# A Study of Metaphor Translation from *Anak Semua Bangsa* into Its English Version *Child of All Nations*

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## ABSTRACT

This paper aims to find what types of metaphor are there in the novel *Anak Semua Bangsa* and the strategies for translating those metaphors employed by the translator in translating *Anak Semua Bangsa* into *Child of All Nations*. In order to do so, the researchers employed Dunn's (2015) types of metaphors for data classification and Shi's (2014) strategies of translating metaphors. The data were taken from the novel *Anak Semua Bangsa* for the source language data and *Child of All Nations* for the translation version. This study finds that there are three types of metaphors found in *Anak Semua Bangsa* novel, i.e. modulated (62.67%), source-target (29.33%), and interpretive (8.00%). The translator of *Anak Semua Bangsa* was likely to employ either using literal translation or changing the metaphor to meaning strategies for translating metaphors. In conclusion, regardless for what purposes the translation is, the translation product should preserve above all the meaning rather than the forms.

*Keywords*: *Anak Semua Bangsa*, *child of all nations, metaphor*, *translation*

## INTRODUCTION

A text has been one of the most common ways to share belief or ideology. It may be used as a media in sharing belief and ideology. According to van Dijk (2006), ideology refers to ideas or belief systems that are socially shared by the members of social groups. As a media which represents those aspects, a novel also, as an example of literary works, resembles social and cultural phenomena which are happening or familiar with particular group of society. Whereby, cultural studies can be done through literary works, in this case, Toer's *Children of All Nation* (*Anak Semua Bangsa*).

The focus of this study is about the use of metaphors in source language as found in *Anak Segala Bangsa* by Pramoedya Ananta Toer, which is Indonesian; and its comparison with the English translated version by Max Lane, *Children of All Nation*. As different languages have their own uniqueness in using metaphor and a result of personal or group cultural phenomenon, this study is aimed to find how the metaphors are translated from Bahasa Indonesia into English.

*Child of All Nation*, the translated version, was published in 1996; it is a novel with cultural theme which tells about Minke, the main protagonist's point of view towards western people. As previously portrayed in the first book *This Earth of Mankind* (*Bumi Manusia*), he worshiped western culture which he, finally, repudiated in this novel because he saw how the Dutch treated the natives of Indonesia. Through this process of downfall, he was being supported by his mother-in-law, Nyai Ontosoroh; who also taught him a lot about business. Later in the novel, Minke would fight for the natives' rights through his works in writing in attempting to fight the westerners, who once he worshipped as gods.

For this novel is full of cultural materials between local Javanese and the representative of western culture, in the case of this novel, the Dutch's one; and their colliding in one well-formed-building, the right and perfect chain is massively needed in filling this gap of collision. The gap is a translation of two cultures and background. Whereby, to bridge these two different cultures, it should be built on a very strong foundation to make sure it can connect the two parties well. Furthermore, to make people who sit on the other sides of the bridge understand this story; a very good tool is needed, which is language. Then, as a tool to promote the culture to foreign people, translation holds a key role here.

In translating, there are two options to take, namely keeping the originality or keeping the meaning of the text. Those two options have their own advantages and disadvantages. In order to keep the originality of the text, the authentic message from source language which ought to be deliberately delivered as what is meant by the author is extremely important. However, the translation version may reduce the original meaning if the text is translated literally. On the other hand, in order to keep the original meaning of the text, it results some changes in the translation version. It will betray the originality of the text written by the author though the meaning is delivered. This issue is definitely crucial in translation as in this context; the cultural gap between the two languages is too far respectively (Nida, 1964, as cited in Adiel & Ahmed, 2016), for instance Indonesian and English.

As for art, language is a product of culture; it is also an output of "senses". Since western culture is obviously different in comparison to Eastern one, the conceptions of sense might be different. One of those gaps is realized in the concept of metaphor. As one linguistic tool to concrete abstract concepts, metaphors employ an analogy between two different entities with similar qualities. Thus, the metaphor in *Kepergiannya laksana cangkokan muda direnggut dari batang induk (Toer, Anak Semua Bangsa, 2006, p. 1)* cannot be simply translated into "Her going was as a young branch wrenched apart from the plant that nourished it" (Toer, Child of All Nations, 1996, p. 13) because the sense of "sudden leaving" represented by *cangkokan muda direnggut dari batang induk* is not delivered in the translation since the translator did not perceive this metaphor the same way the writer did. For that reason, this study is conducted in order to see how the metaphors are translated into another language that has different culture.

The novel *Anak Semua Bangsa* written by Pramoedya Ananta Toer was chosen over the other authors with the consideration of the influence of his works in voicing third-world countries' resistance. Besides that, Toer's Buru Quartet novels give great influence in introducing Indonesian history after colonialism. Keeler (2008) argues that Pramoedya Ananta Toer's Buru Quartet is a magnificent work which fictionalized chronicle of an early

Indonesian nationalist's life. Hereby, in promoting the ideas of nationalism from his works is like a tip-toeing movement so that to display this kind of resistance from the eastern in a western style is the real challenge to the translation. For that reason, the translation product should represent the idea of the original one.

As the final point of this section, translating metaphor is worth studying and researching since it involves different cultural perceptions of two or more languages. There are challenging options to be taken by the translator, either to keep the original meaning or to keep the beauty of the literary work. For that reason, this study aims to identify to identify what types of metaphor are there in the novel *Anak Semua Bangsa* and the strategies for translating those metaphors into English in *Child of All Nations*.

## VIEWS ON METAPHOR

The researchers categorised the metaphors found in the novel *Anak Semua Bangsa* based on several views on metaphors. However, we based our metaphor categorizing mainly using Dunn's (2015) three types of metaphoric utterances. He divides metaphors into three main groups, namely interpretive, source-target, and modulated metaphors. His metaphor divisions are based on (i) the contextual stability of the utterance's interpretation and (ii) the presence or absence of a conceptual source-target mapping (Dunn, 2015). In other words, Dunn's metaphor divisions are based on whether or not the metaphor is stable in terms of the interpretation and whether or not the metaphor realizes itself in a conceptual source-target mapping form. This view is based on linguistic point of view rather than sociolinguistics. However, the sociolinguistic matters are not in the division of metaphors but more on the metaphors themselves and on how they are inter-culturally translated into another language.

In terms of the stability of interpretation, Dunn divides metaphor into two groups, i.e. stable and unstable interpretations. The only type that has unstable interpretation is interpretive metaphor because this kind of metaphor has "a purely inferential meaning that varies according to interpreter" (Dunn, 2015). On the other hand, the two others are said to "have a direct and stable meaning" (Dunn, 2015). In terms of the presence or absence of a conceptual source-target mapping, only source-target metaphor is said to realize its form in a conceptual source-target mapping. That is why it is called source-target metaphor. The third type of metaphor, i.e. modulated metaphor, is slightly different. It has no inferential meaning that leads to various interpretations and, moreover, it realizes its form not in a conceptual source-target mapping. It is modulated because it is relatively stable in terms of the interpretation without taking a conceptual source-target mapping form. The three types of metaphor are summarized by Dunn as follows:

**Table 1: Types of Metaphoric Utterances**

| Types | Interpretations | Source-Target | Best Model |
|---|---|---|---|
| Interpretive | Unstable | No | Semantic similarity |
| Source-Target | Stable | Yes | Source-target mapping |
| Modulated | Stable | No | Domain interactions |

## DISCUSSION

### The Metaphors in *Anak Semua Bangsa*

There are seventy five metaphors collected out of the eighteen chapters of the novel *Anak Semua Bangsa* and their translations from *The Child of All Nations*, an English translation version of *Anak Semua Bangsa*.

Three metaphors are also collected from each chapter based on Dunn's (2015) three types of metaphoric utterances although the distribution of the three types of metaphors in *Anak Semua Bangsa* was found to be not even in numbers. The distribution of the three types of metaphor is shown, as follows:

**Table 2: The Distribution of the Three Types of Metaphor in *Anak Semua Bangsa***

| No. | Types of Metaphor | Frequencies | Percentage |
|---|---|---|---|
| 1. | Interpretive | 6 | 8.00 |
| 2. | Source-target | 22 | 29.33 |
| 3. | Modulated | 47 | 62.67 |
| **TOTAL** | | **75** | **100.00** |

Out of the total number of metaphors found in *Anak Semua Bangsa*, the modulated type of metaphor can be said to be the common occurrence of the overall types of metaphor, i.e. more than a half of the total occurrences. It is to show that the writer of *Anak Semua Bangsa*, i.e. Pramoedya Ananta Toer, is a creative person. Surprisingly, modulated metaphors, and also interpretive and source-target metaphors in *Anak Semua Bangsa* were mostly created by the writer. The fact that almost all metaphors in *Anak Semua Bangsa* were created by the writer becomes the challenge for the translator to translate them into English.

## Interpretive Metaphor

Interpretive metaphors can be said to be the most 'troublesome' type of metaphor to be interpreted. It is because we have to, first, see the context under which this type of metaphor is. In other words, the context is required to fill what is meant by this type of metaphor (Dunn, 2015). He also states that some of these metaphors are saturated. It means to say that they can be interpreted as a metaphorical utterance and non-metaphorical utterance at the same time. That is what Dunn refers to as contextually unstable because context is always required to interpret such kind of metaphors. This kind of metaphor can occur in a very long form as the following example:

(1) *"Sayang sekali," sela Kommer. "Dengan hanya menulis, Tuan Minke, hidup bisa menjadi terlalu pendek. Tuan harus punya jadwal untuk hidup di udara terbuka. Sayang sekali tuan tidak mau ikut berburu denganku. Barangkali Tuan belum pernah melihat bagaimana rusa lari melompat-lompat dan menelengneleng mengintip pemburunya. Tanduknya yang indah bercabang-cabang tak dapat menyelamatkan kulit dan jiwanya. Memang indah tanduk itu, apalagi dia sedang berlari dengan kepala mendongak ke langit. Keindahan yang sia-sia. Tanduk itu memikin dia tak dapat bersembunyi dalam semak, tak dapat lari di dalam hutan. Tanduk, Tuan Minke, hanya karena tanduknya yang indah binatang ini dikutuk untuk selalu hidup di alam terbuka, di padang terbuka, dan terbuka pula terhadap peluru pemburu. Hanya karena tanduknya yang indah!"* (41)

["Too bad," Kommer interrupted. "By simply writing, Tuan Minke, life can be too short. You should have a schedule for life in the open air. Too bad you didn't want to hunt with me. Perhaps you had never seen how the deer run and jumped around and peeked its hunter. Its horns are wonderful with beautiful branches could not save the skin and its soul. Indeed a beautiful horn, let alone it was running with its head looking up into the sky. What a beauty in vain. Horn made it can't hide in the bushes and unable it to run into woods. Horn, Tuan Minke, just because of beautiful horns, this animal was

doomed to always live in the outdoors and open meadow and was vulnerable to the bullets of the hunter. Just because of its horns were wonderful!"]

In metaphor (1), Kommer tried to compare the beauty of Minke's writing and the beauty a deer's antlers. It can be said that this metaphor has both metaphorical and non-metaphorical interpretations at once. Without seeing the context, the metaphorical meaning could not be recognized.

Another example of interpretive metaphor taken from *Anak Semua Bangsa* is as follows:

(2) *Tapi dia terlalu lama tinggal di kandang itu setelah bertemu dengan sapi betina lain. […] Jadi kutinggalkan dia dengan si genit Minem.* (52)

[But he ended up staying there for quite a while after meeting that other "cow." […] So I let him with that saucy Minem girl.]

Metaphor (2) has both metaphorical and non-metaphorical interpretations at the same time. The speaker would like to describe *si genit Minem* as 'sapi betina lain'. However, the context is required to understand the metaphorical meaning of this metaphor. In the story, the speaker guides someone around the *kandang sapi* (cowshed). At the end of their visit, they meet Minem. That someone is interested in Minem preferred staying at the cowshed to following the speaker's going back to the main house. In this case, what is meant by 'sapi betina lain' is not a real *sapi betina* (a heifer) but it refers to Minem. However, if the speaker has not mentioned Minem afterwards, the readers would not have understood the metaphorical meaning of *sapi betina lain*.

**Source-Target Metaphor**

Source-target metaphor can be said to take form as simile. Punter (2007, p. 3) says, "one of the most frequent usages of metaphor is as simile" and it "may be in one sense cruder than other forms of metaphor, in that it does not seek to conceal its artificiality; but alternatively one might say that it is the original form of metaphor" (Punter, 2007, p. 4). From Punter's arguments, it can be said that source-target metaphor is said to be the same as simile. Here are several examples of source-target metaphor taken from *Anak Semua Bangsa*:

(4) ***Kepergiannya*** *laksana* ***cangkokan muda direnggut dari batang induk***. (1)

[Her going was as a young branch wrenched apart from the plant that nourished it.]

(5) ***Perpisahan ini*** *jadi* ***titik batas dalam hidupku****: selesai sudah masa-muda.* (2)

[This parting was a turning point in my life. My youth was over, a youth beautifully full of hopes and dreams.]

(6) *Belakangan ini* ***matari*** *bergerak begitu lambat, merangkaki angkasa inci demi inci seperti* ***keong***. (3)

[The sun was moving slowly, crawling like a snail, inch by inch across the heavens.]

The underlined words, i.e. *laksana*, *jadi*, and *seperti*, are the markers of source-target metaphors in *Bahasa Indonesia* whilst the words in bolds are the constituents being compared. In metaphor (4), the phrase *cangkokan muda direnggut dari batang induk* is the source of meaning of the metaphor whereas *kepergiannya* is the target in which the meaning of the former constituent is attached. This is what so called by source-target mapping. The same

concept applies to the other two, i.e. metaphors (5) and (6), with different markers.

There is also a case in which the source-target metaphor does not have apparent constituents to be compared. The followings are the examples:

(7) *Berkaca pada semua itu terasa* ***diri melayang-layang tanpa bumi tempat berpijak***. (22)

[Looking at myself this way, I felt I was being carried along by the wind, with no place on earth where I could stand secure.]

(8) *Dan sebagai* ***butir pasir dari gurun bangsa-bangsa Asia*** *samar-samar* ***aku*** *ikut juga berbangga sekali pun, ya, sekali pun sebagai anak bangsa Jawa, aku rasai juga berada di tempat jauh, jauh sebagai anak bangsa jajahan.* (23)

[As a single grain of sand of the great sand-mountains of Asian people, I secretly felt some pride too, even though, yes, even though as a Javanese youth I felt far below them.]

In metaphor (7), the target constituent is missing. However, it can be still considered this metaphor as a source-target metaphor. The source constituent of that particular metaphor is the phrase *diri melayang-layang tanpa bumi tempat berpijak*. However, this metaphor cannot be found in the target constituent. In this case, it can be assumed that the target constituent of that particular metaphor is the feeling of the speaker's. In order to come to that assumption, the focus can be stated on the marker of the metaphor, i.e. *terasa*. The word *terasa* indicates what the speaker feels and he or she tries to compare his or her feeling to the feeling of *melayang-layang tanpa bumi tempat berpijak*.

Metaphor (8) is to some extent different from that of (7). In metaphor (8), it can still be found the source and target constituents of the metaphor. However, the order is not as in metaphors (4)-(6) in which target constituents come before the source constituents. In (8), the source constituent is focalized so that it moves to the front of the overall sentence. The target constituent, i.e. *aku* comes after that. Hence, the source-target metaphors do not always have target constituents to come before source constituents.

**Modulated Metaphor**

The third type of metaphor is modulated metaphor. It can be said that modulated metaphors are the type of metaphor that Newmark (1988) refer to as dead metaphors. It can also be said that modulated metaphor, in *Anak Semua Bangsa*, took form as personification. Newmark (1988, p. 104) mentions that:

> "By metaphor, I mean any figurative expression: the transferred sense of a physical word (native as 'to originate*, its most common meaning); the personification of an abstraction ('modesty forbids me1- en toute modestie je ne peux pas); the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another. All polysemous words (a 'heavy* heart) and most English phrasal verbs (Lput off, dissuader, troubler etc.) are potentially metaphorical. Metaphors may be 'single' - viz. one-word - or 'extended' (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text)".

By this argument, it can be assumed that the expression like *nyiur melambai* in *Ba-*

*hasa Indonesia* can be considered also as a metaphor in personification form. In arts and literatures, personifications are usually used to embed the quality of being animate in inanimate objects. In this sense, personifications have the quality of metaphorical utterances, i.e. representing the quality of being animate in inanimate objects. Here are several examples of modulated metaphors taken from *Anak Semua Bangsa*:

(9) ***Mendung*** *sering* ***bergantung*** *tipis di langit,* ***segan menjatuhkan*** *gerimis barang sesapuan.* (4)

[The clouds hang thinly across the sky, unwilling to release even a single spray of drizzle.]

(10) *Begitu jarak ditempuh sang* ***ufuk menjauh****.* (7)

[As the distance is crossed, the horizon moves away.]

***(11)*** *Kembali* ***ibahati memerosotkan*** *ketabahan.* (10)

[Pity returned to erode my resolve.]

(12) *Sebelum naik ke atas kapal,* ***kereta-ku menunggu*** *di pinggir jalan, menunggu* ***kereta*** *yang akan* ***membawa*** *Mevrouw Annelies.* (13)

[Before boarding the ship, my carriage waited at the edge of the road, waiting for the carriage that was bringing Madame Annelies.]

The words in bolds are the constituents of the metaphors. As it can be seen from metaphors (9) to (12), the inanimate objects, i.e. *mendung, ufuk, ibahati, kereta*, are described to have the quality of being animate, i.e. *menggantung, segan, menjatuhkan, memerosotkan, menunggu, membawa*; They are described as if they did those actions at will as animate beings, e.g. humans, usually do.

Most of modulated metaphors in *Anak Semua Bangsa* are in the form of personifications. As stated earlier, most of them were the creations of the writer himself. This is what Newmark (1988) refers to as original metaphors, i.e. the metaphors created by the writer in other to catch the readers' attentions and to make the text more interesting. Not only modulated metaphors, the other two types of metaphor, i.e. interpretive and source-target metaphors were created by the writer as well.

**The Translation Strategies**

There are several aspects which are problematic to translate. One of those is translating metaphor. Metaphor is a product of culture. One culture has different way of perceiving or sensing something from another culture. Even though one language may have the same root as another, e.g. English and German, they, actually, have different sense of metaphor.

Indonesian and English are customarily different languages. They are totally from different cultures and histories. The way those two languages perceive something can be said to be different as well. Hence, the ways they describe something in metaphor are different. That is the reason why translating metaphor becomes somewhat problematic. Newmark (1988, p. 104) notes, "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor".

Rendering metaphor from one language into another one is not merely about searching for the equivalence for each metaphor but it is more on whether or not the readers of the target language can perceive, if not exactly the same, similar sense to the sense the readers of the source language get when reading the metaphor. Bassnett (2002, p. 34) states, "Translation

involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovič's goal of 'expressive identity' between the SL and TL texts". What Bassnett means by Popovič's goal of 'expressive identity' is one of his four translation equivalences, i.e. *stylistic (translational) equivalence* in which "functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning" (Popovič, 1976, as cited in Bassnett, 2002). It means that translating source language into target language should preserve the same meaning even though the translation comes in different forms of expression.

Due to this problematic aspect, translating metaphor requires particular strategies to be done. In translating metaphor, Shi (2014) proposes several suggestions for translating metaphor that she adapted from Newmark (2002) and Qichang (1992). Although those strategies are for translating English metaphors into Chinese, they have universal quality. Those strategies are: (1) Literal translation (keeping the same picture in the aim language); (2) changing the source language pictures with standard target language pictures; (3) Literal translation and explaining; (4) changing the metaphor to meaning; (5) Using Chinese counterparts to change the English metaphors (Shi, 2014). Point number (5) is apparently using the exact source and target languages. However, for this case, we can modify it into: (5) Using English counterparts to change the Indonesian metaphors since we are discussing the way to translate Indonesian metaphors into English.

Using those strategies, the researchers, then, attempted to figure out the strategies for translating metaphors employed by the translator of *Anak Semua Bangsa*. Remarkably, the translator almost only employed the first strategy for translating metaphors, i.e. *literal translation*, to translate the metaphors found in *Anak Semua Bangsa* into its English version, i.e. *The Child of All Nations* while a few number of data were translated using the fourth strategies, i.e. *changing the metaphor to meaning*. Take a look at these examples taken from the data:

**Table 3: Translation strategies for metaphors**

| No. | Metaphors in Anak Semua Bangsa | Their translations in The Child of All Nations | Translation Strategies |
|---|---|---|---|
| (13) | Setiap hari Mama **membuang waktu dua-lima menit** untuk bercakap dengannya menggantikan Annelies. (65) | Every day Mama **spent two or three minutes** chatting to it, just as Annelies had. (65) | Changing the metaphor to meaning |
| (14) | Dan **kaki** mereka nampak **menerompet** dengan jari-jari keluar. (67) | Neither wore shoes and their **toes were spread**. (67) | Changing the metaphor to meaning |
| (15) | Eropa kolonial di Hindia boleh mengejek setengah mati: bahwa **kapal-kapal Jepang** sebagai negara maritim tua-tua dan bobrok **seperti kurungan ayam**. (70) | The European Indies could hurl all the insults they liked: that **the Japanese ships**, for a maritime country, were old and decrepit, no better than **chicken coops**. (70) | Literal |
| (16) | Sore itu **mendung tebal memayungi** Surabaya. (73) | That afternoon **thick grey clouds hung umbrellalike** over the Su- | Literal |

| | | | |
|---|---|---|---|
| | | rabaya. (73) | |

For some cases, like in metaphor (13), the strategies other than literal translation can be applied without resulting problematically in the translation product. The phrase *membuang waktu* in *Bahasa Indonesia* can simply be translated into 'spend time' in English. What is presented in metaphor (13) is dead metaphor and from Dunn's (2015) point of view, it is modulated metaphor. This kind of metaphor, according to Newmark (1988, p. 106), is "not difficult to translate, but they often defy literal translation, and therefore offer choices".

Different from metaphor (13), metaphor (14) is not a dead metaphor but still it is modulated metaphor. In this case, the translator decided to change the metaphor into meaning because literal translation is, to some extent, unacceptable to the target language readers. In other words, if the word *menerompet* is literally translated into the verb 'triumph', it would have led to completely different meaning.

In translating metaphor (15), the translator employed literal translation. In this case, the translation result seems not to contain the same sense as it is in the source language. The phrase *kandang ayam* and 'chicken coops' have different images. Although *kandang ayam* and 'chicken coops' have similar function, i.e. to keep chickens in a cage, the sense that the readers of the source language get and that of the target readers can be said to be unalike. It is because a *kandang ayam* is usually made from bamboos and it is usually left unmaintained so that it will have an extremely unpleasant smell. Different from *kandang ayam*, 'chicken coops' are usually well-maintained. They are the cages built in a farm to keep the chickens inside. The dissimilarities between them (*kandang ayam* and 'chicken coops') might result in different perceptions. That is why this strategy is not surely recommended for this metaphor.

In metaphor (16), the translator employed literal translation as well. Even though the target language readers might get the same image of 'umbrella', the translation result is not actually satisfactory. It is because it lacks of sense of naturalness. The sense of *memayungi* is closer to the verb 'to cover' rather than 'to hang umbrella like'. Moreover, the image that 'to hang umbrella like' would give is that the grey cloud will take the shape of an umbrella in the sky. It would have been better if the translator had translated it into 'That afternoon **thick grey clouds covered** the Surabaya'.

## CONCLUSION

One of the most difficult jobs for the translators is rendering metaphors of a certain source language into a target language without losing the original sense. After the analysis, the translator of *Anak Semua Bangsa* was likely to employed either *literal translation* or *changing the metaphor to meaning* strategies for translating metaphors. However, most of them are *literal translation* strategy. It is relatively unsatisfactory since *literal translation* strategy tends to preserve the original forms as much as possible rather than the sense of the metaphors. The sense that the target language readers will get will to some extent diverse.

It should be admitted that translating metaphors in *Anak Semua Bangsa* into English is not a stress-free job to do. Pramoedya Ananta Toer was an exceptional Indonesian writer. He could have made a good metaphor in order to make his writing more interesting and to have a sharp description of something or somebody. Out of all types of metaphors, he tended to create a metaphor on his own. That is why it

is reasonably problematic to search for the equivalence for each of his metaphor.

In addition, the translator of Toer's work for English version was Max Lane. He is a diplomat as well as an Indonesian political observer. Even though he knows many things regarding Indonesian politics and cultures, he is, in fact, not a linguist or, let alone, a translator. The researchers believe that he did translate Buru Quartet for some reasons other than introducing Indonesian literary works to the world. That is what makes the researchers assume that his translation is rather loaded in the sense of literalness.

To conclude, regardless for what purposes the translation is, the translation product should preserve above all the meaning rather than the forms. As what Newmark says, "A satisfactory translation is not always possible, but a good translator is never satisfied with it. It can usually be improved."

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