. This leads to the background of this research. The adjustments made may shift the intensity of the message expressed in the statements of revolt. What message in the statements of revolt and how they are represented in the source language is the first identification of problem to be described. How they are represented in the target language by the use of translation adjustments and whether the message stays the same or shifted in the target language text is the second identification of problem to be discussed. Based on the identifications of problem, the objectives of this research are to reveal the message of the statements of revolt in both texts as well as to identify what adjustments are made and to find out if the message in the target language is similar or shifted.

2 Literature Review

The novel *Tarian Bumi* 'Earth Dance' has been made into some researches previously. The most recent research (Jum & Nur Ali, 2021) is a journal article. It uses the same data source, the same method of research yet it focusses on the use of Baker's translation strategies in translating cultural words found in the novel. The results show that the cultural words found are of 4 categories based on Newmark's classification and there are 5 strategies of Baker's translation strategies out of 7 strategies. The second previous research (Mahmud et al., 2021) is a proceeding article. It uses the same data source, the same research method but it focusses on the amplification technique of translation by Molina & Albir found in 4 chapters at the beginning of the novel. The results show that the information added through the Amplification technique is implicit to explicit information, cultural information, and the last one deals with grammatical differences. The third previous research (Zulkifli Mahmud et al., n.d.) is also a journal article. Using the same data source and quantitative and qualitative research method, it focusses on use of paraphrase strategies by Harmon (2013) in translating the first part of the novel. The results show that the highest number of linguistic unit being paraphrased is word and the most frequently paraphrase used is explicative paraphrase. Based on the information described in the three previous researches, we declare that this research is original and does not involve plagiarism. A research about statements of revolt in the novel *Tarian Bumi* and its translation 'Earth Dance' have never been done before.

Based on the information given in the definition of translation that the equivalent in the target language must be the closest natural one both in meaning and in style (Nida, Eugene A & Taber, 1982), this research uses Nida's translation adjustments. Either grammatical or lexical, the adjustments are required to get the closest natural equivalent so the readers of the TL get the same message from the translation work (Anwar, 2020). This deals with Nida's own statement that the adjustments are made to produce correct equivalents-not to serve as an excuse from tampering with the SL message (Nida, 1969). Some adjustments related to the grammar, vocabulary, and cultural elements of the target language and culture are to achieve "naturalness" (Jabak, 2020).

The translation adjustments cover 3 things: addition, subtraction, and alteration (Nida, 1969). Each of them has its own function. Addition is to clarify an elliptic expression; to avoid ambiguity; *to amplify implicit elements, and/or to add connectors*. Subtraction is to delete unnecessary repetition, specified references, conjunctions and adverbs. While alteration includes changes due to the structural differences between the SI and TL; changes in the word order and/or grammatical categories; and changes due to semantic misfits, as with idiomatic expression (Molina & Albir, 2002). It can be concluded that Nida's translation adjustments which can be also be called as translation strategies as stated by Molina & Albir (2002) are to adjust the form of the message to the characteristics of the target language structure; to produce semantically equivalent structure; to generate appropriate stylistic equivalences; and/or to produce an equivalent communicative effect (Juma Zagood, 2019). Although each adjustment has its own function, it should be noted that it is not always used separately; it is possible to use it in a combination of 2 techniques or even 3 (Rais, n.d.). That is what can be found in this research: a long statement of revolt may involve a combination of 2 or 3 techniques frequently.

3 Methodology

This research article uses qualitative method as it deals with qualitative phenomenon (Kothari, 2004). The qualitative method is used to reveal all the phenomena dealing with the statements of revolt in the source language text and those which are translated using translation adjustments. The data source is the novel *Tarian Bumi 'Earth Dance'* by Okka Rukmini (2003). The term "revolt" is inspired by the title of a novel *Revolt* by Qaisra Shahraz (2013). Using comparative approach, the phenomenon in the source language text is compared with the equivalent in the target language text. Using descriptive approach, the result of the comparing process is described the way it is. Those methods are applied in the following steps: (1) to collect statements of revolt given by commoner women in the source language text as well as their equivalents in the target language; (2) to classify which commoner woman made the statements; (3) to reveal the message of the statements based on the entries of definition of the word revolt in Merriem Webster online dictionary; (4) to identify the kind of Nida's adjustments found in the data; (5) to find out whether the message in the equivalents stay the same or shifted; (6) to describe all the phenomena in a research article.

4 Finding and Discussion

The statements of revolt of commoner women in the novel are identified by the message contained in them through the meaning of the word "revolt" itself and its synonymy: rebel and contempt. The meaning of it which are based on the entries of Merriam Webster online Dictionary (<https://www.merriam-webster.com>) covers 5 points: (1) to experience of disgust or shock (revolt); (2) a movement or expression of vigorous dissent (revolt); (3) to oppose or disobey one in authority or control (rebel); to act in or show opposition or disobedience (rebel); (4) to feel or exhibit anger or revulsion (rebel); (5) open dislike for someone or something considered unworthy of one's concern or respect; lack of respect (contempt). The statements of revolt in the novel are meant to be given to the highest caste people; to God; to males of any caste; to a certain control in a family (father's or mother's); to a certain control in a system. The

statements of revolt having the characteristics of meaning mentioned are taken from 5 commoner women: Telaga (the main character), Luh Sekar (Telaga's mother before she got married), Luh Kenten (Luh Sekar's friend), Luh Kambren (Telaga's dancing teacher), Luh Gambrug (Telaga's mother in law). What can be underlined here that those statements of revolt are never to be communicated to the persons concerned; unless to God in their prayers.

The statements of revolt are presented both in one single sentence and in several sentences. There are 47 clusters of the statements involving 181 adjustments: 111 alterations (61.32%); 49 additions (27.07%); and the last adjustment is subtraction reaches to 21 cases (11.60%). The adjustments reveal 3 levels of intensity of meaning: the same level, the more intense level, and the less intense level. From the 47 clusters of revolt statements identified, there are only 10 statements representing each topic of revolt discussed in this research article. The discussion is divided into 5 sections: (i) The Adjustments in Telaga's Statements of Revolt; (ii) The Adjustments in Luh Sekar's Statements of Revolt; (iii) The Adjustments in Luh Kenten's Statements of Revolt; (iv) The Adjustments in Luh Kambren's Statements of Revolt; (v) The Adjustments in Luh Gambrug's Statements of Revolt.

The Adjustments in Telaga' Statements of Revolt

Data 1.

SL: *Bagi Telaga, dialah lelaki idiot yang harus dipanggil dengan nama yang sangat agung, Aji, Ayah. Menjijikkan sekali!*

TL: **Telaga** considered **him** an idiot, but an idiot who she **had to approach** with respectful titles: *aji* – **noble** father, or *ratu* – **Lord**.

The statements of revolt in data 1 are supposed to be addressed to Telaga's father who is from the highest caste yet he is shown as having attitudes that do not represent people from the caste. Through the statements Telaga reveals 3 points: (i) her disgust and (ii) her lack of respect: *lelaki idiot* 'idiot man'; *menjijikkan sekali* 'very disgusting'; also (iii) her opposition (rebel): *lelaki idiot yang harus dipanggil dengan nama yang sangat agung, Aji, Ayah* 'an idiot man who has to be called with a very respectful titles, *aji*, father'.

The adjustments found in the data involve the three of them: alteration, addition and subtraction. Alterations occur in the subject of the first clause from *dia* 'he' into Telaga; from passive voice "*dipanggil*" into active voice "had to approach" which then shift the focus from "*lelaki idiot*" into Telaga. Additions occur in the equivalent of *Aji* 'father' from *Ayah* 'father' to "**noble** father" then followed by more information "or *ratu* – Lord". The word "noble" before "father" is meant to show an amplification from implicit to explicit status that *aji* is a very respectful titles while *ratu* is other respectful titles but mostly not for a father. The last adjustment, subtractions occur in the intensifier "*sangat*" which means 'very' and the sentence "*Menjijikkan sekali!*" 'It is very disgusting!'. This word is deleted as the word *sangat* before *agung* 'very respectful' is kind of repetition where the very respectful is equivalent to noble. This may also be the same with the subtraction of the sentence "*Menjijikkan sekali!*" It is assumed that the expression of an idiot has already reflected the meaning of disgust. However, this decreases the level of intensity of the revolt statements as a whole. From the three adjustments in data 1, it can be concluded that the alteration in the subject and the voice from passive into active as well as the subtraction of the last sentence which shows a very strong disgust shift the statements of revolt to less intense.

Data 2.

SL: *Perempuan itu selalu tidak pernah mau mengalah. Apapun yang dianggapnya benar harus jadi kebenaran juga untuk orang lain.*

TL: **For Telaga, her mother seemed to be**

the most stubborn woman **in the world. Her wishes weren't negotiable.** Once she had set foot on a certain path, no one could make her away from her chosen direction.

The statements of revolt in data 2 are supposed to be addressed to Telaga's mother who is no longer a commoner woman after she gets married with a man from the highest caste. She has a powerful control over Telaga especially when dealing with Telaga's future husband. Through the statements Telaga reveals 3 points: (i) her disgust that her mother always forces Telaga to agree with what she wants: "*perempuan itu selalu tidak pernah mau mengalah*" 'the woman never take no'; when Telaga calls her own mother "*perempuan itu*" 'that woman' exhibiting (ii) her anger or revulsion; this leads to (iii) her lack of respect (contempt) as no children call their own mother that way, "*perempuan itu*".

There are 2 adjustments found in data 2: alteration and addition. Alteration can be seen from the categories when the subject "*perempuan itu*" (in angry expression) is translated into her mother (in normal expression); "*selalu tidak pernah mau mengalah*" showing a strong certainty "always" and "never" is translated into "seemed to be (showing possibility) the most stubborn woman in the world". The addition of the adverb of place "in the world" does not give any impact to strengthen back the intensity of the statement. More addition occurs when the stubborn characteristic of her mother is expressed in the sentence "Her wishes weren't negotiable". This amplification reflects the shift from implicit to explicit status so it emphasizes the meaning of stubborn. And the last adjustment, alteration, occurs when the last sentence containing lexical meaning "*apapun yang dianggapnya benar*" 'anything which is considered to be true' is shifted into idiomatic expression "once she had set foot on a certain path". Those adjustments do not give the same intensity of revolt as received by the readers of the source language text; the statements of revolt become less intense in the target language text.

Data 3.

SL: **Entah** rayuan apa yang diberikannya hingga teman Telaga itu tidak menuntutnya untuk mengawini dan bertanggung-jawab. **Perempuan tolo!**

TL: **Telaga had no idea** what sweet words he had said **to the girl, to ensure** she hadn't even asked him to marry **her** and take the responsibility **for the pregnancy. What an idiot!**

The statements of revolt in data 3 are supposed to be addressed to her female friend who is also a commoner who gets pregnant by a man from the highest caste. The statements cover the meaning of (i) disgust as Telaga experiences disgust or shock, (ii) showing a strong dislike both to the irresponsible man who makes her friend pregnant who happens to be from the highest caste as shown in "*Entah rayuan apa yang diberikannya*" 'No idea what sweet words were given to her'; and to her friend for not doing anything to the man as shown in "*tidak menuntutnya untuk mengawini dan bertanggung-jawab*" 'not sue him to marry her and take the responsibility'. The statements of revolt in this data also involve Telaga's (iii) lack of respect especially to her female friend who gets pregnant by the man of the highest caste but chooses not to ask for the man's responsibility as shown in her last statement which strongly shows her lack of respect "*Perempuan tolo!*" 'Stupid woman!'

The adjustments occur in data 3 are additions and alteration. The additions occur in (i) the first part of the first sentence when the word “*entah*” ‘no idea’ is translated into a clause ‘Telaga had no idea’ as addition required by grammatical restructuring; and (ii) as an amplification from implicit to explicit status in the verb “to ensure”; (iii) as an obligatory specification when the transitive verb “marry” requires an object “her”; and the last addition is (iv) as an amplification from implicit to explicit status in the object “for the pregnancy”. The only alteration occurs in the last statement when “*Perempuan tolo!*” ‘Stupid woman!’ is translated into ‘What an idiot!’ where the explicit subject “*perempuan*” is shifted to implicit. Unlike the previous data, the adjustments in data 3 reveal more intense revolt as shown in the additions “to ensure” (to strengthen the use of “sweet words”) and “for the pregnancy” (that the irresponsibility of the man makes Telaga’s friend pregnant). As the closing the alteration of shifting the meaning from “*tolol*” ‘stupid’ into “idiot” increases the intensity even more although the subject “*perempuan*” ‘woman’ is shifted to implicit.

Data 4.

SL: *Kali ini Telaga harus membunuh nama Ida Ayu yang telah diberikan hidup padanya. Nama itu tidak boleh dipakai lagi. Tidak pantas. Hanya membawa kesialan bagi orang lain!*

TL: **Through this ceremony** Telaga **would** “kill” the name Ida Ayu that she had been given as a token to her exalted birth. **Henceforth** she **could never use** this name again. Besides being inappropriate, it could only bring misfortune to others.

The statements of revolt in data 4 are not particularly addressed to a certain person but more to the system in the society that respectful title “**Ida Ayu**” given to Telaga when she was born as a girl from the highest caste is no longer allowed to be used as a part of her name; it has to be deleted based on a rule in the system due to the violation Telaga did. A woman from the highest caste only marries a man from the same caste. In Telaga’s case, she got married with a man who is not from the same level of caste. Through her statements of revolt Telaga shows her (i) implicit expression of vigorous dissent as (ii) an opposition to one of the rules in a system in the Balinese society, which covers (iii) her anger or revulsion when she uses the expression “*harus membunuh*” ‘have to kill’ instead of to delete; “*tidak boleh dipakai*” ‘forbidden to use’; “*tidak pantas*” ‘not appropriate’; “*hanya membawa kesialan*” ‘only bring bad luck’.

The adjustments found in data 4 are mostly alterations with one addition. The first alteration can be seen from the expression “*kali ini*” ‘this time’ without relating to any specific event and this is shifted to ‘through this ceremony’ with relating to a specific even “this ceremony”. The second one is when the verb “*harus*” ‘have to’ showing obligation or a must is translated into ‘would’ showing future action with no obligatory action to be done. Then the third alteration when the expression “*tidak boleh dipakai lagi*” ‘not allowed to be used again’ as something which is forbidden to do is translated into ‘could never use’ as an impact to the prohibition. The last alteration occurs when 2 sentences that strengthen Telaga’s revolt are made into one: “*Tidak pantas!*” ‘Not appropriate’ and “*Hanya membawa kesialan bagi orang lain!*” ‘Only bring bad luck to others!’ into “Besides being inappropriate, it could only bring misfortune to others”. The last adjustment is an addition as an amplification from implicit to explicit status where an adverb “henceforth” is used at the beginning of the sentence to mark the time that the respectful titles “Ida Ayu” cannot be used anymore. From all the adjustments it can be concluded that the intensity of revolt in the source language becomes less in the target language as the strong obligation “*harus*” and strong prohibition “*tidak boleh*” are shifted. What happens to the last part of this data when 2 strong revolt statements showing opposition “*Tidak*

pantas.” and “*Hanya membawa kesialan bagi orang lain!*” are made into one sentence, also shifts the level of intensity from intense in the source language text into less intense in the target language text.

The Adjustments in Luh Sekar’s Statements of Revolt

Data 5.

SL: *Kata mereka, aku anak pengkhianat. Anak PKI! Yang berbuat ayahku, yang menanggung beban aku dan keluargaku. Kadang-kadang aku sering berpikir, kalau kutemukan laki-laki itu aku akan mem-bunuhnya!*

TL: **People cast me out**, saying **that my father was a traitor to the nation**, that I am **the daughter** of a communist! My father made mistake and now **my whole family** carries the burden. Sometimes I think I’d kill him if I ever met him!

The statements of revolt in data 5 are made by Luh Sekar when she was still a commoner. The statements are supposed to be addressed to two addressees: her father who is a traitor to the nation, a communist who ran away; and to the society who have control to cast out Luh Sekar and her whole family because of what her father had done. The statements of revolt involve Luh Sekar’s (i) opposition to the society for casting her and her family out due to her father’s betrayal to the nation as shown in “*Yang berbuat ayahku, yang menanggung beban aku dan keluargaku*” ‘My father did it, I and my family carry the burden’. Also the statements show Luh Sekar’s (ii) anger or revulsion to her father that she has an intention to kill him when she has a chance to meet him as shown in “*...kalau kutemukan laki-laki itu aku akan membunuhnya!*” ‘...if I met him, I’d kill him!’ She strengthens her anger or revulsion by using the expression “*laki-laki itu*” ‘the man’ instead of “my father”.

The adjustments which are involved in data 5 are additions and alterations. The first addition reveals in the beginning of data 5: “People cast me out” where the information does not exist in the source language text yet in the history of Indonesia, that is what usually happens, the family of the communist is casted out, so it as a kind of an amplification from implicit to explicit status. Alterations occur in the second clause of the first sentence where the subject “*anak*” ‘a child of’ is translated into “my father” shifting the focus from the daughter of a traitor to the nation (showing anger or revulsion) into the traitor himself “my father is a traitor to the nation” (the expression chosen “traitor” shows Luh Sekar’s lack of respect or contempt); “*anak*” which can be a daughter or a son is translated into ‘daughter’ to specify the genre of the child; “*PKI*” which stands for “Partai Komunis Indonesia” ‘Indonesian Communist Party’ is translated into just ‘communist’ which neutralized the intensity of the message. This political party, PKI, that had been blacklisted by Indonesian government. The last alteration occurs in the last sentence in the order where if clause in the source language text “*kalau kutemukan laki-laki itu*” ‘If I meet that man’ which is followed by “*aku akan membunuhnya!*” ‘I’ll kill him’ is translated into different order ‘I’d kill him if I ever met him’. The expression of anger reflected in the noun phrase “*laki-laki itu*” instead of “my father” which is translated into the third person singular pronoun “him” shifts the intensity of revolt into less intense. In a normal condition no child calls her/his father “that man”.

Data 6.

SL: *Kelak, aku akan membuat perhitungan pada semua orang yang merintangki keinginanku. Keinginan yang harusnya pantas menjadi milikku.*

TL:

One day, I'll make them pay, all of them: **everyone** who has stood in the way of my dream. **I deserve this! I am worthy!**"

The statements of revolt in data 6 reveal Luh Sekar's (i) anger or revulsion when stating "*Kelak, aku akan membuat perhitungan pada semua orang yang merintangki keinginanku*" 'One day, I'll make all who stand on my dream pay' that she will take a revenge. The next revolt shows (ii) an opposition and (iii) expression of vigorous dissent: "*Keinginan yang harusnya pantas menjadi milikku*" 'The dream that I deserve to get'. And the last sentence in the source language text which is translated into 2 sentences strengthens Luh Sekar's vigorous dissent and opposition: "I deserve this!" "I am worthy!"

The adjustments found in data 6 are of 2 kinds: additions and alteration. The first addition occurs when the object "*semua*" 'all' is translated into 'all of them' followed by 'everybody' as a repetition: this is an amplification from implicit to explicit status as well as to emphasize the meaning. The next adjustment, alteration occurs as a shift or transposition when one sentence "*Keinginan yang harusnya pantas menjadi milikku*" is translated into 2 sentences: "I deserve this!" to represent the meaning of "*pantas*" and "I am worthy" to represent the meaning of "*harusnya menjadi*" that she is capable of doing it. Unlike the previous data, from all the adjustments found in data 6, it can be concluded that the equivalent in the target language text becomes more intense.

The Adjustments in Luh Kenten's Statements of Revolt

Data 7.

TL: *Alangkah mujurnya mahluk bernama laki-laki. Setiap pagi para perempuan berjualan di pasar, tubuh mereka dijilati matahari. Hitam dan berbau. Tubuh itu akan keriput. Dan lelaki dengan kebebasnya memilih perempuan-perempuan baru untuk mengalirkan limbah laki-lakinya.*

TL: How lucky men are. Every morning the women **work hard** at the market, **their skin stung** by **the harsh** sun until they are **dirty** and **sweat-stained**. **Before long** they grow wrinkled and **old**. Then the men **just** choose new, **fresher** women to **satisfy their desires**.

The statements of revolt in data 7 are supposed to be addressed to males of any caste who are considered to be irresponsible husbands. These statements exhibit Luh Kenten's (i) expression of vigorous dissent as well as (ii) anger or revulsion when stating "*Alangkah mujurnya mahluk bernama laki-laki*" 'How lucky the creature under the name of *laki-laki* "man" as well as "*untuk mengalirkan limbah laki-lakinya*" 'to flow their male waste'. Luh Kenten's expression of vigorous dissent and opposition shows a condition where Luh Kenten cannot stand the inequality: women have to work harder than men for earning money for their families, under the sun; they get wrinkled, old, ugly quickly than it should be while their men just do nothing but demand the beauty and the fresh of their women. When the men cannot get what they want to fulfill their sexual need: they do not feel satisfy with the condition of their women who have worked hard, the men just abandon their women and starting to choose new fresher women.

The adjustments in data 7 involve the 3 of them: subtraction, addition and alteration. The subtraction is to eliminate the expression “*mahluk bernama*” as it is an implicit repetition where men are actually creatures. This subtraction decreases the intensity of revolt as “*mahluk bernama*” ‘the creature under the name of male’ is an expression of anger or revulsion as well as opposition that male can have more control. The next adjustments are additions which occur as an amplification from implicit to explicit status as well as to strengthen the meaning as shown (i) before the word “sun” the harsh sun; (ii) after the word “wrinkled” “and old”; and to specify the length of time (iii) “before long”; the next one is which is added to the women (iv) “fresher” following the adjective “new”; and the last one is (v) “*dengan bebas*” ‘freely’. The alterations occur in the expressions (i) “*tubuh mereka*” ‘their body’ when it is translated into “their skin” more specific part of the body; (ii) “*hitam*” ‘black’ showing permanent condition of the skin color is translated into ‘dirty’ as opposed to clean showing temporary condition; (iii) “*berbau*” ‘smelly’ showing the body odor which is translated into ‘sweat-stained’ showing the unclean skin; and the last alteration occurs when the rude expression “*mengalirkan limbah laki-laki*” ‘to flow the waste of male’ as another way to call “sperm” is translated into ‘to satisfy their desires’ showing more implicit and neutral information. From all the three kinds of adjustments, with the subtraction of the expression of anger in “*mahluk bernama*” and the alteration of “*mengalirkan limbah laki-laki*” where sperm is considered as a waste, it can be concluded that the level of intensity of the revolt statements in the target language text is less intense.

Data 8.

TL: *Kalau sekarang dia mulai tertarik dengan sesama perempuan, apa itu salah? Aibkah? Apakah Tuhan tidak akan memberi tempat bagi seorang perempuan yang mencintai seorang perempuan juga? Kalau Tuhan boleh marah, kenapa Kenten tidak?*

TL: “*Hyang Widhi...*” **Kenten sighed and inhaled deeply.** Was it wrong then, that she started to feel attracted to other women? **Was it** shameful? Wasn’t there space **in the universe** for a woman who could only love other women? If *Hyang Widhi* could be angry, why couldn’t she?”

The statements of revolt in data 8 are made by Luh Kenten, Luh Sekar’s friend who has a sexual need to the same sex or lesbian. The statements are addressed to God in her prayer which reveal Luh Kenten’s (i) expression of vigorous dissent (revolt) dealing with a condition that a woman should be given a freedom to fulfill her sexual need with the same sex as reflected in her questions: “*Apa itu salah?*” ‘Was it wrong?’ and “*Aibkah?*” ‘Was it shameful?’. The revolt statements also reveal (ii) Luh Kenten’s opposition (rebel) to God which are shown in “*Kalau Tuhan boleh marah, kenapa Kenten tidak?*” ‘If God can get angry, why can’t Kenten?’

The adjustments found in data 8 are additions and alterations. The first addition in “*Hyang Widhi...* Kenten sighed and inhaled deeply” has a function as an amplification from implicit to explicit status, that it is a pray to to God as reflected from the word “Tuhan” in her questions: “*Apakah Tuhan tidak akan memberi tempat bagi seorang perempuan yang mencintai seorang perempuan juga?*” and “*Kalau Tuhan boleh marah, kenapa Kenten tidak?*”. The second addition with the same function as an amplification from implicit to explicit status can be seen in the adverb “in the universe”. The next addition does not deal with the amplification anymore but with the requirement by the grammatical restructuring as an incomplete sentence “*Aibkah*” ‘Shameful?’ is translated into a complete sentence ‘Was it shameful?’. The next adjustments are alterations and the first alteration occurs as a shift in the word order where the

information given in the first clause is shifted into the second clause as shown in “*Kalau sekarang dia mulai tertarik dengan sesama perempuan, apa itu salah?*” is translated into “Was it wrong...” ‘*apa itu salah?*’. The second alteration occurs as a category from singular to plural when “*seorang perempuan*” ‘a woman’ which is only one is translated into ‘other women’ which is more than one. And the last adjustment as a change in word classes occurs when the proper noun “Kenten”, as a female name’ is translated into pronoun ‘she’. The problem is that an Indonesian people sometimes uses a proper noun, his or her own name indicating the first singular “I”. As the statements of revolt in data 8 are uttered in a prayer; a direct dialog between “I” and God, the pronoun “she” cannot be accepted there; it is misinterpretation. Apart from this misinterpretation, from all the adjustments found, it can be concluded that the intensity of the statements of revolt in data 8 is the same.

The Adjustments in Luh Kambren’s Statements of Revolt

Data 9

SL: *Kau sama saja dengan semua orang Barat yang tinggal di Bali ini. Di satu sisi mereka memandang kami sebagai manusia-manusia paling tolol. Manusia yang layak untuk dibodohi dan dibohongi.*

TL: You’re just like other Westerners living in Bali. On the one hand, **you** view us as **the most backward human beings on earth**, people **to be lied** to and **treated like fools**.

The statements of revolt in data 9 are made by Luh Kambren, Telaga’s dance teacher who concerns much about Balinese people as well as Balinese culture when talking to Telaga. The statements are supposed to be addressed to the Westerners living in Bali revealing Kambren’s (i) disgust (revolt) as well as (ii) anger or revulsion (rebel) as shown in the expression: “*manusia paling tolol*” ‘the most stupid people’; “*dibodohi*” ‘to be fooled’; *dibohongi* ‘to be lied’.

The adjustments found in the data are alterations and addition. The first alteration occurs when the subject “*mereka*” ‘they’ refers to Westerners is translated into ‘you’ refers to Telaga. The adjustment is based on the assumption when Luh Kambren said “*Kau sama saja dengan orang Barat yang tinggal di Bali.*” ‘You’re just like other Westerners living in Bali.’ The next sentence is started with the subject “*mereka*” ‘they’ referring to Westerners living in Bali not “*kau*” ‘you’ referring to Telaga anymore. This is a case of misinterpretation. The second alteration occurs as an order where the information “*dibohongi*” ‘to be lied’ is mentioned before the conjunction “and” is shifted after “and”; the information “*dibodohi*” ‘to be fooled’ is placed first. The last alteration occurs when the adjective “*tolol*” ‘stupid’ in “*manusia paling tolol*” ‘the most stupid human being’ is translated into ‘backwards’, the synonymy of stupid showing more intense meaning. The intensity is more when an addition “on earth” as an amplification from implicit to explicit status is made after the expression “the most backwards human beings”. Apart from the misinterpretation on the translation of “*kau*” ‘you’ into “they”, it can be concluded that the revolt statements in the target language text given in data 9 is more intense.

The Adjustments in Luh Gambrug’s Statements of Revolt

Data 10.

TL: *Ketika kusuruh kau datang dengan laki-laki keparat itu kau menolak. Kau katakan harus menjaga nama baik laki-laki sial itu!*

TL: **And** when I ask you to bring **him here with you**, you refuse **me**. You told **me** you had to protect his precious **pride**!

The statements of revolt uttered by Luh Gambreg, Telaga's mother in law, in data 10 are supposed to be addressed to her own son in law, an irresponsible man. The statements are expressed through her dialog with her daughter. The revolt statements reveal Luh Gambreg's (i) disgust or shock (revolt); (ii) anger or revulsion; (iii) open dislike for someone considered unworthy of one's concern or respect; lack of respect as well as shown in: "*laki-laki keparat itu*" 'that bastard man' and "*laki-laki sial itu*" 'that damned man'.

The adjustments found in data 10 are additions and alterations. All additions are as amplifications from implicit to explicit status in (i) the conjunction "and" put in the beginning of a sentence indicating the continuation of event; (ii) the direct object "me" after transitive verbs "refuse" and "told"; and (iii) adverb of place "here". The next adjustments, alteration, occur in two noun phrases "*laki-laki keparat itu*" 'that bastard man' which is translated into a pronoun "him" and "*laki-laki sial itu*" 'that damned man' which is translated into male's possessive "his". There are no adjective showing anger as shown in the source language used in the target language text. Based on the adjustments, it can be concluded that the two alterations decrease the intensity of revolt. Luh Gambreg's disgust and anger are not seen anymore.

5 Conclusions

From all the discussion, it can be concluded that (i) from the 5 meanings of revolt, no statements of revolt that reveal one single meaning; mostly 3 of them. The most frequently meaning identified is to exhibit anger or revulsion and the least frequently meaning identified is expression of vigorous dissent; (ii) from the 3 adjustments found in the data: addition, alteration, and subtraction, the kind of adjustment mostly used is alteration and the least frequently used is subtraction and; (iii) all the adjustments do not change the main message of the revolt statements but some of the adjustments do cause shifts in the level of intensity of revolt: addition and alteration; and (iv) it is alteration which mostly shifts the intensity of revolt expressed in the statements either more intense or less intense. From the 10 clusters of data, it can also be identified that there are 2 cases of misinterpretations: (i) when Kenten in data 8 is translated into she and when "*kau*" 'you' in data 9 is translated into they.

References

- [1.] Anwar. (2020). *Strategies And Techniques of Translation in Translating Songs As 21 st Century Curriculum*. 15(1), 34–43. <https://doi.org/10.23917/mp.v15i1.10744>
- [2.] Jabak, O. O. (2020). Application of Eugene Nida's theory of translation to the English translation of surah Ash-Shams. *TranscUlturAl: A Journal of Translation and Cultural Studies*, 12(2), 3–18. <https://doi.org/10.21992/tc29461>
- [3.] Jum, A., & Nur Ali, K. (2021). Translation strategies of cultural words in Tarian Bumi novel and its translation. *LADU: Journal of Languages and Education*, 1(4), 141–149. <http://creativecommons.org/licenses/by/4.0/>
- [4.] Juma Zagood, M. (2019). An Analytical Study of the Strategies Used in Translating Trump's Tweets into Arabic. *Arab World English Journal For Translation and Literary Studies*, 3(1), 22–34. <https://doi.org/10.24093/awejtls/vol3no1.2>

- [5.] Kothari, C. R. (2004). *Research Methodology_ Methods and Techniques*. New Age International Publishers.
- [6.] Mahmud, E. Z., Bayusena, B., & Ampera, T. (2021). *Amplification Technique of Translation in The Target Language Novel "Earth Dance."* 4. <http://www.balix.com/travel/guide/chapter>
- [7.] Molina, L., & Albir, A. H. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498–512. <https://doi.org/10.7202/008033ar>
- [8.] Nida, Eugene A & Taber, C. R. (1982). *HELPS FOR TRANSLATORS THE THEORY AND PRACTICE OF TRANSLATION* (Volume VII). E.J. Brill.
- [9.] Nida, E. A. (1969). Toward a Science of Translating. With Special Reference to Principles and Procedures Involved in Bible Translating. In *Foundations of Language* (Vol. 5, Issue 3, pp. 445–448). <https://doi.org/10.7202/003030ar>
- [10.] Pratiwi Sari, S., & Nuryatin, A. (2017). Representasi Perempuan Bali dalam Novel-Novel Karya Oka Rusmini. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 2, 44–48.
- [11.] Rahmadi, P. (2019). Perempuan Yang Ingin Jadi Perempuan Psikoanalisis Tokoh Perempuan Novel Tarian Bumi Karya Oka Rusmini. In *Print*: Vol. ISSN (Issue 2).
- [12.] Rais, A. (n.d.). *The Techniques of Adjustment in Barbara O'Neill's Seminar Entitled Rewiring The Brain and Its Bahasa Indonesia Interpreting by Reuben Supit*.
- [13.] Zulkifli Mahmud, E., Ampera, T., & Bayusena, B. (n.d.). Paraphrase Strategy in Translating Indonesian Novel into English. *International Journal of Social Science And Human Research*. <https://doi.org/10.47191/ijsshr/v4-i1-17>