

## IDEOLOGICAL REPRESENTATION THROUGH NOUNS IN *THE QUESTION OF RED* AND ITS SELF-TRANSLATION *AMBA*

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### Abstract

Literary translation is often faced with problems of equivalence, faithfulness, accuracy, and naturalness. This becomes more complex because the author can choose between many options. Therefore, the author's choice of styles has roles in representing his ideology. This study discusses literary translation by authors. This study is aimed at explaining whether the case of self-translation of the novel *The Question of Red* (*TQOR*) and *Amba* experiences distinction in the lexical category of style markers which leads to a potential difference in the self-translator's ideology. A qualitative research method with Fairclough's critical discourse analysis approach is used to reveal the ideological representation. The data sources are the English novel, *TQOR*, and its Indonesian translation, *Amba*. The research data are nouns in the source text (ST) and their translation which represent the self-translator's ideology in the target text (TT). The analysis follows Fairclough's model of description, interpretation, and explanation. The results show that the ST has more nouns as the lexical style markers than the TT. In both texts, abstract nouns are used more frequently than concrete nouns which offers more affective involvement so that the readers of both texts can feel the experience of the characters rather than giving sensory perceptions to the readers.

Keywords: ideological representation, style markers, nouns, self-translation

## REPRESENTASI IDEOLOGI MELALUI NOMINA DALAM SWATERJEMAH NOVEL *THE QUESTION OF RED* DAN *AMBA*

### Abstrak

Penerjemahan karya sastra selalu dihadapkan pada permasalahan kesepadanan, ketepatan, keakuratan, dan kealamiahannya yang dapat menjadi lebih rumit karena pengarang dapat menggunakan gaya bahasa yang khusus. Penelitian ini membahas kasus penerjemahan karya sastra yang dilakukan oleh pengarangnya sendiri (swaterjemah). Penelitian ini bertujuan melihat apakah kasus swaterjemah novel *The Question of Red* (*TQOR*) dan *Amba* mengalami pergeseran gaya bahasa kategori leksikal yang mengarah pada potensi pergeseran ideologi pengarang-penerjemah. Metode penelitian kualitatif dengan analisis wacana kritis Fairclough digunakan untuk mengungkap ideologi pengarang-penerjemah. Sumber data berupa novel berbahasa Inggris, *TQOR*, dan terjemahan bahasa Indonesianya, *Amba*. Data penelitian adalah nomina di dalam TSu dan terjemahannya dalam

TSa yang merepresentasikan persepsi ideologis pengarang-penerjemah. Analisis menggunakan model AWK Fairclough, yaitu deskripsi, interpretasi, dan eksplanasi. Hasil penelitian menunjukkan bahwa TSu memiliki lebih banyak pemarkah gaya bahasa kategori leksikal nomina daripada TSa. Pada kedua teks, nomina abstrak lebih banyak digunakan daripada nomina konkret. Dengan demikian pengarang-penerjemah lebih menawarkan keterlibatan afektif agar pembaca turut merasakan pengalaman tokoh-tokohnya daripada memberikan persepsi indrawi.

Kata Kunci: representasi ideologis, gaya bahasa, nomina, swaterjemah

## INTRODUCTION

Translators of literary works are often faced with problems of equivalence, faithfulness, accuracy, naturalness, and other parameters oriented to the source text (ST). Their task is to deliver the message so that the target text (TT) readers can grasp the same meaning and message as the ST readers. Larson (1998) underlines that the main difficulty of translators of literary works is finding the lexical equivalents of objects and events that do not exist in the target culture. Chaal (2019) agrees with Larson's view and emphasizes that translators must bridge the cultural gap between two readers of different languages. The translator must try to maintain the meaning and message of the ST in the TT. At the same time, he is faced with specific issues, like culture, ideology, and identity, which are represented through choice of words and sentence structure. In the translation of literary works, these issues become more complicated because literary texts generally have a distinctive style. Each author can use a particular choice of words or sentence structure to represent his message.

This difficulty becomes more complex because the author can choose be-

tween many options. The choice includes how to convey or express a message or meaning. The view of dualism in stylistics considers that style is also a dress of thought (how the author expresses his ideas) as well as a choice of expressions (that one idea can be expressed in various choices of styles). However, the view of monism in stylistics refutes that opinion by saying that differences in forms or styles indicate different messages or meanings (Leech & Short, 2001). The pluralism view bridges the two stating that all choices of linguistic expressions have a certain meanings or purposes, and all choices of linguistic expressions are styles (Leech & Short, 2001).

A writer can use various strategies to explore his style and it makes literary works are often categorized as multi-interpretative works. Some authors manipulate and play with words for the purpose of defamiliarization. Olusola (2015) supports the central role of style in representing the social conditions of the society stating that 'all styles and stylistic subsections or sub-divisions are sometimes called functional style. Some linguists view literary speech—the normal speech of educated people—as a functional style and the style of literature as a whole'. He

argues that every style and its categorization is functional, and every use of the style will be appropriate for certain social conditions.

The meaning expressed by the choice of a certain style shows the significance of the message he conveys to others through the sentences or text he writes, which can answer the question why the author chooses to use a different way from other authors to express the same meaning. The use of style with a specific purpose or function in a text basically shows a certain consistent pattern through which the purpose or message conveyed can be identified. Style, therefore, can be identified by examining style markers (Leech & Short, 2001: 56).

In representation theory, Hall (1997) states that language is used to produce meaning between humans, culture, and media. The meanings produced are influenced by ideology and human experience and are realized through signifiers. These signifiers are used to symbolize events, objects, and people themselves. When these signifiers and symbols are revealed, the meaning represented can be determined, whether thoughts, ideas, ideologies, or feelings (Hall, 1997).

Therefore, the choice of words or style used by an author can be called a functional style, having a role in representing the social conditions of the society and the ideology of the author. The problem that often arises is when a literary work, with various styles used by an author, is translated into a different language. In literary works and their translations, style has a central role. The choice of style used by the author or translator is also believed to reflect his thoughts or

perspective on the world. Evans and Green (2006: 5) argue that language reflects human thought patterns.

Fairclough, with critical discourse analysis, argues that style is an aspect of discourse related to the identification process, that is how a person or a society identifies itself or is identified by others (Fairclough, 2003). According to him, style can be realized through various linguistic features, ranging from phonological features to vocabulary and metaphor features.

Hatim and Mason (1997: 111) believe that various factors such as politeness, power relations, and ideology play important role in determining word choice, starting from the smallest linguistic unit to the largest linguistic unit. They argue that it is the author's ideology that builds discourse, and that discourse becomes a tool to 'maintain' ideology.

Thus, stylistic analysis of a literary work and its translation can be carried out mainly to reveal whether the author and the translator have the same style, or whether the source text and target text use the same style, and whether the author's style and the translator's style represent the same ideological view. Various studies on translation show ideological differences between ST and TT, as in a research conducted by Khajeh and Khanmohammad (2011). They found significant lexical and syntactic changes in the two Persian translations of Chomsky's *Media Control* as well as several ideological and arbitrary distortions. However, Mansourabadi and Karimnia's (2013) research on two versions of the Persian translation of *A Thousand Splendid Suns* shows that the translator maintains the

author's ideology by choosing the same vocabularies in terms of the experiential meaning.

The two studies above have shown that translators have a central role in making decisions whether to maintain or to change the ideology of the text or the ideology of the author through the choice of words or style. The debate about the maintaining of ideology continues along with a paradigm shift in translation studies. The linguistic paradigm, with figures such as Catford (1965), Nida and Taber (1982), and Newmark (1988), who adhered to the concept of equivalence has been opposed by the cultural paradigm and the socio-psychological paradigm (Long, 2013). With several experts such as Andre Lefevere (1992), Susan Bassnett (2002), and Edwin Gentzler (2001), the cultural paradigm focuses on ideological issues. Lefevere calls translation as *rewriting*. Gentzler, along with another expert, Apter (2006), connects translation with identity issues and develops the cultural paradigm into a socio-psychological paradigm.

Translators are actively involved in choosing the language and according to Gentzler (2008: 48), this has two interests. First, language is used to strengthen the position of certain groups and voice shackled social and political interests. Second, translation develops from an unimportant position in the role of cultural formation to a more central role. Gentzler calls translation as *re-creation*.

This article discusses the case of the translation of literary works carried out by the author herself which is commonly referred to as self-translation. This phenomenon is still rarely done by Indone-

sian authors. One of those who do self-translation in Indonesia is Laksmi Pamuntjak. She wrote an English novel entitled *The Question of Red (TQOR)* and later translated it into *Amba* in Indonesian. She calls *Amba* as the result of a recreation process that follows a lot of 'creative impulses', not a literal translation process (Pamuntjak, 2017: 3-4).

Authors who act as translators of their own works can better understand various aspects of the ST so that they are considered capable of producing translations that truly represent the ST's message while still paying attention to the choice of style. The translation is considered ideal (Maklakova, Khovanskaya, & Grigorieva, 2017) because the authors grasp the intent of the ST. Their position is considered superior to other translators. The translated version is valid because it can capture and re-express its meaning in TL.

The self-translators own the rights to their works and can change (the message and/or style) or not change it. The translation is not a perfect replica of the source text. Nikolaev (Maklakova, Khovanskaya, & Grigorieva, 2017) mentions self-translation as a work that contains distinction from the source text because of the grammatical peculiarities of the TL and its cultural background. In line with Nikolaev, Asaduddin (2008) calls this phenomenon as deviation. In his research, Asaduddin found that Hyder as a self-translator made various changes including in the title. In addition, it was found the addition of several new chapters, merging several chapters of the ST, and the addition of new characters in the TT. Thus, self-translation

can result in changes and introduces new styles. Fahrutdinov, Maklakova, and Khovanskaya (2017) investigated Nabokov's self-translation of *Lolita*. They found that the target text contains more phrases and uses more idiomatic expressions. They concluded that Nabokov had produced a new work because the Russian version of the novel *Lolita* uses a different style.

Various studies on self-translation offer new perspectives that replace the focus of previous research on equivalence. Focusing on equivalence has emphasized the asymmetrical position between authors and translators, especially in artistic and creative freedom (Maklakova, Khovanskaya, & Grigorieva, 2017). So far, readers and researchers attach great importance to fidelity to the source text and criticize the translator's creative freedom. The difference or distinction in self-translation shows that translation is a re-creation of a literary work that allows the self-translator to "express" or to represent himself using a different language.

According to Leech and Short (2007: 335) researchers can pay attention to more general lexical patterns to show the themes of a narrative text. For example, Powys in his short story entitled 'The Bucket and the Rope' tends to use positive adjectives, such as *pleasant*, *happily*, *good*, and *nice* which accompany the character Mr. Dendy when his body was found dead due to a suicide. This shows the role of the author's choice of using lexical categories in building the theme of his work.

A similar analysis can also be applied in the case of self-translation of

the novels *TQOR* and *Amba*. Using certain expressions in the source and target texts, Laksmi Pamuntjak—author-translator of the novels *TQOR* and *Amba*—shows her perception of the Indonesian historical events of 1965, including how she imagined the condition of the society at that time, the experiences of the people involved in the incident, and how the government described the event.

These expressions are characterized by the use of certain lexical choices that indicate the author's style. The lexical choice becomes the stylistic difference between these two texts and other texts, which are referred to as style markers.

This study examines whether there are various shifts in the style markers that lead to a potential shift in the self-translator's ideological perception regarding the historical events of 1965 in Laksmi Pamuntjak's novel *Amba*. This research focuses on the lexical category of noun style markers.

## METHOD

This research is qualitative in nature which aims to describe the phenomenon of using lexical category of noun style markers in the case of a self-translation of a literary work and the ideological representation of the self-translator. Fairclough's critical discourse analysis approach was used to support the data analysis so that the ideological representation of the self-translator can be revealed through the choice of nouns used in ST and TT. The ideological aspects of ST and TT can be traced through their textual orientation which involves three traditions, namely textual analysis, mac-

ro-sociological analysis of social practice, and interpretive micro-sociological traditions (Jørgensen & Phillips, 2002). Fairclough's model of analysis is carried out in three stages: description, interpretation, and explanation (Fairclough, 1989: 26).

The data sources are an English novel entitled *The Question of Red (TQOR)*, as the source text, and its translation in Indonesian entitled *Amba*. Both are called as self-translation because Laksmi Pamuntjak acts as the TT writer as well as a translator (as a self-translator). The research data are expressions in the form of nouns in ST and TT which represent the ideological perceptions of the self-translator. The data was collected using the reading and noting method, that was by reading the text repeatedly and noting the findings in the form of style markers of certain lexical category of nouns in ST and TT which are considered to contain ideological aspects of the self-translator.

According to Leech and Short (1995) each stylistic analysis involves a selective activity on a number of certain linguistic features. The selection includes a study of the relationship between the meaning of the text and the linguistic characteristics that are manifested in it. Therefore, there are two criteria in the analysis, namely literary criteria and linguistic criteria. The combination of the two produces certain stylistic features that require in-depth study.

Then the data are compared to see whether there are similarities and differences in the characteristics of the nouns used with the classification of abstract

and concrete nouns. This step is called the analysis of the textual description. The next analysis was interpretation analysis to see how style markers were used to reveal the self-translator's ideological perception of the 1965 events. Explanation portrays discourse in this self-translation case as part of a social process and as a social practice, which explains how the discourse is constructed by social structures, and what reproductive effects that the discourse can have on social structures (maintaining social structures or changing social structures) (Fairclough, 1989). Conclusions are drawn by using abduction inference or by looking for relationships between texts.

## RESULTS AND DISCUSSION

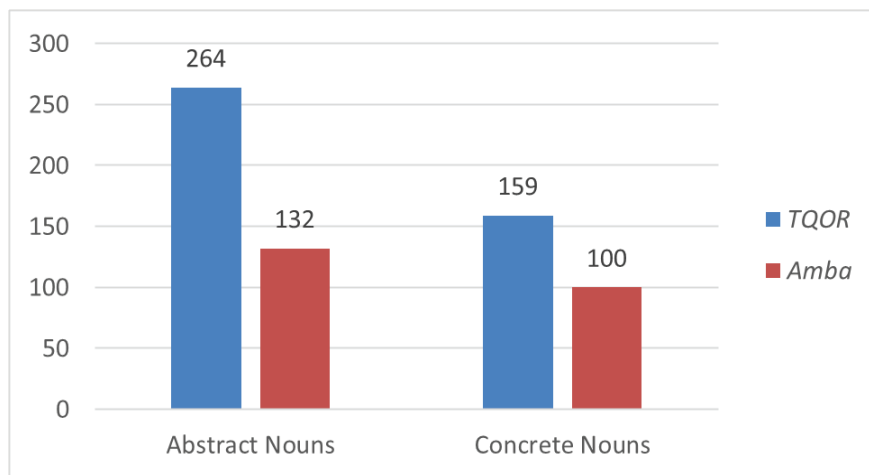
### Results

The novel *TQOR* and *Amba* contain various expressions that show the socio-cultural conditions of the Indonesian people at a certain period around the historic event in 1965, better known as the G30S/PKI incident, as well as the experiences of the characters in the period before the 1965 incident, at the time the events happened, and after the events passed, until they were exiled on the Buru Island. These novels also tell how the main characters still feels the impact of that event right now.

The choice of vocabulary used indicates the author's style markers. The general overview of the lexical categories of the noun style markers used by the self-translator of the novels *TQOR* and *Amba* to express her perceptions of the Indonesian history related to the 1965 events can be seen in Table 1.

**Table 1. Frequency of Abstract and Concrete Nouns in *TQOR* and *Amba***

Category of Nouns	TQOR		Amba	
	frequency	percentage	frequency	percentage
Abstract	264	62,41	132	56,90
Concrete	159	37,59	100	43,10
Total	423	100,00	232	100,00



**Figure 1. Frequency of Abstract and Concrete Nouns in *TQOR* and *Amba***

## Discussion

### *Lexical Category of Noun Style Markers in TQOR*

The lexical category of style markers has a high frequency of occurrence, as many as 423 cases in the *TQOR* as the English source text. This indicates that nouns give an important role in expressing discourse concerning the Indonesian historical events of 1965 and the figures involved. Nouns are lexical forms of language that can refer to the names of entities such as humans, animals, objects, concepts, or thoughts. Halliday (2004: 37) refers to nouns as the names of entities which can be classified into various types such as common and proper names, general and specific things, and abstract

and concrete nouns. Of these classifications, the latter is an important classification in this analysis because both are related to the perceptual input that underlies the meaning of a word (Hill, Reichart, & Korhonen, 2014). Therefore, the discussion in this section will focus on the classification of abstract and concrete nouns.

*TQOR* tends to use abstract nouns than concrete nouns. This tendency contrasts with the opinion of Strunk and White (1999) who suggested to use concrete lexical choices rather than the abstract ones. This opinion is supported by Flor and Samasundaran (2019: 75) who state that abstract or concrete nouns relate to objects and properties that provide

sensory perception—concrete objects are considered to be seen, heard, smelled, and touched. The works of Homer, Dante, and Shakespeare are considered successful and effective because they contain words that create images through special, detailed, and specific word choices. Narrative texts become clearer in describing experiences to readers by using words that evoke images and sensory.

In the novel *TQOR*, Pamuntjak tends to use abstract nouns to give her readers experience. These abstract nouns do not provide sensory perception to the readers, but rather offer affective involvement in the form of empathy so that the readers can feel the experience of the characters in the story. The following are some examples of abstract nouns used in *TQOR*.

<i>trauma</i>	<i>anger</i>	<i>hunger</i>	<i>fear</i>
<i>sadness</i>	<i>pessimism</i>	<i>fate</i>	<i>sacrifice</i>
<i>silence</i>	<i>trouble</i>	<i>absence</i>	<i>independence</i>
<i>violence</i>	<i>ugliness</i>	<i>murder</i>	<i>riot</i>
<i>danger</i>	<i>massacre</i>	<i>intolerance</i>	<i>vengeance</i>
<i>slaughter</i>	<i>death</i>	<i>tension</i>	<i>struggle</i>

In the sentence “*And he has his own sets of trauma, which is why the less they know the better ....*” the author intends to invite the readers to explore the feelings of the characters who experienced mental conditions or abnormal behaviour because of mental stress or physical injury. Some other examples can be found in the sentences below.

- (1) But I could also sense the resignation, which became anger in some.
- (2) And he has his own sets of trauma, ..., there lurks a hunger, barely con-

cealed, to pounce at every chance to milk people for what they’re worth.

- (3) Fear began to dog her, and even the words on the pages she studied, the calm and bounteous curves of the English texts, could not shut out the noises of the night.
- (4) Bhisma found his voice again, saying it was hard to know if the situation called for sadness or fear, or even what was meant by a revolutionary situation.
- (5) All I feel is pessimism.

The feelings and experiences of the characters in *TQOR* are represented in nouns such as *resignation*, *anger*, *hunger*, *fear*, *sadness*, and *pessimism*. With these nouns the readers can imagine the anger, hunger, fear, sadness, and despair felt by the characters because of social and political situations that suppress and intimidate people who are considered communists or affiliated with the communist party.

Pamuntjak also expresses the situations and events experienced by the characters through sentences such as presented below.

- (6) There’s going to be trouble, something really bad.
- (7) Although people discussed troubles as calmly as they could, or avoided discussing them altogether, he soon learned that his absence from the mosque during Friday prayers had been a hot topic for some time.
- (8) I should have known, with violence and intolerance of this scale, nothing is ever laid to rest.
- (9) Besides, she reminded him, who would want to get married now



when there is so much ugliness in the world, Seven Village Devils graffiti bleeding on walls, nights filled with the eerie beating of wooden drums, nameless corpses popping up everywhere.

- (10) The kyais increasingly became the targets of vicious beatings, and then murder, and from that time, it seemed to Amba, everything in her country began to go wrong.
- (11) The following morning there was a riot.
- (12) Danger is part of our struggle.
- (13) His death was as senseless as the massacre of so many Unit V prisoners in reparation for the deed of one or two.
- (14) I suspect they wanted vengeance for what happened in Kanigoro last January.
- (15) There was a lot of violence, even rumors about Qur’ans being stepped on and the upshot was about a hundred of the Masyumi guys were dragged to the local police station, being beaten and abused along the way, antek Masyumi, antek Neko-lim, kontrarevolusi meant people being herded along like goats to slaughter, death now or death later.
- (16) He never understood how to be in the middle, how to avoid tension.

Nouns such as *silence, trouble, absence, violence, ugliness, murder, riot, massacre, intolerance, vengeance, slaughter, death, tension, and danger* are used to help readers understand the situations and events that occur around the characters. With the lexical choice, the readers are expected to be able to imagine or visualize themselves

in their cognitive system about the situation and event. In the sentence “*But Kadipura was made up of silences*”, for example, the author ‘gives freedom’ to the readers to imagine a situation of silence like what happened in Kadipura. Besides, the sentence was followed by the sentence “*Not the silences of things lacking, but rather the silences behind things*”.

The use of abstract nouns usually increases with age and level of education of language users (Ravid, 2005). This tendency is more visible in exposition texts than in narrative texts. However, in the case of *TQOR*—which is narrative—abstract nouns still have a higher proportion than concrete nouns.

Concrete nouns, although there are fewer in number, give an important role in describing the social and political situation at that time. The author uses concrete nouns as below.

<i>police</i>	<i>military</i>	<i>stranger</i>	<i>prisoner</i>
<i>soldier</i>	<i>body</i>	<i>butcher</i>	<i>investigator</i>
<i>furnace</i>	<i>rifle</i>	<i>baton</i>	<i>blood</i>
<i>tear</i>	<i>dust</i>	<i>smoke</i>	<i>crossfire</i>
<i>sentry</i>	<i>port</i>	<i>uniform</i>	<i>Mako</i>
<i>barrack</i>	<i>purgatory</i>	<i>prison</i>	<i>camp</i>

In the examples above, concrete nouns can be divided into nouns in the form of people, objects, events, and places. Human nouns can be found in the following sentences.

- (17) In this island, you don’t mess around either with the police or with the military.
- (18) The government had told them the strangers arriving were of a different kind, a kind who would not inhabit

the coast but go further inland, ....

- (19) Some prisoners were seen to mill about doing odd jobs at the Command Headquarters, known as Mako, ....
- (20) My friend told me that every party meeting is watched over by soldiers, leaning on their rifles, with mouths like crocodiles.
- (21) His body was found in an abandoned building near Fort Vredeburg.
- (22) Here the butchers get to decide our fate.
- (23) Could this lead investigators to her family in Kadipura?

Concrete nouns in the form of things and events are found in the following examples.

- (24) Of course I knew, when I came here, this place is a furnace about to explode.
- (25) These days only rifles and batons rule the world.
- (26) Blood spattered, people screamed, crushing toward the back exit door.
- (27) Her face was coarse with soot, tears and blood.
- (28) And dust, smoke, all of us running, dodging death.
- (29) He is talking, he explains, about the day Bhisma later described to him, when he went to a left wing student meeting in Yogyakarta and was caught in the crossfire between his left wing friends and the Army, back in 1965.

Concrete nouns in the form of places are found in the following examples.

- (30) And yet two navy vessels had stood sentry at the port, big and booming,

a gift from the heavens.

- (31) There is something far too quiet here at the barracks—certainly not how most folks would picture this place.
- (32) There were more disembodied words, landing craft. . . marching the beach... the first kilometer... mangroves... Transit Unit... deluging rain... mosquitoes... festering sores... Purgatory... Krinyu the healing plant... human chariots. . .
- (33) The fact that the camps were dismantled slowly, almost furtively, over a period of two years, might have had something to do with Bhisma disappearing.
- (34) “That strange, foul island, the ugliest and most vulgar of prisons.

Although there are fewer numbers, concrete nouns also have a role in depicting the social and political situation as well as the experiences of the characters. Nouns such as *police*, *military*, *soldier*, *butcher*, and *investigator* describe the forces of power or the state and organizations that are considered ‘enemies’ of the main characters. In fact, they were considered as butchers who were ready to kill Bhisma, Amba, and other persons affiliated with the communist party. Meanwhile, Bhisma and other political prisoners who were exiled on Buru Island were considered as strangers or foreigners and referred to as *belonging to a different type*—which strengthened the position of the political prisoners on the side of those who were isolated and had to be removed.

Nouns in the form of objects and events such as *furnace*, *dust*, and *smoke* provide illustrations that can be perceived

by the five senses as something concrete. When describing the situation of such a dangerous place, the author uses metaphors or similes for the place with *furnace* which at any time can explode and cause many victims. With this word, the readers are invited to feel the heat of the situation at that time. These concrete nouns help the readers to really see and perceive the events happening, for example, as in the word *crossfire*. Lexical choices that refer to something concrete make events in the text easier to understand, remember, and process than abstract lexical choices (Hill, Reichart, & Korhonen, 2014).

This is also found in the use of concrete nouns that refer to places such as *camp*, *barrack*, *port*, *purgatory*, and *prison*. The novel *TQOR* invites readers to explore the experiences of the characters when they are in the places mentioned, as well as being a concrete description of Buru Island.

#### ***Lexical Category of Noun Style Markers in Amba***

In general, lexical category of noun style markers in the novel *Amba*, as the self-translation of the novel *TQOR*, have fewer numbers than the number lexical category of noun style markers in the novel *TQOR*, as the source text. In *Amba* the number is reduced to 232 cases. However, similar to *TQOR*, lexical category of noun style markers in *Amba* also uses more abstract nouns than concrete nouns, although the difference is not as much as in *TQOR*.

The use of abstract nouns in the TT is in line with the phenomena contained in the source text. This means that *Amba* also invites readers to feel more empathy

through the abstraction of nouns. In *Amba*, Pamuntjak tends to present abstract nouns to provide experience to her readers by offering more affective involvement in the form of empathy so that readers can feel the experiences of the characters in the story. These abstract nouns do not provide sensory perception to the readers. The following are some examples of abstract nouns used in *Amba*.

<i>amarah</i>	<i>kesedihan</i>	<i>kebencian</i>	<i>ketakutan</i>
<i>kekalahan</i>	<i>kegaduhan</i>	<i>kepahitan</i>	<i>pengorbanan</i>
<i>penderitaan</i>	<i>tekanan</i>	<i>kehilangan</i>	<i>ketidakadilan</i>
<i>kekerasan</i>	<i>penderitaan</i>	<i>pembunuhan</i>	<i>bentrokan</i>
<i>bahaya</i>	<i>penculikan</i>	<i>pembalasan</i>	<i>dendam</i>
<i>penyiksaan</i>	<i>kematian</i>	<i>ketegangan</i>	<i>perjuangan</i>

The abstract nouns in *Amba* show the feelings of the characters, as shown in the following examples.

- (35) Yang menggagangnya adalah ketiadaan guruh atau amarah di dalam diri Salwa.
- (36) “Wajahmu,” ujar Bhisma, “seperti kesedihan sebuah kota.”
- (37) Satu, mereka yang hidup dalam diam yang menggerogoti tubuh seperti kanker, atau dalam kepahitan dan kemarahan, dan dalam kebencian terhadap semua orang dan semua hal yang mewakili kamp tahanan ini.
- (38) Samuel, kamu masih kecil waktu itu, kamu hidup di dunia yang sama sekali lain, tapi aku yakin kamu mengerti apa rasanya hidup di te-

ngah-tengah ketakutan dan paranoia pada waktu itu.

The expression of the feelings of the characters in *Amba* is clearly conveyed through lexical choices of abstract nouns such as *amarah*, *kesedihan*, *kepahitan*, *kemarahan*, *kebencian*, *ketakutan*, and *paranoia*. The feelings of the characters in *Amba* are not conveyed through nouns that can be perceived through the five senses because they tend to be more cognitive and involve mental processes of feeling.

Several social and political events or situations at that time were represented in abstract nouns as in the examples below.

- (39) Dan jika aku berbuat dan kalah, setidaknya kekalahan itu tidak kehilangan nilai.
- (40) [...] ia ingat, dalam sekrat detik, di antara kegaduhan dan kekerasan di kampus Ureca malam itu, ia mencoba berdiri dari tiarap untuk menemukan sosok Bhisma yang jangkung di antara tubuh dan gerak yang berdesakan.
- (41) Tiba-tiba, suara Zulfikar melembut, “Tapi jangan salah. Saya bukannya nggak bersyukur. Dan juga bukan merasa harus bersyukur karena saya merasa layak hidup dalam ketakadilan. Hidup kami waktu itu memang susah.”
- (42) Pengumuman ini disusul berita tentang penculikan dan pembunuhan sejumlah perwira tinggi ABRI, dan pernyataan Angkatan Bersenjata yang akan menindak mereka, dan yang akan menjaga keamanan dan ketertiban dan juga keselamatan Presiden Sukarno.

- (43) “Tapi bentrokan tadi pagi kurasa ada hubungannya dengan orang-orang pesantren dan Banser yang menginginkan pembalasan atas apa yang terjadi di Kanigoro.
- (44) Aku juga tak merasakan sakit apapun selama interogasi, yang jelas-jelas hanya sebuah alasan untuk penyiksaan.
- (45) Tapi semua gambar terlihat pucat dan samar, seakan kulit manusia, langit dan senjata sama-sama merepresentasikan kematian.
- (46) Dia orang PNI, dan tentu saja masa PNI dan NU lalu mengejar-ngejar dan membunuh orang PKI,” kata Bhisma lagi, “Mungkin aku naif, menganggap ketegangan lama sudah reda. Tapi pertumpahan darah selalu punya bekas yang gelap, *Amba*.”
- (47) “Aah. Kita lihatlah nanti. Bahaya itu kan bagian dari perjuangan.”

Abstract nouns such as *kegaduhan*, *kekerasan*, *ketakadilan*, *penculikan*, *pembunuhan*, *bentrokan*, *penyiksaan*, *kematian*, and *ketegangan*, indicate social and political situations and events or events that make the characters in *Amba* feel insecure.

Among the abstract nouns in the examples above are the self-translator’s subjective interpretations which are formed from judgmental adjectives, such as *pahit*, *gaduh*, *keras*, *tegang*, and *tak adil*, while others are formed from verbs such as *marah*, *sedih*, *takut*, *benci*, *korban*, *tekan*, *hilang*, *bunuh*, *bentrok*, *culik*, *balas*, *siksa*, dan *mati*. This process is referred to as nominalization which Halliday (2004: 69) defines as ‘whereby any element or group of ele-

ments is made to function as a nominal group in the clause'. Furthermore, this nominalization has the potential to weaken and impoverish the feelings or activities by turning a process/verb into a static object (Zheng, 2015).

On the other hand, the use of concrete nouns as lexical category of style markers in *Amba* has a larger proportion than concrete nouns in *TQOR*. This shows the development that the real picture of the social and political situation that underlies *Amba* is becoming more sensory to the readers, although the numbers are still fewer. The followings are some examples of concrete nouns as lexical categories of style markers in *Amba*.

<i>polisi</i>	<i>militer</i>	<i>warga</i>	<i>eks-tapol</i>
<i>aparatus</i>	<i>setan</i>	<i>algojo</i>	<i>pengawal</i>
<i>api</i>	<i>bedil</i>	<i>pisau</i>	<i>darah</i>
<i>senapan</i>	<i>seragam</i>	<i>tembakan</i>	<i>topan</i>
<i>badai</i>	<i>sanggar</i>	<i>kandang</i>	<i>Mako</i>
<i>barak</i>	<i>pelabuhan</i>	<i>penjara</i>	<i>kamp</i>

The concrete nouns in *Amba* represent people, objects, events, and places. Its existence shapes a visual image that can be perceived by the five senses. Representation of the society can be found in the example sentences below.

- (48) Di pulau ini, tak ada seorang pun ingin berurusan dengan polisi atau militer.
- (49) Banyak sekali warga di sini yang nggak bisa, atau lebih tepatnya nggak mau, meninggalkan masa lalunya.
- (50) Meskipun diam-diam Samuel bertanya-tanya apakah ia telah membuat kesalahan besar dengan mengikatkan diri pada kedua orang ini, apa-

lagi kalau laki-laki itu benar-benar, seperti dugaannya, seorang eks-tapol.

- (51) Ingat: merah warna setan. Merah akan melahap dan mengoyakmu seperti babi ngepet, menjadikanmu juga setan. Paham?"
- (52) Tetapi di sini para algojo menentukan nasib kita."
- (53) Seorang pengawal membentakku supaya membawa mayat Ruli ke dekat sungai untuk dikubur atau dibuang malam itu juga.

In the examples above, people who are involved or affiliated with the communists are referred to by the terms *warga*, *eks-tapol*, dan *setan*. The names ranged from positive ones—as the ORBA's euphemisms—to negative ones, *setan*. On the other hand, the names for the opposing party also vary, such as *polisi*, *militer*, *pengawal*, and *algojo* who all tend to show power.

The self-translator uses concrete nouns that refer to objects and events in the following examples.

- (54) Sebenarnya aku sudah tahu daerah ini seperti api dalam jerami.
- (55) Akhir-akhir ini cuma pisau dan bedil yang bicara. Dia selalu bilang, ya namanya peraturan, bisa apa kita untuk menentangnya.
- (56) Bau darah dan asap senapan membuatnya semakin mual.
- (57) Petang itu, saat Gelombang Pertama orang-orang buangan itu tiba di Pulau Buru, lelah, terperangah, dan bisu dalam seragam warna khaki yang kumal, Samuel menonton dari kejauhan.
- (58) Di detik itu sebuah tembakan terdengar.

- (59) Kebakaran hebat, badai dan topan yang melahap kapal, serangan bajak laut yang brutal, keracunan atau eksekusi massal, apa saja yang akan membinasakan semua dalam sekejap. Tapi tak terjadi apa-apa.

The objects mentioned have a negative nuance, such as *api*, *pisau*, *bedil*, *senapan*, *darah*, *seragam*, and *kapal*. Similarly, the mention of events, such as *tembakan*, *badai*, and *topan* also presents negative perception. These concrete nouns are used to present sensory experiences so that they can be perceived and present a visual image to the readers.

Some concrete nouns that refer to places are given in the following examples.

- (60) Sekarang tinggal dia yang menjaga sanggar. “Harus ada salah satu dari kita yang pasang badan,” katanya mencoba berkelakar.
- (61) Mereka masuk, dan melihat Bhisma menapak di ruang duduk seperti ekor binatang yang terkurung di dalam kandang.
- (62) Di dalam barak itu udara lembab, denging nyamuk dan ancaman malaria mengiang-ngiang, dan kasur lebih merupakan sarang kutu.
- (63) Tapi, di pelabuhan, sepasang kapal pendarat pengangkut tank milik ALRI sudah menunggu, seakan bahtera yang dikirim langsung dari surga.
- (64) Lalu, pada suatu hari, ia dicituk dan dibawa ke beberapa penjara.
- (65) Mungkin ini terjadi karena proses pembebasan di kamp-kamp itu berlangsung tanpa keributan, bahkan

seperti pelan-pelan, selama dua tahun, sejak pengumuman resmi penguasa pada suatu hari ke seluruh kamp, ke seluruh dunia, ke semua mata yang memandang deretan orang-orang yang tak bersalah selama hampir dua belas tahun itu sebagai aib.

Concrete nouns used to describe the setting of a place tend to have a negative nuance by mentioning *kandang*, *barak*, *kamp*, and *penjara*. Concrete nouns such as *sanggar* and *pelabuhan* which are usually positive or neutral have a negative influence because the context also creates a negative impression. For example, the word *sanggar* is in the context of a place that must be guarded, and someone has to put himself up. It makes the impression of the *sanggar* a scary place. Likewise with the word *pelabuhan* which is presented in a non-neutral context with the presence of a tanker ship belonging to the Indonesian Navy.

## CONCLUSIONS

The self-translator generally has a perception that is against the mainstream of the Indonesian society regarding the historical events of 1965. This perception is represented through the English novel *TQOR* and its re-created version in Indonesian, *Amba*. Among the controversies that framed the events of 1965, the self-translator positioned herself as a part of a group that since the ORBA administration until now was labelled communist. She considers that they belong to a group as the victims of the government treatment so that they experience and feel

injustice. Through the lexical category of the noun as style markers of identified in the ST (TQOR), she describes the conditions at that time as tense and threatening the safety of the main characters and their comrades.

The same perception is expressed by the self-translator in the re-created version of the novel in Indonesian, *Amba*. The difference is, in terms of lexical category of noun as style markers, *Amba* tends to use fewer nouns to describe the detail conditions at that time. The fewer number of nouns in the TT can occur due to various possibilities, such as the existence of omission or transposition strategy so that there are some ST's nouns that are not translated or translated into expressions with different parts of speech. In the end, the strategy used can have an impact on the 'impoverishment' of the description of the conditions of the society in the setting of time and place as used in the novels. Therefore, it is necessary to further investigate the style markers of other lexical categories such as verbs, adjectives, adverbs, or prepositions. It is also necessary to examine how the style markers of the noun lexical category (and other lexical categories) in the ST are translated into the TT.

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