

Whose Earth Is It?

How postcolonial power relations are played out in Indonesian-Dutch translation

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Abstract

Colonialism works by perceiving the native as less than human, a sentiment which is hard to shake off once the colony reaches a state of independence. This postcolonial relationship makes the translation of literary text from the colonial language to the empirical language in a traditional sense impossible. The power relations are too uneven, and the notion of what is 'foreign' and what is 'domestic' entirely unclear. This research targets literary translations from Bahasa Indonesia to Dutch, as an example of how great an influence colonialism and postcolonialism has on the relationship between two cultures and translations between them. In this thesis the Dutch and English translations of the novel *Bumi Manusia* by Indonesian author Pramoedya Ananta Toer are investigated for colonial and postcolonial traces in formality, rhythm, observation, tone, borrowings and cultural specific items. The conclusion is confrontational for Dutch translators of literary works from Bahasa Indonesia. Because it is exactly this focus on the colonial past in terms of for example content or word choice that make traditional Indonesian culture secondary, perpetuating the post-colonial relationship.

Keywords: Translation, History, Postcolonial, Colonial, Dutch, the Netherlands, Pramoedya Ananta Toer, Indonesia, East Indies, Bahasa Indonesia, Power relations, Orality, Oral literature, Rhythm, Formalism, Tone, Suppression.

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Introduction

There is no doubt that the connection between two countries or languages leaves a trace. That may be in the arts of those two countries, in the way people consider each other, the way two countries interact politically or the way two cultures interact. This interaction can be a result of trade, sharing a border, previous conflicts, marriage between its royal houses, the possibilities are endless. But a colonial or post-colonial relationship is a special type of interaction. For more than three hundred years, the Dutch government and people enjoyed the riches of what is now called the country of Indonesia, shipping to the European continent spoils of war, gold, precious artifacts, spices, coffee and other expensive items. By colonizing the region, the Dutch colonized the native population, as a colonial relationship leaves no room for equality.

The very term translation is defined by the relationship between a notion of the *foreign* and a notion of the *domestic* (Cheyfitz xi). It is this delicate balance in a relationship between two countries that is, to put it mildly, disturbed by the introduction of colonialism. Since the colonized region becomes a part of the empire, who can say what foreign and domestic actually mean? The colonized region, its people and its original culture, is 'translated' to become something similar to that of the so-called *mother country* by the Dutch settlers, the industry and the agriculture. The two cultures bleed together. The colony becomes a kind of border culture, and as Robinson puts it, 'the mixing of cultures and languages in migrant and border cultures makes translation in the traditional sense impossible' (Robinson 27).

It is my hypothesis that this postcolonial relationship makes traditional literary translation impossible, and that it will continue to leave traces in translations of literary texts from Bahasa Indonesia to Dutch in the years to come.

I believe this is the case because of the way the Dutch perceived Indonesians in the past and the way they do today, because of the close connection between Bahasa Indonesia and Dutch, and the (lack of) respect for, and knowledge of, traditional Indonesian (oral) literary culture.

In order to discover these traces, one has to look at translations from Bahasa Indonesia into Dutch. There have not been that many, considering the abundance of texts from English, Spanish, French and German that have been translated into Dutch the past one hundred years or so. Worth noting is that much of the Indonesian literature that is critically acclaimed and reasonably well-read in the Netherlands concerns topics of colonialism. For the purposes of this thesis, I have selected a novel critically acclaimed and translated into Dutch in the 1980's. It is the novel *Bumi Manusia* by Pramoedya Ananta Toer, one of the few Indonesian novelists that have had their works translated to a large audience. Toer was politically active and

knowledgeable, succesful in his home country, and incredibly outspoken. Toer himself noted to Dutch journalists in 1981 that 'Holland's historical connection to Indonesia, in whatever way you look at it, means it has a moral responsibility towards Indonesia'¹ (Kalpana and Elburg 38-40). I will compare the Dutch translation to the the source text and, acting as a control, the English translation² of the novel.

My research starts by shortly exploring the history of the Indonesian archipelago, its culture and describing its physique. Next I formulate several terms and a postcolonial framework to give insight into discussions regarding postcoloniality and post-colonial texts.

Then I describe what postcolonial translation entails, and several theories surrounding the translation of colonial and postcolonial texts. Some reflections regarding the power relations between the Netherlands and Indonesia, the popularity of Indonesian fiction and the peculiarity of the source language of Bahasa Indonesia will be discussed. Why Toer decided to write his novel in Bahasa Indonesia – as opposed to his native tongue of Javanese – is explored here. This is followed with a discussion of Indonesian traditional literature, a description of the life and career of Pramoedya Ananta Toer, and the tale of the publication and subsequent suppression of the novel. The storyline and main characters of the novel are also distinguished.

The actual comparison of both translations will be discussed in much detail. Any conclusions regarding this textual analysis can be found in the succeeding chapters. This thesis will be concluded by several final remarks that combine theoretical elements with conclusions from the textual analysis.

1 Original Dutch: 'Nederland heeft gezien de binding met Indonesie in het verleden, hoe dan ook een morele verantwoordelijkheid ten opzichte van Indonesie.'

2 We can of course argue that English, like Dutch, is the language of a colonial nation. The empire of Britain was famously called one where the sun never sets, because it covered huge areas of the known world. But the English translation was not written by a Brit: instead, it was produced by an Australian diplomat and translator. Australia was a British colony. The relationship between Indonesia and Australia is not a neutral one, as it never is. But that relationship is inherently different than the relationship between the Netherlands and Indonesia.

Indonesia and the East Indies

For the purposes of this thesis, basic knowledge regarding the subject matter described in *Bumi Manusia* would be an asset. This mainly concerns the country of Indonesia and its history, as well as some colonial aspects. The republic of Indonesia is an Asian country, comprising of around 17,000 islands and with a population of around 230 million people. The country was colonized by the Dutch for around 350 years and secured its independence following the Second World War. During the time of Dutch colonization, the term 'Indonesia' was not used. Instead 'Maleische Archipel', 'Nederlands Oost Indië' (shortened to 'Indië'), 'de Oost' and even 'Insulinde' were used to refer to the Dutch colony. For this thesis, I will refer to Indonesia as the East Indies when discussing the region as the Dutch colony, and refer to Indonesia as the republic that it has been since 1947.

In terms of diversity, the Indonesian people are actually thousands of distinct ethnic, linguistic and religious groups. But the Javanese people are the largest group in Indonesia, and the country is mainly Islamic. In fact, Indonesia's national motto, *Bhinneka Tunggal Ika*, which literally translates to 'many, yet one' (or more poetically, 'Unity in Diversity'), articulates what the region and its inhabitants have struggled with for thousands of years. Due to their remote location some areas resisted European colonialism for centuries and continue to resist current rule from the capital of Jakarta in Java. Indonesia is home to more than 400 languages and a whole range of values, religions and beliefs. Next to their native dialect, most people speak some Bahasa Indonesia, the national language which resembles Malay and has been used for trading for centuries³. The country is rich in natural resources and supports the world's second highest level of biodiversity. Unfortunately poverty still cripples the country and natural disasters, separatism and corruption are daily occurrences.

Historically speaking

The first Europeans arrived in the archipelago in 1512, and they were not Dutch, but Portuguese. The travellers were drawn to the region by the trade in nutmeg, cloves and cubeb peppers, spices that grew nowhere else in the world. Both Dutch and British traders followed. These ships had traversed the entirety of the Atlantic, crossed the vast Indian Ocean, passed through the Muslim-dominated seas of the East Indies, before finally dropping anchor in several tiny bays (Hellwig and Tagliacozzo 7).

The Dutch managed to evict all other Europeans and created a monopoly over several tiny islands in the East of the archipelago. At one point the Dutch traded one of the small remaining

3 See Chapter 'Bahasa Indonesia' on page 25.

English islands for an island of their own – New Amsterdam, now known as Manhattan. In 1602 Dutch dominance was established over the East Indies by the start of the Dutch East India Company (known as the Vereenigde Oost-Indische Compagnie or VOC). In that year, Dutch parliament awarded the trading company a monopoly on trade and colonial activities in the region, although at the time it did not control any part of Java. In 1619, the company conquered the city of Jayakarta in West Java, and founded the city of Batavia, now known as Jakarta. It was little more than a trading post. In fact, it was not until the early seventeenth century that isolated voyages gave way to a united effort for trade, contact and exploration. Trading company VOC fought numerous wars with local leaders in Java⁴.

Following the bankruptcy and dissolution of the VOC in 1800, the Netherlands officially pronounced the Dutch East Indies its colony. For most of the colonial period, Dutch control of the East Indies centralized around the coast. Not until more than a century later did Dutch dominance turn inland as well. In truth Dutch influence would not have its greatest impact on the region until the eighteenth and nineteenth centuries. At this time, Dutch trading posts sprung up at numerous islands in the East Indies. Most local rulers were engaged in contracts in order to set up these posts. Although starting as simple trade agreements, most islands or regions became colonized territories as time went on, and local rulers realized that they could not fight off the Dutch forces. Javanese royalty tried its best to remove the Dutch from their land after signs of hostility. The Java war (1825-1830) was the last hope for Java of ridding itself from imperial rule. The war lasted five years and cost many lives. 'The war broke the Javanese aristocracy to Dutch bidding, and it broke the Javanese landscape as well, furthering the new policy of the *cultuurstelsel* (cultivation system), which eventually turned the island into an export-crop plantation under Holland's rule' (Ibid. 106). This system of *cultuurstelsel* is what brought enormous wealth to the European home country in the nineteenth and twentieth century. Peasants were tied to their land and forced to work in government-owned plantations for 60 days of the year. 'The intensified administration and exploitation of natural resources and the labour force meant huge profits for the Netherlands and a pauperization of the indigenous peoples. The latter were ethnically divided and therefore in no position to oppose colonialism' (Ibid. 8)

During the high colonial period, roughly from 1850 to 1950, the Dutch became the driving force of life in the East Indies. Settlers tightened their grip on the archipelago and the colonized peoples, both in terms of breadth and depth. The Dutch took care of vaccinations, built schools and rail roads, and brought a certain level of peace to the region. In the early 1900's the Dutch concentrated on expanding their colonial state. Since most paths had been cleared by Christian missionaries, the enormous islands of Sumatra and Sulawesi were brought under limited control.

4 These including conflicts with Mataram and Bantam.

Dutch rule was only abolished by the invasion of the Japanese and subsequent occupation during World War II. Japanese propaganda portrayed themselves as Asian liberators, meaning that many native Indonesians cheered on the Japanese military as they entered the country. This enthusiasm soon waned, when it became clear how Japan was to use the East Indies: to plunder its rich resources, for providing labour and growing rice. They imposed food requisitioning, with the result that the native population suffered from famine. And that in a land of plenty.

The occupation lasted three and a half years. Working closely with what would eventually be revolutionary leaders Sukarno and Mohammad Hatta, the Japanese formed semi-military organizations. Two days after Japan capitulated, Sukarno announced independence and was appointed president. (Dutch) attempts to restore colonialism by outmanoeuvring the Indonesian Republican cabinet ultimately failed. Two separate Dutch military offensives were organized, from 5 July to 5 August 1947 and from 19 December 1948 to 5 January 1949 (called 'politieele acties' in Dutch⁵). The first offensive allowed the Dutch army to occupy West- and East-Java and neighbouring island Madura, leading to a cease fire after intervention from the United Nations and negotiations between the two governments. But the troops occupying Java fell short against the guerilla warfare of Indonesian nationalists and the negotiations failed. The second offensive was meant to fully shut down the Indonesian Republican government, by taking Sumatra and Mid-Java, including the Republican capital of Yogyakarta. Indonesian leaders Sukarna and Hatta were imprisoned. Though the offensive was succesful, the Dutch soon discovered that the combination of the threat of UN-sanctions, the guerilla tactics of the Indonesian national army, and the instability of local governments due to the elimination of Dutch-friendly Indonesians by the Indonesian nationalist movement, meant rule of Indonesia was impossible.

Under pressure from the United Nations Security Council and the United States of America the Dutch agreed to a round table conference to discuss the formation of the Republic of the United States of Indonesia (Ibid. 293). On December 27, 1949 the Dutch government recognized Indonesian independence. The relationship between the two countries remained strained. It was not until 2005 that the Netherlands formally acknowledged the independence of Indonesia as being on August 17, 1945. Not 1949.

5 The military actions against the new Republic of Indonesia were not considered a war, but a suppression of colonial rebellion. But considering over 100,000 Dutch soldiers fought in both offensives, this was obviously not the case. The majority of the Dutch population (62% percent) approved of the second military intervention. Source: Wikipedia.

Terms and framework

What is postcoloniality?

If colonialism is 'the consolidation of this imperial power which is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, often by force' (Boehmer 2), then what is the postcolonial?

The meaning of the prefix post is generally used to emphasize the chronologically subsequent: in other words, what comes afterwards. Post-colonial is therefore in the simplest of terms, what comes after the colony. Post-colonial studies are therefore, according to Robinson, either the study of Europe's former colonies since independence, the study of Europe's former colonies since they were colonized and the former empirical mother countries, or the study of all cultures in terms of power relations with other cultures⁶.

The post-colonial comes into being the moment that a region shakes off empirical rule and its inhabitants seek to rule their own region and culture. But the prefix also indicates that a colony is, as Childs puts it, 'conceptually transcending or superseding the parameters of the other term' (Childs, Williams, and Williams 4). Mangunwijaya takes this even further, saying that 'The "post" in postcoloniality implies a coloniality that is more complete, more multi-dimensional, more exhaustive in its colonialism⁷' (Mangunwijaya 2).

For the purpose of this thesis, I will consider post-colonialism as a state of existence for the people that were once colonized and the people of the former empire. In this manner it 'covers all the culture affected by the imperial process from the moment of colonization to the present day' (Ashcroft, Griffiths, Tiffin 2). But Keith Foulcher and Tony Day adopt the practice of using 'postcolonial' instead of the hyphenated post-colonial, since the latter refers to the historical period after the formal independence of the previously colonized society. Postcolonial, on the other hand, 'is intended to draw attention either to the hybrid cultural formations and identities that grow out of the experience of colonialism in all its forms, or to subjectivities and representations that in any historical period may be seen to preserve ways of seeing or imagining that either undermine the cultural logic of colonialism and its systems of domination and/or are still influenced by that cultural logic' (Foulcher and Day 4). In this manner, Foulcher and Day leave room for both the postcoloniality of the former empire, as well as the former colony. In this essay, I will use the term postcolonial in this manner, primarily when discussing

6 In fact, this makes the area so broad and unyielding that Russel Jacoby asks 'What's left? Very little. (...) Here is a field that claims four centuries and most of the planet as its domain. Not bad' (Jacoby 30).

7 Original Bahasa Indonesia: 'Mataram, Hindia Belanda dan Gunsaikanbu Balatentara Day Nippon tetap masih hadir sega bugar dan kuat belum terkalahkan di negeri kami sampai sekarang'

texts, while using the hyphenated 'post-colonial' to signify the historical period.

Colonialism' shadow

Both colonized regions and former empirical mother countries do not shake off colonialism easily. The influence of a history of colonialism lasts long after the colonizer and colony have parted ways. 'Colonial power relations and their effects were not obliterated with the end of the European colonial empires, and we continue to live with and in colonialism's shadow, rather than beyond it,' as Foulcher and Day address this issue. (Ibid. 3). Hunter agrees, writing that 'the inscription of late colonial anxieties in racial legislation cast long shadows over post-colonial Indonesian societies' (Hunter 109). Reasons for this *shadow* are, according to Robinson, three aspects: hegemony, subjectivication and interpellation. Hegemony, a term first articulated by the Italian Marxist Antonio Gramsci is described by Robinson as 'a salutary attempt to explain the continuing force of authority to shape the self-concept, values, political systems and personalities of whole populations long after the external source of that authority has been removed' (Robinson 22). Subjectivity combines subjectivication (the emergence of the thinking and feeling individual out of a body thought of as an object) and subjection (the domination of a person defined as a subject). Subjectivity is 'the state of being a thinking and feeling subject, [which] only comes into being in a political context of domination and submission, or subjection. What the subject thinks and feels is what the ideological state apparatus want him to think or feel' (Ibid. 23). Interpellation is 'the idea that by calling someone something, especially from a position of authority, you transform that person into the thing named' (Ibid). All three terms combined can explain why even after the downfall of the empire – in the case of the Netherlands this is the Second World War – the previously colonized people still do not see themselves as whole or at the same level as Europeans. The same is true for the former colonizer.

Robinson manages to combine this into one theory: 'Hence the survival of colonial hegemony even after the downfall of empire: (...) a subaltern population retains that subjectivity, remains 'interpellated' as subjects even after their colonial rulers have left and they are ostensibly independent' (Ibid. 24). It should not be a surprise that this affects every aspect of Indonesian life, including its literature. And that it affects the manner in which the Dutch thought of Indonesian after the country's independence. These terms and explanations are only complicated by the fact that a post-colonial culture is not one group. Consider that Indonesia, after independence, was made up of the native population (that differed tremendously in language, culture and location) of settlers, involuntary settlers, semivoluntary settlers (indentured servants, wives, children) and the mestizo's: 'Half-breeds, the results of intermarriages and interbreeding between settlers and indigines' (Ibid. 26).

Where is this post-colonial area?

The problem with answering the question 'where is the post-colonial' is that at a certain period of time, 85% of the known world was claimed as colony by Europe. This means that the question of 'where' is as diverse and massive as the world itself. If we also consider the regions that were not colonized, but were affected by the colonies surrounding them (such as the Middle East and China), and European countries that claimed colonies, this area grows even more. And no comparison can do any region or colonial situation justice: 'extreme unevenness' Childs, Williams and Williams call it. 'We are dealing with different empires, different needs, different strategies, different trajectories of expansion or contraction, different levels of territorial penetration, control and exploitation' (Childs, Williams and Williams 10). So what we can consider post-colonial is in itself a huge questionmark. For the purposes of this essay, the answer to the question of 'Where' will be those regions that were once colonized, and are now considered independent states, along with the former mother countries.

When is the post-colonial?

Any word with the prefix 'post' has a built-in difficulty concerning its timeframe. Since post indicates *after*, the one answer to the question *When is the post-colonial?* is *now* (Ibid. 2). A different sort of problem with the temporality of post-colonialism is expressed by the Caribbean poet Lorna Goodison: 'When is post-coloniality going to end?' (...) an alternative answer might be 'Not (quite) yet' (Ibid. 7). In terms of literature, Elleke Boehmer's definition of a postcolonial literature settles that the post-colonial is usually the time frame referring to the period after 1945. That 'which identified itself with the broad movement of resistance to, and transformation of, colonial societies' brought about by 'the post-1945 moment of anti colonial and (usually) nationalist upsurge' (Boehmer 176).

What are postcolonial texts?

Simply speaking, there are two types of postcolonial texts. For one it consist of plays, poems and fictions by authors that by their heritage are non-white, but do live in the colonizing country. Secondly, and perhaps most important, postcolonial texts are those of contemporary literatures of previously colonized countries in Asia, Mid- and South America, and Africa. In a postcolonial country, broken apart from the inside out, it may take decades before any literature is published. The shape of postcolonial texts is therefore often in the form of pre-literatures: ethnic newsletters or community newspapers, diaries, letters, songs and other oral narratives. A very lovely description of postcolonial literature is by Ben Okri, who referred to it as 'literature of the newly ascendant spirit' (Okri 97).

Literature forms a discourse that cannot be separated from its origins, namely its author, publication and culture. Mary Louise Pratt puts forward the term *contact zone*, 'social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination – like colonialism, slavery, or their aftermaths as they are lived out across the globes today' (Pratt 4). Contact zones, in Pratt's opinion, therefore refer to the site of colonial encounters where previously separated people 'enter into and establish relations, often antagonistically, usually unequally' (Childs, Williams and Williams 185). Major contact zones are language and literature, language being 'the chief site of cultural struggle' (Ibid. 197). But in Pratt's opinion the contact affects both the colonizer and colonized, two subjects are involved: "Contact zone" is an attempt to invoke the spatial and temporal co presence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect' (Pratt 7).

In terms of subject matter, 'texts which are anti-colonial, which reject the premises of colonialist intervention (the civilizing mission, the rejuvenation of stagnant cultures) might be regarded as post-colonial insofar as they have 'got beyond' colonialism and its ideologies, broken free of its lures to a point from which to mount a critique or counter-attack' (Childs, Williams and Williams 4). This does not exclude the writings of authors from emperical countries that go against the accepted ideas regarding colonialism. A wonderful Dutch example of this is *Max Havelaar*, by Multatuli.

Although writing of migration, King, Connell and White strike the correct postcolonial cord when they write that 'population dislocation and mobility give rise to a certain repeated sets of themes and images whatever the spatial setting. (...) common elements emerge forcefully from the literatures' (King, Connell and White xiii). These common themes or elements include 'exile, the problem of finding and defining "home", physical and emotional confrontations with

the "new" land and its ancient and established meanings' (Ashcroft, Griffiths, Tiffin 27).

One of three things can happen in colonial or postcolonial literature, according to the French philosopher Michel Pêcheux. The subjects of the literature can be constructed through identification, counter-identification and disidentification with the dominant ideology of the time – usually the colonizing Empire. Identification occurs when the subject accepts the image of himself portrayed by the dominant construction (the colonizers). Counter-identification on the other hand happens when these portrayals are rejected and the basis of them denied. 'Many nationalist discourses arise in such a manner because they specifically seek to define an opposed identity for the colonized against that imposed by the colonizer' (Childs, Williams and Williams 195). According to Pêcheux, this practice leaves its traces in literature and linguistics. In the simplest of terms, this could mean references to 'your empire' instead of 'the empire'. The third is disidentification. This strategy involves recognizing the dominance of the colonizer cannot be avoided but can be used. As Childs puts it: 'Disidentification requires working on and through the pre-existing language: appropriating the concept. It therefore means retrospectively constructing the concept's first principles while engaging in the struggle for its meaning' (Ibid. 195). In short the steps describe how authors first write for (identification) or against (counter-identification) the colonizers, but later address the colonized instead (disidentification). Disidentification therefore requires a transformation of the way the subject (or 'native') is introduced to the ruling ideology of the colonizer. This can be in the form of literature from the former colony or or literature written by the former colonizer. It is not merely a matter of people changing, it is also a change in power relations⁸.

8 See the chapter Power Relations on page 20 on power relations between Indonesia and the Netherlands.

Who writes postcolonial texts?

Answering the question of 'Where' is a starting point towards answering the question of 'Who'. In his chapter 'Who is the post-colonial' Childs seems to settle this very easily: 'as a point of departure, there is an "obvious" post-colonial population – those people formerly colonized by the West' (Childs, Williams and Williams 12). But this logic is incomplete. The answer assumes that the people of the former empire had no involvement with colonialism. And that previously colonized peoples are aware of their situation and have identities already in place, 'whereas for many groups or individuals, post-colonialism is much more to do with the painful experience of confronting the desire to recover "lost" pre-colonial identities, the impossibility of doing so, and the task of constructing some new identity on the basis of that impossibility' (Ibid. 13-14). Constructing this new identity is exercised in a multitude of ways, one of which is writing literature. It can even be argued that because one has a colonial past, this becomes a push in the direction of becoming an author. King, Connell and White put it very well: 'For those who come from elsewhere, and cannot go back, perhaps writing becomes a place to live' (King, Connell, White xv). This makes sense, because an individual that was born in and lived through colonialism, as 'native' or European, truly is from another place than the postcolonial world he or she inhabits. Going back is not an option either: the colonial past is not only another place or another time, it is an entirely different society.

In discovering who writers of post-colonial texts are, it is interesting to turn to migrant literature: that is, the writing born out of migrant experience. Because the sense of dislocation and defining home often described in postcolonial literature is shared with this group as well. 'Colonialism involves movement from place to place', Robinson explains. This movement can take 'forms of "dislocation" that may be physical or cultural, as when one culture is oppressed by a supposedly superior culture and can no longer feel "at home"' (Robinson 24). Bhabha goes so far as calling the postcolonial world a 'hybrid location of cultural value' from which the 'postcolonial intellectual attempts to elaborate a historical and literary project' (Bhabha 173).

Similarities with migrant literature

In their *An Introduction to Post-Colonial Theory*, Peter Childs, Patrick Williams and R.J. Williams make a connection between migrant literature and postcolonial literature. As do Russell King, John Connell and Paul White in *Writing across worlds: Literature and migration*. Both approach it from different sides: Childs, Williams and Williams take postcoloniality as a starting point, and King, Connell and White consider migrant literature first, then making a connection with the postcolonial. King, Connell and White's interest for the topic is, amongst others, borne of the popularity for international literatures: 'Migrants, or writers born out of the migrant experience, play an increasingly prominent role in shaping the development of erstwhile "pure"

national (and international) literatures. Within the anglophone and francophone literary worlds, it is now clear that migration and colonialism lie at the very roots of certain literary structures' (King, Connell, White xii).

'The migrant voice tells us what it is like to feel like a stranger and yet at home,' King, Connell and White establish in their introduction, 'to live simultaneously inside and outside one's immediate situation, to be permanently on the run, to think of returning but to realise at the same time the impossibility of doing so, since the past is not only another country but also another time, out of the present' (Ibid. xv). This duality of experience and culture is often found in postcolonial literature and ever present in the chosen topics: 'issues concerned with group identity and the search for self-confidence, acceptance and legitimation in an environment of alienation and conflict' (Ibid.). The sense of a migration taking place without actually having to physically "migrate", is essentially the connection between migrants and postcolonial authors. Once the actual event of cultural migration takes place – usually in the form of a revolutionary war, and in the case of Indonesia the end of the Second World War - 'the migrant may never be quite sure where home is, ever again'. Consequently what occurs is 'a permanent mobility of the mind, if not the body, a constant dual or multiple perspective on place' (Ibid. xiv).

This fully encompasses postcolonial literature, and also describes the essence of the topics dealt with in *Bumi Manusia* by Pramoedya Ananta Toer⁹. Childs, Williams and Williams agree that the question of identity in a postcolonial world borders closely with theories surrounding issues with identity in migrant communities or individuals: 'One can just as easily point to empirically based work such as Keya Ganguly's *Migrant Identities* as an attempt to understand how people construct or negotiate identities in unsettling conditions of post-colonial migrancy' (Childs, Williams and Williams 13).

9 See chapter 'Storyline' on page 39.

What is postcolonial translation?

The field of postcolonial translation studies is not new. According to Robinson, it was born in the mid to late 1980's with anthropology, ethnography and colonial history as its roots. Not until the 1970's did the field start to develop, and in hindsight we can see that 'postcolonial studies of intercultural communication before, during and after empire are essentially culturally and politically oriented forms of translation studies' (Robinson 2). Researches who investigated these intercultural communications began to see that 'the problem of translation is not merely a limitation on their own scholarly claims but a central issue in all communication and sociopolitical interaction between the "first" and "third" worlds, between "moderns" and "primitives"', between colonizers and the colonized' (Ibid. 3-4).

The basics of translating a novel is that 'a text always – whether as a result of intentional manipulation or as a result of unintentional or unavoidable alterations – shifts as it is translated' (Batchelor 1). This is not surprising. It is also not surprising that the process of translation is influenced by the relationship between two languages or two cultures. This influence should be scrutinized at deeper level if the translation involves a postcolonial text from a former colony and the target culture and/or language is that of the former colonizer of the region.

As is the case for practically all literary texts, literature from the third world cannot be disjointed from its background. Batchelor discusses African literature, but her point of view may as well include texts from Indonesia: 'An African author's use of language – the minutiae of grammatical and lexical choices which, in authors writing in their own mother tongue, would often be discussed as part of that author's style – is always assigned a broader significance of some kind in relation to that author's – or their country's – linguistic history' (Batchelor 2). In other words, the colonial history plays such a huge part in the history of the author, that glossing over this does not do justice to how influential colonialism has been for a region or culture. For it is precisely these microlevel linguistic features, according to Batchelor, 'that translation often does and often must change, and so, inevitably, translation alters the ability of the text to convey, or have assigned to it, a particular broader political or cultural significance' (Batchelor 2).

Just as a postcolonial text cannot be disjointed from its background, neither can the translator of the postcolonial text. He or she can translate from the source language either by education, family background or time spent in the region. But if the end product is to be any good, that translator's first language should be the language of the empire – based on the popular theory

surrounding mother tongue translation. Therefore, 'the act of translating, in all its various stages, is undeniably carried out by individuals who belong to a social system' (Wolf 2) – in the case of a postcolonial translation carried out by individuals belonging to the social system of the empire. This is vital for postcolonial translations. And it is exactly the social system of the translator that can cause shifts in the translated text, which point to a postcolonial relationship. This disjointed relationship is strongest between the former colony and the former empire, such as between Indonesia and the Netherlands. The relationship between for example Indonesia and another empire, such as Great Britain, could incorporate some traces of a colonial past into a translation. But my hypothesis is that these shifts or traces could never be as noticeable as those in translations from Indonesian to Dutch. The uneven power relations and historical connection between the two nations and languages is paramount.

Power relations

Postcolonial translation power relations

Translation has indeed been used as a tool of colonial dominance (Robinson 88)

If literature is a cultural contact zone according to Mary Louise Pratt, translation raises the stakes. There is much to be said regarding power relations in translation, but the best explanation of the problems created by translation across power differentials is offered by Richard Jacquemond. Jacquemond accounts that generally speaking, a dominated culture will be represented in the dominant culture with translations that are fewer in number than in the opposite direction, by works that are considered to be difficult, mysterious or only of interest to specialists, chosen for their conformity to stereotypes or even written specifically with an eye to conformity.

Jacquemond chooses the example of a 77-page translation of a novel by Naguib Mahfouz into French, which contains 54 footnotes, 'after the translator, the renowned André Miquel, has promised to use footnotes only "strictly when necessary for the comprehension of the text"' (Jacquemond 34). 'What is in question is not the translator's obvious talent as a writer,' Jacquemond writes, 'but his assumption of a totally ignorant reader, confronted with a totally new world, unable to come to grips with it unless he is guided step by step by the steady and authoritative hand of the omniscient Orientalist-translator, trained to decipher the otherwise unfathomable mysteries of the Orient' (Ibid. 150).

The dominance of English and other colonial languages (such as Dutch) in literatures both from the colony and literatures found in the colony 'is itself one of the clearest examples in which imperialism [...] has created a post-colonial divide' (Childs, Williams and Williams 194). This inequality continues till this day, and Childs even considers the abundance of English in literature, publishing, conferences, influential institutions, funding bodies and the media a sign of the dominance of the language and culture. Douglas Robinson describes this phenomenon step by step in his *Translation and Empire*. The problem with power relations between Europe and the colonies lies in the basic belief that these regions are *still* underdeveloped, he writes. That, given time, they may start to resemble the more 'adult' European towns and cities. 'They are, in other words, not merely different: they are more primitive' (Robinson 42). Niranja believes the solution is to insist on the fact that both cultures do share the same time, since 'the denial of coevalness removes the other from "the dialogic situation" and contributes to an intellectual justification of colonialism' (Niranja 79). Like Niranja, I leave the door open to the possibility of the act of translation breaking postcolonial patterns in literature. But since power relations between nations are so deeply ingrained in everyday culture, breaking traditional

roles in translation must be a deliberate and conscious action.

Techniques

Historically, translators in a colonial or postcolonial system have used an arsenal of techniques to create or continue the domination of one culture over the other. Robinson names subjectivity and interpellation, especially. Subjectivity (Robinson 23) combines subjectivication (the emergence of the thinking and feeling individual out of a body thought of as an object) and subjection (the domination of a person defined as a subject). Interpellation is 'the idea that by calling someone something, especially from a position of authority, you transform that person into the thing named' (Ibid). In the colonial moment, translators who work from the colonized language into that of the colonizer, 'appear authoritative figures who keep the other culture at a non-contaminating distance at the same time as they make it acceptably comprehensive' (Robinson 36). This representation of the native author presents him or her as ignorant, unaware, in need of a European's translator's voice and unable to do more than recognize the truth or falsity of the ethnographic translation. This fits in right with depictions by Fanon in his *Wretched of the Earth*.

Robinson also fears that, due to colonialism, translators will turn to assimilative or domesticative techniques in translating texts from the dominated culture, leading to less diversity in literature in the target culture 'and we are all immeasurably impoverished' (Robinson 109). Robinson suggest that translators can remedy this situation by writing a translation 'designed to retain and assert difference and diversity by sticking close to the contours of the source text' (Robinson 109). Foreignizing a translation will help to 'decolonize the reader' in the service of 'increased freedom from the colonial past' (Robinson 110). In that sense, translators that are aware of the power they wield can clear the path towards decolonizing translations, which will have a positive effect on a reader's thinking.

If this does not occur, does the assimilating translation perpetuate the ideology of colonial thinking? Robinson considers it obvious that these types of translations could have that effect on some people, but also offers a different standpoint: 'For other readers the quaintness of foreignized texts [...] makes their authors, and the source culture in general, seem childish, backward, primitive, precisely the reaction foreignism is supposed to counteract' (Robinson 111). In other words, foreignizing techniques are dangerous as well. A careful form of assimilating or domesticating - what Venuti calls fluency or invisibility - seems like the answer.

Untranslatable?

Robinson challenges the success of postcolonial translations as a whole, because the line between the two cultures is not clear. He uses the theory of the untranslatability of culture by

Bhabha¹⁰ to explain this. 'Translation in the traditional sense requires stable differences between two cultures and their languages, which the translator then bridges,' Robinson writes. 'The mixing of cultures and languages in migrant and border cultures makes translation in the traditional sense impossible (Robinson 27). In a postcolonial context, the vast power differentials between the two cultures must be added into the equation, 'with the result that translation between them becomes increasingly problematic, even impossible (thus the "untranslatability of culture")' (Robinson 28).

10 'Culture is "untranslatable" for Bhabha not because each culture is unique, special, unlike all others, but because it is always mixed with other cultures, because culture always overflows the artificial borders that nations set up to contain it' (Robinson 27).

Indonesian/Dutch power relations

The independence of Indonesia was a great loss for many. Dutch pride was hurt and economic interests were enormous. And during Japanese occupation, circa 300,000 Dutch men, women and children and about 1 million 'loyal' natives were still in the East Indies. The general idea for the Dutch, especially after the Second World War, was that the East Indies 'belonged' to the Dutch empire. There was an outcry to send Dutch troops to the East Indies in 1945 and two separate military offensives organized. The relationship between the two countries was strained for decades after. It was not until 2005 that the Netherlands formally acknowledged the independence of Indonesia as being on August 17, 1945.

The recent spar concerning the Indonesian ambassador for the Netherlands with politician Geert Wilders, the intense discussion surrounding Queen Beatrix' visit to Jakarta in 1995 and whether or not she should apologize for the colonial past, are just two examples of how colonialism has tainted the relationship between the two countries. As professor Emil Salim said during the ceremony celebrating Indonesia's 50 years of independence: 'Dutchmen, this is an issue concerning your own conscience' (Brummelman). Colonial trauma's, fed by hundreds of thousands of Dutch people of Indonesian descent, war veterans and the Indonesian people themselves, 'are concealed just under the surface' (Brummelman). The Queen's visit in 1995 was called a 'difficult journey loaded with historical, political and emotional pain' by newspaper NRC Handelsblad at the time (Brummelman).

On 25 March 1992 then President Soeharto broke all bonds of charitable aid with the Netherlands because the 'exaggerated efforts of Dutch developmental aid are tools used to intimidate Indonesia' (Brummelman). This was a jibe towards the Dutch government and the continual criticism regarding human rights in Indonesia. Not until 1998 were these relations restored, and the Dutch government spends millions each year on developmental aid. Steps are being taken. As recent as december 2006 the Dutch Minister of Foreign Affairs Bot visited the Indonesian capital to sign a letter of intent, as a first step to a Comprehensive Partnership between the two countries. Current Secretary of State Ben Knapen visited Java in July 2011 to discuss, amongst others, the developmental aid sent each year by the Netherlands.

In the 1980's, when Toer published *Bumi Manusia*, and the English and Dutch translations were published in the Netherlands, the relationship between the former motherland and the former colony was still sensitive (Indië in Oorlog). Dutch people of Indonesian descent, children of those that had migrated to the Netherlands from around the end of the Second World War deep into the 1960's, started to develop an interest in their Indonesian background at that time. Between 1945 and 1965, about 300,000 Dutch people living in Indonesia, Indo-Europeans and Indonesians migrated to the Netherlands. In 2003, it was calculated that at

least 800,000 people in the Netherlands are of Indonesian descent (Wikipedia). It is possible that the first sensitivity to cultural differences, the first sense of shame, came about in this post-colonial generation - the generation that had seen the horrors of the Second World War. Commemoration committees and self help groups sprung up to help those people that survived the war. The first *pasars* (Indonesian markets) and *kumpulans* (associations) enforced a feeling of cultural togetherness. Books, films, music, documentaries and expositions regarding the East Indies and Indonesia were immensely popular at this time (Indië in Oorlog).

The mindset of race, status and colour, meant that most immigrants primarily focused on assimilation into Dutch society between 1945 and the late 1970's. The racial theories of superiority and inferiority 'poisoned society' (Wertheim 3) and outside the privacy of the family, an Indonesian background was not propagated. It was not until between 20 and 40 years after immigration that the descendants of those original immigrants – many of whom were of mixed blood – shook off this shame regarding their background (De Vries 34). It speaks volumes that not until 1980 that authors of Indo-European descent described their cultural identity as 'incredibly precious' (Captain 305).

As Ina de Gaay Fortman, editor of the *Derde Spreker Serie*¹¹ mentions in her interview¹², it was in the 1980's that publishers became more and more interested in publishing literature from the third world. 'It took about twenty years, but in the 1980's publishers suddenly thought "Hey, this is successful!". And Vrij Nederland always reviewed our novels, which made us more well known. With the success of authors from the third world at that time, as "sole" publishers we essentially made ourselves redundant.' The number of Indonesian people residing in the Netherlands after the second world war instead allowed a critique 'of both the exoticization-naturalization of non-Western cultures and the apparent exportability of Western knowledge in commodity form' (Robinson 36). In the foreword of the 1983 Dutch translation of *Bumi Manusia*, the editors describe that 'until the 1970's very few works by modern Indonesian authors were published in translation in the Netherlands' but that 'fortunately [...] this era has come to an end'¹³ (see Appendix 2,7).

11 The *Derde Spreker Serie* is the series in which the second Dutch translation of *Bumi Manusia* was published in 1983.

12 For full interview of Ina de Gaay Fortman see Appendix 1.

13 Original Dutch: 'Tot in de jaren zeventig is er in Nederland heel weinig werk van moderne Indonesische auteurs in vertaling verschenen.'
'Gelukkig lijkt nu [...] aan deze situatie een einde te zijn gekomen.'

Bahasa Indonesia

'It is the language of youth and rebellion' (Anderson 107)

Pramoedya Ananta Toer wrote his novel in Bahasa Indonesia in the 1970's. This is currently the national language of Indonesia, but it is still a surprising move. Toer was Javanese, and it would have been more natural for him to write in his own mother tongue. Indonesian is one of the most widely spoken languages in the world. Because Indonesia is home to more than 400 languages and a whole range of values, religions and beliefs, most people speak some Bahasa Indonesia next to their native dialect. It is often referred to as 'Bahasa Indonesia' (which literally means 'language of Indonesia') or simply 'Bahasa', which signifies 'language'. The standard form of Indonesian can be compared to Malay, spoken in Malaysia, but it differs in pronunciation and vocabulary. Bahasa has been used for trading for centuries. Its vocabulary has been influenced by the Javanese dialect and the Dutch language, mainly. Besides Dutch influences, the language contains words of Portuguese, Chinese, Sanskrit and Arabic origin. It is estimated that 750 words spring from Sanskrit, 1000 from Arabic, 125 from Portuguese, and 10.000 loanwords come from the Dutch language.

Bahasa Indonesia, Day paraphrases, is free of the restrictions of the grammatical rules found in Indoensian regional languages, and this makes it easier to use (Day 218). Grammatical gender is not formalized in Indonesian, most words that refer to people do not distinguish between the sexes¹⁴. In an informal setting, words are spelled to reflect their pronunciation so that they can be produced with less effort. It is an easy language – only because a large part of the vocabulary is based on Javanese actual words are hard to remember for Europeans (but this is from personal experience only). Also worth noting is that the Jakarta dialect, called *Bahasa Jakarta* or *Bahasa Betawi*, has had a profound influence on Bahasa Indonesia, Jakarta being the capital city. 'It is a rough, lower-class urban speech, totally without "high" moral or status pretensions. It is virtually impossible to be pompous in Bahasa Jakarta, so brutally earthy and humorous is its feel' (Anderson 274). Even in colonial times there was such a thing as 'Low Malay' or 'Bazaar Malay' (as opposed to the 'High Malay' used at the courts and for written literature' (Hellwig and Tagliacozzo 269)). There was a colonial drive to standardize Malay in the East Indies in the years leading up to 1928, when the language was chosen as the basis for Bahasa Indonesia. Standard Malay was an important tool in the rational administration of the East Indies (Hunter 114).

In 1908 the Dutch established publishing house Balai Poestaka, to develop reading and writing in the native population and 'to promote the standardized Malay that had been sponsored by

14 Examples are *adik*, which refers to a younger sibling of either gender, and *kakak*, which indicates an older sibling of either sex. The use of an adjective is necessary to indicate the gender of the sibling.

the colonial administration' (Mohamad 185). By 1925 there were around 200 newspapers in Indonesia that almost all used Malay. As discussed by Hunter and Mohamad, the idea of promoting Malay meant keeping Dutch from the native population. The fear was that spreading the language could cause the racial superiority of the Dutch to diminish (Mohamad 187). 'One might argue, therefore, that the Indonesian language is the illegitimate child of a colonial project that was designed to control and exploit the natives through a modernized bureaucracy, while at the same time keeping them in their place by "protecting" them from the cultural intrusion of the white, "superior" race' (Muhamad 188).

Nationalism

All the nuance that is part of, for example, the English language, seems almost to be forgotten in Bahasa Indonesia. It is a pure language, as Anderson writes: 'Its very flatness and simplicity allow writers to feel that they can mold it in their own image and according to their own aspirations' (Anderson 107). The language is especially vital when discussing Indonesian nationalism, as advanced by James Siegel: 'The thought that the Indonesian language possesses something of the magical "weightlessness" that offers those Indonesians who speak or write it opportunities for freedoms and evasions not available to them in either their native or adopted European languages forms part of the complex argument about the development of Indonesian nationalism and its relationship to literature' (Siegel 15). But opinions differ immensely. Mohamad's opinion is that 'Even changing the name 'Malay' to 'Indonesian' was an expression of the nationalist passion typical of the early twentieth century when the anticolonialist movement was in the making' (Mohamad 185). Anderson, also, considers Bahasa Indonesia 'national unifier', though it was not until the Japanese occupation that the language formally became the language of state. 'During the Revolution of 1945-49 it was the language of resistance to the returning Dutch and the language of hope for the future. The revolution accelerated the process of filling Indonesian with the emotionally resonant words that give any language its cultural identity and aura, and that seem to express its speakers' most vital experiences' (Anderson 105). As Anderson illustrates with several striking examples¹⁵, 'virtually all the emotive words in Indonesian are connected to the struggle and violence of a physical revolution. (...) All stem from the seedtime of the Republic; the time of its deepest awareness of itself as the expression of a hopeful new enterprise and solidarity' (Ibid. 105-106)¹⁶.

15 'Words such as Rakyat (the People), merdéka (freedom), perjuangan (struggle), Pergerakan (the Movement), kebangsaan (nationality), kedaulatan (sovereignty), semangat (dynamic spirit), and, of course, révolousi' (Anderson 105).

16 Unfortunately due to social and cultural changes in post revolutionary Indonesia some words used often during the resistance now mean quite the opposite, as Anderson reveals. Words such as bung (brother) and aksi (action) were used in a cynical manner as early as the 1960's.

Siegel has an inverted view of the relationship between Indonesian nationalism and Bahasa Indonesia compared to Anderson and Mohamad: that Bahasa Indonesia made 'a problematic medium for constituting either a national identity or a national literature' because it was 'never a language with a [particular] culture attached so that one can be both intimidated by its authority and try also to take that authority for oneself (Siegel 1997: 31). Bahasa is a language set apart from the thousands of native Indonesian dialects, 'remaining unidentified with any single one of them' (Foulcher and Day 7). This comes in especially handy in postcolonial times, Foulcher and Day explain: 'Writing in Indonesian as a kind of literary lingua franca (...) allowed colonized or postcolonial subjects to evade, rather than compel them to confront, the forms of cultural and political authority and conflict expressed in languages like Dutch, Javanese or "official", New Order Indonesian' (Ibid.).

Bahasa Indonesia and Toer

Generally speaking, writing in a non-native language about your native country causes a disjunction between the apprehension of, and communication about, the world (Ashcroft, Griffiths, Tiffin 25). And yet the ease with which Toer uses another languages in his writing is something that springs from his history. Toer was able to choose in which language he published. He was educated in Dutch and spoke the language well. Moreover, he was from Java and grew up speaking the Javanese dialect. We can find these traces in his novels, where high Javanese mingles with Bahasa Indonesia, Low Javanese and Dutch. And as Day argues (Day 2007 178-179), people from Southeast Asia have always felt perfectly at ease with using several languages, even for their own literatures: 'Whereas in South or Southeast Asia "the region made the language", abstractly, in Europe languages belonged to people (the Franks, the Angles), who spoke their "native" languages)'. Toer's Javanese background strengthened this. In James T. Siegel's study *Language and Hierarchy in an Indonesian City*, he insists that 'To speak Javanese, indeed, to be Javanese, one must translate' (Siegel 1986 3). And that 'Translation and hierarchy are intimately intertwined in Java. One is left out of discourse, remaining "not yet Javanese", unless one can translate into High Javanese and thereby show respect. The formation of social hierarchy and translation thus appear inseparable' (Ibid. 9).

In his essay 'Between eating and shitting', Tony Day discusses the significance of the use of Bahasa Indonesia for Toer. In Pramoedya's writing in Bahasa Indonesia the author uses a great deal of Javanese vocabulary, syntax and ideas: the 'shadowy presence of Javanese', he writes (Day 215). He does not agree with Anderson (1990: 226) that Toer's decision to write in Bahasa Indonesia is 'a decisive triumph over the postcolonial tyranny of the author's mother language'. Instead Day reaches back to what Toer said about the subject himself in 1956. According to Toer, a regional language like Javanese had 'the ability to translate the writer's most intimate and secret intentions, so that he can mirror the life of the soul as it really

is'¹⁷ (Toer 1956:28). Toer concludes the essay by noting that it is time to revive regional literatures such as Javanese, instead of forcing regional authors to write in Bahasa Indonesia, a language that is foreign to their artistic expression. In other articles, Toer calls Bahasa Indonesia 'synonymous with the culture of the city' and 'the tool of communication', while naming regional languages - such as Javanese - 'the language of family, one that already possesses rich instruments of expression by means of which a person can easily give birth to the world of his feelings'¹⁸ (Toer 1956:22). For Bahasa Indonesia on the other hand, Toer writes it is 'clear at present that there is stiffness and still no ability to portray the life of emotions. [...] it's because Indonesian is an artificial language and was not born or used from the beginning. The power of painting of nuances found in regional languages vanishes without a trace in Indonesian'¹⁹ (Toer 1953). Later on in the same passage, Toer discusses how only native Malay speakers can write literature in Indonesian with any success: others can hope to do so only 'with the power of style'.

This differs enormously from several key factors: namely that Toer wrote down *Bumi Manusia* in Bahasa Indonesian in 1981, and in the novel it is exactly the Javanese traditions that prevent a new nationalistic state of mind. According to Day, this discrepancy can be explained by the political nature of Toer's writing: 'The site of storytelling [Bahasa Indonesia] is a place between different languages and forms of community, the 'third space' between regional and national identities implied, but not fully articulated' (Day 223). This rhymes exactly with the content of *Bumi Manusia* and most of Toer's other works. This third space (a term by Homi Bhabha) is the interval between intimacy and isolation, between Pramoedya's regional language and his Indonesian. 'The space between regional languages and the national language that [Toer's writing] explores is a crucial site of postcolonial experience and identity in modern Indonesia' (Day 229). Choosing to write one's story in Bahasa Indonesia can therefore be construed as a mark of independence of Javanese culture and connectivity to the new country of Indonesia. It is therefore this 'power of style', that Toer discussed in the 1950's, that he eventually developed in his novels: to reduce complex, intimate lives and experiences into 'simple' parables of human debasement and isolation (Day 229).

In conclusion Day establishes that in Toer choosing Bahasa over Javanese, 'mind has clearly triumphed over matter, style over language, the nation over the intimacies of ordinary people'

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- 17 Original Indonesian: 'Ia dapat mentjerminkan kehendak jang paling intim dan tersembunji dari sipengarang sehingga dapat mentjerminkan kehidupan kedjiwaan jang sebenarnya.'
- 18 Original Indonesian: 'Bahasa keluarga jang telah memiliki alat pengungkapan jang kaja, dengan mana seseorang dapat melahirkan dunia perasaannya dengan mudah.'
- 19 Original Indonesian: 'Tentang bahasa jang dipergunakan oleh pengarang2 sekarang, nampak djelas adanya kekakuan dan belum sanggup menggambarkan kehidupan perasaan. Bukan salah mereka djustru bahasa Indonesia adalah bahasa buatan dan tidak lahir serta dipergunakan sedari permulaan. Kekuatan penggambar nuances jang ada pada bahasa2 daerah hilang lenjap dalam bahasa Indonesia ini.'

(Day 234). Toer himself settled it in 1990 by writing in his novel of Footsteps that 'there is no language I enjoy more, that gives me more pleasure, than Malay²⁰. It is such a beautifully free language, you can use it anywhere, under any circumstances, without feeling any loss of dignity' (Toer, 1990:219).

20 By 'Malay' Toer means Bahasa Indonesia.

Indonesian literature

Michael Nieto Garcia observes that although Indonesia is 'better known for [...] volcanoes, island paradises, shadow puppets, and the world's largest population of Muslims, Indonesia's books remain largely untranslated, a secret library ringed by fire and water' (Garcia 184). Generally speaking, for centuries the only literary relationship between the colony and the empire was a simple one, Bassnett and Trivedi assert. 'Translation was for centuries a one-way process, with texts being translated into European languages for European consumption' (Bassnett and Trivedi 5). The translation was one-sided, from the east to the west. With the purposes of, as Bassnett and Trivedi put it, 'both containing the artistic achievements of writers in other languages and of asserting the supremacy of the dominant European culture' (Ibid. 6). They expand on this idea by stating that: 'For Europe was regarded as the great original, the starting point, and the colonies were therefore copies, or 'translations' of Europe, which they were supposed to duplicate. [...] Moreover, being copies, translations were evaluated as less than originals. [...] The notion of the colony as copy or translation of the great European Original inevitably involves a value judgement that ranks the translation in a lesser position in the literary hierarchy. The colony, by this definition, is therefore less than its coloniser, its original' (Ibid. 4). In colonial times however, there were barely any novels from the East Indies to speak of, written in either Malay, Javanese or any of the other dialects. And they were rarely translated into Dutch.

In fact it was the end of Japanese occupation in 1945 that kickstarted the humble age of modern Indonesian literature. Novels were written that dealt with society and people in the Dutch colonial era, short stories, drama's regarding the problem of Japanese power in Indonesia, novels about the era of the Indonesian revolution and liberal democracy, the communist rebellion in 1965, and also criticism of the New Order under the Suharto regime (Sumardjo 3). In 2001, publishers such as Balai Pustaka and Pustaka Jaya, Djambatan, Guning Agung, Pembangunan, Gramedia, Obor and Granesia had only published around 2500 novels in total. This number even included translated literature from other countries. For such a large country, the number of novels was dramatically low ten years ago. This can partly be explained by the political climate, but there are deeper and older traditions at work, as explained in the next chapter. But it was the case that from the late 1980's censorship increased and several novels were banned. Novels by Toer were prohibited and could not be circulated. From 1998 the government's grip relaxed somewhat. 'The following period, called the Reformation Era, brought a kind of euphoria of freedom, such as had happened in 1966 and 1945' Sumardjo writes (3).

Oral traditions

When comparing the literary system of Indonesia with that of the Western world, by number of published books (just 2500 in 2001) and the number of printed copies, at first glance it seems that Indonesian literature cannot be saved. But as Derks argues, literature in the form of poems, short stories and even plays, have found its way to an audience in Indonesian newspapers and journals. Ulrich Kratz's 1988 *A Bibliography of Indonesian Literature in Journals* lists 27,000 poems, stories or plays of which only few were published in the form of books. 'To describe Indonesian literature as a whole, merely on the basis of creative literature and essays in books is practically impossible' he concludes (Kratz 1-2).

One reason written literature was not picked was up is that although Europe and the Americas have a centuries old printing tradition, Indonesia was introduced to printing at the same time as it got to know media like the telephone, the telegraph, radio, audiocassettes and audiotapes. But there is a deeper phenomenon at work here. The Indonesian archipelago has an ancient tradition of oral literature²¹ by folk epics, folklore, and folksongs. If not now, in the past oral composition in Indonesia was 'the primary vehicle for the preservation and transmission of cultural knowledge' (Fox 2). In oral literature, rhythm, verbal expression, and performance rule. As Derks summarizes, 'I have come to look upon modern Indonesian literature as an orally oriented phenomenon, as a system of production and consumption of works of verbal art that can best be understood in oral rather than literate terms' (Derks 343). The low literacy rates²² in Indonesia and high poverty levels²³ meant that novels were simply unpopular. Getting a novel published was also a hell of a task for the author: 'only idealists would want to go through the ordeal of getting their literary products published' Derks writes (Ibid. 341). Moreover, the editions of literary works that are deemed 'important' by critics (novels and collections of short stories or poems) tend to be extraordinarily limited (Ibid). As explained in the section Author and Novel, Pramoedya Ananta Toer first told his story to fellow inmates, writing it down years later.

One example of oral traditions Derks mentions is that of poetry readings, or *pembacaan puisi*, that are a 'widespread phenomenon' and 'extremely popular'. Derks therefore concludes that though few novels have been published and that the novel is a marginal phenomenon in the region, 'we are dealing with a literary system that is very much alive and which can even be said to be bursting at the seams' (Ibid. 342). Indonesia has – if we can call it that – skipped a stage and 'entered [an] age of secondary orality direct from the preceding phase of primary

21 Few readers of world literature are aware that Indonesia is home to some of the world's oldest literary traditions' (Day 2007 174).

22 It wasn't until 2007 that literacy rates in Indonesia topped 90%. (Index Mundi)

23 The percentage of the population that lives under the poverty line (surviving on less than one dollar a day) is around 14% in 2011. (Index Mundi)

orality, without first going through a stage of fully-fledged print literacy, as in the case of the Western world' (Sweeney 1987; Teeuw 1988). It is for that reason that we can take Sumardjo seriously when he writes that 'there has been a steady flow of writing through times of war, rebellion, political and economic crises, power struggles, and so on, all of which provided impetus to the work' (Sumardjo 3).

The importance of an author such as Pramoedya Ananta Toer for the Dutch audience should not be underestimated. Prime example is the number of his novels that have been translated into Dutch the past few decades – 21 separate novels in over 61 editions²⁴. In comparison, the list of translations from other Indonesian authors is underwhelming: just 40 publications. Toer's translations alone outnumber the rest of the Indonesian novels published in Dutch. This is without counting revised translations or new editions.²⁵ Other current important Indonesian authors include Seno Gumira Ajidarma, Ayu Utami, Dewi Lestari and Mochtar Lubis.

²⁴ These are numbers from the Koninklijke Bibliotheek (National Library of the Netherlands) in the Hague.

²⁵ For the full list, see Appendix 3: List of Indonesian translations

Writing and translating oral literature

The ancient Indonesian tradition of storytelling combines literature with performance, 'two media of cultural expression' (Okpewho 111). A main aspect of oral literature is the transformation of speaker and listener to performer and audience. This includes speech and behaviour changes 'that turn reporting into narrating, stating fact into stating proverbs [and] inquiring into riddling' (Ben-Amos and Goldstein 4). Okpewho also argues that the relationship between the storyteller and the audience is a harmony that does not compare to that between writer and reader: '[the storyteller's] outlook and sensations are not different from those of the rest of society. [...] The reason why the audience is able to participate actively in the performance of a tale is that there is no division whatsoever between the narrator's perception of the *world* of the tale and their own.' And that 'the separate emotions and experience of individual members of an audience are woven into the narrative being evoked' (Okpewho 160-1).

Writing down the story which was initially conceived of for the purposes of *storytelling* means that the author – Pramoedya Ananta Toer in the case of *Bumi Manusia* - needs to translate the performance of the storyteller into the written text. A story is not simply told but 're-enacted, with due resources of vocal modulation, histrionic movements, and so on' (Okpewho 116). McCaskie even argues that oral poetry should be translated orally as well (McCaskie 71). Comparing several texts on this topic (Okpewho, Forth, Finnegan, Brown), I believe an author needs to keep the following in mind when writing down the narration. These points are just as vital when translating any text that was originally oral literature:

Rhythm is vital. Because music (drum and gong) often accompanies the original narration, the words spoken are often meant to be rhythmical. Use of music often marks 'a high emotive charge in the narration' (Okpewho 120).

Just as important is presenting *differentiation of tonal levels* in the printed text which can represent the dramatic oral narrative of the performance. '[This] can help to convey something of the dramatic variation of moods in the narrator's delivery' (Ibid. 123). The tone or pitch of a character's voice is usually indicated before or after the statement itself in contemporary fiction. Okpewho suggests using the boldface type for words said in high tone and italic for statements in low tones. For translation, any information regarding pitch needs to be treated with respect.

Third is *formalism* or heightened language. A great deal of oral literature is deeply rooted in ancient culture which often makes the stories told highly ritualistic. The words used can be highly formal, even 'exclusive to the ritual idiom' (Forth 130). This can include the use of metaphors, symbolism and proverbs.

Fourth is *observant* or *detachment*. This may sound odd, but storytelling is also a medium

'through which [storytellers] can and do comment in a detached way on the social and natural world around them. The [...] storyteller or poet stands back, as it were, from reality and uses his art to bring out the truth that lies below the surface actions of men' (Finnegan 51). This means a great deal of description regarding a situation or action, in a dramatic manner. Other aspects of orality, such as 'metaphorical expression, [...] structural expressiveness, prosodic features like metre, alliteration, even perhaps parallelism' (Brown 6) have much in common with poetry, and translating any poetic text has its own challenges. I choose to not emphasize these aspects of oral literature in this analysis.

The importance of oral traditions is often overlooked, Ruth Finnegan points out in *Introduction to Literacy and Orality*. In fact, many anthropologists and sociologists draw a clear line between cultures that write and cultures that pass on their culture via oral means. 'The differences are manifest in countless details of social organisation and institutions,' Harris believes. Writing is 'the basis of not only law but of education and culture', 'profoundly affecting the way people came to think and to argue: that it brought in its wake a restructuring of human mental processes' (Harris 24). Although this is not untrue, Harris is far too quick to point out how underdeveloped cultures without script are, without considering how rich an oral culture can be. Cultures that are 'oral' apparently must be primitive and cultures that are literate must be civilized – painting a crude and over-simplified picture of non-literate peoples (Finnegan 45). To turn back to Indonesia, 'It is striking how, to judge the state of the art of modern Indonesian literature, both the number of published books and the number of copies of each book are taken as significant indicator,' Derks argues. 'Since both these figures are low, the conclusion is that Indonesian literature must be in a deplorable state, with neither the old nor the young considering it an important part of their lives.' But Derks does have an open mind, considering, 'could it be that we have here a judgement which [...] is inspired by expectations that are part and parcel of a Western-type fully-fledged print literacy - expectations that are at variance with the present literary system in Indonesia, or which, conversely, this system cannot live up to?' (Derks 342).

Author and novel

Pramoedya Ananta Toer

Pramoedya Ananta Toer, the author of *Bumi Manusia*, was born in the Javanese town of Blora in 1925 'in time to come of age with his country', as Crossette puts it. Toer's strict Islamic mother was from the northside of Java and felt more of a connection with the Malay people – she never learned to speak or write Javanese. His father on the other hand was a true Javanese man in both culture, language and mystique. His father taught at the local village school and is said to have developed his own history programme, which of course differed from the official Dutch curriculum (Kalpana and Elburg 36). Toer never finished high school. He dropped out in his second year due to financial issues, a difficult relationship with his father and the threat of the Second World War. After the death of his mother in 1942 Toer left Blora for Jakarta, where he started work at the Japanese press agency Domei, becoming a stenographer. During and after the war, he fought for independence. Always at odds with authority, Toer was imprisoned by the Dutch for two and a half years in 1947 in the Bukit Duri prison on prison island Edam, off the coast of Jakarta. The reason for was his imprisonment was his work for the journal *The Free Voice of Indonesia* (Kalpana and Ellis 34). Freed, Toer 'soon established himself as a writer and began to drift toward the political left, more rapidly after a trip to China in 1956' (Crossette). Under Sukarno, Toer ended up spending a year in prison between 1960 and 1961 after the publication of a book on the Chinese. The novel *Haokiau di Indonesia* (Chinese overseas in Indonesia) regarded a presidential decision that banned Chinese people in Indonesia from being involved in trade. But Toer's longest period in jail began in October 1965, when he was accused of communist sympathies. When Toer was arrested in 1965, all 5000 of his books were burned. He was labeled a "B" category tapol, 'that is a prisoner who was suspected of being involved in the coup but whose case would take time to build' (Hellwig and Tagliacozzo 389), and kept in Salembang prison. In 1969 Toer was exiled to penal colony Buru island in the Moluccas. Toer was not released until 1979.

In Buru, Toer was isolated from the general population (some 10.000 prisoners) along with 18 others because he was considered dangerous. 'We had to keep ourselves alive, cultivate rice paddies ourselves, collect firewood,' he described in an interview. 'We had to do everything, without help from other prisoners. So we had it even harder than the rest. In the evenings, after the hard work, I would tell my fellow prisoners about the story I wanted to write. During ceremonies with other prisoners, they would pass on my stories, which is how the story spread through camp' (Kalpana and Elburg 37). Toer was not allowed to write for most of the time he spent at Buru. The Procureur-Generaal joked to journalists, on their first visit to the prison camp, that Pramoedya was allowed to write 'but that he doesn't have any paper or pencils'.

Pramoedya himself apparently indicated that his hard work during the day meant that he had no energy to write in the evenings (Wertheim 41). One General, Sumitod did give him permission to write after a while and provided Toer with a typewriter in 1975. But everything he wrote had to be handed in to the camp commander. Just after his longest term in prison ended, Toer found a Dutch audience in the form of two novels, *Bericht uit Kebayoran* and *Verloren* published by The Hague publisher Leopold in 1978 and 1979 respectively. In 1980 he caused uproar with the first of a quartet of novels, *Bumi Manusia*²⁶. The novels were all banned, which is said not to have surprised Toer. Besides the four Buru novels that make up the quartet, Toer wrote several more novels and countless short stories. His novels were (and are) critically acclaimed and translated worldwide. 'Early novels and novellas strike you with their deep humanity,' famous Dutch author W.F. Wertheim wrote, 'with their compassion for the underdog, common people overwhelmed by the storm that is revolutionary war. Pramoedya does not usually choose sides in a fight. (...) He sides with the victims...'²⁷ (Wertheim 42). Anderson considered Toer the literary master of 'revolutionary Indonesian' in the late 1980's (Anderson: 1989 71). Koulcher and Day call Toer the odd one out: most postcolonial authors use the language of the previous oppressor and are known in the Western world in that manner. But Toer wrote in Bahasa Indonesia and 'by being translated into Western languages he became known to Western academic institutions where postcolonial studies are largely taught' (Koulcher and Day 5). Toer passed away in Bogor, Java, on 30 april 2006.

²⁶ The Buru quartet includes *Bumi Manusia*, *Anak Semua Bangsa*, *Jejak Langkah* and *Rumah Kaca*.

²⁷ Original Dutch: 'De vroege romans en novellen treffen al door hun diepe menselijkheid, en door het mededogen met de underdogs, de gewone mensen uit het volk die onder de storm van de revolutionaire strijd bedolven werden. Pramoedya kiest gewoonlijk niet oor een van de strijdende partijen. (...) Hij kiest partij voor de arme slachtoffers...'

Publication and suppression

Pramoedya Ananta Toer was imprisoned on the island of Buru when he first conceived of the idea of *Bumi Manusia*. Because he was not provided with the means to write, he first told the story to his fellow prisoners. He wrote the story down in 1975, but his status as an ex political prisoner meant that his works were not accepted by any publisher. In April 1980, Hasjim Rachman, Joesoef Isak and Toer set up their own publishing house, Hasta Mitra²⁸. They printed *Bumi Manusia* as their first novel on 25 August of that year. Before publication, Toer needed to request prison authorities for papers and notes left behind at prison and both Rachman and Isak lobbied several key figures in the Indonesian government for their cause. Initially, *Bumi Manusia* was received with positive reviews, famously even by the military newspaper.²⁹ But the novel was banned in 1981 by the Procureur-Generaal³⁰ after months of intimidating the printers and publishers and forbidding the press to publish reviews of the novel in journals. Reasons for the banning included that it propagated Marxist-Leninist doctrines and communism, though the novel contains no such references³¹. The ban meant publishers couldn't print the novel and newspapers could not write positive or even neutral reviews of any work by Toer. The publisher of part two of the Buru quartet, *Anak Semua Bangsa*, even printed a disclaimer on the back, saying he was not responsible for the novel's content. Any letters sent in by readers regarding the novel or author could not be published in journals or magazines. People were asked to hand in their novels. All copies were supposed to be destroyed, but only 972 of the 50.000 or so prints were seized. The second part of the trilogy was equally banned. Wertheim writes that the sale continued – but under the counter. 'A government can burn books – but the ashes burn on in the hearts of those who have read the novels³²' (Wertheim 44). Dutch journalists Phil Kalpana and Ellis Elburg note in their article (Kalpana and Elburg 35) of seeing a copy of *Bumi Manusia* prominently behind the window of the school teacher's home in Blora, the town where Toer was born.

The ban was never officially lifted, but in 2005 Malay publisher Letera Depantara printed a new edition of *Bumi Manusia* in Bahasa Indonesia which was distributed to Indonesian book stores. This was after the novel had been translated and published in 33 other countries. As De Gaay

28 This means something like 'A helping hand' or 'The hand of a Friend'

29 The novel was considered to be 'a new contribution to the treasure that is Indonesian literature'.

30 See Appendix 4 for the official notice that was sent to the publisher which includes the official reasons for banning the novel.

31 This was recognized in Indonesia as well, examples being local journals Dialog (specifically in number 69, 26 June 1981) and Tempo (edition 4 July 1981).

32 Original Dutch: Een bewind kan boeken verbranden – maar de as blijft branden in de harten van wie de boeken gelezen hebben.

Fortman³³ explains: 'The military considered the novel an indirect attack on Soeharto. The novel essentially has a false bottom. Because Toer told the story when he was imprisoned, to other prisoners. It was a story about colonial history and he told the story to intellectuals who were prisoners of the Indonesian government, who still didn't see justice, when they had been free of the Dutch years ago.³⁴ It is actually a very political novel.' This fits with McVey's description of the Soeharto regime of perpetuating much of the symbolic trappings and organizational character of the East Indies state at the height of Dutch colonial power (McVey 84). 'One of the main features of imperial oppression is control over language', Ashcroft argues (Ashcroft, Griffiths, Tiffin 7).

News of the ban reached the Netherlands, where Wertheim wrote about the move by the military regime: 'Potentates try to inconvenience [Pramoedya and Indonesian publishers] every step of the way or intimidate them, with the idea of preventing the continuation of publication or the expansion of Pramoedya's work. The argument is always that *Bumi Manusia* preaches a class war – and that's not allowed according to "The New Order". It is, as every reader can tell, ridiculous argumentation³⁵ (Wertheim 44)'.

Toer later described *Bumi Manusia* as being about a period of national awakening: 'This period is generally considered as an event at a certain time, with a specific date, but it was a whole process, a huge time period. Secondly this national awakening is generally considered to be a kind of birth without a mother, without a father. I want to try to understand this national awakening as a product, as a child of worldwide circumstances'³⁶ (Kalpana and Elburg 38). Despite the suppression, both in Indonesia and the Netherlands the novel created Nobel prize buzz (Wertheim 41).

33 The full interview with Ina de Gaay Fortman can be found in Appendix 1.

34 Frantz Fanon describes this process in his famous work *The Wretched of the Earth*: 'For 95% of the population of underdeveloped countries, independence brings no immediate change.' (Fanon 75)

35 Original Dutch: 'Potentaatjes proberen (Pramoedya en de Indonesische uitgevers) op allerlei manieren het leven zuur te maken of hen te intimideren, met als doel verdere uitgave en verbreiding van het werk van Pramoedya te beletten. Het argument is steeds, dat *Bumi Manusia* de 'klassenstrijd' zou prediken – en dat mag niet volgens 'De Nieuwe Orde'. Het is, zoals iedere lezer kan constateren, een onzinnig argument.' (Wertheim 44)

36 Original Dutch: 'Deze periode in Indonesie (wordt) in het algemeen beschouwd als een gebeurtenis op een bepaald moment, met een bepaalde datum, terwijl het om een heel proces, om een hele omvangrijke periode gaat. Ten tweede wordt dit nationale ontwaken in het algemeen beschouwd als een soort geboorte zonder moeder, zonder vader. Ik wil proberen om dit nationale ontwaken te begrijpen als voortbrengsel, als kind van een wereldwijd gebeuren.'

Storyline

Bumi Manusia is set in Surabaya, the East Indies, between 1898 and 1899. It is an age when Indonesian nationalism is just bubbling to the surface. 'The Indonesian spirit (...) was something new, not something based on the past. It was a desire to unite, driven by an awareness of common interests and ideals'³⁷ (Alisjahbana 14). The novel is concerned with colonial society, a caste society that seems stable at first glance. In *Bumi Manusia* several motivations and themes are strung together to form the political and cultural background for the tragedy of the 'marginalized human being, living on the edge of two cultures' (Wertheim 42). All of Toer's main characters are marginalized. All in all, Toer describes the tough colonial society, while leaving room for individual exceptions (often white Europeans) that choose sides with Indonesian underdogs.

The story's main character is 18 year old Minke, a descendant of Javanese royalty that attends an elite Dutch school. When Minke meets Nyai Ontosoroh and her daughter Annelies Mellema via a classmate, he finds out for himself what it is like to be stuck between two worlds. Minke's identity crisis (being originally Javanese but educated like a Dutchman) comes into full force. This makes *Bumi Manusia* a prime example of postcolonial literature, of which a major feature is 'the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place' (Ashcroft, Griffiths, Tiffin 8-9). The story knows few one-dimensional characters, Toer manages to avoid the stereotypical good or bad characters. 'Instead, people grope for an understanding of themselves and the complex society in which they live (Crossette).'

Minke falls in love with Annelies and eventually marries her in a local Islamic ceremony. But the marriage is not valid according to Dutch law. The catch-22 is that Annelies has been officially acknowledged as the child of Herman Mellema, who took her mother as a concubine. This gives her the rights and privileges of a Dutch woman. Had Annelies not been acknowledged by her father, she would have been considered a 'native' and her marriage to Minke would have been her own business. But she would not have been able to inherit the business her mother built up, but which is in her father's name. Due to her father's death, Annelies' older half-brother takes charge, has the marriage declared invalid, and takes her away to the Netherlands. Minke is the losing party.

37 Original Indonesian: 'Kemauan untuk bersatu jang didesak oleh keinsjafan akan kepentingan dan akan tjita-tjita bersama'.

Characters

*'(Indo's) are half strangers, even unto themselves, let alone to the situation and circumstances around them.'*³⁸ (Mangunwijaya 1986)

Minke

Minke is at the crossroads of both cultures and languages, even between two worlds. He is a child of a native family, and yet through his education he becomes more like the colonizers than the colonized. The girl he loves, also, is someone borne between two worlds. His character is said to be modeled on journalist Tirta Adisoerjo, one of the main characters of the early Indonesian nationalist movement. Toer admired him greatly. Pulled between two cultures, Minke manages to be eloquent, well-spoken, smart and profound. Other natives greet him with suspicion³⁹. Throughout the novel, you never hear him speaking his own name. Minke prefers to use the derogatory term for a name that one of his Dutch teachers gave him⁴⁰. And 'he dodges every opportunity to meet his father, or even to think about him, refusing to be proud of the old man's position as a highranking Javanese official in the colonial bureaucracy' (Mohamad 188). But Minke also knows he is not, and never will be, Dutch. As Fanon writes: 'the first thing that the native learns is to stay in his place, and not to go beyond certain limits' (Fanon 52). How tough staying within those limits actually is, is what is explored in the novel. The ensuing identity crisis is classic example of both colonialism and postcolonial literature. 'Because it is a systemic negation of the other person and a furious determination to deny the other person all attributes of humanity, colonialism forces the people it dominates to ask themselves the question constantly: "In reality, who am I?"' (Fanon 250). In essence, Minke becomes the translation of both cultures, as Bhabha sketches: 'Caught in between a 'nativist', even nationalist atavism and a postcolonial metropolitan assimilation, the subject of cultural difference becomes a problem that Walter Benjamin described as the irresolution, or liminality, of "translation"', the element of resistance in the process of transformation, 'that element in a translation which does not lend itself to translation' (Bhabha 224).

It is exactly what Minke discovers and learns about colonial rule during the novel that ignites the spark of nationalism. And as a reader you understand fully. 'Thus the native discovers that his life, his breath, his beating heart are the same as those of the settler,' Fanon describes. 'He

38 Original Indonesian: 'Setengah asing terhadap diri sendiri, apalagi situasi dan keadaan sekelilingnya.'

39 'The country people are suspicious of the townsman. The latter dresses like a European; he speaks the European's language, works with him, sometimes even lives in the same district; () a turncoat who has betrayed everything' (Fanon 112).

40 This occurs in the following manner:

'On one occasion, one of the girls who sat beside me, Vera, pinched my thigh as hard as she could, as a way of getting acquainted. I screamed in pain.

Mr. Rooseboom's eyes popped out frighteningly, and he yelled:

"Quiet, you monk... *Minke!*"

From that day, everyone in the class called me Minke, the one and only Native.'

(translation by Max Lane, page 39)

finds out that the settler's skin is not of any more value than a native's skin; and it must be said that this discovery shakes the world in a very necessary manner. All the new, revolutionary assurance of the native stems from it' (Fanon 45).

Annelies

People living in the colony were separated into three basic categories: white Europeans, people of mixed heritage (so-called Indo-Europeans) and the native Indonesian population called Inlanders. The term Indonesians did not become popular until the 1920's (Wertheim 42). Indo-Europeans born of a legal marriage or acknowledged by a European father were legally considered part of the European caste, but most definitely discriminated by white Europeans. Yet they often considered themselves above the native population, even noble natives. Annelies is such an Indo-European. Minke falls deeply in love with Annelies, the half-white or Indo daughter of Nyai Ontosoroh and marries her. Annelies is a troubled young woman. Though undeniably a positive character in the novel, both beautiful and well looked after, she has bouts of illness as a response to stress. She comes across as a young woman who feels powerless in her life. And she is not wrong. In his 2002 essay *Indo as other*, Thomas Hunter discusses 'the haunting presence of colonial formulations of race in representations of the Eurasian, or Indo, in modern Indonesian literature'. And that 'from the first the Indo is a figure linked to deep anxieties' (109). Annelies is literally 'sandwiched between two cultures' (Anzaldúa 78), trying to deal with both the Dutch and native Indonesian culture, and what it means to be an Indo. She 'undergoes a struggle of flesh, a struggle of borders, an inner war (Ibid). Because she belongs to no culture, like Minke, Annelies takes the role of outsider. But while Minke stands up for what he believes to be right, Annelies is a victim of her circumstance. As Hunter describes, the doubleness that is Annelies is a good analogy to how colonization influences Indonesian people even today: 'The Indo is thus at once a figure of "Otherness" around which Indonesian identities can be shaped, and a figure for the ambiguities and anxieties that continue to haunt Indonesians as they position themselves in relationship to perceptions of "tradition-modernity" or "native-foreign"' (Hunter 111). The appearance of Annelies in the novel 'can be read as "reinscriptions", motivated in part by an [...] interest in restoring the presence of the "outsider" in Indonesian literary discourse' (Ibid. 110).⁴¹

Nyai Ontosoroh

Annelies' mother is the vivacious and strong-willed Nyai Ontosoroh. At the age of 14, she is sold to Tuan Mellema and taken as his concubine. Determined to make something of herself,

41 The entire quoted passage from Hunter is as such: 'Appearances of the Indo in the works of Pramoedya and Mangunwijaya can be read as 'reinscriptions', motivated in part by a shared interest in restoring the presence of the 'outsider' in Indonesian literary discourse' (Hunter 110).

she learns to read and write, learns to speak Dutch and masters the secrets of trade and commerce. She makes the best of her despicable circumstances and comes out victorious in a manner of speaking. She manages Mellema's farm so well that she can afford to send her two children, Rob and Annelies, to a good school. 'She gains a certain degree of privilege, and she maintains an interiority which allows her to be herself most of the time. In short, she maintains her self-respect, albeit perhaps with a half-concealed grudge about the way the colonial world has created her' (Mohamad 184). It can be argued that Nyai Ontosoroh, like her daughter Annelies, is an Indo as well: though with native roots, she has educated herself and worked to become something more. Both Europeans and natives fear and respect her in the novel. 'Her story is the story of Indonesia, which is about the struggle to overcome various kinds of domination in a particular colonial space: the race-hierarchy imposed by the whites, the ancient familial patriarchy of the Javanese and the ideology of submission of the lower orders' (Mohamad 184).

While Annelies shuts down in the face of adversity, and Minke is thoughtful and defiant, Nyai Ontosoroh faces and fights the colonial system head-on. Especially nearing the end of the novel, when a court case decides who has custody over her daughter. Her speech to the court shakes the reader to the core. In an interview Toer himself said that he admires determined women who can deal with their own problems. 'Which is why it is not a surprise that I write about a character such as Nyai Ontosoroh,' he says. 'She represents all determined Indonesian women'⁴² (Kalpana and Elburg 38). Crossette calls her 'the strongest character in the book', while Goenawan Mohamad enjoys the character so much, he decides that 'metaphor for the nation is Nyai Ontosoroh' (Mohamad 183).

42 Original Dutch: 'Ik ben inderdaad een bewonderaar van vrouwen die vastberaden zijn en die hun eigen problemen aankunnen. Daarom is het niet verwonderlijk dat ik over een figuur als Nyai Ontosoroh schrijf. Zij vertegenwoordigt alle vastberaden Indonesische vrouwen.' (Kaplana and Elburg 38)

Translations

Dutch translation of *Bumi Manusia*: 1981

The Dutch translation of *Bumi Manusia*, with the title *Aarde der Mensen*, was initially published in 1981 by Manus Amici and translated by Ina Erna Slamet-Velsink. The small Amsterdam publisher was run by Edi Tahsin, a personal friend of Toer's. It was a small publication with few copies printed and sold. Just two years later, the translation was revised and brought to market with a new publisher. The novel currently in print is the revised, 1983 edition. The original translation still pops up in second hand book stores, but is for all intents and purposes, forgotten. It is for that reason that for my textual comparison with the English translation, I will focus primarily on the revised, 1983 translation. The most noticeable differences between the 1981 and the 1983 translation are outlined below. Because the obvious question is, why was this translation revised so quickly? What was wrong with it?

Not much is known regarding Ina Slamet-Velsink. Besides translating *Bumi Manusia* into Dutch, Slamet-Velsink wrote several books during her lifetime, all with Indonesia as the subject matter⁴³. None of her books are novels, and besides translating Indonesian texts for the purposes of including them in her scientific studies, she did not venture on another literary translation. Though Slamet-Velsink, of Indonesian descent, is obviously a researcher with great knowledge regarding Indonesia, it is my opinion that she translated *Bumi Manusia* primarily out of interest. Perhaps she knew Toer. The translation seems like a rush job due to the number of errors in double spaces and several typo's. The fact that there was little time for translation is confirmed by famous Dutch author W.F. Wertheim in his review of the novel when it was published (Wertheim 41). The translation was published just a few months after the original and the popularity of the novel in Indonesia combined with the suppression of the novel and therefore more interest in the politics of the former colony, most likely lead to this rush.

43 These include:
Emerging hierarchies: processes of stratification and early state formation in the Indonesian archipelago (1995, 1986)
Local democracy: illusions and realities, barriers and openings (1994)
Some reflections on the sense and nonsense of traditional health care (1992)
Views and strategies of the Indonesian peasant movement on the eve of its annihilation in 1965-1966 (1988)
Cultural strategies for survival: the plight of the Javanese (1982)
Orientatie en manipulatie van geweld in Indonesië (1982)
De Indonesische dorpsamenleving (1968)
Pokok2 pembangunan masjakerat desa: sebuah pandangan antropologi budaya (1965).

Remarkably, Wertheim considers the 1981 translation 'very precise and yet an enjoyable read'⁴⁴ (Ibid. 41). I profoundly disagree. Slamet-Velsink's main focus is the source text. She fails to produce a Dutch text that 'flows', uses old-fashioned language and even uses terms that would make a Dutch reader cringe with shame. The most striking example of old fashioned language is the translation of the word *Belanda*. In the 1981 translation the word *Hollander* is chosen⁴⁵. The word occurs frequently in the source text.⁴⁶ According to dictionary definitions, *Hollander* simply indicates a Dutch person from either the province of Zuid-Holland or Noord-Holland. But the word is loaded with unsavoury connotations. Though the Netherlands was only known as the Kingdom of Holland for only 4 years, from 1806 to 1810, *Holland* is still used to indicate the Netherlands in many countries. *Hollander* signifies an older use of the word that is tied to various discriminatory concepts and ideas. The word was very much in use in colonial times, described by Meijer as 'colonial jargon' (Meijer 18). For the majority of the Dutch the word serves as both a reminder of the past and the dominance of two provinces over the rest of the country, economically and in various other ways. Combined with the fact that present day it is often used in the negative sense to indicate stereotypical 'Dutch' characteristics, the tone of the translation would be lightened measurably replacing *Hollander* with *Nederlander*. It would also be correct by dictionary definitions. Besides this thought-provoking example there are other instances where the translation does not make sense. See sentence 72:

Ik zag de assistent-resident knikken terwijl hij mij gadesloeg, alsof het niemand anders was dan hijzelf die een toespraak hield, of als een aap in zijn omgeving.

The meaning of the sentence above is entirely unclear. Other aspects aside, if the content is unclear, the translation is terrible to begin with. The terms chosen do not sound fresh, and the sentence structure is much more complex than necessary. It is a literal translation, following the sentence structure of the original.⁴⁷ Other notable examples include several comments by the translator in the text, in brackets. These comments should be included as footnotes as they interrupt the flow (if any) and remind the reader that they are reading a translation. Other mistakes include the use of a formal manner of address (the Dutch 'u'), when a high-ranking Dutch official speaks to the main character, who is only a teenager. At best, this is unlikely. A

44 Original Dutch: 'De vertaling (van Ina E. Slamet met medewerking van Luc Petersen) is, ondanks de korte tijd die beschikbaar was, heel nauwkeurig en tegelijkertijd prettig leesbaar.'

45 Notably, this was changed to *Nederlander* in the translation from 1983.

46 'Belanda' occurs seven times in the passage compared in the textual analysis. See page 49.

47 Source text sentence: 'Aku lihat Tuan Assisten Residen mengganggu-angguk mengawasi aku, seakan tidak lain dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan.'

positive point regarding the translation is the formalism, which corresponds very well with the source text and the attention to rhythm.

Together, this leads me to conclude that Slamet-Velsink translated the novel both as an Indonesian-borne individual would do, and as an inexperienced translator.

Dutch translation of *Bumi Manusia*: 1983

The Dutch translation from 1981 was later revised and published in 1983 as part of 'De Derde Spreker'-series (Third Narrator) in a combined effort of Het Wereldvenster, Manus Amici and Novib. Publisher Het Wereldvenster in Weesp no longer exists. In 1976 the holding company, N.V. Scriptoria, was in financial turmoil and the publishing company was sold to the Dutch Bührman-Tetterode and became a part of Unieboek (Simons 73). Unieboek has since shrunk in size dramatically, and none of the current employees were involved in the development of publishing of the original series. Het Wereldvenster is still one of its labels, but considers this a latent one.

Novib, however, is still up and running - in a way. The association, based in The Hague, was founded in 1956 and dedicated to establishing a fair world without poverty. Novib is an abbreviation of 'Nederlandse Organisatie Voor Internationale Bijstand' (Dutch organization for international aid). In 1994 Novib became an affiliate of Oxfam and changed its name to Oxfam Novib. Till this day Oxfam Novib publishes novels as part of a subscription service to its contributing members, in cooperation with commercial publishers. In the 1970's and 1980's, this occurred in the form of the Derde Spreker Series. *Bumi Manusia* was included.

According to the covers of novels published as a part of the series, Derde Spreker is 'a series of novels from Africa, Asia and Latin America. Stories by which you get acquainted with the daily life of people from another culture. Written by the same authors that personally felt the tension and emotions of joy and anger'⁴⁸. In a 1980 advertisement in ANWB magazine, authors included in the series are said to be 'finally given the opportunity to raise their voice and write about their own situation from their own value system. The novels often include social criticism. Moreover, they give good insight into a manner of life for people that may make use of modern ways but are still influenced by magical elements.'⁴⁹ The series was meant to allow Dutch readers to perceive what really went on in the third world. 'Only when we lay our hands on the novel of an author from the third world do we experience the reality of the problems as they experience them' (Korte verhalen uit Afrika, Azië en Latijns-Amerika 2, 5). One of the

48 Original Dutch: 'Een reeks romans uit Afrika, Azië, en Latijns-Amerika. Verhalen waarin u kennis maakt met het alledaagse leven van mensen uit een andere cultuur. Geschreven door de eigen schrijvers die de spanningen en emoties van vreugde en woede zelf meemaakten.' See Appendix 2.

49 See Appendix 5. Original Dutch: 'Eindelijk krijgt de Derde Wereld de gelegenheid zijn stem te verheffen en te schrijven over de eigen situatie, vanuit de eigen waardebeoordelingen. Vaak spreekt uit de romans sociale kritiek. Bovendien geven ze een goed inzicht in het denken en doen van bevolkingsgroepen die soms wel gebruik maken van moderne verwordenheden, maar ook nog worden beïnvloed door magische elementen.'

editors of the *Derde Spreker* series was Ina de Gaay Fortman⁵⁰: 'Our motives for publishing literature from the third world was that we knew that there were so many great stories out there, and they didn't seem to find a Dutch audience. We thought that this such a great pity that we reached out to Novib to get some wonderful literature from the third world translated and published. We were critical as to what to publish. Three editors had to like the novel, it needed to be quality literature and be relevant. Not just to a Dutch audience, but to the source culture as well.'

De Gaay Fortman reveals that the Indonesian original of *Bumi Manusia* was essentially smuggled out of Indonesia since it was banned. 'Our editor in chief and general secretary at Novib, Sjef Theunis, knew Pramoedya Ananta Toer personally and admired him greatly. I loved the novel, and we ended up publishing the entire Buru quartet. As to why we revised the translation: that must have been necessary. It occurred more than once that translators were not professional or schooled.'

50 For the full interview with Ina de Gaay Fortman see Appendix 1.

English translation of *Bumi Manusia*

Bumi Manusia was translated into English by the Australian diplomat Max Lane. It was the first Indonesian literary work to be published in English by a commercial publisher, according to Lane's own website. As second secretary in the Australian embassy in Jakarta Lane was recalled from his post in 1981 due to his work as a translator. His presence in Jakarta, after the novel was banned, caused too much conflict. He continued his translations, however, and translated the entire Buru quartet. Lane has certainly made a name for himself since then, and is now a lecturer and writer on Indonesian politics, history and literature. His publications include the wonderful *Unfinished Nation: Indonesia before and after Suharto* (Verso: 2008). He set up INSIDE INDONESIA magazine in the 1980s, convened several Asian conferences and writes for The Jakarta Post, the Jakarta Globe, Sydney's Morning Herald, Green Left Weekly, National Review and the National Times – usually with Indonesia as a subject. 'I have a long commitment to trying to familiarise the Australian community with Asia, and especially Indonesia', Lane writes on his website.

The English translation of *Bumi Manusia* is an excellent 'control' for the Dutch translation due to Lane's Australian background. Australia was prison colony for the British empire for centuries. White Australian literature, though dominating Aboriginal culture, is in turn dominated by the literature from Britain, according to Ashcroft (Ashcroft, Griffiths, Tiffin 32).

Textual analysis of *Bumi Manusia* translations

For the purposes of this analysis, I have chosen a passage from chapter 7 of *Bumi Manusia* that I believe is strongly indicative of the differences between the revised Dutch translation of 1983 and the English translation of 1982. The passage equates roughly four pages in each novel and describes the main character being dressed up for a party at his father's home, the reception itself, Minke's role as translator during the gathering and a traditional dance. Especially the combination of Javanese and European dress that Minke describes to be wearing, along with his role as literally the go-between for his father and the Dutch officials, make this a passage that is both interesting and offers plenty for discussion. The description of the dance and translation automatically reminds the reader of oral literature, which is why this section is included in the passage.

This analysis focuses on three main points: the use of untranslated words (including the use of footnotes and glossaries), how the translator has dealt with the oral literature roots of the source text, and how each translation is embedded.

All of these aspects come forth of the colonial roots of the source text. How each translator has made use of untranslated words and how indications of traditional oral Indonesian culture - the rhythm, dramatic observation of action, tone and formalism - have been treated will give some understanding of how colonialism has influenced the Dutch translation, with the English translation acting as a 'control'. Other shifts that can point to a colonial history are also explored in a separate chapter.

The shifts that indicate the differences between the Dutch and English translations have been categorized according to Chesterman's classification (Chesterman 92-112). This is because Chesterman offers a clear and logical scheme for categorizing differences in translation⁵¹. I have also considered how each novel is embedded, namely the use of maps, glossaries and footnotes in the editions analysed. This comparison follows the textual analysis.

While comparing the source text to the English and the Dutch translations, I have paid special attention to the differences between English and Dutch, and noted those down. Because all three languages are so different, I have only noted down shortly some small shifts made by translators that were clearly only included to make the target text more fluent, predominantly transpositions and distribution changes.

For most words of the source text used in the footnotes I included short literal English translations in brackets. This is for clarity purposes only. For these translations I have made

51 For the full list of Chesterman's strategies, please see Appendix 6.

use of Indonesian-Dutch and Indonesian-English dictionaries⁵² and interviews with native speakers⁵³.

1. Terwijl⁵⁴ hij me kleeedde praatte⁵⁵ hij maar door in een Nederlands dat vlak en eigenaardig klonk⁵⁶, alsof het uit de mond⁵⁷ van een inlander⁵⁸ kwam.
1. All the time he was dressing me, he spoke in a strange-sounding, monotone Dutch, as if it came out of the chest of a Native.
1. Selama merias tak hentinya ia bicara dalam Belanda yang kedengaran aneh, datar, seperti keluar adri rongga mulut Pribumi.

2. Het⁵⁹ was duidelijk geen Nederlander⁶⁰.
2. He obviously wasn't Dutch.
2. Jelas ia bukan Belanda.

52 See Bibliography.

53 See Appendices 1, 7 and 10.

54 PR2: 'Terwijl' translates to 'while', but the English translator has chosen for 'All the time': not just during, but the entire time. This makes the Dutch translation more implicit.

55 PR4: Level shift. 'To speak' is far more more formal than the simple Dutch 'praten'. 'Spreken' would be a more formal alternative.

56 G4: Unit shift with 'strange sounding'.

57 S3: 'Mond' translates as 'mouth', not chest. This seems appropriate, because in Dutch you would not indicate that the voice of someone comes out of their chest.

58 S1: 'Inlander' is the word used during colonial times by the Dutch to describe the native population of a colonized country. The word is not capitalized because that is not normal in Dutch literature. The source text word 'Pribumi' literally means local or indigenous. It is often used as an adjective. It means true local people, not those from any other area in Indonesia.

59 PR4& S5: The Dutch translator chooses 'het' (meaning 'it') instead of the English 'He', which is more abstract. It also changes the way the main character speaks of the man dressing him and therefore alters the way the reader views the main character. The source text uses 'ia', meaning 'he'.

60 S7: By using 'Nederlander' instead of the 'uit Nederland' (Dutchman opposed to 'from the Netherlands' the Dutch translation emphasizes the *who*, not *where* the man is from. In other words, not where one is born is important, but the actual roots and colour is emphasized in this small way.

3. Naar eigen zeggen kleepte hij vaak vorsten en regenten⁶¹ op Java⁶² – mijn vader in dit geval –⁶³ en sultans op⁶⁴ Sumatra en Borneo.
3. According to his story, he often dressed and adorned⁶⁵ the bupati⁶⁶, including my father tonight⁶⁷, and the⁶⁸ sultans of Sumatra and Borneo.
3. Menurut ceritanya: ia sering merias para bupati, termasuk ayahku sekarang ini, para raja di Jawa dan sultan di Sumatra dan Borneo.
4. Hij had veel van hun kostuums⁶⁹ ontworpen, en die werden gebruikt tot op de dag van vandaag⁷⁰.
4. He'd designed many of their clothes, and even now was often summoned by them.
4. Ia telah banyak membikin rencana pakaian mereka, dan masih tetap dipergunakan sampai sekarang.
5. Hij zei dat hij ook⁷¹ de uniformen voor de lijfwachten van de vorsten op⁷² Java had ontworpen.
5. He said also that the costume of the guards of the kings of Java were designed by him.
5. Katanya pula: pakaian pasukan pengawal para raja di Jawa ia juga yang merencanakan.
6. Zwijgend luisterde ik naar hem⁷³. Ik bevestigde niet wat hij zei en ontkende het evenmin, hoewel ik het maar half⁷⁴ geloofde.
6. Silently I listened to his stories⁷⁵, neither affirming nor refuting them, although I didn't believe them fully either.
6. Diam-diam aku mendengarkan, tidak mengibkan juga tidak membantah, sekali pun tak percaya sepenuhnya.

61 PR1: Cultural filtration of 'bupati's' from the source text. The English translator decided to use the untranslated word.

62 PR3: Added information 'of Java' to the Dutch translation.

63 G7: Use of hyphens included.

64 PR4: 'Op' (on) indicates that the sultans merely live there. The English translation uses 'of', which means that the sultans belong to and in Sumatra and Borneo.

65 PR3: Addition of 'and adorned'.

66 Untranslated word, embedded into the translation.

67 PR3: Addition of 'tonight'.

68 PR3: Addition of 'the'.

69 S5: 'Kostuums' (costumes) is more concrete than the English 'clothes' – as all costumes are clothes but not all clothes are costumes.

70 PR9: 'Die werden gebruikt tot op de dag van vandaag' (in use till this very day) has a totally different meaning to 'Even now was often summoned by them'. The Dutch translation indicates that the clothes are still being used, while the English translation focuses on the active role of the sultans.

71 PR3: Addition of the word 'ook' (also).

72 PR4: Again, 'op' (on) indicates that the kings merely live there. The English translation uses 'of', which means that the kings belong to and in Java.

73 G4: Change in sentence structure by forming two sentences.

74 S2: Antonymy. 'Half' opposes 'fully'.

75 PR3: Addition of the word 'stories'.

7. Hij deed⁷⁶ me een vest aan, bewerkt⁷⁷ met kant⁷⁸ en stijf alsof het van een stuk⁷⁹ schildpadleer⁸⁰ was gemaakt.
7. He had dressed me in an embroidered vest, stiff, as if made from tortoiseshell.
7. Ia telah kenakan padaku kemeja-dada berenda, kaku, seperti terbuat dari selembar kulit penyu.
8. Het leek⁸¹ me onmogelijk om te buigen als je⁸² zo'n vest aanhad⁸³.
8. I could never have bent over in it.
8. Tak mungkin rasanya membongkok dengan kemeja-dada ini.
9. De kraag die zo stijf was als koeieleer ontnam je de lust om met je hoofd⁸⁴ te draaien⁸⁵.
9. The stiff⁸⁶ leather⁸⁷ collar dissuaded my neck from turning around⁸⁸.
9. Gombaknya yang kaku seperti kulit sapi juga membikin leher segan untuk menengok.

76 G5: Different tense, present tense compared to the English translation.

77 G5: Phrase structure change. 'Bewerkt met kant' indicates that someone worked on the fabric. This is implied on 'embroidered' as well, but is not so explicit.

78 PR1: The use of lace is very Dutch, so we can term this cultural filtering.

79 PR3: Addition of 'een stuk' (a piece of)

80 S1: The correct term in Dutch would be 'schildpadschild', as the source text refers to the tough shell of a tortoise, not the rest of the skin. The use of the word 'leer' (leather) could indicate to a Dutch reader that it is used as a fabric, but it is still not a favourable solution to choose.

81 PR3: Addition of 'leek' (to seem). An unnecessary addition, considering the main character is actually wearing the item at this time. This does not make sense with the rest of the text.

82 PR4: With the inclusion of the word 'you' instead of 'I', the main character is no longer speaking of himself and describing his own feelings, but instead describing how 'you' (i.e. the reader) would feel in a similar situation. This creates distance because as a reader you no longer experience what occurs to the main character.

83 PR3: Addition of 'als je zo'n vest aanhad' (if you wore such a vest). An unnecessary addition, especially considering that the main character is wearing the item at this time.

84 S1 & PR1: The source text indicates that this should not be head, but neck (leher): you wouldn't however say in Dutch that you can or cannot turn your neck. Turning your head is much more common, just like it is in English. This makes it domestication as well, though it is very subtle and undoubtedly the correct choice.

85 PR2: Source text: 'Menengok' simply means to look in this case. 'Draaien' (turn) is more explicit.

86 G10: The simili indicated by 'seperti' (as) in the source text has been ignored. The collar is now truly made from leather.

87 PR3: The source text distinctly includes the information that the leather is from a cow's hide.

88 PR2: Source text: 'Menengok' simply means to look in this case. 'Turn around' is far more explicit than the source text.

10. De bedoeling was dan ook dat je⁸⁹ steeds recht overeind⁹⁰ zou blijven en niet te vaak om zou kijken⁹¹. Als bij een echte gentleman moest je blik⁹² gericht zijn op wat je voor je zag⁹³.
10. Indeed the intent was that my body should be straight and stiff, not turning around frequently, eyes straight ahead like a true gentleman.
10. Memang maksudnya supaya badan tetap tegap, tidak sering menoleh, pandang lurus seperti gentlemen sejati.
11. Toen deed hij me een gebatikte⁹⁴ kaïn⁹⁵ met⁹⁶ een zilveren gordel om.
11. Then a⁹⁷ batik sarong⁹⁸ with a silver belt.
11. Kemudian ia kenakan padaku kain batik dengan ikat pinggang perak.
12. Hij drapeerde⁹⁹ de kaïn zo om me¹⁰⁰ heen dat je het stoere, typisch¹⁰¹ Oostjavaanse eraan kon aflezen¹⁰².
12. The style in which the batik¹⁰³ was¹⁰⁴ worn truly brought out that dashing East Javanese character.
12. Gaya penggunaan kain itu diatur sedemikian rupa sehingga muncul watak ke-jawa-timuran-nya yang gagah.

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- 89 PR4: The use of 'je' (you) again creates a distance between the main character and the reader. The inclusion of 'my body' in the English translation by comparison gives a very different degree of involvement than the Dutch translation. This occurs again with 'je blik' (your glance/vision).
- 90 S9: The expression 'Tetap tegap' means something like, a real man, upright and without turning or fiddling around. The inclusion of 'stiff' in the English translation changes the connotation of what is said (PR4).
- 91 G4: Sentence has been split into two sentences in Dutch, probably to prevent an absurd amount of comma's, which are present in the English translation.
- 92 S3: The word 'pandang' means look, but 'blik' (gaze) would seem more appropriate.
- 93 G1: Source text: 'pandang lurus' literally means to look straight, as in, to look at what is in front of you.
- 94 G2: Batik has remained untranslated, but the manner in which the word is used in Dutch makes this (with the prefix ge- and the suffix -te) a borrowed translation.
- 95 Untranslated word.
- 96 The use of the word 'met' (source text: 'dengan') seems confusing: the main character is dressed in a kaïn which is held with a belt. The correct word in Dutch would be 'en' (and) not 'with': as this indicates that the kaïn is fitted with the belt prior to the main character wearing it.
- 97 S8: The actions of Niccolo Moreno ('ia kenakan') have dissapeared. The sarong and belt have magically floated on?
- 98 PR1: A kaïn is not a sarong, the English translator has chosen an Indonesian word that is similar, but not the actual item. Few readers would of course notice. Both are pieces of cloth, but a sarong is traditionally used for prayer and is a whole garment (nowadays it is worn by tourists in the beach). A kaïn is a piece of cloth that has not been fitted as a garment (yet).
- 99 G4: Niccolo actually draping the kaïn on the main character is added.
- 100 PR4 & PR3: The addition of 'me' in the Dutch translation ('me' in English as well) emphasizes that this is happening to the main character.
- 101 PR3: Addition of 'typische' (typical)
- 102 S5: The source text speaks of the East-Javanese style appearing (muncul): that it can be discovered is an odd way of describing this, but a little less abstract and mystical.
- 103 G3: In order to circumvent the use of sarong again, the translator has chosen to use the adjective 'batik' to describe the garment.
- 104 G5: Introduction of past tense.

13. Kennelijk¹⁰⁵ wilde mijn vader dat.
 13. That's what Father no doubt wanted.
 13. Itu yang kiranya dikehendaki Ayah.
14. Ik was zo gewillig¹⁰⁶ als een bruidje¹⁰⁷.
 14. I suffered all this like a young maiden.
 14. Aku tetap manda seperti anak dara.
15. Op mijn hoofd kreeg ik een blangkon,* (gevouwen hoofddoek; traditioneel Javaans hoofddeksel voor mannen (vert.))¹⁰⁸, gevouwen op een volkomen nieuwe manier die het midden hield¹⁰⁹ tussen de Oostjavaanse en de Madoerese stijl.¹¹⁰ Het was een creatie van Niccolo Moreno zelf.
 15. A batik¹¹¹ blangkon-headdress¹¹², a mixture of East Javanese and Madurese styles, something entirely new, Niccolo Moreno's own creation, was placed upon my head.
 15. Sebuah blangkon, denga gaya perpaduan antara Jawa-Timur dan Madura, sama sekali baru, kreasi Niccolo Moreno sendiri, terpasang pada kepalaki.
16. Daarop volgde een met edelstenen ingelegde kris.
 16. Then came a ceremonial¹¹³ sheathed sword, a keris inlaid with jewels.
 16. Menyusul sebilah keris bertatahkan permata.

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- 105 PR4: The use of the word 'kennelijk' makes this sentence sound quite formal, as opposed to the informal English translation.
- 106 S4 & PR4: The use of the word 'gewillig' (willing) indicates that he is pleasant, quiet and still. The English translator chose 'suffered' which has a decidedly negative connotation.
- 107 S9: In the source text, 'anak dara' means to look young. There is a connotation of a young virgin. The Dutch translator took this and ran with it, turning it into a Dutch expression. The English translation is far more literal.
- 108 PR8: Inclusion of an explanatory footnote that includes the reference (vert.) which indicates that the footnote was added by the translator. Contrary to what it may seem like represented in this manner, this footnote is not part of the running text. The inclusion of footnotes occurs frequently in this translation. Footnotes as part of the running text do occur frequently in the 1981 Dutch translation.
- 109 PR4: 'Die het midden hield' is a very formal manner of writing, especially compared to the choice made by the English translator: 'a mixture'.
- 110 G4: Sentence is spit up into two.
- 111 PR3: Addition of the word 'batik'.
- 112 PR3: Addition of the word 'headdress'. Why is unclear, as it is also mentioned that the item is placed on the main character's head. It seems obvious that this means the item is a headdress.
- 113 PR3 & PR1: Addition of 'ceremonial' for the purposes of explaining why the main character would wear a weapon to a party? Addition of 'sheathed sword' to explain what a keris is.

17. En toen een zwart baadje¹¹⁴ van lasting in de vorm van een kort jasje, dat in de rug een split had zodat iedereen de fraaie kris kon bewonderen.
17. Then a black outer upper garment¹¹⁵¹¹⁶ like a coat with a cut at the back so the people¹¹⁷ could admire the beauty of my¹¹⁸ keris.
17. Kemudian baju lasting hitam berbentuk jas pendek denga cowak pada begian punggung, sehingga keindahan keris bisa dikagumi semua orang.
18. Mijn hals, die mijn ogen meestal ijverig¹¹⁹ hielp om een doelwit¹²⁰ te vinden, werd dichtgesnoerd door een zwart vlinderdasje: ik kreeg het gevoel of ik levend werd opgehangen¹²¹.
18. A bow tie made my neck, usually active guiding my eyes to their targets, feel as if it were being snared.
18. Dasi kupu-kupu hitam membikin leherku, yang biasa giat giat mengantarkan mataku mencari sasaran. Serasa hendak dijerat hidup-hidup.
19. Mijn rug en borst begonnen nat te worden van het warme zweet¹²².
19. Hot perspiration began to soak my back and chest.
19. Keringat panas mulai membahasi punggung dan dada.

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- 114 G1: 'Baadje' is a very formal manner of saying jacket, it is an old word – found in dictionaries as old as 1676 – that originated in colonial times and comes from the early Malay 'badjoe' (jacket). In modern Bahasa Indonesia the spelling is 'baju' (this is also the word used in the source text). This makes the word not so much a translation, but indicative of the colonial relationship shared between Bahasa Indonesia and Dutch.
- 115 PR1: Explanation included of CSI 'baju'.
- 116 PR3: 'Lasting' has been removed from the English translation.
- 117 PR3: The source text speaks of 'semua orang' (all people). 'The people' is more explicit. And this is odd, because it is not clear who these people are supposed to be. The main character doesn't know either.
- 118 PR3: Addition of 'my'.
- 119 G9: 'Ijverig' and 'active' mean two different things. 'Ijverig' indicates that someone is industriously working, not just active.
- 120 G5: 'Doelwit' (target) is singular while the source text 'sasaran' is plural in this case.
- 121 S9 & PR4: This is an Indonesian expression indicating the end of life (hidup) by strangling someone. The metaphor is used on the same manner except it is far more personal than the English translation by using 'ik'(me/I): 'ik kreeg het gevoel of ik levend werd opgehangen'. English: 'as if **it** were being snared'.
- 122 G6: By starting off the sentence focusing on the main character instead of on the sweat – 'mijn rug en borst' (**my** back and chest) in Dutch, this is much more personable than the English translation.

20. In de spiegel zag ik mezelf als een ridder uit het Pandji¹²³-verhaal die de overwinning heeft behaald¹²⁴.
20. In the mirror I found myself looking like¹²⁵ a victorious knight out of those stories of the legendary eleventh-century prince¹²⁶, Pandji¹²⁷.
20. Pada cermin kutemui diriku seperti satria pemenang dalam cerita Pandji.
21. Een stuk fluweel stak onder mijn jasje¹²⁸ uit, dat met gouddraad was bestikt.
21. From under my shirt protruded velvet cloth¹²⁹ embroidered with gold thread.
21. Di bawah bajuku menjulur selemba kain beledu tersulam benang mas.
22. Zonder twijfel¹³⁰ was ik een afstammeling van Javaanse ridders, en dus was ik er zelf ook een¹³¹.
22. I was clearly a descendant of the knights of Java, so I too was a knight of Java.
23. Jelas aku keturunan satria Jawa maka sendiri seorang satria Jawa juga.

123 PR7: Source text spelling: Panji. This was probably changed to reflect pronunciation.

124 G9: 'Die de overwinning heeft behaald' is very formal. This can be replaced with 'trionfantelijk' very easily, which would also shorten the sentence a great deal. The translator obviously chose to retain the formal character of the source text.

125 PR3: The addition of 'I found myself looking like' in the English translation indicates the main character's surprise. Opposed to the Dutch translation which simply means 'I saw myself'. The haughtiness of the character is emphasized.

126 PR3: Addition of details describing the legend.

127 PR7: Source text spelling: Panji. This was probably changed to reflect pronunciation.

128 G5: Changed jacket to 'my little jacket' by using the suffix '-je' in Dutch. Source text: bajuku (my jacket)

129 PR3: English translation left out 'selemba' (a piece), and chose to add 'cloth'.

130 S4: 'Zonder twijfel' (undoubtedly) as opposed to 'clearly'.

131 PR3: Left out the second mention of Javanese knights. Source text: 'Jelas aku keturunan **satria Jawa** maka sendiri seorang **satria Jawa** juga.'

23. Maar waarom moest juist iemand die geen Javaan was mij er zo heldhaftig¹³² en stoer uit laten zien? Waarom een Europeaan – een Italiaan waarschijnlijk¹³³ – die zelf misschien nooit zoiets had gedragen?¹³⁴
23. But why was it a non-Javanese who was making me so dashing? And handsome? Why a European? Perhaps an Italian?¹³⁵
23. Jelas aku keturunan satria Jawa maka sendiri seorang satria Jawa juga. Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? dan gateng? Mengapa orang Eropa? Mungkin Italia? mungkin tak pernah mengenakannya sendiri?
24. Al vanaf sultan¹³⁶ Amangkoerat¹³⁷ I werden de kleren van Javaanse vorsten¹³⁸ gemaakt en ontworpen door Europeanen, zei¹³⁹ meneer Moreno.¹⁴⁰
24. Already since Amangkurat I in the 1600's, the clothes of the kings of Java had been designed and made by Europeans, said Mr. Niccolo¹⁴¹ Moreno.¹⁴²
24. Sudah sejak Amangkurat I pakaian raja-raja Jawa dibikin dan direncanakan oleh orang Eropa, kata Tuan Moreno,.....

132 S3: 'Ganang' in the source text means something like 'galant', not 'heldhaftig' (heroic), while 'gateng' means handsome.

133 PR2: Source text: 'mungkin' means 'maybe', not 'waarschijnlijk' (probably).

134 G4: Very obvious change in sentence structure. Use of hyphens in Dutch and capitals as compared to the source text: 'Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? **dan gateng?** Mengapa orang Eropa? Mungkin Italia? **mungkin** tak pernah mengenakannya sendiri?' This is very unfortunate, because in Bahasa Indonesia this indicates that these are the thoughts of the main character, spoken or thought very rapidly, and most likely with anger. Even just looking at the text in Dutch it seems a lot more polite and considered. Sentence structure has not been changed much in the English translation.

135 PR3: Left out 'mungkin tak pernah mengenakannya sendiri?' (Who had probably never worn anything like this before?)

136 PR3: Addition of the word 'sultan', which explains who Amangkurat is, of course, as he is not known to Dutch readers.

137 PR7: Change in spelling of Amangkurat to translate the sound of the name.

138 PR4: The use of the word 'vorsten' (sovereigns) is much more formal than 'kings', the word that the English translator chose.

139 G5: In present tense, compared to the English translation ('said').

140 G4: According to the source text, sentence 25 should also be a part of this sentence.

141 PR3: Addition of Mr. Moreno's first name, Niccolo.

142 G4: According to the source text, sentence 25 should also be a part of this sentence.

25. Neemt u mij niet kwalijk¹⁴³, voordat wij kwamen had u¹⁴⁴ alleen maar omslagdoeken¹⁴⁵.
25. I'm sorry, but your people only wore¹⁴⁶ blankets before we came.
25.maaf, Tuan hanya punya selimut sebelum kami datang.
26. Voor het onderlichaam¹⁴⁷, het bovenlichaam en het hoofd: alleen maar omslagdoeken!
26. Below, above, on the head, only a blanket!
26. Pada bagian bawah, bagian atas, kepala, hanya selimut! Sungguh menyakitkan.
27. Erg pijnlijk¹⁴⁸.
27. His words¹⁴⁹ truly hurt.
27. Sungguh menyakitkan.
28. Wat¹⁵⁰ hij ook vertelde en wat er ook van waar¹⁵¹ mocht zijn, in de spiegel zag ik er zonder meer stoer en heldhaftig uit.
28. Whether his story was true or not, in the mirror I did look dashing and handsome.
28. Apa pun ceritanya, benar atau tidak, pada cermin itu muncul kegagahan dan kegantenganku.

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- 143 PR4: 'Neemt u mij niet kwalijk' is a formal manner of saying 'I'm sorry' (the choice of the English translator). This is partly due to the inclusion of the polite form of addressing someone using 'u'.
- 144 PR4: Translated with the use of the formal 'u': in the source text it is not clear who Moreno is speaking to – in the imaginary cynical voice of the main character by the way, who is dreaming this up – so this is a clear addition of the Dutch translator.
- 145 S5 & PR1: In the source text the word 'selimut' is used, which indicates a covering, something that covers you, for example when you sleep. The choice of the Dutch translator is 'omslagdoek' which is indeed, a piece of cloth that covers you. But this usually indicates a piece of cloth that covers you, over your clothes, which shields you from the cold when indoors – like a large shawl. This makes this translation domestication.
- 146 PR2: The source text speaks of **having** a blanket, using the word 'punya', not 'to wear'.
- 147 PR3: Addition of the word 'lichaam' (body) to indicate the lower body and upper body.
- 148 G9: Source text: 'Sungguh menyakitkan' indicates 'Very unfortunate' in a sarcastic tone. Not that this is painful. This is actually part of the speech Niccolo Moreno is giving in the main character's imagination.
- 149 PR3: Addition of the word 'words'. This is very odd as well, considering that there are no words. This speech by Niccolo Moreno occurs only in Minke's imagination.
- 150 PR2: More implicit, using 'Wat hij ook zei' (whatever he said) instead of 'his story', which is in the source text (ceritanya).
- 151 S2: Antonymy by using 'wat er ook van waar mocht zijn' (whatever of it was true) instead of 'his story, true or not', which is in the source text (pun ceritanya, benar atau tidak).

29. Misschien zouden de mensen straks zeggen¹⁵² dat ik zuiver Javaanse kleren droeg¹⁵³. Ze zouden alle Europese elementen vergeten: het vest, de kraag¹⁵⁴ en het vlinderdasje¹⁵⁵¹⁵⁶. Ze zouden er niet eens bij stilstaan¹⁵⁷ dat lasting en fluweel uit Engeland komen.
29. Perhaps people would say later: "a true Javanese costume," forgetting all the European elements in the shirt, collar, tie, and even forgetting the last and velvet made in England.
29. Mungkin nanti orang akan mengatakan: dandananku Jawa tulen, melupakan semua unsur Eropa pada kemeja-dada, gombak, dasi, malah lupa pada lasting dan beledu yang semua buatan Inggris.
30. Die kleren en opsmuk¹⁵⁸ zie ik nu¹⁵⁹ als een produkt van de aarde der¹⁶⁰ mensen aan het eind van de negentiende eeuw, aan het begin¹⁶¹ van de moderne tijd.
30. I considered my clothes and my appearance to be products¹⁶² of mankind's earth at the end of the nineteenth century, the time of the birth of the modern era.
30. Pakaian dan permunculanku sekarang ini aku anggap produk bumi manusia akhir abad sembilanbelas, kelahiran jaman modern.

152 G6 & PR5: After the word 'zeggen' (say), in the source text there is a colon, after which the people discussed speak in free indirect speech. In the Dutch translation this simply becomes part of the narration.

153 G4: Splitting up of the source text sentence.

154 PR1: The word 'gombak' means, according to my sources, a type of Javanese stick. It can also indicate a forelock, indicating a hairstyle with hair hanging over the forehead (but considering the main character is wearing a hat this seems unlikely). The Dutch translator chose to change this to 'kraag' (collar), as did the English translator.

155 G2 & PR3: The source text speaks of 'dasi', which is a borrowing from the Dutch word 'das' or 'dasje'. The translator added information by choosing 'het vlinderdasje' (the bow tie) instead of just 'dasje'. Noticeably by using the suffix -je, the translator did keep the sound of the source text word intact. The addition of the reference word 'het' points to the earlier description of the bow tie.

156 G4: Splitting up of the source text sentence.

157 S2: 'Ergens bij stilstaan' (to stop and think) is opposite to the source text's choice of 'melupakan' (forget).

158 PR4: Using 'Die kleren en opsmuk' (Those clothes and attire) is much more formal and speaks of far less involvement by the main character than the English translation: 'My clothes and appearance'. 'Appearance' also points directly to the entire picture, to the main character itself, instead of just the attire the main character is wearing.

159 G5: 'Zie ik nu' (I see now) indicates that the main character is looking back on this moment. This is opposite to the English translation: 'I considered', meaning that Minke is considering as he is looking at himself in the mirror. In the source text the word 'sekarang' (now) points to the present tense, meaning 'the clothes I am wearing now'. The English translation is correct, in this instance.

160 PR4: Using the word 'der' (of) is very formal and old fashioned. But it probably follows the source text, which is also in High Javanese.

161 S9: The beautiful metaphor of the 'kelahiran' (birth) of the modern age is ignored and changes into the boring 'begin' (start).

162 G5: Use of the plural word 'products' instead of the source text's 'produk' (product).

31. Ik heb nu¹⁶³ sterk het gevoel¹⁶⁴ dat Java met zijn bewoners maar een hoekje van niet al te groot belang¹⁶⁵ is binnen het geheel¹⁶⁶ van de aarde der mensen.
31. And I truly felt that Java and all its people were a not-too-important corner of this¹⁶⁷ earth of mankind.
31. Dan terasa benar olehku: Jawa dan manusianya hanya sebuah pojokan tidak terlalu penting dalam keseluruhan bumi manusia.
32. Twente weeft stoffen voor de Javanen en kiest het materiaal¹⁶⁸.
32. The town¹⁶⁹ of Twente in Holland now wove¹⁷⁰ for the Javanese, and chose the material too.
32. Twente telah menenungkan untuk orang Jawa, juga memilihkan bahannya.
33. Stoffen, geweven in de dorpen¹⁷¹, worden enkel nog maar in de dorpen gedragen.
33. Village-woven cloth was left now¹⁷² only to the villagers.
33. Tenunan desa tinggal dipakai orang desa.
34. Voor de Javanen is alleen het batikken¹⁷³ overgebleven.
34. The Javanese were¹⁷⁴ left with only batik¹⁷⁵-making.
34. Hanya yang membatik tinggal orang Jawa.

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- 163 G5: The repetition of 'nu' (now) reaches back to the previous sentence, where this mistake in tense is made.
- 164 G4 & PR5: After the word 'gevoel' (feeling), in the source text there is a colon, after which the thought of the main character is discussed in free indirect speech. In the Dutch and the English translation this simply becomes part of the narration.
- 165 G1: The sentence structure in the Dutch translation sounds odd, because roughly the order of the source text has been adhered to. Much more fitting would be: 'maar een niet zo belangrijk hoekje'.
- 166 G3: 'Het geheel' is a noun while 'keseluruhan' (whole or large) is an adjective.
- 167 PR3: Left out the word 'keseluruhan' (whole or large). As in: 'a not-too-important corner of this huge earth of mankind'.
- 168 PR3: Left out the word 'juga', which is an adjunct of addition. The correct translation would be 'en kiest **ook** het materiaal'.
- 169 PR3: Addition of 'the town' and 'in Holland' to aid English readers who do not know what Twente is and its location in Holland.
- 170 G5: Tense change to past tense.
- 171 G4: The different clauses in the Dutch translation disrupt the flow and rhythm of the sentence, making it unpleasant. This sentence in the source text has no comma's.
- 172 G5: Tense shift to past tense.
- 173 G2 & PR1: 'Batikken' is a calque, from the original Javanese tradition of decorating cloth. By the suffix -ken to describe the action of doing batik, the word takes on a Dutch form. In the source text the activity is indicated by the prefix mem- ('membatik').
- 174 G5: Shift to past tense.
- 175 G4: Shift from verb in the source text ('membatik') to a noun with the verb 'making' attached.

35. En dit lichaam van mij is nog altijd origineel Javaans¹⁷⁶¹⁷⁷!
35. And this one body of mine – still the original!
35. Dan tubuhku yang sebatang ini – tetap asli!
36. Meneer¹⁷⁸ Moreno ging weg en ik bleef zitten¹⁷⁹.
36. Mr¹⁸⁰. Moreno went. And I sat down¹⁸¹.
36. Tuan Moreno pergi. Dan aku duduk.
37. Ik schrok¹⁸² op uit mijn gedachten toen de wiegende¹⁸³ klanken¹⁸⁴ van de Oostjavaanse gamelan¹⁸⁵ tot me doordrongen¹⁸⁶, die de sfeer van de avond bepaalden.¹⁸⁷ Ik ging weer voor de spiegel staan¹⁸⁸ en glimlachte tevreden – erg tevreden.
37. When I became aware of the sounds of the East-Javanese gamelan, which would cradle¹⁸⁹ this evening's atmosphere, I awoke from my reflections¹⁹⁰, looked in the mirror again and smiled with satisfaction¹⁹¹.
37. Waktu aku sadari bunyi gamelan Jawa-Timur, yang mengayunkan suasana malam itu, aku terbangun dari renungan, berkaca lagi dan tersenyum puas – sangat puas.

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- 176 PR3: Addition of the word 'Javanese', which is very odd. The translator chooses to emphasize that the main character is foreign. And that while Minke is discussing how everything is foreign except his own body.
- 177 G7: The hyphen from the source text has been removed in the Dutch translation, and with that the rhythm and power of the sentence. The Dutch translation also doesn't work well with the previous sentence. The main character is saying that the Javanese have nothing left, only batik. And him! This does not come across in the Dutch translation.
- 178 PR1: The word 'Tuan' (lord, sir or gentleman) has been filtered out. This is the term always used to describe foreign men.
- 179 G4: Two sentences in the source text are strung together into one.
- 180 G5: Instead of using 'Mister' the translator decided to use the abbreviation. Force of habit?
- 181 G5: The main character does not sit down, he is already seated. The source text reads 'Dan aku duduk' which does mean 'And I sit', but in combination with the previous sentence (Tuan Moreno pergi/Mr. Moreno left) what is being emphasized is that the main character does not stand up. Remaining seated while someone leaves is considered very rude.
- 182 PR2: The Dutch translation is more explicit: 'schrok' (startled) versus the English translation 'awoke'.
- 183 G7: The word 'wiegende' is taken from the source text word 'mengayunkan' ('swing'). But this word does not belong in this clause, instead referring to the 'swinging' mood of the evening that the music contributes to.
- 184 S5: The Dutch translator chose the word 'klank' instead of 'geluid'. The source text speaks of 'bunyi' (sound, or ring of something). 'Klank' is a prettier word, more abstract and usually describing a sound which is pleasing to the ear.
- 185 Untranslated word, 'gamelan'.
- 186 G6: By using the less active 'tot me doordrongen' (when it came through), instead of the source text's 'Waktu aki sadari' (When I realized), the main character is more passive in this instance.
- 187 G4: Sentence from source text split up into two sentences.
- 188 G5: The main character does not stand up again, he remains seated and looks into the mirror from there. This reaches back to the mistake in the previous sentence.
- 189 PR1: That the music 'cradles' the evening's atmosphere is a very odd manner of describing that the music gives swing and flair. Perhaps PR1 is not the correct classification, but it would fit in no other category.
- 190 PR2: Change in explicitness, the Dutch translation is more implicit. The Dutch translator chooses 'gedachten' (thoughts) and the English translator chooses 'reflections'. While one can be deep in thought without reflecting, you cannot be reflecting without thinking. The source text is 'renungan', which means something like 'meditation'.
- 191 G10: Translator left out the repetition: 'tersenyum puas – **sangat puas**' (smiled satisfied – very satisfied).

38. Volgens het protocol moest¹⁹² ik mijn vader en moeder begeleiden¹⁹³.
38. In accord with custom, I would be Father's and Mother's escort¹⁹⁴ as they entered the reception.
38. Menurut aturan aku jadi pengiring Ayahanda dan Bunda waktu memasuki sidang resepsi.
39. Mijn oudere broer zou voorop gaan, als het ware om de weg te banen¹⁹⁵.¹⁹⁶ Mijn zusjes hadden geen speciale taak bij de ceremonie¹⁹⁷ zelf.
39. My ¹⁹⁸brother would lead the way, while my sisters had no public function.
39. Abang akan jadi pembuka jalan, sedang saudari-saudariku tak mendapatkan sesuatu tugas di depan umum.
40. Zij waren druk bezig in het achterhuis¹⁹⁹.
40. They would be²⁰⁰ busy out in the back.
40. Mereka sibuk di belakang.
41. De gasten waren er al.
41. The guests had all²⁰¹ arrived.
41. Tamu telah pada berdatangan.
42. Vader en moeder kwamen naar buiten.
42. Father and Mother came forth²⁰².
42. Ayahanda dan Ibunda keluar.

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- 192 G9: The Dutch translator chooses a stronger verb, 'moest' (to have to do something), while the English translator chooses the milder 'would'. The source text, 'aku jadi' (I do/am) is also not so strong. The English translation is more fitting.
- 193 PR3: Translator left out 'waktu memasuki sidang resepsi' (when they made their entrance to the reception)
- 194 G3: Transposition. The verb 'pengiring' (to accompany) becomes a noun here: 'escort'.
- 195 S9 & S6: The expression 'pembuka jalan' means going forth and clearing the way. The Dutch translator chose to explain the expression in two different clauses.
- 196 G4: Sentence in source text split up into two sentences.
- 197 S5: By including 'bij de ceremonie zelf' (at the ceremony), the Dutch translation is more concrete than the English translation, which only speaks of a 'public function'. It is also more concrete than the source text, which does not mention the ceremony in this sentence but says 'tugas di depan umum' (duties in the public/at the front).
- 198 PR3: Left out the adjective 'older', to make 'older brother'. The source text uses the word Abang, which is Batavian slang for older brother.
- 199 S5: The Dutch translator chooses to add 'achterhuis', while both the English translation and source text only indicate that the sisters are busy 'in the back'. Perhaps 'achter de schermen' would be a good solution.
- 200 G5: Change in tense. The English translator uses conditional present tense to speculate about what is going on, while the Dutch translation is more sure of itself: 'Zij waren druk bezig' (they are very busy).
- 201 PR3: Addition of information via the word 'All'.
- 202 PR4: Very formal due to 'came forth'. The source text uses the verb 'keluar' (to go outside/exit).

43. Mijn ²⁰³broer liep voor, ik achter hen.
43. My ²⁰⁴brother was in front, I behind them.
43. Abang di depan, aku di belakang mereka.
44. Op het moment dat ze de voorgalerij²⁰⁵ betraden²⁰⁶ kwam volgens het protocol de assistent-resident²⁰⁷ van B. naar voren.
44. As soon as we entered the reception area in the pavilion the assistant resident of B---- came up, because that was the program.
44. Begitu memasuki ruang resepsi di pendopo, datang Tuan Assisten Residen B., karena begitu menurut acara.
45. Alle aanwezigen gingen staan²⁰⁸²⁰⁹.
45. All stood in respect²¹⁰.
46. Semua berdiri menghormat....
46. De ²¹¹assistent-resident²¹² liep rechtstreeks naar mijn vader toe en begroette²¹³ hem, om daarna voor mijn moeder te buigen en mijn broer en mij een hand te geven.
46. Mr. Assistant Resident walked straight to my Father, offered his respects²¹⁴, bowed to Mother, shook hands with my brother and me.
46.Tuan Assisten Residen berjalan langsung mendapatkan Ayahanda, memberi tabik, kemudian membungkuk pada Bunda, menyalami abang dan aku.

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- 203 PR3: Left out the word 'older' (Abang – older brother). Though this is probably because the difference in ages was explained in sentence 39. Repetition would be odd.
- 204 PR3: Left out the word 'older' (Abang – older brother).
- 205 PR1: Use of the word 'voorgalerij' is a good example of cultural filtering. The reception takes place in a pendopo: a building with a roof and columns but without walls – a pavilion. It is often attached to the house itself, forming a sort of entrance but a very large one. Because Minke's parents go outside and in that manner enter the reception, this is most likely the case here. But the word 'voorgalerij' usually indicates a long, narrow space. A pendopo is usually square or round.
- 206 PR3: Left out the mention of the word 'resepsi' (reception).
- 207 G2 & PR2: The source text uses the word 'assisten-residen', which is the manner in which this originally Dutch word is pronounced in Bahasa Indonesia. This is an obvious trace of the two nation's colonial past.
- 208 PR3: Left out the word 'menghormat', which is a Malay word indicating respect.
- 209 G4: One sentence in source text split up into two sentences.
- 210 G4: One sentence in source text split up into two sentences.
- 211 PR3: Left out 'Tuan' (sir)
- 212 See footnote 154.
- 213 S5: The Dutch translator chose the more abstract 'begroette' (to greet) than the source language's 'memberi tabik'. This is an expression in Bahasa Indonesia which indicates 'to bow'. 'Tabik' alone would indicate a handshake.
- 214 S5: The English translator chose the more abstract 'pay his respects' compared to the source language's 'memberi tabik'. This is an expression in Bahasa Indonesia which indicates 'to bow'. 'Tabik' alone would indicate a handshake.

47. Toen pas nam hij plaats naast mijn²¹⁵ vader.
 47. Only then did he sit beside Father.
 47. Baru setelah itu duduk di samping Ayahanda.
48. De gamelan²¹⁶ speelde Kebo Giro, het welkomstlied, dat de receptieruimte en de harten vervulde²¹⁷.
 48. The gamelan²¹⁸ played a song of welcome²¹⁹, flaring up and filling the reception area and people's hearts.
 48. Gamelan memainkan Kebo Giro, lagu selamat datang, menggebu-gebu memenuhi ruangan resepsi dan hati.
49. Overal op de voorgalerij²²⁰ zag je de gezichten van de mensen glimmen van genoeg in ²²¹het licht dat door de gaslampen²²² werd verspreid²²³²²⁴.
 49. And the pavilion was packed with people, their faces shining with pleasure and the light of the gas lamps.
 49. Dan pendopo telah penuh dengan hadirin dengan wajah dipancarkan sinar kesukaan dan sinar-lampu gas.

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- 215 PR4: The continuous addition of the word 'mijn' (my) to indicate that this is in fact the main character's Father is rather odd. The continuous emphasis is not necessary, as the capitalization of the word would have the same effect. This would replicate what occurs in the source text and in the English translation. It makes the main character sound younger and more childish.
- 216 Untranslated word, gamelan.
- 217 PR3: Left out 'menggebu-gebu', from the root 'gebukan' (beat or thump).
- 218 Untranslated word, gamelan.
- 219 PR1 & PR3: The name of the song, Kebo Giro, has been left out. The translator must have believed that this was not useful information for an English reader.
- 220 PR1: Cultural filtering. See footnote 149.
- 221 G4: Shift in the way two parts of the sentences relate. The Dutch translation indicates that the faces of the people shine **in** the light of the lamps, the English translation says that the faces shine with pleasure **and** the light of the lamps. The source text uses the word 'dan' (and), so the English translation is correct.
- 222 G1: Literal translation. The Indonesian source text calls these lamps 'lampu-gas', which has its roots in Dutch and a good indication of the colonial heritage between the two cultures.
- 223 PR2: Addition of 'werd verspreid' (spread) is more explicit than the source text and the English translation.
- 224 PR3: Left out the word 'memenuhi' (filled), to indicate that the pavilion is 'packed with people', as the English translator chooses.

50. Achter hen, op het erf, zaten hele²²⁵rijen dorpshoofden en beambten, allemaal²²⁶ op matten²²⁷.
50. Behind them in the compound²²⁸, on woven mats, sat rows of village heads and village officials.
50. Di belakang mereka di pelataran sana, duduk berbanjar para lurah dan punggawa desa, di atas tikar.
51. De ceremoniemeester, de onderregent²²⁹ van B., opende de plechtigheid.
51. The master of ceremonies, the bupati's²³⁰ chief executive assistant, the patih of B----, opened the program.
51. Protokol, Path B., mulai membuka acara.
52. Na een korte aarzeling zweeg²³¹ de gamelan²³² alsof hij door een geheimzinnige kracht werd tegengehouden.
52. After a moment's hesitation, the gamelan²³³ became silent²³⁴, as if controlled²³⁵ by some²³⁶ supernatural power.
52. Gamelan padam setelah ragu sebentar, seperti ditekan tenaga gaib.

225 PR3: Addition of 'hele' (whole).

226 PR3: Addition of 'allemaal' (all of them)

227 PR1: Cultural filtering. The source text uses the word 'tikar', which are woven matts, usually made from coconut trees.

228 PR2: By choosing 'in the compound' instead of 'yard', the English translation is more implicit.

229 PR1: The source text speaks of 'Patih', a staff member of the bupati (regent) himself. In Dutch these officials were indeed called 'onderregent'.

230 Untranslated word, embedded into the translation.

231 PR2: The Dutch translation is more implicit. 'Padam' in the source text means to shut off, but gradually, slowly. 'Dying out' would explain it better. This is strengthened by the rest of the sentence, saying this occurs by some secret spirit (tenega gaib). This is a very Javanese manner of speaking, as Javanese is full of mystique.

232 Untranslated word, gamelan.

233 Untranslated word, gamelan.

234 PR2: The English translation is more implicit. 'Padam' in the source text means to shut off, but gradually, slowly. 'Dying out' would explain it better.

235 PR2: The English translation is more implicit. The source text uses the word 'ditekan', which means to press or stop. 'To control' is less explicit.

236 PR3: Addition of 'some'.

53. Staande²³⁷ werd het Nederlandse²³⁸ volkslied, het Wilhelmus, gezongen²³⁹.
53. The Dutch national anthem, "Wilhelmus"²⁴⁰, was sung. People stood.
53. Lagu kebangsaan Belanda, Wilhelmus, dinyanyikan. Orang berdiri.
54. Heel weinig mensen²⁴¹ zongen mee, want de meesten waren er niet toe in staat. De inlanders²⁴² – een enkeling²⁴³ uitgezonderd – stonden maar voor zich uit²⁴⁴ te kijken. Misschien verwensten²⁴⁵ ze de vreemde melodie, die hen tegen de borst stuitte²⁴⁶²⁴⁷.
54. Very few joined in singing. Most, of course²⁴⁸, couldn't, only one or two Natives. The others just stood gazing, perhaps swearing at that strange and aggravating melody.²⁴⁹
54. Sangat sedikit yang ikut menyanyi. Sebagian terbesar memang tidak bisa. Pribumi hanya seorang-dua. Yang lain-lain-berdiri terlongok-longok mungkin sedan menyumpahi melodi yang asing dan mengganggu perasaan itu.
55. Als vertegenwoordiger van de ²⁵⁰resident van Soerabaja nam de ²⁵¹assistent-resident²⁵² van B. het woord.
55. Mr. Assistant Resident B----, as the representative of Mr. Resident Surabaya, began to speak.
55. Tuan Assisten Residen B. sebagai wakil Tuan Residen Surabaya mulai angkat bicara.

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- 237 PR2: The word 'orang' (people) has been left out, instead settling with just 'staande' (standing). That it is people that are standing, is implied.
- 238 PR8: The inclusion of the word 'Nederlands' is remarkable. There isn't a Dutch person who would not know that Wilhelmus is the Dutch national anthem. The translation is not domesticated in this case.
- 239 G4: Unit shift, two sentences from the source text have been joined into one sentence.
- 240 PR8: The use of double quotation marks stands out in this case. This is because the English translations embeds many words from the source text into the translation, but chooses to foreignize 'Wilhelmus' using double quotation marks. The reader is bound to notice.
- 241 PR2: The word 'mensen' has been added, to explicitly state who is singing.
- 242 See footnote 5.
- 243 G5: The source text uses the phrase 'seorang-dua' (just two)
- 244 PR2: Addition of 'voor zich uit kijken', looking straight ahead. The source text says the people are standing, looking: 'lain-lain-berdiri terlongok-longok', not saying where the people are looking towards.
- 245 PR4: Hyponymy. The source text word is 'menyumpahi' (to curse). The Dutch translator chooses 'verwensen', which is a more formal term.
- 246 S8: The Dutch translator chose to paraphrase this clause and use a Dutch expression. The source text calls the melody 'yang asing dan mengganggu perasaan itu' (alien and disturbing to their feelings). The choice of the English translator (strange and aggravating) sounds natural and correct.
- 247 G7 & G4: Four sentences have been restructured into three sentences, using hyphens. The first three sentences in the source text are very short, making this a very rhythmical section.
- 248 PR3: Addition of 'of course'.
- 249 G4: Four sentences have been restructured into three sentences, using comma's.
- 250 PR3: Left out 'Tuan' (sir).
- 251 PR3: Left out 'Tuan' (sir).
- 252 See footnote 151.

56. De controleur²⁵³, Willem Emde²⁵⁴, kwam naar voren om het in het Javaans te gaan vertalen,²⁵⁵ maar de ²⁵⁶assistent-resident²⁵⁷ schudde van nee en maakte een afwijzend gebaar²⁵⁸.
56. Mr. Controller Willem Ende²⁵⁹ came forward, ready to interpret in Javanese. Mr. Assistant Resident shook his head and waved his hand to prevent it.
56. Tuan Kontrolir Willem Emde tampil untuk menjawabkan. Tuan Assisten Residen menggeleng dan melambaikan tangan menolak.
57. Hij²⁶⁰ wees mij aan als tolk.
57. He²⁶¹ indicated that I should be interpreter.
57. Aku yang ditunjuknya sebagai penterjemah.
58. Ik aarzelde²⁶² een ogenblik, maar in een fractie van een seconde²⁶³ kwam ik weer tot mezelf²⁶⁴.
58. For a moment I was nervous, but in a second I regained my character.
58. Sejenak aku gugup, tapi secepat kilat kudapatkan kepribadianku kembali.

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- 253 G2: The source text uses the word 'Kontrolir', which is of course an Indonesian interpretation and pronunciation of the Dutch word 'controleur'. The word points directly to the colonial past.
- 254 PR3: Left out 'Tuan' (sir).
- 255 G4: The Dutch translator chose to join two sentences of the source text into one.
- 256 PR3: Left out 'Tuan' (sir).
- 257 See footnote 154.
- 258 PR2: The Dutch translation is less explicit than the source text and the English translation. The source text reads 'melambaikan tangan menolak' (waved his hand as to say no), while the Dutch translation does not mention anything about a hand movement – 'maakte een afwijzend gebaar' (made a gesture as to say no) – though this is implied.
- 259 PR7: The English translator chose to translate the sound of the name of the Controller, replacing the 'm' with an 'n'.
- 260 PR2: The addition of 'Hij' (he), meaning the assistant-resident does the pointing is more explicit than the source text., which states 'Aku yang ditunjuknya sebagai penterjemah' (I was indicated as interpreter).
- 261 PR2: The addition of 'He', meaning the assistant-resident does the pointing is more explicit than the source text., which states 'Aku yang ditunjuknya sebagai penterjemah' (I was indicated as interpreter).
- 262 PR4: The Dutch translation of 'gugup' (panicky, nervous) is 'aarzelend' (hesitation). This is definitely not of the same strength. The main character is obviously experiencing a moment of panic, not the hesitation described in the Dutch translation.
- 263 S9: The source text describes 'sercepat kilat' (as fast as a flash/lightning). The Dutch translator choose 'in een fractie van een seconde' (in less than a second) which is correct, but obviously not a solution rich in imagery. The English translation reads 'in a second', which suffers from the same.
- 264 S3: The source text uses the word 'kepribadian', which means something like identity or individuality. The Dutch translation of 'mezelf' (myself) is oversimplified. The English translation of 'regain my character' is more fitting, but sounds odd, not like something one would say.

59. Nee, zij zouden het niet beter kunnen dan ik²⁶⁵!
59. No, they are no better than you²⁶⁶!
59. Tidak, mereka takkan lebih dari kau sendiri!
60. Ik sprak mezelf moed in²⁶⁷.
60. And that voice gave me courage.
60. Dan suara itu memberanikan diri.
61. Ik zou me²⁶⁸ van deze taak kwijten²⁶⁹ alsof ik mijn examen deed²⁷⁰.
61. Carry out this task in the same way you take on your exams!²⁷¹
61. Lukakan tugas ini sebagaimana kau selesaikan ujianmu.
62. Ik kwam naar voren en vergat ²⁷²mijn handen eerbiedig²⁷³ tegen elkaar te drukken volgens Javaans gebruik.
62. I came to the front, forgetting to bow and stand with my hands clasped before me, according to Javanese custom.
62. Aku tampil, lupa pada bungkuk dan apurancang dalam adat Jawa.
63. Het leek wel of ik voor de klas²⁷⁴ stond.
63. I felt²⁷⁵ as if in front of class.
63. Rasanya diri sedang berada di depan klas.

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- 265 PR5: In this sentence the main character hears his own ego, as it were, speaking to his nervousness. The Dutch translator uses 'zij zouden het niet beter kunnen dan **ik**' (they can't do it better than I) but the correct translation would be 'they cannot do this better than **you**'. The Dutch version is an internal thought meant to give Minke courage, in the sentence according to the source text Minke speaks about himself in the third person, detaching himself from the thought.
- 266 S7: The English translation is broader than the Dutch translation, saying that the people out in the yard are not only poorer interpreters, but also no better than Minke in other ways. The source text can mean both.
- 267 S8 & S9: The Dutch translation is way off in this case. The source text reads 'Dan suara itu memberanikan diri' (And that voice mustered up my courage), whereby 'memberanikan diri' is an Indonesian expression. The Dutch translator chooses 'Ik sprak mezelf moed in' (I gave myself a pep-talk), which is what happens in the previous sentence! It is the voice in the previous sentence that gives Minke courage.
- 268 PR5: This sentence is something the main character says to himself. By adding 'Ik zou me' in Dutch (I would), the sentence does not sound like a thought.
- 269 PR4: 'Aan de taak kwijten' (dedicate myself to the task) is a very formal manner of describing this in Dutch.
- 270 S9 & G1: 'Sebagaimana kau selesaikan ujianmu' (as you would your exams) is an Indonesian expression. The Dutch translator chose a rather literal translation.
- 271 G9: Addition of an exclamation mark.
- 272 PR3: Left out 'bungkuk', which means to bow.
- 273 PR2 & PR1: Addition of 'eerbiedig'. The source text word is 'apurancang', which is a Javanese word which indicates clasping your hands in front of you. This of course shows respect. By adding the word 'eerbiedig' (deferent), the nature and point of the gesture is explained.
- 274 G2: The source language word is 'klas', which is of course from the Dutch language.
- 275 PR4: The English translator chooses 'it felt like' instead of 'it seemed like' when translating 'rasanya' although that is what the source text word means.

64. Waar ik ook keek, overal ontmoette²⁷⁶ ik de ogen van de regenten²⁷⁷.
64. Wherever my eyes²⁷⁸ wandered they collided with the eyes of the bupatis²⁷⁹.
64. Ke mana saja pandang kulayankan pasang mata para bupati juga yang tertumbuk olehku.
65. Misschien bewonderden zij deze ridder Pandji²⁸⁰ in zijn half-Javaanse, half-Europese kostuum²⁸¹.
65. Perhaps they were admiring this Javanese knight in his half-Javanese, half-European clothes²⁸².
65. Mungkin mereka sedang mengagumi satria Panji berpakaian setengah Jawa setengah Eropa ini.
66. Het kon ook zijn²⁸³ dat ze me onsympathiek vonden omdat ik te weinig respect voor hen aan de dag legde²⁸⁴.
66. Or perhaps they were indulging their antipathy²⁸⁵ towards me because of my not²⁸⁶ showing respect towards them.
66. Mungkin juga sedang memanjakan antipatinya karena kurangnya kehormatan dari diriku untuk mereka.

276 PR4: The English translator chooses the word 'collide' for the source text word 'tertumbuk' (collide or to crush), which is far stronger than the Dutch 'ontmoeten' (to meet). The aggression Minke experiences is lacking in the Dutch translation.

277 See footnote 8.

278 PR2: The English translation explicitly mentions Minke's eyes, instead of his 'padang' (view).

279 Untranslated word, embedded into the translation.

280 See footnote 69.

281 S5 & G3: The Dutch translation is more concrete than the English solution: 'kostuum' (costume) versus 'clothes'. The source text uses the verb 'berpakaian' (to dress).

282 PR3 & PR1: Left out 'Panji', most likely because this is a story or legend an English reader has never heard of. This occurs frequently. Very unfortunate to remove this CSI, because it can give great richness to the translation.

283 G10: The source text starts this sentence off with 'Mungkin' (maybe), just like the previous sentence. This makes it clear that Minke is unsure whether his audience is impressed or annoyed.

284 PR4: The Dutch translation 'voor de dag leggen' (display) is much more formal than source text: 'dari diriku untuk mereka' (from me to them).

285 G2: The source text word is 'antipatinya', which is clearly either a remnant of the Dutch word 'antipathie', or from the English 'antipathy', which is what the English translator chose to use.

286 G9: The source text word is 'kurangnya' (less). This is different than the English translation, which uses the much stronger 'not showing respect'. The Dutch translation of 'weinig' (little) is correct.

67. De ²⁸⁷assistent-resident²⁸⁸ was klaar met zijn toespraak en ik was klaar met vertalen²⁸⁹. Hij wenste mijn vader geluk^{290, 291}.
67. Mr. Assistant Resident finished his speech, and I finished putting it into Javanese. He shook hands with Father.²⁹²
67. Tuan Assisten Residen selesai berpidato. Aku pun selesai menjawabkan. Ia menyalami Ayahanda.
68. Nu was het de beurt van mijn vader om het woord te nemen.
68. And now it was²⁹³ Father's turn to speak.
68. Dan sekerang giliran Ayahanda yang angkat bicara.
69. Hij kende geen Nederlands en dat was niet eens zo erg²⁹⁴; veel²⁹⁵ regenten waren analfabeet.
69. He didn't know Dutch, but that was still better than the other bupati²⁹⁶, who were illiterate.
69. Ia tak tahu Belanda, dan itu masih lebih baik daripada para bupati yang butahuruf.
70. Hij sprak Javaans en ik vertaalde het in het Nederlands.
70. He spoke in Javanese and I put it into Dutch.
70. Ia berbahasa Jawa dan aku membelandakan.

287 PR3: Left out 'Tuan' (sir)

288 See footnote 153.

289 PR1 & PR2: Left out 'it into Javanese'. The source text word is 'merjawakan', which literally means 'to make Javanese'. Perhaps the Dutch translator did not want to repeat this, because it is already mentioned in line 56? Or perhaps she did not want the Javanese character emphasized.

290 S5: The Dutch translator chooses the more abstract 'geluk wensen' (to wish luck). The source text word is 'menyalami', which can indicate both shaking someone's hand and greeting officially. It is most likely the first, as the two have already greeted each other.

291 G4: Three sentences in the source text are joined into two.

292 G4: Three sentences in the source text are joined into two.

293 G5: The English translator chooses 'and now it was' to indicate past tense. The source text uses only 'sekarang' (now).

294 PR4: Addition of 'en dat was niet zo erg' (and that wasn't so bad). The source text says 'dan itu masih lebih baik' (and that was still better than). The Dutch translation sounds a bit childish and definitely derogatory.

295 PR1 & PR3: Addition of 'veel' (many), to describe the bupati's who are illiterate. The source text simply says 'dan itu masih lebih baik daripada para bupati yang butahuruf' (and that is still better than the bupati's who are illiterate). This is derogatory.

296 Untranslated word, embedded into the translation.

71. Dit keer²⁹⁷ gedroeg ik me als een Europeaan²⁹⁸, speciaal²⁹⁹ voor de ³⁰⁰assistent-resident³⁰¹ van B. en de andere Europese aanwezigen.
71. Now I delivered it in a totally European manner directed at Mr. Assistant Resident B---- and the Europeans in attendance.
71. Sekarang dengan lagak Eropa sepenuhnya, tertuju pada Tuan Assisten Residen B. dan hadirin Eropa.
72. Ik zag de ³⁰²assistent-resident³⁰³ knikken terwijl hij vol aandacht³⁰⁴ naar me keek. Het leek wel of hij, en niet iemand anders een toespraak hield. Misschien genoot ook hij van het schouwspel dat ik opleverde: een aap te midden van de mensen uit zijn³⁰⁵ kringen.³⁰⁶
72. I saw Mr. Assistant Resident nodding, and observing me as if it were I who was giving the speech³⁰⁷, or perhaps he was enjoying my act as a monkey in the middle of a crowd.
72. Aku lihat Tuan Assisten Residen mengangguk-angguk mengawasi aku, seakan tidak lain dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan.
73. De toespraak van vader was afgelopen, evenals het vertalen.
73. Father's speech ended and so too did my³⁰⁸ translation.
73. Pidato Ayahanda selesai dan terjemahan pun habis.

297 S3: Use of 'dit keer' (this time) instead of 'sekarang' (now).

298 G3: The Dutch translation involves the main character more by saying he acted like a European ('gedroeg ik me als een Europeaan'). The source text simply says 'dengan lagak Eropa' (with a European attitude).

299 G9: The source text 'tertujuh', from the root tujuan (to point) shows Minke's focus. That he is acting like a European especially for the Europeans – according to the Dutch translation ('speciaal voor') – instead of merely focusing on them is incorrect.

300 PR3: Left out 'Tuan' (sir).

301 See footnote 153.

302 PR3: Left out 'Tuan' (sir).

303 See footnote 153.

304 PR3: Addition of 'vol aandacht' (full attention).

305 PR3: Addition of 'zijn' (his). This is also an additional comment as to how the main character believes the assistant-resident views him. Not just as a monkey in a crowd, but as a monkey in his (white) circle.

306 G4: One sentence from the source text broken up into three sentences.

307 Translation mistake: the source text says 'Seakan tidak lain dari diri yang berpidato' (as if not someone else but he was speaking).

308 PR3: Addition of 'my'.

74. De hoge heren³⁰⁹ feliciteerden mijn vader, mijn moeder, mijn ³¹⁰broer en mij.
 74. The senior officials stood up³¹¹ and congratulated Father, Mother, my ³¹²brother, and me.
 74. Para pembesar memberi salam selamat pada Ayahanda, Bunda, abang dan aku.
75. Toen de ³¹³assistent-resident³¹⁴ mij een hand gaf, vond hij het nodig³¹⁵ om mij te complimenteren met mijn Nederlands:
 75. When Mr. Assistant Resident congratulated³¹⁶ me he felt he had to praise my Dutch.
 75. Waktu Tuan Assisten Residen menyalami aku ia memerlukan memuji bahasa Belandaku:
76. 'Zeer goed.' Daarna zei hij in het Maleis: 'Mijnheer de regent, u³¹⁷ mag uzelf gelukkig prijzen³¹⁸ dat u een zoon hebt als deze jongeman.³¹⁹
 76. "Very good," then in Malay, "Tuan Bupati³²⁰, Tuan must indeed be happy to have such a son as this.
 76. "Sangat baik," kemudian dalam Melayu, "Tuan Bupati, berbahagia Tuan berputrakan pemuda ini.
77. Niet alleen vanwege zijn Nederlands, maar vooral ook vanwege zijn houding³²¹.
 77. Not only his Dutch, but more importantly his attitude."
 77. Bukan hanya Belandanya, terutama sikapnya.

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- 309 PR1: The Dutch expression 'De hoge heren' (the important gentlemen) is very much a domestication of the Indonesian word 'pembesar' (prominent person/vip).
 310 PR3: Left out 'older', which is indicated in the word 'Abang' (older brother).
 311 PR3 & PR2: Addition of 'stood up'. Of course the officials would have to stand up to congratulate the family, but this is not even mentioned in the source text.
 312 PR3: Left out 'older', which is indicated in the word 'Abang' (older brother).
 313 PR3: Left out 'Tuan' (sir).
 314 See footnote 153.
 315 G9: 'Vond hij het nodig' (deemed it necessary) is very negative. The source text uses the expression 'memerlukan memuji', which means to take the time to do something. This is far less negative than the Dutch translation, but simply looking at the word 'memerlukan' (deem necessary) it is easy to see how such a translation came about.
 316 S5: The English translation is less concrete than the Dutch translation – congratulate versus 'een hand geven' (to shake someone's hand). The source text word 'menyalami' leaves this in the middle, it means both to greet officially and to shake someone's hand.
 317 G10: Use of the formal 'u' (you) instead of the repetition of 'Tuan' (sir). This is unfortunate, because this sort of repetition is one of the characteristics of Bahasa Indonesia.
 318 PR1: The use of the Dutch 'u mag uzelf gelukkig prijzen' is a slightly derogatory version of the source text: 'berbahagia Tuan berputrakan pemuda ini' (Tuan is blessed with this young man).
 319 G4: Split one sentence from the source text into two.
 320 Untranslated word, embedded into the translation.
 321 G9: Level shift in the difference between 'attitude' and 'houding': the latter can also indicate physical posture.

78. En toen weer in het Nederlands: 'Je bent een leerling van de H.B.S.³²², hè?³²³ Kun je morgenmiddag om vijf uur bij ons langs komen?'
78. Then he resumed³²⁴ in Dutch. "You are an H.B.S.³²⁵ Student³²⁶, yes? Can you come to my³²⁷ house tomorrow afternoon at five o'clock?"
78. Dan kembali dalam Belanda, "Kau siswa H.B.S., kan? Bisa besok sore jam lima datang ke rumah kami?"
79. 'Graag³²⁸, meneer.'
79. "With pleasure, sir."
79. "Dengan senang hati, Tuan."
80. 'Ik³²⁹ zal je laten afhalen met een rijtuig.'
80. "You will be picked up in a carriage."
80. "Kau akan dijemput dengan kereta."
81. Het feliciteren duurde niet lang.
81. The congratulations did not take long.
81. Salaman ucapan selamat itu tak lama.
82. Voor dorpschoude en beambten³³⁰ is het niet gepast om een regent geluk te wensen³³¹.
82. The village dignitaries didn't normally³³² shake hands with the bupati³³³.
82. Lurah-lurah tak layak menyalami bupati.

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- 322 Untranslated abbreviation of H.B.S., meaning 'hogere burgerschool', a type of high school that was phased out in 1968.
- 323 PR4: Translation of the interjection 'kan', which translates roughly to 'éh?' This is less formal than the original.
- 324 G9: Level shift in the difference between 'resume' and the Dutch translation of 'return' (weer). Resume is much more formal.
- 325 Untranslated word, abbreviation of H.B.S., a type of Dutch high school. This word is not domesticated or adapted to an English-speaking audience.
- ³²⁶ Addition of 'student', to indicate to an English reader that the H.B.S. is a type of school.
- 327 G5: The word 'my' is incorrect. The source text word 'kami' stands for 'our'. The Dutch translation is correct.
- 328 PR4: The word 'graag' (please) is less formal than the source text expression 'dengan senang hati' (with pleasure).
- 329 PR4: Addition of the words 'Ik zal' (I will) indicating involvement of the assistant-resident, which is not in the original.
- 330 PR3: Addition of information, 'beambten' (officials). 'Lurah-lurah' in the source text literally is the plural of village-headman.
- 331 S5: 'Gelukwensen' (to wish luck) is more abstract than the English translation of 'shake hands'. The source text word, 'menyalami', can mean both.
- 332 PR2: More implicit than the Dutch translation and the source text. The source text word is 'layak' (proper), the Dutch translation 'gepast' (proper). 'Didn't normally' is less explicit, because the officials wouldn't normally shake hands with the resident, the reason being that it wasn't proper.
- 333 Untranslated word, embedded into the translation.

83. Ze stonden niet op van hun matten³³⁴ op het erf, en mijn vader³³⁵ bleven³³⁶ twaalfhonderd³³⁷ handdrukken bespaard³³⁸.
83. So Father's hand was saved from the twelve hundred or so hands of the village officials. They stayed seated on their mats³³⁹ out in the compound³⁴⁰.
83. Maka Ayahanda menghemat tangannya dari barang seriby dua ratus jabatan para punggawa desa. Mereka tinggal duduk di atas tikarnya di pelataran sana.
84. De gamelan³⁴¹ begon weer volop te spelen.³⁴²
84. The gamelan³⁴³ resumed its tumultuous din.
84. Gamelan kembali menderu riuh.

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- 334 PR1: Cultural filtering. The source text uses the word 'tikarnya', which are woven matts, usually made from coconut trees.
- 335 PR4 & PR2: The humour in the Dutch translation is gone. The source text reveals that his father's hand is saved 1200 shakes. By leaving out 'his hand', the humour is gone and it sounds much more serious. By being more explicit this could have been saved.
- 336 Mistake in use of verb in Dutch: should be 'bleef'.
- 337 PR3: Left out the word 'barang' (approximately).
- 338 PR3: Left out 'punggawa desa' (village officials). This is the title used to describe local Indonesian administrators. It dates back to the times of the raja and was also used in colonial times.
- 339 PR1: Cultural filtering. The source text uses the word 'tikarnya', which are woven matts, usually made from coconut trees.
- 340 PR2: By choosing 'in the compound' instead of 'yard' (source text, the Javanese word 'pelataran') the English translation is more implicit.
- 341 Untranslated word, 'gamelan'.
- 342 G9: 'Volop te spelen' (played in abundance) is not wrong, but the source text says 'menderu riuh' (noised roared), which is far more fierce. 'Riuh' also means noise, meaning that it is very loud.
- 343 Untranslated word, 'gamelan'.

85. Een mollige danseres kwam de kring van toeschouwers³⁴⁴ als het ware binnenzweven³⁴⁵. Ze droeg een zilveren presenteeschaal³⁴⁶ waarop een sjerp³⁴⁷ lag en ging er rechtstreeks mee naar de ³⁴⁸assistent-resident^{349, 350}.
85. A full-bodied dancer entered the arena as if flying, carrying a tray³⁵¹, upon which was a sash^{352, 353}. Carrying the silver tray, she made her way directly to the assistant resident.
85. Seorang penari dengan badan berisi seperti terbang memasuki gelanggang, membawa talam berisi sampur. Dengan talam perak itu langsung ia datang pada Tuan Assisten Residen.
86. De blanke hoogwaardigheidsbekleder³⁵⁴ stond van zijn stoel op, pakte de sjerp en sloeg hem over zijn schouder.
86. When the white official rose from his chair, he took the sash and draped it over his shoulder.
86. Dan pembesar putih itu berdiri dari kursinya, mengambil sampur dan menyelendangkan pada bahunya sendiri.
87. Er werd instemmend gejuicht en geklapt³⁵⁵.
87. People cheered and clapped in approval.
87. Orang bersorak, bertepuk menyetujui.

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- 344 PR2: The dancer enters the 'gelanggang', which means the ring or arena, even the field. It is obvious that the ring is surrounded by people, but the Dutch translation is far more explicit than the source text and the English translation.
- 345 S9: The Dutch translator chose 'als het ware binnenzweven', a lovely way of translating 'seperti terbang' (as if flying). It is even more figuratively than the source text, and definitely more than the English translation ('as if flying'), which looks like a literal translation.
- 346 PR1: Domestication. 'Talam' means a large bowl or dish, made of wood, silver or zink. It is silver in this case (perak).
- 347 PR1: A 'sampur' is a CSI, domesticated by the word 'sjerp'.
- 348 PR3: Left out 'Tuan' (sir).
- 349 See footnote 154.
- 350 G4: Split up one sentence in the source text into two sentences, but combined the following sentence with the second.
- 351 PR1: Domestication. A 'talam' means a large bowl or dish, made of wood, silver or zink.
- 352 PR1: A 'sampur' is a CSI, domesticated by the word 'sash'.
- 353 G4: Split up one sentence in the source text into two sentences.
- 354 PR1 & PR4: In the source text 'pembesar putih' is a strange expression meaning 'that large white one'. It can indicate that the assistant-resident is very tall or because white people in colonial times wore a lot of white clothes. It sounds like it is term meant to poke fun at the man. The Dutch 'blanke hoogwaardigheidsbekleder' sounds very serious and formal.
- 355 G4: People are cheering and, according to the source text, clapping approvingly (bertepuk menyetujui). The Dutch translator, probably for fluency reasons, combines the clauses. People are now clapping and cheering approvingly.

88. Hij knikte tegen mijn vader bij wijze van verzoek om de tajoeb³⁵⁶-dans³⁵⁷ te mogen openen, en daarna tegen de aanwezigen³⁵⁸.
88. He nodded to Father, asking permission to open the tayub dance³⁵⁹. Then the assistant resident³⁶⁰ nodded³⁶¹ to the crowd.
88. Ia mengangguk pada Ayahanda, minta ijin membuka tayu.
89. Onder luid³⁶² gejuich en begeleid door de danseres liep hij zelfverzekerd³⁶³ naar het midden van de kring.
89. Unhesitatingly he stepped forward, partnered by the dancer, and moved into the center of the gathering³⁶⁴ to the crowd's applause and cheering.
89. Kemudian pada para hadirin. Dengan langkah tanpa ragu, dalam iringan penari itu, ia masuk ke tengah kalangan di bawah sorak berderai.
90. Hij danste met het uiteinde van de sjerp³⁶⁵ tussen zijn vingers en maakte bij iedere slag op de gong de patjakgoeloe³⁶⁶. * (heen en weer schuivende beweging met de hals bij de Javaanse dans (vert.))³⁶⁷
90. And he danced, his two³⁶⁸ fingers holding the corners of the sash³⁶⁹, and at every beat of the gong he jerked his head in rhythm with the gong³⁷⁰.
90. Dan menari ia dengan jari-jari menjemput ujung sampur, berpacakgulu pada setiap jatuh gung.

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- 356 PR7: Translation of the pronunciation of the source text word 'tayu'.
- 357 PR1 & PR3: Addition of the word 'dance' to indicate that 'tayu' is a type of dance and explain this to readers at the same time.
- 358 PR4: The source text word 'hadirin' means audience. The Dutch translator changed this to 'aanwezigen' (those who are present) and the English translator chose 'the crowd'. The Dutch solution is more formal, the English translation perhaps a bit too informal.
- 359 PR1 & PR3: Addition of the word 'dance' to indicate that 'tayu' is a type of dance and explain this to readers at the same time.
- 360 PR3: Addition of 'assistant resident', to explain who is doing this action.
- 361 PR3: Repetition of 'nodded' so that it is clearer of what is occurring.
- 362 PR3: Addition of the word 'luid'. In the source text there is no information regarding the volume of the crowd's cheering.
- 363 S2: Antonymy. The source text expression is 'tanpa ragu' (without hesitation). The English translator solved this by using the word 'unhesitatingly'.
- 364 G9: The source text word 'kalangan' means 'circle'. 'Gathering' is thereby not entirely correct.
- 365 See footnote 293.
- 366 PR7: The Dutch translator has chosen to embed the word 'berpacakgulu' but spell it as to reflect the pronunciation.
- 367 PR8 & PR1: Inclusion of footnote makes the translator more visible, especially with the inclusion of (vert.) (abbreviation of translator in Dutch) at the end of the footnote. The explanation of the dance movement can be categorized as domestication.
- 368 PR3: Addition of 'two'.
- 369 See footnote 298.
- 370 PR1: Domestication and explanation. The English translator has chosen to explain the dance movement 'pacapgulu' (jerking your head) as part of the text.

91. Tegenover hem maakte de mooie, aantrekkelijke danseres met haar welgevormde lichaam³⁷¹ verleidelijke bewegingen³⁷².
91. And before him that full-bodied, pretty, eye-catching woman danced provocatively.
91. Di hadapannya penari cantik menarik dengan badan berisi itu menari mengigal.
92. Een paar minuten³⁷³ later kwam een andere danseres aansnellen die eveneens schitterend mooi was.
92. A few minutes later another dancer entered³⁷⁴ running, also gloriously pretty.
92. Beberapa menit kemudian seorang penari lain datang berlarian, juga cantik gemilang.
93. Ook³⁷⁵ zij kwam de kring binnen alsof ze zweefde, met een zilveren presenteerblad³⁷⁶ op haar hand. Er stond een kristallen glaasje³⁷⁷ met sterke drank op.³⁷⁸
93. With a silver tray in her hand, she entered the arena carrying liquor in a crystal glass³⁷⁹.
93. Dengan talam perak di tangan seperti terbang ia memasuki gelanggang membawa gelas kristal kecil berisi minuman keras.
94. Ze nam de plaats naast de ³⁸⁰assistent-resident³⁸¹ in en danste mee.
94. She took up a position beside the ³⁸²assistant resident and joined in dancing.
94. Ia mengambil tempat di samping Tuan Assisten Residen dan ikut menari.

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- 371 G6: The description of the dancer's body ('badan berisi') has been used to describe the manner in which she dances.
- 372 S7: The Dutch translator chooses 'verleidelijke bewegingen' (seductive moves) for the source text word 'mengigal', which is a very high, formal and odd Bahasa word. It means something like feathers, spreading your feathers or tail. The correct manner to explain this in English would be 'strut', like strutting your feathers. Unfortunately this beautiful metaphor has been glossed over in exchange for an expression a Dutch reader wouldn't even notice. Same is true for the English translation.
- 373 G2: The source text word for 'minuten' (minutes) is 'menit', which can be a word with a Dutch history.
- 374 PR3: Addition of the word 'entered'. The source text simply mentions the dancer comes running, not that she enters the gathering or circle of dancers.
- 375 PR3: Addition of the word 'ook' (also).
- 376 See footnote 292.
- 377 G2: The source text word for 'glaasje' (small glass) is 'gelas'. This words sounds suspiciously similar to the Dutch word.
- 378 G4: Split up one sentence in the source text to form two seperate sentences in the Dutch translation.
- 379 PR3: Left out the word 'kecil' (small).
- 380 PR3: Left out 'Tuan' (sir).
- 381 See footnote 154.
- 382 PR3: Left out 'Tuan' (sir).

95. De voorname heer³⁸³ stopte met dansen en ging rechtop³⁸⁴ voor de nieuwe danseres staan.
95. The official stopped dancing and stood straight in front of the new dancer.
95. Pembesar itu berhenti menari berdiri tegak di hadapan penari baru.
96. Hij pakte het kristallen glas³⁸⁵ en dronk het voor driekwart leeg.
96. He took the crystal glass and swallowed down three quarters of its contents³⁸⁶.
96. Diambilnya gelas kristal dan meneguk isinya sampai tiga perempat.
97. Het resterende kwart van de inhoud³⁸⁷ bracht hij aan de lippen van zijn danspartner. Ze dronk het op nadat ze eerst al dansend had geprobeerd³⁸⁸ het aanbod af te slaan.³⁸⁹
97. The glass with the remaining liquid³⁹⁰³⁹¹ he pressed³⁹² to the lips of his dance partner, who drained it down only after trying to resist while still³⁹³ dancing.³⁹⁴
97. Yang seperempat sisanya ia sentuhan pada bibir temannya menari, yang menghabiskannya setelah berusaha menolak sambil menari....
98. Heel³⁹⁵ verlegen boog ze toen haar hoofd³⁹⁶.
98. Then she bowed down her head in extreme³⁹⁷ embarrassment.
98.kemudian menunduk malu tersipu.

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- 383 G9: 'Pembesar' means prominent person or VIP, but the character was described as 'pembesar putih' (the white official) before, which was a funny reference. That should make this repetition full of humour as well, but the Dutch translator did not incorporate this.
- 384 S9: The Dutch and English translators have translated 'berdiri' (stand up straight) and forgotten the word after in the source text, 'tegak'. 'Berdiri tegak' is an expression which means 'to come up to'.
- 385 See footnote 323.
- 386 PR2: The English translator added 'of its contents', which is more explicit than the source text and the Dutch translation.
- 387 PR3: The Dutch translation is more explicit, adding 'de inhoud' (its contents).
- 388 G5: 'Had geprobeerd' is in the past tense.
- 389 G4: One sentence in the source text has been split up into three sentences, including sentence 99.
- 390 PR2: The English is more implicit, not including the word 'seperempat' (quarter).
- 391 PR3: The English translation is more explicit, adding 'the liquid'.
- 392 G9: The English solution 'press' is more aggressive than the Dutch 'aan de lippen brengen' (hold to the lips of). The source text word is 'sentuhan', meaning to touch or nudge.
- 393 PR3: Addition of the word 'still'.
- 394 G4: One sentence in the source text has been split up into two sentences, including sentence 99.
- 395 PR3 & G9: Addition of the word 'Heel' (very).
- 396 PR3: Both the Dutch and English translation is more explicit. The source text word is 'menunduk', which means to bow or droop. Both translators chose to add 'her head' so it was obvious that she does not only bow, but in fact looks down.
- 397 G9: Addition of the word 'extreme'. The expression in the source text is 'malu tersipu' – whereby 'malu sipu' stands for coy.

99. De gasten³⁹⁸ juichten vrolijk.
 99. The gathering cheered in glee.
 99. Hadirin bersorak girang.
100. De dorpshoofden en beambten³⁹⁹ stonden eromheen⁴⁰⁰ en lieten zich niet onbetuigd⁴⁰¹.
 100. The village chiefs and officials stood and contributed to the hubbub.
 100. Lurah-lurah dan para punggawa desa berdiri menyumbangkan keriuhan.
101. Ze riepen: ⁴⁰² 'Drink, schatje⁴⁰³, drink, hoeraaaa⁴⁰⁴!
 101. "Drink it sweetie! Drink, *hoséééééé!*⁴⁰⁵"
 101. "Minum, manis! Minum, hoséééééé!"
102. De nieuwe danseres zag er mooi en liefvallig uit. Ze had blote, goed gevulde⁴⁰⁶ schouders en een glanzende, geel-blanke huid. Ze nam het glas van de ⁴⁰⁷man⁴⁰⁸ aan en zette het terug op het presenteerblad.⁴⁰⁹
 102. That handsome⁴¹⁰ dancer⁴¹¹ with her bare⁴¹², firm, shining *langsat-fruit*⁴¹³ skin took the glass from the official's hands and placed it on the silver tray⁴¹⁴.
 102. Penari baru yang cantik rupawan dengan bahu telanjang berkulit *langsat* padat bersinar itu menhambil gelas dari tangan pembesar itu dan menaruhnya di atas talam kembali.

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- 398 S5: The source text word 'hadirin' indicated 'audience'. 'Gasten' (guests) is more abstract, not just indicating the people watching, but everyone at the party.
- 399 PR1: The source text word 'punggawa desa' (village officials) is the title used to describe local Indonesian administrators. It dates back to the times of the raja and was also used in colonial times.
- 400 PR3: Addition of 'eromheen' (around).
- 401 PR4 & PR3: 'Lieten zich niet onbetuigd' (were not quiet) is a very formal manner of saying people were yelling and shouting. The wonderful word 'keriuhan' (hubbub) is however lost in this translation.
- 402 PR5 & PR3: Addition of 'Ze riepen' (they yelled), and a colon. The source text stands alone, without an introductory remark as to who says this. This is not necessary due to the previous sentence.
- 403 S7: Use of the word 'schatje' (cutie) is not as telling as the word 'manis' (sweetie).
- 404 PR1: The shout by the Indonesian crowd has been domesticated to make a very Dutch 'hoera' (hurrah).
- 405 PR7 & PR8: The English translator chose to use the same yell as is in the source text, probably to keep the shout of the crowd as authentic as possible. He did make the word *italic*, giving the reader the clue that this is an embedded and intact word from the source text.
- 406 G9: 'Goed gevuld' (filled out) has a very different connotation to the source text's 'padan' (tight or solid), most notably because the Dutch translation indicates the dancer is quite heavy, while the dancer in the source text is probably muscular.
- 407 PR2: The Dutch translation is less explicit, by leaving out the word 'tangan' (hands).
- 408 S5: More abstract. Instead of 'pembesar' (the official) the Dutch translator chose 'de man' (the man).
- 409 G4: Split up one sentence in the source text into three sentences in the Dutch translation.
- 410 PR3: Left out 'cantik' (pretty). The translator probably thought the word 'rupawan' (good-looking), translated as 'handsome', would be enough.
- 411 PR3: Left out the word 'baru' (new).
- 412 PR3: Left out 'bahu' (shoulders), to indicate that the dancer has bare shoulders.
- 413 S5: The English translator read a bit too much into 'berkulit *langsat*' (*langsat* skin) than was necessary. A *langsat* is indeed a yellow fruit, but 'berkulit *langsat*' has become an expression as well, indicating a light and soft colour skin.
- 414 PR3: Left out the word 'kembali' (back).

The textual analysis shows a great of level shifts in the Dutch and English translation. Both translators (the Dutch more so) have focused on creating a text that is fluent and 'flows'. Several times words or items are added or removed for fluency purposes or because of colonial traces in the source text. Examples are described fully below.

Untranslated words

"Either be a cultural imperialist, or don't translate" (Simms 14)

Any absence of translation in a translated text calls attention to itself. These 'borrowings' or untranslated words from the source language, remaining part of the target text, refer to any words that readers of the translation are not likely to understand but remain intact because they are of such cultural significance. 'In post-colonial text the absence of translation has a particular kind of interpretative function', Ashcroft, Griffiths and Tiffin say. To the reader it is 'a first sign of distinctiveness' (Ibid. 65). The use of words from the source language is usually chosen first and foremost because there is no word in the target language that would do the original justice and/or it describes a cultural item that does not exist in the target culture. The nuances of the true meanings of the untranslated words are therefore 'only accessible through observation of their use' (Ibid. 66). The success of these untranslated words 'lies in their function within the text rather than their linguistic provenance' (Ibid. 71). 'The use (...) of untranslated words is a clear signifier of the fact that the language which actually forms the novel is another language', Ashcroft, Griffiths and Tiffin deduct. Discussing the novel *Visitants* by Randolph Stow, they believe that the use of untranslated words 'constantly draws attention to the cultural differences between the groups of people involved – expatriates and islanders' (Ibid. 64).

Like Ashcroft, Batchelor believes that choosing to incorporate untranslated words into the translation must be the result of a calculated decision. It could be a deliberate technique to exoticize the text, she considers, but 'the majority of visible traces have stylistic or plot-related motivation within the context of the text itself' (Batchelor 65). Visible traces, as Batchelor indicates, are 'either borrowings (untranslated words) or words from the target language, but with native roots'. Chantal Zabus coined the term *borrowings* (Zabus 175). 'Zabus distinguishes between two types of 'imperfectly erased remnants', Batchelor paraphrases. Direct borrowings or 'visible traces', and indirect or 'quasi-invisible traces', involving "reflexification" of the language of expression, a process through which the European language of expression becomes "unfamiliar" and "constantly suggests another tongue" ' (Batchelor 49). Borrowings can also be used in order to precisely render the foreign reality, instead of using words from the target culture that do not carry the exact same connotation. Most of these traces denote items or concepts that are specific to the culture in question and for which no word exist in the target language, such as food and drinks, musical instruments, clothes, greetings, or words relating to hierarchy or caste. These traces are usually marked apart from the main language of expression 'by means of typographical variation or through their insertion into inverted commas' (Ibid.). This is of course nothing new: it is only when these traces are *not* set apart that novels begin to depart

from the norms of the target language and audience. Many translators choose to set the traces apart when they first occur. If they don't even do that, 'authors can be argued to be engaging in deliberate processes of hybridization⁴¹⁵ of the European language in which they are writing, effacing, as opposed to affirming, the boundaries between the European language and the African trace languages, and creating a version of [the empirical language] that is more adequate to the expression of [native] cultures and realities' (Ibid. 50).

Batchelor believes that though 'the vast majority of readers have some tolerance for lexical unfamiliarity' (Ibid. 62), many of these traces are subject to orthographic or typographic alterations, in order to make them more accessible. Such as removing accents or writing out exactly how they are pronounced: 'enabling English readers to pronounce the expression in a manner as close to the African pronunciation as possible' (Ibid. 67). And 'more often than not, the function [of visible traces] is metonymic, indicating the language in which the dialogue is "really" taking place' (Ibid. 83). In her analysis, Batchelor recognizes that most translators approach texts from a fluency-prioritizing perspective and therefore make use of these homogenizing techniques.

Allowing more than one language to be part of the translation takes on a whole new layer of meaning when it comes to postcolonial translations. Because novels such as *Bumi Manusia* already incorporate more than one language into the source text – hybridity in its simplest forms. As Foulcher and Day argue, Indonesia is exceedingly familiar with hybridity. 'The cultural history of the Indonesian archipelago (...) offers a rich example of cultures as "unbounded" systems of meaning and signification, never pure or "original" and always in the process of renewal and change' (9). Foulcher and Day define hybridity as 'a way of referring to the interaction of disparate cultural forms that over time results in the formation of new cultures and identities with their own histories and textual enactments' (Ibid.). *Bumi Manusia* is a novel that contains High Javanese, Low Javanese, Dutch and English. 'Cultural and historical hybridity ... is the progeny of colonial duality,' Mohamad writes in his essay *Forgetting* (184). We can add hybridity in literature to that as well. Because the funny thing about postcolonial translations, is that the target language is understood to have some level of knowledge about the source language and/or the source culture. In other words, there is a double layer in using untranslated words in postcolonial translations. This is due to the fact that many of the words left 'untranslated' are actually adaptations from the empirical language (Dutch) itself or words that would not have been part of Bahasa Indonesia were it not for the colonial history between the two nations. Allow me to elaborate.

415 With hybridization Batchelor means the use of more than one language in a novel.

Dutch borrowings and borrowings in Dutch

Examples of untranslated words in the Dutch translation of the passage are *kain* (a piece of cloth), *blangkon* (a type of headdress) and *Kebo Giro* (the name of a tune). With both *kain* and *Kebo Giro*, the context is enough to explain the borrowings. *Blangkon* is explained in a footnote. Words such as *batik* (a manner of decorating cloth) and *gamelan* (a type of music) were also included, but these have become so well-known to a Dutch reader and they can be found in any ordinary Dutch dictionary as being Dutch words. The way in which batik and gamelan are used (with the prefix *ge-* and the suffix *-te*) make them borrowed translations. In the source text the verb instead of the noun is indicated by the prefix *mem-* ('membatik'). Cultural specific items not used in the translation or explained away include *bupati* (regent), *tuan* (sir or master)⁴¹⁶, *tikar* (woven mat), *patih* (assistant-regent), *apurancang* (posture with folded hands indicating respect), *talam* (a type of bowl) and *sampur* (a Javanese sash). In all, more words are domesticated than remain untranslated.

It becomes more interesting when we look at the partially translated words, PR7 according to Chesterman. These words have been used in the text, but spelled differently to allow Dutch readers to pronounce them correctly: *kris* (*keris*), *tajoeb* (*tayu*), *patjakgoeloe* (*berpacapgulu*). *Patjakgoeloe* also included a footnote to explain that this is a dance move and how it looks. *Tayu* was also explained further by the addition of the word *dans* (dance).

Even more interesting are the abundance of words in the source text language with an obvious Dutch heritage. These include *Assisten-residen* (assistant-resident), *kontrolir* (controleur/controller), *kelas* (klas/class), *menit* (minuut/minute), *gelas* (glas/glass) and *lampu gas* (gaslamp/gas lamp). All of these words point directly to a colonial connection in language. Two others I would like to discuss further are *baju* (sentence 17) and *dasi* (sentence 29). *Baju* is an early Malay word meaning jacket. The Dutch translator chose 'baadje' as a solution. In Dutch, 'baadje' is a very formal manner of saying jacket. It is an old word – found in dictionaries as far back as 1676 – but originated in colonial times and comes from the early Malay 'badjoe'. Coincidence? Not so much.

Approached from another side is *dasi*. The entire expression used in the source text is *dasi kupu-kupu*, to describe a bow tie. This is shaped like a butterfly, hence the borrowed translation combined with a calque: *dasi* is borrowed from the Dutch word 'das', or 'dasje', and has become an ordinary Indonesian word. *Kupu-kupu* is the Bahasa word for butterfly. The Dutch translator can simply substitute *dasi kupu-kupu* for 'vlinderdasje'. Noticeably by using the suffix *-je*, the translator did keep the sound of the source text word intact.

416 For more discussion regarding 'Tuan' see the chapter 'Other traces of colonialism' on [page 64](#).

Dasi and *baju* are examples of a direct link to colonialism. Due to the strong connection between Bahasa Indonesia and Dutch, the Dutch translator has the option of translating cultural specific items from the source language into the target language literally. Because the words have Dutch origins or because the Malay or Indonesian word has become part of the Dutch language. This creates a very pure translation of cultural specific items that wouldn't otherwise be possible. The aspect of translation is well-nigh absent from the English translation, save for several words that have common roots with Dutch words (minute, class, glass, etc.).

Oral traces

As set out earlier, the traces of oral literature in translations are primarily rhythm, differentiation of tonal levels (dramatism and pitch), formalism or high language and detachment.

Rhythm

The main issue with oral literature is fluency. The sentences are either meant to be spoken or were originally composed as spoken. This is expressed in a method of storytelling that explains actions to the detail instead of paraphrasing over them. Long sentences describing actions (in the “and then” fashion) are cut through with extremely short sentences detailing the main character's thoughts in free indirect speech. This makes up the rhythm of the source text and gives hints as to the performance. But replicating this sentence structure interrupts the regular fluency that Western readers are often used to in Western literature.

The Dutch translator chose to break up the source text sentences into multiple sentences (two or three) a total of 24 times in the short passage. Breaking up sentences means that sentences are shorter. Gramatically speaking, Dutch is a far more complex language than Bahasa Indonesia, so that would certainly explain the translator's intention. A good example is sentence 72, here in Dutch, English (by Max Lane), and in the source language.

Ik zag de assistent-resident knikken terwijl hij vol aandacht naar me keek. Het leek wel of hij, en niet iemand anders een toespraak hield. Misschien genoot ook hij van het schouwspel dat ik opleverde: een aap te midden van de mensen uit zijn kringen.

I saw Mr. Assistant Resident nodding, and observing me as if it were I who was giving the speech, or perhaps he was enjoying my act as a monkey in the middle of a crowd.

Aku lihat Tuan Assisten Residen mengangguk-angguk mengawasi aku, seakan tidak lain dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan.

The rhythm of oral storytelling is present in the source text: you can almost feel the breathlessness of the main character as the thoughts fly through his head. The rhythm and build-up of the source text sentence is notably different to the Dutch translation. The Dutch translator chose to split up one sentence in the source text into three different sentences. This makes it more friendly to a Dutch reader, who would probably not enjoy the enormous length of the sentence were it not broken up into three sentences, but the ‘flow’ of the source text is gone. This makes the translation less fluent. An example of the opposite, which also influences

the rhythm greatly, is sentence 23. Here in the source language and in Dutch and English translation (by Max Lane).

Maar waarom moest juist iemand die geen Javaan was mij er zo heldhaftig en stoer uit laten zien? Waarom een Europeaan – een Italiaan waarschijnlijk – die zelf misschien nooit zo iets had gedragen?

But why was it a non-Javanese who was making me so dashing? And handsome? Why a European? Perhaps an Italian?

Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? dan gateng? Mengapa orang Eropa? Mungkin Italia? mungkin tak pernah mengenakannya sendiri?

There is a very obvious change in sentence structure. The source text does not use hyphens and leaves capitals behind. In this context, the source text indicates that these are the direct thoughts of the main character, thought rapidly, in anger. This is predominantly due to the lack of capital letters and the five questionmarks in rapid succession. These give vital clues to the pitch and tone of the delivery in oral literature. When speaking the Dutch translation out loud, it is polite and considered, with just a slight edge. The sentence is more fluent but the oral roots of the source text are ignored.

It is my conclusion that in terms of rhythm the Dutch translation is more fluent. By intervening in the sentence structure so often, the Dutch translation is more geared towards 'ordinary' Dutch readers, which would make it more a 'free' translation as opposed to a 'literal' translation (Simms 7).

Observation

As described in the 'Oral Traditions' chapter on page 23, an important aspect of oral literature is the detached descriptions of situations or actions. Observation of what occurs comes across when actions are described correctly⁴¹⁷. In the novel, the story is told by the main character of Minke⁴¹⁸. The distance between the actions described and the main character is key. There is a great deal of distance in the source text. In the section of text analysed, the Dutch translation chooses to create more distance between Minke and the actions compared to the English translation a total of six times. This includes using diction to describe Minke's emotions that is clearly not as strong and makes the main character sound more subdued and laid back. A very simple example of the creation of distance is in sentence 8, here in Dutch and English

417 'To bring out the truth that lies below the surface actions of men' (Finnegan 51).

418 This is with one exception. Notably, much of chapter 5 is told via the perspective of Nyai Ontosoroh, as retold by Annelies.

translation:

Het leek me onmogelijk om te buigen als je zo'n vest aanhad.

I could never have bent over in it.

With the inclusion of the word 'je' (you) in the Dutch translation instead of 'I', the main character is no longer speaking of himself and describing his own feelings, but instead describing how 'you' (i.e. the reader) would feel in a similar situation. This creates distance because as a reader you no longer experience what occurs to the main character. This is exactly what occurs in the source text: 'Tak mungkin rasanya membongkok dengan kemejadada ini'.

Formalism

Formal, almost ritualistic language is historically a vital aspect of oral literature. As indicated by Fanny Janse⁴¹⁹, the source text is written in formal Bahasa Indonesia and littered with High Javanese. In the translation, the Dutch translator has obviously kept this in mind. Compared to the English translation, the solution in Dutch is formulated more formally a total of 14 times. In one case the Dutch translation is obviously more formal than the source text. Only in two cases the Dutch translation is obviously less formal than the source text. And in just three cases the English translation is more formal than the choice of the Dutch translator.

Because the formalism in the source text springs from oral traditions, and the limited number of novels published in Indonesia meant that novels were read by people of a higher class, adherence to the formalism in the source text replicates the standing of the novel in the source culture. The Dutch translator understood the formalism of the source text, perhaps even the reason behind the formalism, and adhered to it. Max Lane, instead, chose to shift the translation down to a lower level and make it more informal, most likely for fluency reasons. This makes it an easier read for the average reader.

Tone

Differentiation of tonal levels in the printed text can represent the dramatic oral narrative of the performance. The tone or pitch of a character's voice is usually indicated before or after the statement itself, by exclamation marks or question marks. But the tone of a text also includes diction, syntax and imagery. Generally speaking, both translators have naturally adhered to the tone of the source text: clever, descriptive, with a hint of humour and magic and with bouts of emotive, direct speech to the reader. Exclamation marks and punctuation marks from the source texts are replicated in both translations. Although level shifts (G9 according to

419 See Appendix 7 for the full interview with Fanny Janse.

Chesterman) occur frequently, these mostly involve differences in formalism between the Dutch and English translations, the Dutch translation being more formal. But this also means that some humorous tones are left out of the Dutch translation.

An example where the Dutch translator did not fully understand the lightened mood and tone occurs in sentence 82, here in Dutch, English and in the source language:

Voor dorpshoofden en beambten is het niet gepast om een regent geluk te wensen.

The village dignitaries didn't normally shake hands with the bupati.

Lurah-lurah tak layak menyalami bupati.

The humour in the Dutch translation is gone. The source text reveals that his father's hand, specifically, is saved 1200 shakes from the 1200 village chiefs and officials. By leaving out 'his hand', the humour is gone and the clause sounds much more serious. By being more explicit this could have been saved.

One mistake in tone by both translators involves a speech the main character makes, pretending to be the voice of Niccolo Moreno. Here in Dutch and English translation is sentence 25 to 27:

Neemt u mij niet kwalijk, voordat wij kwamen had u alleen maar omslagdoeken.

Voor het onderlichaam, het bovenlichaam en het hoofd: alleen maar omslagdoeken!

Erg pijnlijk.

I'm sorry, but your people only wore blankets before we came.

Below, above, on the head, only a blanket!

His words truly hurt.

Focusing on the last sentence, sentence 27, the source text reads 'Sungguh menyakitkan'. This means 'How very unfortunate', and is written in a sarcastic tone. This is actually part of Niccolo Moreno's speech in Minke's imagination. Both the English and Dutch translators have not picked up on this and translated it as meaning 'very painful'. The addition of 'words' in the English translation is even funny: there are no 'words' to speak of, the speech by Niccolo Moreno occurs entirely in Minke's imagination. But in terms of tone, there is little difference between the source text and both translations, save for formalism.

Other traces of colonialism

English

Besides the successful, or unsuccessful translation of several key aspects that make up the source text, there are a few choices by both translators that point to the colonial past. Besides the Dutch translation, this also occurs in the English translation: notably the removal or additions of items to make the English more friendly to readers that do not have the same knowledge regarding Indonesia that a Dutch reader would have. Such as the removal of the CSI '*Pandji*', the name of a mythical Javanese knight in sentence 65:

Misschien bewonderden zij deze ridder Pandji

Perhaps they were admiring this Javanese knight

Now like an English reader, an ordinary Dutch reader would in all likelihood not know this name or myth either, given that there are literally hundreds of Javanese myths. But the English translator obviously chooses not to tire the English reader with these kinds of cultural specific items. This does not occur the first time Pandji is mentioned (sentence 20) but the strategy is employed in other places – for example in sentence 48 ('Kebo Giro') and 78 ('patjakgoeloe'). Examples of Dutch traces in the source text that need explaining in the English translation are the town of Twente (sentence 32, the addition of 'town' and 'in Holland') and H.B.S. student (sentence 90, addition of the word 'student' to indicate that H.B.S. is in fact a school).

Dutch

The Dutch translator uses several strategies of additions and removals in handling the source text that point to a colonial past. The first addition by the Dutch translator that stands out is in sentence 35, the addition of the word 'Javaans' (Javanese):

En dit lichaam van mij is nog altijd origineel Javaans!

And this one body of mine – still the original!

Dan tubuhku yang sebatang ini – tetap asli!

By this odd addition the translator quite obviously chose to emphasize to Dutch readers that the main character is foreign. After 136 pages, the reader is well aware that the novel is set in Java and that Minke is Javanese. This also occurs at a part of the novel when the main character is in the middle of describing how everything he is wearing is foreign, except himself and his own body. Besides a clear foreignizing technique, this makes for a rather ironic translation. The emphasis on the foreign character of Minke - and the rest of the text – can point to a translator trying to tone down Minke's offended rant, which precedes this

sentence⁴²⁰. Perhaps by adding that Minke is Javanese and therefore bound to feel somewhat wronged, the translator believed his speech placed into the proper context.

Another is the choice of the word 'Inlander', which was the word used during colonial times by the Dutch to describe the native population of the East Indies. The source text word 'Pribumi' is a neutral term, used by Indonesians to mean local people from a certain village or town, not those from any other area in Indonesia. The word 'Inlander' in turn is derogatory Dutch jargon to describe the 'natives' by in colonial times. It has a serious negative connotation.

The translation of Pribumi with 'Inlander' is exactly the opposite of the meaning in the source text. The main character can use the word Pribumi quite freely, but it is silly to think that the main character, when he spoke Dutch, would use such a term. Minke is, after all, a native inhabitant of the East Indies himself. Why would he use such a derogatory term that Dutch people probably called him behind his back? This points to a clear colonial state of mind by the translator.

Thirdly is the subtly negative manner in which some native people are described. A good example is sentence 69, here in Dutch and English translation, which describes how Minke's father does not speak Dutch:

*Hij kende geen Nederlands en dat was niet eens zo erg; veel regenten waren analfabeet.
He didn't know Dutch, but that was still better than the other bupati's, who were illiterate.*

Two things occur in this sentence. 'En dat was niet zo erg' (and that wasn't so bad) is added, where the source text says 'Dan itu masih lebih baik' (and that was still better than...). The Dutch translation sounds a bit childish, like the main character, who is describing the scene, wants to make his father feel better. Secondly the Dutch translator added 'veel' (many), to describe the bupati's who are illiterate. The source text says 'lebih baik daripada para bupati yang butahuruf' (...better than the bupati's who are illiterate). Why did the translator choose to let the reader know that *many* of the bupati's were illiterate? The translator does not look kindly upon them for some reason, describing many of them as illiterate as well as being condescending. This negative opinion regarding local government in the West-Indies can be a continuance of a colonial mindset by the translator.

Lastly, certain ways to describe Dutch people in the source language are written out of the translation. One is vital: 'Tuan'. This is repeatedly left out in the Dutch translation – the English

420 'And I truly felt that Java and all its people were a not-too-important corner of this earth of mankind. The town of Twente in Holland now wove for the Javanese, and chose the material too. Village-woven cloth was left now only to the villagers. The Javanese were left with only batik-making.' (Translation by Max Lane)

translator choosing to translate this with 'sir'. Tuan is the title by which all Dutch men were and are addressed in Indonesia, the word meaning 'sir', 'lord' but most notably, 'master'. For many Dutch and Indonesian people it is a direct link to the colonial power by Dutch men. The second title that occurs in the analysed text⁴²¹ is 'pembesar putih', which is a rather strange expression meaning 'that large white one'. The word is used to describe the assistant-resident and may indicate that he is very tall or as a fun reference, because Dutch people in colonial times wore a lot of white clothes. It sounds like it is term meant to poke fun at the man. The Dutch translator chose 'blanke hoogwaardigheidsbekleider' (white official) as a translation, which sounds very serious and formal, completely missing the humour.

The examples above point to colonial or postcolonial notions or ideas by the Dutch translator. To an ordinary reader, the additions or removals occurs subtly and without notice, but they do hint at a postcolonial mindset. The subject requires more research, but it would not be surprising if this occurs frequently in Indonesian-Dutch translation.

421 In sentence 87.

Embedding

A translated text is often published 'embedded' in a grid or shell of publisher's notes, translator's notes, forewords by translators or the publisher, forewords in the form of critical essays, an explanatory back cover, maps, glossaries, footnotes, introductions, the list is endless. These often try to explain the background knowledge that the reader should know before partaking on reading the actual text itself, acting 'as a running commentary on the translated work' (Tymoczko 1999:22). Opinions differ as to the success of including this embedding. Tymoczko believes that 'the translator can manipulate more than one textual level simultaneously, in order to encode and explain the source text'. Lefevere, instead, believes in introductions and explanations. 'Can culture A ever really understand culture B on that culture's own terms?' he writes. 'Are the grids the prerequisite for all understanding or not? [...] My answer is that they need not be, but that a great deal of work has to be done if they are not to be' (Lefevere 1999:77).

The real danger of embedding is when the text includes a great deal of historic information, because the cultural context of a novel should be deduced from the actual text by the reader, not by the translator, publisher or any other author in a foreword. In the interests of 'decolonizing' the reader, the more attention on the author and the more subtle the embedding, the better.

English Edition

Penguin Books publishes the novel with cover art by Nicola Mazzella, 'Set in Bembo' and the line 'A novel by the author of HOUSE OF GLASS'. The back contains three book reviews, a description of the storyline and THE BURU QUARTET written in capitals. The novel leads with a short publisher's note, a Translator's Acknowledgment (one page) and a separate Translator's Note (four pages). Lane concludes the novel with an afterword and a glossary. For the full front- and back cover, the translator's note and the afterword, please see Appendix 8.

In his Translator's Note, Max Lane describes what the colonial East-Indies were like, revealing that 'the traditional colonial feelings of cultural arrogance and superiority' made exploitation of the native population 'easier' (Lane 10). Lane describes several main characters, explains the use of different languages in the source text, some symbolism in the novel and interestingly, what he kept in mind when translating. 'I have tried to cast [the novel] in a linguistic form that will facilitate the reader's enjoyment and easy reading of the novel, while remaining generally faithful to the author's text. Second I have tried to avoid totally surrendering the translation of the text to the sovereignty that is sometimes given to the translator's language' (Ibid. 12). Unfortunately Lane also sets forward why the source text is so important, which as Tymoczko

argues, borders on manipulation. When describing the main character Lane writes that Minke is 'announcing the coming of something that would envelop everybody, that would leave no part of society free of turmoil: a revolutionary future, the awakening of a people' (Ibid.). This explanation of the start of nationalism, which is ever present in the text, is something a reader can do without. The glossary included in the back, is far too short to have any meaning to a reader, it being only three pages and including only 29 terms.

Dutch 1981 edition

The 1981 edition of *Aarde der Mensen* (Manus Amici) with its colourful cover includes, besides the Dutch title, the Indonesian original title with the addition 'Written during Buru banishment'⁴²² and 'a novel'. On the back a picture of Pramoedya Ananta Toer has been printed next to a text explaining Toer's imprisonment, the novel's ban, and the novel's importance. All novels by Toer 'show his unbreakable intellectual creativity and great spirit, although repressed and disregarded for more than fourteen years in a situation filled with ordeals'⁴²³. The novel contains the official ordinance by the Procureur-Generaal, banning the book in Indonesia, a letter from the president of the PEN-club dated 5 June 1981 to president Suharto urging him to quit his suppression of the novel, several reviews and a note from the publisher. For the full front- and back cover, and the ordinance, please see Appendix 4.

The inclusion of the ordinance is a roundabout way of explaining the status of the novel in the source text, making this a great embedding. The publisher's note describes the suppression of the novel, which is interesting, but continues by saying that 'a historically literary product like *Aarde der Mensen* is of such huge importance for the insight into the former colonial political relationship between the Netherlands and the East-Indies that really everybody should read this interesting and historically accurate series of novels'⁴²⁴ (Appendix 4, 388). This is something a reader needs to find out by itself, he or she should not be told! The praise in the book reviews is interesting, but as they are found at the end of the publication, they are not likely to motivate the reader to buy the book – for that the reviews should be printed in the first few pages.

Dutch 1983 edition

The 1983 translation, part of the *Derde Spreker* series, includes a foreword of three pages by

422 Original Dutch: 'Geschreven tijdens ballingschap op Buru.'

423 Original Dutch: 'Aarde der Mensen en zeven andere werken van Pramoedya, alle geschreven in het verbanningsoord Buru, geven blijk van diens onbreekbare intellectuele creativiteit en spirit, hoewel die meer dan veertien jaren lang in een situatie vol beproevingen zijn gekleineerd en onderdrukt.'

424 Original Dutch: 'Een historisch literair produkt als *Aarde der Mensen* is van zo een immens belang voor het inzicht in de vroegere koloniale politieke verhouding tussen Nederland en Nederlands-Indië, dat eigenlijk niemand deze interessante en historische volledig juiste romancyclus ongelezen mag laten.'

the editors that explains Toer's history and several important themes in the novel. The edition leads with a small map of Indonesia that names important cities and islands, even the island of Buru (although indicated by 'Boeroe'). The cover reads 'novel from Indonesia', on the back two paragraphs are printed that describe the author and the contents of the novel, the logo from De Derde Spreker-serie and four lines indicating what the series is about. For the full front- and back cover, and the editor's note, please see Appendix 2.

As noted by Giltay and Van der Heijden (19), the novels in the Derde Spreker series contain plenty of footnotes and often a glossary with unfamiliar 'native' terms. The main purpose is to explain the explicit cultural references contained within the text (Giltay and Van der Heijden 19). The 1983 Dutch publication of *Bumi Manusia* is a bit different. Notably the editor's note only subtly describes Toer as a great author, and does not say outright how important the novel is. This makes the embedding far more subtle, less 'in your face' and therefore more successful.

Noticeably both of the Dutch editions are less embedded than the English translation. There are no explanations of the Dutch colonial past like Max Lane included in his translation. This is logical because a Dutch reader would know much more about the colonial history than any reader of the English edition. The inclusion of a Translator's acknowledgement also draws more attention to Lane as a translator, making him more visible, which is unfortunate. Combined with a Translator's Note and an Afterword, only in the latter of which Pramoedya Ananta Toer is mentioned, one is inclined to believe that Lane draws attention to himself on purpose. Besides use of footnotes, the 1983 Dutch translation makes the translator almost invisible. To a reader, the voice of the author will be stronger. This makes the 'decolonizing' powers of the embedding more far-reaching in Dutch than in English, by comparison.

Conclusion

By the definitions of the terminology, *Bumi Manusia* by Pramoedya Ananta Toer is a postcolonial text written by a postcolonial author. The themes, topics, tone and format make the novel a great example of a postcolonial text. Its translation into the language of the previous colonizer of Indonesia, the Netherlands, makes the Dutch translation of the novel a postcolonial translation. By the writing of *Bumi Manusia*, Toer created a sense of disidentification (term by Michel Pêcheux). Toer addresses Indonesian men and women in Bahasa Indonesia and tries to offer them a different view of the colonial past and the postcolonial present. It is most likely for that reason that Toer chose to write his novel in Bahasa Indonesia in the first place. With the Dutch translation, this disidentification can be passed on to a Dutch reader. This is because the Dutch translation of his novel transformed the way the subject (or 'native') is introduced to the ruling ideology of the former colonizer.

Considering the uneven power relations between Indonesia and the Netherlands, which continues till today, it was highly likely that the Dutch translation was full of shifts, written into the translation to make the text more fluent, less foreign and more acceptable to an ordinary Dutch reader. These shifts may have been introduced on purpose or by accident. A vital link between the two countries, as translators that are aware of the power they wield can clear the path towards decolonizing translations, decolonizing the former colony and decolonizing the former empire (Robinson).

The cultural significance of oral traditions is often one of the first items to be glossed over in the translation. This can be a consequence of the lack of respect regarding oral traditions. Even now anthropologists and sociologists believe that cultures who have no tradition of script are underdeveloped. And no translator can withdraw from his or her home culture and his or her views on another culture. The richness of oral traditions is then written out of translations: for what value does sense of rhythm, performance and formalism have for the 'superior' target language?

It is my conclusion that, due to the strong connection between Bahasa Indonesia and Dutch, the Dutch translator opted for translating cultural specific items from the source language into the target language literally. Namely because certain words have Dutch origins or because the Malay or Bahasa Indonesia words have become part of the Dutch language. This creates a very pure translation of these items that wouldn't be possible between other cultures. The Dutch translator takes full advantage of the colonial past between Indonesia and the Netherlands in this respect.

This is very positive, but also very logical. The same is true for the mild and subtle embedding

offered by the publisher in the Dutch 1983 edition. The translator, editor and publisher obviously chose to make use of the knowledge that a Dutch reader naturally has regarding the colonial past between the Netherlands and Indonesia.

Unfortunately other items that spring from the colonial past are glossed over, so as not to draw too much attention to the dominion of Dutch settlers over the native population. Namely leaving out the word *Tuan*. Startlingly, the use of the word *Inlander* is used, which is derogatory to native Indonesians and shows a lack of understanding. This is where in the analysed text, the translator falls into the trap described by Talal Asad in *The Concept of Cultural Translation in British Social Anthropology*. This being the danger that members of 'the empire' tend to assume that they understand 'the natives' quite well.

This is also the case with some traces of ancient Indonesian tradition or oral literature discussed. By intervening in the sentence structure so often, the Dutch translation is more geared towards 'ordinary' Dutch readers. The translator has chosen fluency over the rhythm of the source text. The manner of storytelling, which includes very long sentences cut through with short 'thoughts' is broken apart and domesticated.

In terms of formality, the Dutch translation is at a higher level than the English translation, which is positive. But this also means that some humorous tones are left out of the Dutch translation. And Dutch language from the early 1980's naturally sounds much more formal than language in ordinary novels in 2011. So how much of this formality was introduced on purpose? It is unlikely that the translator did so.

On a positive note, in terms of tone both the Dutch and English translators have naturally adhered to the tone of the source text. The Dutch translator also chose – rightly so – to create more distance between the narration and the actions compared to the English translation.

This means that of the four themes discussed regarding oral literature, only two were treated with respect. With the embedding and the literal translation of several cultural specific items, the Dutch translator made use of the colonial past, but failed to see beyond it: at the power of Indonesian traditional literature, in full force even before the Dutch arrived in the Indonesian archipelago. On top of that, small shifts are introduced that do not speak well of the nature of the native population. *Bumi Manusia* was initially translated and published by a friend of Toer's, but the version that reached the larger audience was born of idealism and the intention to promote third world literature and stories. Unfortunately in the case of *Bumi Manusia* this promotes the colonial Dutch past much more than the 'native' heart of such a wonderful piece of literature. And 'It is essential to realize that Pramoedya's writing [...] is not simply a by-product of, a nationalist response to, Western imperialism' (Day 2007 193). The novel has far

more to do with the birth of a new nation and the similarity of the new Indonesian regime to the iron fist rule of the previous colonizer, than the translator probably realized. *Bumi Manusia* is not just a historical novel. The awakening of a modern and independent mind is described in a very traditional manner, which reaches back to pre-literate times.

In my hypothesis, I said that the postcolonial relationship between the Netherlands and Indonesia makes traditional literary translation impossible, and that it will continue to leave traces in translations of literary texts from Bahasa Indonesia to Dutch in the years to come. This is correct. For a Dutch translator, editor, publisher and reader, Indonesia equals colonialism. To see a novel written by an Indonesian author as something separate from that, will take decades, if not centuries to achieve.

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Appendix 1

Interview Ina de Gaay Fortman, redactielid Derde Spreker Serie
17 May 2011

'Ik ben Neerlandicus en geef veel lezingen. We hebben jaren in Zambia gewoond. Ik kan me nog herinneren dat het een probleem was om werken van Toer uit te geven. De boeken moesten letterlijk naar Nederland gesmokkeld worden om te worden vertaald. We hadden zelf contact met Pramoedya daarvoor. Dat was in de periode dat hij onder huisarrest was, dat heeft heel lang geduurd.

Binnen de redactie had iedereen een gebied. Mijn gebied was Afrika, we hebben jarenlang in Zambia gewoond. Het gebied van Cara Ella Bouwman, haar man is Nico Schulte Nordholt, was Indonesië. Ze heeft zelf ook nog vertaald en sprak vloeiend Indonesisch.

We zijn begonnen met de Derde Spreker Serie, eigenlijk toevallig. Ik liep Jopie Uitman tegen het lijf, die gaf bij het Wereldvenster boekjes uit. Ik vond dat er veel te weinig literatuur uitkwam vanuit Afrika. Die mooie verhalen dringen niet door. Het Nederlandse publiek wist er gewoonweg niet van. We zijn naar NOVIB gestapt met het idee dat ze daar mee konden beginnen, omdat zij al een soort van *advocacy*-rol hadden. Zij wilden niet alleen in de rol van geldgever zitten. Sjef Theunis, toendertijd algemeen secretaris bij NOVIB wilde wel meewerken als uitgever. Hij is inmiddels allang overleden. De redactie was zijn 'baby'. Hij was voorzitter van de redactie. Voor de uitgaves was ongelooflijke belangstelling. NOVIB gaf de boeken ook weg bij een speciaal abonnement van leden. Wereldvenster gaf ze commercieel uit, maar NOVIB natuurlijk niet.

We kwamen aan de literatuur via verschillende kanalen en onze taak was onder andere om te letten op de vertalingen. Wij schreven ook het voorwoord, dat heb ik voor meerdere boeken uit Afrika gedaan. We kwamen eens in de twee/drie maanden bij elkaar. Drie redacteuren verdiepten zich dan in één boek. Om de literatuur uit te testen, zeg maar. Als alledrie de redacteuren het wilden uitgeven, dan deden we dat. Waren er twee positief en één niet, dan deden we meer research. Zo deden we dat. Dat werkte goed. Toen waren we nog exclusief. Dit was nog voor de Frankfurter Buchmesse (Red.: 's werelds grootste boekenbeurs waar uitgevers bieden op rechten). Daar was het echt zo van: nu, snel beslissen. Ons proces duurde op gegeven moment te lang. We hebben onszelf overbodig gemaakt. Zo rond de jaren 80 waren er meer uitgevers die al die vreemde culturen ontdekten. Het heeft wel 20 jaar geduurd hoor! Voordat ze door hadden: Hey, het is een succes! We hadden ook geluk: de literaire bijlage van Vrij Nederland besteedde eigenlijk altijd aandacht aan onze publicaties. Ze waren wel kritisch hoor! Ze vonden sommige boeken te provinciaals. Het hield ons scherp, dat was heel leuk. De criteria van: wat geef je uit en wat niet, die ontwikkelden we gaandeweg. Het zoveelste dorpsverhaal wilden we niet uitgeven. Of als iets echt te ver boven de lezer uit zou gaan. Met bijvoorbeeld orale literatuur, dat is iets heel anders, daar zit echt dynamiek in. Dat is iets heel anders dan Westerse literatuur.

We kwamen aan boeken op verschillende manieren. NOVIB-medewerkers droegen boeken aan, die zaten natuurlijk over de hele wereld. Sjef vroeg zijn collega's: vraag in de landen zelf wat er veel gelezen werd. We namen zelf ook als redactieleden boeken mee. De criteria ontwikkelden we al gaande. Het moest kwaliteit zijn maar ook relevantie hebben. En niet alleen relevant voor ons, maar ook vanuit de cultuur zelf. Onze normen van kwaliteit zijn natuurlijk anders: over Aarde der Mensen zijn ook mensen die zeggen "dat meandert maar een beetje voort". Als het een heel uitgesproken tekst was – kijk, dat leest niemand zeiden we dan. We waren streng. De lezers moesten wel accepteren dat de vorm, traditie of toon anders was. Daar hadden we veel discussie over.

Over Toer kan ik me nog herinneren dat Sjef hem persoonlijk kende. Hij bewonderde Pramoedya. Het was ook echt een moedige man. Via Sjef werden we geïntroduceerd met Pramoedya. Manus Amici moet de rechten hebben gehad, daarom hebben we deze editie uit 1983 met hun naam erbij uitgegeven. We hebben uiteindelijk alle vier de boeken uitgegeven van Buru. Eén van de weinige keren dat we zoveel boeken van één schrijver hebben

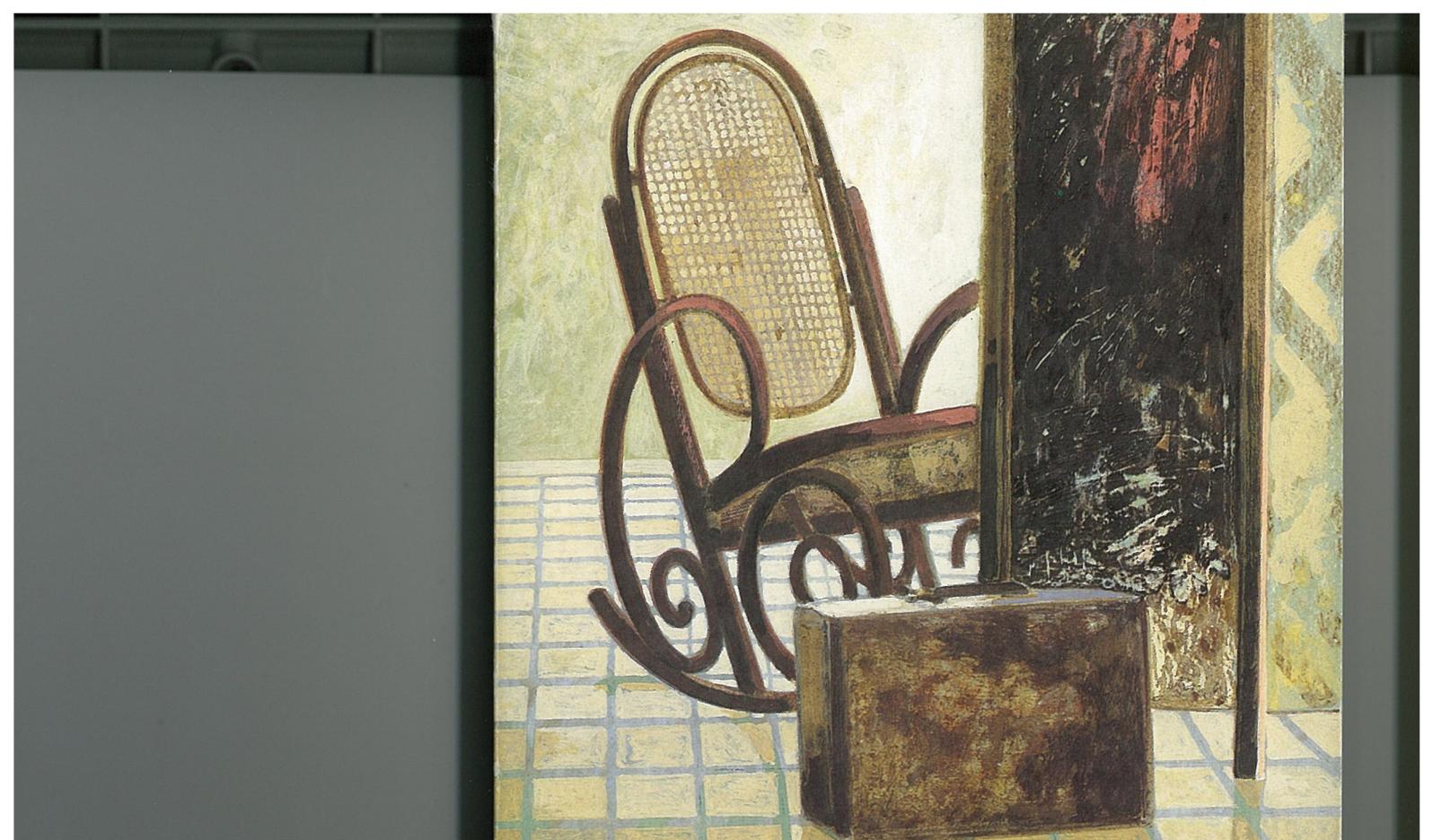
uitgegeven. Dat hebben we ook gedaan met boeken van de schrijver Nuruddin Farah. En dat waren 3 boeken. Over de vertaling kan ik kort zijn: daar moet je Cara Ella Bouwman over spreken. Het herzien van de vertaling, dat hebben we nodig gevonden. Het kwam vaker voor dat de vertaler niet geschoold was of dat je merkte dat ze niet professioneel waren.

Literatuur uit de derde wereld had echt een opleving in de jaren 80. Dat is nu echt niet meer, zo open als we toen waren. In het begin vond ik het ook vreemd: literatuur uit de derde wereld werd wel naar het Duits of Engels vertaald, maar niet naar het Nederlands. Daar wilde ik wat aan doen. We zijn ook met de serie opgehouden toen duidelijk was dat we overbodig werden. We wilden schrijvers uit de derde wereld, die geen naam hadden, uitgeven. Dat werd steeds makkelijker.

Toer heeft Aarde der Mensen eerst vertelt hé. Hij zat met allerlei andere gevangenen op dat eiland en vertelde. Ze hadden allemaal onder de Nederlanders geleden en hadden aan een half woord genoeg bij elkaar. Hij vond goed gehoor.

De regering vond het een zijdelingse aanval op Soeharto. Want die deed hetzelfde als de Nederlanders. Hij vindt het kritiek op zijn bewind. Dat speelde toen. En het was ook de manier waarop, er zit een dubbele bodem in het verhaal. Zij zaten gevangen onder Soeharto, terwijl ze toch waren bevrijd van de Nederlanders? En hij vertelde een verhaal over het koloniale verleden. Het verhaal was ontstaan bij gevangenen omdat ze nu nog steeds geen recht hadden. Ook toen Pramodya van het eiland afkwam kon hij zijn mond niet houden. Het is eigenlijk een heel politiek geladen boek. En zijn visie was dat Indonesië zich niet van de buitenwereld moest afsluiten. Toer was altijd al naar buiten toe gekeerd. Hij vond dat je aansluiten bij de rest van de wereld, goed was. Op het eiland Buru moesten intellectuelen met hun blote handen werken. Ze werden slecht behandeld en kregen slecht eten.

Voor ons was het een typisch boek van de jaren 70/80. Vrij Nederland wilde geen plattelandsliteratuur, daar rekenden ze mee af in hun reviews. Onze uitgaves bleken uiteindelijk vaak kritische boeken over de eigen regering. Dat was niet onze drijfveer. Maar we waren een gemengde groep. Onze echte drijfveer was goede literatuur, en dat we het jammer vonden dat niemand geïnteresseerd was om het in Nederland uit te geven. Veel winst maakten we niet. Als we al winst maakten ging het naar een goed doel, een uitgever in een derde wereldland bijvoorbeeld.'



Pramoedya
Ananta Toer
Aarde der Mensen

Roman uit
Indonesië

Woord vooraf

Tot in de jaren zeventig is er in Nederland heel weinig werk van moderne Indonesische auteurs in vertaling verschenen. Waarschijnlijk zijn de traumatische ervaringen opgedaan tijdens de zogenaamde 'politioele acties' en de verdere politieke ontwikkelingen daar debet aan geweest. Jarenlang bleef de aandacht in Nederland voornamelijk gericht op 'tempo doeloe', op het leven in het voormalig Nederlands-Indië, terwijl men in Indonesië juist druk doende was alle sporen van het verleden zoveel mogelijk uit te wissen. Gelukkig lijkt nu, gezien recente publikaties in beide landen, aan deze situatie een einde te zijn gekomen. Ook van de bekende schrijver Pramoedya Ananta Toer is weinig werk in Nederland gepubliceerd. De enige recente publikaties zijn de verhalenbundels *Bericht uit Kebayoran* (Den Haag 1978) en *Verloren* (Den Haag 1979).

Pramoedya Ananta Toer werd op 6 februari 1925 in Blora (Midden-Java) geboren. Zijn vader was er leraar aan de Hollandsch Indische School en later aan een Javaanse particuliere school. Hij bezoekt de lagere school in Blora en de handelsschool in Soerabaja. Tijdens de Japanse bezetting werkt hij in Batavia op een Japans persbureau. Hij neemt actief deel aan de Indonesische onafhankelijkheidsstrijd en wordt door de Nederlanders van juli 1947 tot december 1949 gevangen gehouden. In gevangenschap schrijft hij een groot aantal verhalen en zijn eerste romans. Na de onafhankelijkheid volgt een zeer productieve periode, waarin hij nauw betrokken is bij het culturele leven in Djakarta en veel reizen maakt, onder andere naar Nederland (1953), China en de Sovjetunie. Hij is werkzaam als docent, als literair medewerker van het links georiënteerde *Bintang timur* en als vice-voorzitter van Lekra, het Instituut voor Volkscultuur. Een aantal boeken uit die periode zijn: *Perburuan* (De achtervolging), 1950, dat speelt in de Japanse tijd; *Keluarga Gerjila* (Een guerrillafamilie), 1950, dat het lot van een Indonesische familie tijdens de revolutie beschrijft; tevens schrijft hij de verhalenbundels *Tierita dari Blora* (Verhalen uit Blora), 1952, voornamelijk jeugdherinneringen, en *Tierita dari Djakarta*

val van een ambtenaar in de staat Indonesië. Verder verschenen van zijn hand een bewerking van de Javaanse legende *Tjalon Arangs*, een biografie van Kartini en een groot aantal vertalingen van vooral Russische schrijvers.

Hij heeft juist het materiaal verzameld voor een groot historisch werk wanneer hij, na de coup van 1965, vanwege zijn activiteiten binnen de Lekra, met duizenden Jogenoten wordt gearresteerd. Zijn bibliotheek en al zijn aantekeningen worden verbrand. Publikatie van zijn vroeger verschenen boeken wordt verboden. En zonder enig proces wordt hij veertien jaar lang, voornamelijk op het eiland Buru, gevangen gehouden.

Tijdens zijn gevangenschap vertelt hij de inhoud van dat werk in voorbereiding als een soort vervolgsverhaal aan zijn medegevangenen om het in zijn geheugen vast te leggen en om hen te bemoeiden door het voorbeeld van de vrouwelijke hoofdpersoon, Njai Ontosoroh, die net als zij van alles beroofd een nieuw bestaan weet op te bouwen. In 1973 krijgt hij van de gevangensdirectie toestemming om te schrijven. Maar het duurt nog tot 1979 voor hij, als een van de laatsten, wordt vrijgelaten. In augustus 1980 verschijnt *Arade der mensen*, het eerste boek in een serie van vier waarin het ontwikkelingsproces wordt beschreven dat een volk doormaakt van afhankelijkheid naar zelfstandigheid. Binnen drie maanden beleeft het boek de vierde druk. Een ongehoord succes en voor de schrijver en het publiek een bewijs dat veertien jaar gevangenschap hem niet hadden gebroken. Waarschijnlijk was dit omgekende succes van een voormalig gevangene ook een reden voor de Indonesische autoriteiten verdere publikatie van *Arade der mensen* en het inmiddels verschenen tweede deel *Kind van alle volken* in mei 1981 te verbieden. Als officiële reden werd opgegeven dat in beide boeken ideologieën werden verkondigd die een bedreiging waren voor de openbare orde.

Het boek, dat een van de eerste Indonesische historische romans is, geeft een uitvoerig beeld van de koloniale samenleving in het voormalig Nederlands-Indië omstreeks de eeuwwisseling, als koningin Wilhelmina de troon bestijgt en de techniek in het Westen zijn opmars begint. Dank zij die technische voorsprong, met name op militair gebied, was het Westen zo lang in staat andere volken te overheersen. Geen wonder dat de hoofdpersoon, een Javaanse jongen van adellijke afkomst, zich bevoorrecht voelt dat hij als een van de weinigen van zijn volk de H.B.S. in Soerabaja mag bezoeken. Hiermee kritikt hij toezeganz tot de westerse weten-

schap en het rationeel denken. Dat hij daarmee ook van zijn eigen Javaanse culturele achtergrond vervreemd en zijn identiteit verliest, wordt hij zich pas geleidelijk bewust na een aantal zeer schokkende ervaringen, die hem doen inzien dat hij en zijn volk door de Nederlanders nooit als gelijken erkend zullen worden. Het dreigende verlies van eigen identiteit is tegelijkertijd een van de aanknopingspunten met het heden. Want dat is ook nu nog het probleem van het moderne Indonesië, waar mede door de grotere communicatiemogelijkheden en de toenemende modernisatie oude waarden vervallen en een nieuwe samenleving haar vorm zoekt.

Een ander actueel thema dat in dit boek op schrilte wijze aan de orde komt, is de positie van de vrouw. Alle vrouwen zijn zonder uitzondering onderworpen aan de man of het mannelijk gezag. Zij reageren ieder op eigen wijze op hun onderdrukking. De vrouwelijke hoofdpersoon, Njai Ontosoroh, probeert door hard te werken de eigen zelfstandigheid terug te krijgen. Haar dochter is niet tot verzet in staat en ondergaat willoos de vernedering tot het einde.

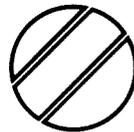
Ten slotte is dit een boek over macht en machtswillekeur, waarbij met personen wordt gesold. Zij worden gebracht waar zij niet heen willen, zoals de schrijver dat zelf heeft ervaren.

Maar bovenal is dit boek ook een aan vrienden verteld verhaal waarin het net als in de wajang wemelt van alle mogelijke personen, ieder met hun eigen achtergronden en belevenissen op de 'aarde der mensen'.

De redactie

Aarde der mensen, een van de eerste Indonesische historische romans, geeft een uitvoerig beeld van de koloniale samenleving in het voormalig Nederlands-Indië rond de eeuwwisseling als koningin Wilhelmina de troon bestijgt en de techniek in het Westen zijn opmars begint. Dank zij die technische voorsprong, met name op militair gebied, was het Westen zo lang in staat andere volken te overheersen. Geen wonder dat de hoofdpersoon, een Javaanse jongen van adellijke afkomst, zich bevoorrecht voelt dat hij als een van de weinigen van zijn volk de H.B.S. in Soerabaja mag bezoeken. Hiermee krijgt hij toegang tot de westerse wetenschap en het rationeel denken. Dat hij daarmee ook van zijn eigen Javaanse culturele achtergrond vervreemdt en zijn identiteit verliest, wordt hij zich pas geleidelijk bewust na een aantal zeer schokkende ervaringen die hem doen inzien dat hij en zijn volk door de Nederlanders nooit als gelijken erkend zullen worden. Het dreigende verlies van eigen identiteit is tegelijkertijd een van de aanknopingspunten met het heden. Want dat is ook nu nog het probleem van het moderne Indonesië waar, mede door de grotere communicatiemogelijkheden en de toenemende modernisatie, oude waarden vervallen en een nieuwe samenleving haar vorm zoekt.

Pramoedya Ananta Toer werd in 1925 in het Javaanse Blora geboren. Zijn scherpe pen en sociaal engagement hebben hem diverse keren in de gevangenis doen belanden. Na de machtswisseling van oktober 1965 werd hij gearresteerd en zonder enige vorm van proces door het Soeharto-regime vastgehouden op het eiland Buru tot het eind van 1979. Al zijn boeken werden verboden. Tijdens zijn gevangenschap heeft de sterk in geschiedenis geïnteresseerde Pramoedya gewerkt aan een tetralogie over het ontwakend Indonesisch nationalisme van omstreeks de eeuwwisseling. *Aarde der mensen* en *Kind van alle volken*, de eerste twee delen van deze romancyclus, zijn in Indonesië wegens vermeende communistische sympathieën van de schrijver verboden.



De Derde Spreker – serie

De Derde Spreker-serie is een reeks romans uit Afrika, Azië en Latijns-Amerika. Verhalen waarin u kennis maakt met het alledaagse leven van mensen uit een andere cultuur. Geschreven door de eigen schrijvers die de spanningen en emoties van vreugde en woede zelf meemaakten.

Het Wereldvenster, Weesp; Novib, Den Haag/NCOS, Brussel

Appendix 3 – Translations into Dutch from Bahasa Indonesia

Translations from Bahasa Indonesia into Dutch, by year, excluding Pramoedya Ananta Toer

- ♣ Amal, Nukila. *Maia's nachtlied*. Breda: De Geus, 2010. Translation: Maya Sutedja-Liem and Monique Soesman
- ♣ Utami, Ayu. *Larung*. Breda: De Geus, 2003. Translation: Maya Sutedja-Liem and Monique Soesman
- ♣ Seng, Njoo Cheong. *Maar geluk duurt nooit lang: Maleisische verhalen vol bitterheid*. Leiden: KITLV, 2002. Translation: Henk Maier.
- ♣ Utami, Ayu. *Samans missie*. Breda: De Geus, 2001. Translation: Maya Sutedja-Liem
- ♣ Tohari, Ahmad. *De onheilskomeet*. Breda: De Geus, 2008. Translation: Monique Soesman
- ♣ Tohari, Ahmad. *Het dansmeisje uit mijn dorp*. Breda: De Geus, 1993. Translation: Monique Sardjono-Soesman
- ♣ Lubis, Mochtar. *Insulinde: het land onder de zon*. Baarn: Bosch & Keuning, 1992. Translation:
- ♣ Lubis, Mochtar. *Het land onder de regenboog: de geschiedenis van Indonesië*. Alphen aan den Rijn: Atrium, 1992. 3e druk. Translation:
- ♣ Mangunwijaya, Yusuf B. *De ballade van de betjak*. Baarn: Ambo, 1991. Translation: F. van den Bosch
- ♣ Mangunwijaya, Yusuf B. *Tussen admiraals en sultans*. Baarn: Ambo, 1991. Translation: Cara Ella Bouwman
- ♣ Lubis, Mochtar. *Een tijger valt aan*. Eindhoven: Grootdruk Uitgeverij, 1987. Translation: Marjanne Termorshuizen-Arts
- ♣ Lubis, Mochtar. *Een tijger valt aan: roman uit het Indonesische oerwoud*. Amsterdam: Sijthoff, 1985. 2e druk. Translation: Marjanne Termorshuizen-Arts
- ♣ Lubis, Mochtar. *Het land onder de regenboog: de geschiedenis van Indonesië*. Amsterdam: Sijthoff, 1984, 2e druk.
- ♣ Wijaya, Putu. *Telegram*. Amsterdam: Manus Amici, 1983. Translation: Henk Maier
- ♣ Lubis, Mochtar. *Een tijger valt aan: roman uit het Indonesische oerwoud*. Amsterdam: Sijthoff, 1982. Translation: Marjanne Termorshuizen-Arts
- ♣ Lubis, Mochtar. *Het land onder de regenboog: de geschiedenis van Indonesië*. Amsterdam: Sijthoff, 1982, 2e druk. Translation: Marjanne Termorshuizen-Arts
- ♣ Zawawi, Imron D. *Gouden sikkel*. Rotterdam: Uitgeverij Douane, 1981. Translation: Henk Maier
- ♣ Lubis, Mochtar. *Insulinde het land onder de zon*. Verbeek, 1981. Translation:
- ♣ Lubis, Mochtar. *Het land onder de zon: het Indonesië van nu*. Alphen aan den Rijn: Sijthoff, 1981. Translation: Marianne Hehuat, Han Hehuat
- ♣ Lubis, Mochtar. *Het land onder de regenboog: de geschiedenis van Indonesië*. Amsterdam: Sijthoff, 1979. Translation: Marjanne Termorshuizen-Arts
- ♣ Lubis, Mochtar. *Kampdagboek*. Alphen aan den Rijn: Sijthoff, 1979. Translation: Cees van Dijk
- ♣ Tisna, Udeyana Pandji and Last, Jef. *Tjoeboek in het Tijgerbos: avonturen van twee Balische jongens*. Naarden: A.J.G. Strengholt, 1972. Translation: Frans Mettes
- ♣ Tisna, Udeyana Pandji and Last, Lef. *Bontot en Koese: de avonturen van twee Balische jongens*. Nijkerk: Callenbacj, 1971, 2e druk. Translation:
- ♣ Lubis, Mochtar. *Schemer over Djakarta*. Baarn: Hollandia, 1963. Translation: P.H. Fruithof
- ♣ Tisna, Udeyana Pandji and Last, Jef. *I Bontot en I Koese: de avonturen van twee Balische jongens*. Amsterdam: C.P.J. van der Peet, 1958. Translation:

Translations from Bahasa Indonesia into Dutch, by year, non-traditional literature

- ⤴ Arps, Bernard, Sirtjo, Koolhof and Henk Maier. *Traditionele en moderne poezie van Indonesie*. Leiden: Instituut Indonesische Cursussen, 1994. (Bloemlezing met vertalingen en toelichtingen)
- ⤴ Shahnnon, Ahmad. *Als moeder naar de derde trede gaat*. Den Haag: Leopold, 1982. Translation: Henk Maier. (This author is from Malaysia)
- ⤴ *Een bron die nooit dooft: stemmen van tegenspraak in proza en poezie uit Indonesië*. Amsterdam: Amnesty International, 1995. (Bloemlezing van verhalen en gedichten van hedendaagse Indonesische schrijvers over de politieke en maatschappelijke situatie in hun land.)
- ⤴ *Een parel in het rijstveld*. Houten: Het Wereldvenster, 1986. (Bundel verhalen van na 1960 van Indonesische auteurs over het alledaagse leven in hun land.)
- ⤴ *Memoires van Teuko Muhammed Ali Panglima Polem*. 1975. Vertaling: J.H.J. Brendgen
- ⤴ Doorenbos, Johan en Hamzah Pansoeri. *De geschriften van Hamzah Pansoeri*. Leiden: Batteljee & Terpstra, 1933.

Translations from Bahasa Indonesia into Dutch, by year, from author Pramoedya Ananta Toer

- ⤴ Toer, Pramoedya Ananta. *Aarde der mensen*. Breda: De Geus, 2008. Translation: Ina Erna Slamet-Velsink
- ⤴ Toer, Pramoedya Ananta. *Lied van een gevangene*. Breda: De Geus, 2006. Translation: Alfred van der Helm en Angela Rookmaaker
- ⤴ Toer, Pramoedya Ananta. *Aarde der mensen*. Breda: De Geus, 2005. Translation: Ina Erna Slamet-Velsink
- ⤴ Toer, Pramoedya Ananta. *Midah, het liefje met de gouden tand*. Amsterdam: Muntinga, 2003. Translation: Angela Rookmaaker en Alfred van der Helm
- ⤴ Toer, Pramoedya Ananta. *Verhalen van Djakarta: een verzameling van karikaturen van omstandigheden en hun mensen*. Breda: De Geus, 2002. Translation: Monique Soesman en Maya Sutedja-Liem
- ⤴ Toer, Pramoedya Ananta. *Een koude kermis*. Breda: De Geus, 2001. Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *Arok*. Breda: De Geus, 2001. Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *Het glazen huis*. Breda: De Geus, 1999. Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *Kind van alle volken*. Breda: De Geus, 1999. Translation: Don van Minde en Luc Petersen
- ⤴ Toer, Pramoedya Ananta. *Aarde der mensen*. Breda: De Geus, 1999. Translation: Ina Erna Slamet-Velsink
- ⤴ Toer, Pramoedya Ananta. *Voetsporen*. Breda: De Geus, 1999. Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *Meisje van het strand*. Breda: De Geus, 1999. Translation: Angela Rookmaaker
- ⤴ Toer, Pramoedya Ananta. *Een koude kermis: een novelle, en Dageraad: korte verhalen van de revolutie*. Breda: De Geus, 1998. Translation: Alfred van der Helm
- ⤴ Toer, Pramoedya Ananta. *Wat verdwenen is: verhalen uit Blora*. Breda: De Geus, 1997. Translation: Angela Rookmaaker
- ⤴ Toer, Pramoedya Ananta. *De vluchteling*. Breda: De Geus, 1996. Translation: Angela Rookmaaker en Alfred van der Helm.

- ⤴ Toer, Pramoedya Ananta. *Voetsporen*. Amsterdam: Manu Amici, 1995. 4^e druk.
Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *De stroom uit het noorden*. Breda: De Geus, 1995.
Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *Guerillafamilie*. Breda : De Geus, 1995. Translation: Cara
Ella Bouwman
- ⤴ Toer, Pramoedya Ananta. *Het glazen huis*. Amsterdam: Manus Amici, 1995. 3^e
druk. Translation: Henk Maier
- ⤴ Toer, Pramoedya Ananta. *De stroom uit het noorden*. Breda: De Geus, 1995.
Translation: Henk Maier
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BUMI MANUSIA

Geschreven tijdens ballingschap op Buru

roman

AARDE DER MENSEN

Pramoedya Ananta Toer



MANUS AMICI
HOLLAND

In Bunu-ballingenschap geschreven werken
Origineel in de bahasa Indonesia:

Eerste druk : augustus 1980 - Jakarta

Tweede druk : september 1980 - Jakarta
(met technische verbeteringen)

Derde druk : oktober 1980 - Jakarta

Vierde druk : november 1980 - Jakarta

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PROCUREUR-GENERAAL
REPUBLIEK INDONESIA

VERORDENING

PROCUREUR-GENERAAL REPUBLIEK INDONESIA

NUMMER : KEP-052/JA/5/1981

BETREFFENDE

VERSPREIDINGSVERBOD OP DE DRUKWERKEN

GETITELD: "BUMI MANUSIA" EN "ANAK SEMUA BANGSA"

DE PROCUREUR-GENERAAL VAN DE REPUBLIEK INDONESIA,

GELEZEN HEBBENDE:

brief van de PANGKOKAMTIB nummer: K-22/KOPKAM/V/1981 d.d. 22 mei 1981 inzake de verspreiding van de boeken "BUMI MANUSIA" en "ANAK SEMUA BANGSA".

IN OVERWEGING GENOMEN HEBBENDE:

a. dat de inhoud van de drukwerken getiteld "BUMI MANUSIA" en "ANAK SEMUA BANGSA", beide geschreven door Pramodya Ananta Toer, uitgegeven door P.T. Hasta Mitra, Jalan PLN 36 Pancoran - Jakarta Selatan, gedrukt bij Drukkerij "Ampat Lima" te Jakarta, reacties heeft doen ontstaan bij verscheidene maatschappelijke groeperingen en de situatie aangaande de maatschappelijke orde en veiligheid heeft beïnvloed;

b. dat is komen vast te staan dat in de inhoud van genoemde boeken, na grondig onderzoek, door toedoen van de vollerde en geslepen pen van de schrijver op een verrijnde en verborgen wijze met gebruikmaking van historische data marxistisch-leninistische concepten zijn geïnfilteerd;

c. dat de inhoud van de boeken bovengenoemd getiteld "BUMI MANUSIA" en "ANAK SEMUA BANGSA", ingaat tegen het Besluit MPRS No.: XXV/MPRS/1966 d.d. 5 juli 1966 aangaande de Ontmanteling van de Communistische Partij Indonesië, de Verklaring inzake de Communistische Partij Indonesië als Verboden Organisatie voor het gehele territorium van de Republiek Indonesië, en het Verbod op Elke Activiteit gericht op verspreiding of aanmoediging van communistische/marxistisch-leninistische beginselen of ideologieën juncto paragraaf 3 TAP MPR No.: V/MPPR/1973 d.d. 22 maart 1973 betreffende de Evaluatie van Resoluties aangenomen door de MPRS Republiek Indonesië juncto paragraaf 1 TAP MPR No.: IX/MPPR/1978 d.d. 22 maart 1978.

IN CONSIDERATIE GENOMEN HEBBENDE:

1. TAP MPRS No.: XXV/MPRS/1966 d.d. 5 juli 1966 betreffende de Ontmanteling van de Communistische Partij Indonesië, de Verklaring inzake de Communistische Partij Indonesië als Verboden Organisatie voor het gehele territorium van de Republiek Indonesië, en het Verbod op Elke Activiteit gericht op verspreiding of aanmoediging van de communistische/marxistisch-leninistische beginselen of ideologieën juncto paragraaf 3 TAP MPR No.: V/MPR/1973 d.d. 22 maart 1973 betreffende de Evaluatie van Resoluties aangenomen door de MPRS Republiek Indonesië juncto paragraaf 1 TAP MPR No.: IX/MPR/1978 d.d. 22 maart 1978.
2. Wet No. 15 1961 aangaande de Hoofdbepalingen van het Directoraat-Generaal van Justitie.
3. Paragraaf 1 Wet No. 4/PNPS 1963 aangaande de Inbewaringstelling van Drukwerken waarvan de Inhoud de maatschappelijke orde kan verstoren.
4. Besluit van de President van de Republiek Indonesië No. 32/M 1981.

KENNIS GENOMEN HEBBENDE VAN:

Besluit van de coördinaatvergadering voor politiek en veiligheid d.d. 18 mei 1981.

BESLUIT:

VAST TE STELLEN:

1. dat het verboden is de drukwerken getiteld "BUMI MANUSIA" en "ANAK SEMUA BANGSA" te verspreiden in het gehele rechtsterritorium van de Republiek Indonesië;
2. dat degenen die drukwerken als genoemd in de eerste clause, opgeslagen hebben, in bezit hebben of verhandelen, verplicht zijn deze te overhandigen aan de plaatselijke officier van justitie of het parket, om vervolgens doorgegeven te worden aan het Directoraat-Generaal van Justitie van de Republiek Indonesië;
3. dat dit besluit geldig is vanaf de datum van afgifte.

Afgegeven te : Jakarta.

Datum : 29 mei 1981.

Procureur-Generaal Republiek Indonesië,
Ismail Saleh, SH

MEET TROIS presenteren wij hierbij aan het Nederlandse lezerspubliek onze literaire debuutuitgave *Aarde der Mensen*, een roman van de bekende en vooraanstaande Indonesische auteur Pramoedya Ananta Toer. Deze roman is de eerste uit een vierdelige verhalencyclus, waarvan elk deel een op zichzelf staand geheel vormt. In de komende periode zullen door Manus Amici nog de andere drie volgende romans van Pramoedya's tetralogie worden gepubliceerd: *Kind van Alle Volken*, *Stappen Voorwaarts* en *Het Glazen Huis*.

Aarde der Mensen is een vertaling van Bumi Manusia (vijfde verbeterde druk), dat Pramoedya naast bovengenoemde romans tijdens zijn politieke detentie op het Indonesische eiland Buru heeft geschreven.

Bumi Manusia verscheen voor het eerst in Indonesië in augustus 1980. Binnen zes maanden beleefde deze roman vijf herdrukken. De totale oplage bedroeg meer dan 60.000 exemplaren. Ondanks de lovende kritieken in de pers, zowel binnen als buiten Indonesië, heeft de Indonesische procureur-generaal gemeend per 29 mei 1981 Bumi Manusia en Anak Semua Bangsa (Kind van Alle Volken, verschenen in december 1980), te moeten verbieden.

In het besluit van de procureur-generaal staat te lezen dat in Bumi Manusia en Anak Semua Bangsa het marxisme-leninisme op geraffineerde wijze wordt gepropageerd.

Deze veronderstelling doet zó gezocht en absurd aan, dat wij daarin eens en teneer het bewijs vinden voor het feit dat de ex-politieke gevangenen in Indonesië in het geheel niet vrij zijn. Een historisch literair produkt als *Aarde der Mensen* is van zo een immens belang voor het inzicht in de vroegere koloniale politieke verhouding tussen Nederland en Nederlands-Indië, dat eigenlijk niemand deze interessante en historisch volledig juiste romancyclus ongelezen mag laten.

Pramoedya heeft op Buru tevens de volgende werken geschreven:

Arok dan Dedes, een roman handelend over de renaissance van de cultuur der Indonesische archipel in het Hindoe-tijdperk; *Mata Pusaran* (roman), een poging tot doorgronding van het mysterie van de val van de grootste zeemacht uit de Indonesische geschiedenis, Majapahit; *Arus Balik* (roman), vertelt over de vernietiging van de Indonesische zeemacht door Europese naties en de aanvang van het Europese kolonialisme;

Mangir (drama), over de pogingen het Javanse feudalisme wederom van de grond te krijgen: de vestiging van het rijk van Mataram II;

Oroh; *Ratusanagara*, ten slotte, beschrijft de kenteringsperiode waarin het boeddhisme op Java plaats maakt voor het hindoeïstische geloof, van Hinayana naar Mahayana.

De zeer produktieve Pramoedya Ananta Toer heeft op Buru ook nog kans gezien het concept-manuscript voor zijn Ensiklopedi Citra Indonesia te voltooiën, hoewel genoemd manuscript en dat van Mata Pusaran door de Indonesische militaire autoriteiten zijn geconfisqueerd en tot op heden nog niet zijn vrijgegeven.

Als nieuwe Uitgever zal Manus Amici, naast het publiceren van Pramoedya's nieuwe literaire oeuvre, zich gaan specialiseren in het uitbrengen van letterkundig werk uit Indonesië en andere Derde-Wereldlanden ten behoeve van zowel het Nederlands- als Engelstalige lezerspubliek. Wat *Aarde der Mensen* betreft, willen wij onze waardering en dank doen toekomen aan Ina E. Slamet-Velsink, die de vertaalwerkzaamheden heeft verricht. Ten slotte onze erkentelijkheid voor de wijze waarop velen zich hebben ingezet voor de totstandkoming van deze uitgave.

Amsterdam, augustus 1981

MANUS AMICI

IN INDONESISCHE GEVANGENSCHAP GESCHREVEN WERKEN

Manus Amici Uitgaven

AARDE DER MENSEN, van de hand van Pramoeodya Ananta Toer, is het eerste werk van een viertal romans. Het speelt zich af in de tijd tusen 1898 en 1918, een periode waarin het nationale bewustzijn begon te ontwakken. Hieraan is in de Indonesische literatuur nog bijna in 't geheel geen aandacht besteed. Het is het begin van de tijd waarin de invloed van het rationele denken zich begon te doen gevoelen en waarin moderne organisaties ontstonden, waarmee ook het begin werd ingeluid van de democratie naar het patroon van de Franse Revolutie.

De drie werken die volgen op 'AARDE DER MENSEN' zijn:

KIND VAN ALLE VOLKEN, verhaalt over de kennismaking van de hoofdfiguur met zijn eigen omgeving en de wereld, voor zover zijn gedachten die kunnen omvatten.

STAPPEN VOORWAARTS, handelt over het ontstaan van de eerste moderne Inlandse organisaties, en

HET GLAZEN HUIS, gaat over de pogingen van de koloniale Nederlands-Indische regering om Indië tot een glazen huis te maken, waarin alle doen en laten van de bewoners duidelijk zichtbaar zou zijn en waarbij zij het exorbitante recht zou hebben naar willekeur op te treden tegen de spelers binnen in dat huis.

De delen van de genoemde tetralogie van Pramoeodya Ananta Toer vormen ieder een zelfstandig geheel. Al deze werken werden geschreven tijdens zijn ballingschap op het eiland Buru.

Alvorens op schrift te worden gesteld, werd de inhoud van deze romans eerst mondeling verteld aan lotgenoten in Unit III Wanayasa.

Een nieuwe bijdrage om Indonesië beter te leren kennen.

MANUS AMICI
Uitgeverij en Boekhandel

Rozengracht 232
Amsterdam

Uit de Volkskrant en Kompas

.....Naar mijn oordeel is **Bumi Manusia** (Aarde der Mensen) een indrukwekkend en fascinerend werk.....

Bumi Manusia evoceert de geboorte van de moderne Indonesische mens, dwars door de dubbele pijn van het bittere afscheid van de traditionele feodale Javaanse wereld en van de vernederende confrontatie met het koloniale systeem in zijn ware, kwade gedaante.....

Het boek is ook rijp, wijs, doorwrocht, geraffineerd zelfs van structuur.

Er is wel eens gesuggereerd, toen Pramoeodya op Buru gevangen zat, dat hij voor de Nobelprijs voor letterkunde zou moeten worden voorgedragen. Ik vind niet dat welk schrijvend leed ook iemand op zulk een prijs aanspreken geeft — en ik vond ook niet dat Pramoeodya's vroegere werk, hoe fascinerend ook, hem op die prijs wel recht gaf. Maar als hij in de volgende delen het peil van **Bumi Manusia** handhaaft lijkt mij dat zijn kandidatuur wel degelijk serieus overweging verdient. Het is in elk geval te hopen dat de onder handen zijnde vertaling van dit werk, in allerlei talen, snel tot stand komt.

Dr. A. Teeuw (hoogleraar in de Indonesische taal- en letterkunde aan de Universiteit van Leiden) in de **Volkskrant** van 25 oktober 1980.

...

.....Welk een ruime kennis had Pramoeodya nodig om deze buitengewone roman te schrijven. Hoe diep moet hij de essentie van het tijdperk rond het einde van de 19de eeuw in zich hebben opgenomen, een tijdperk dat tot op heden nog in het geheel niet is verkend door de Indonesische literatuur. En hoe goed is hij er in geslaagd om aan alles vorm te geven pagina na pagina..... in een prettige en vlot leesbare taal.....

Met deze roman heeft Pramoeodya met één slag een eind gemaakt aan de stagnatie van de Indonesische literatuur van de laatste tijd, die doelloos rond-draait in een cirkeltje van technische vernieuwingen en zich verliest in de onrust en leegte van de individuele ziel in zijn geïsoleerdheid van de maatschappelijke problemen, of atzakt tot de goedkope verstrooiing die men pop-kunst noemt. De diepte van deze roman gaat terug tot de wortels van de (Javaanse) eigen cultuur.

.....Indien, zoals de uitgever aankondigt, deze boeken binnenkort ook in het Nederlands, Engels en Frans zullen verschijnen, zal **Bumi Manusia** deel gaan uitmaken van de wereldliteratuur.

Waarschijnlijk zal het werk daar niet onderdoen voor de uitnemende creaties die er in geslaagd zijn de Nobelprijs in de wacht te slepen!

Parakriti, criticus en essayist, in het dagblad **Kompas**, Jakarta, 28 augustus 1980.

TELEGRAM

President Suharto
President's Office

DUAKARTA/Indonesia/

The great writer of Indonesia, Pramoedya Ananta Toer, has had his works, written under his detention period, forbidden by the Procuror General. International PEN urges you to reconsider this action against an author that has been mentioned as a candidate for the Nobel Prize.

Per Wästberg

(President International PEN-club) 5 juni 1981.

Voor hen die het vroegere werk van Pramoedya kennen, is **Aarde der mensen** een grote verrassing. Niet alleen vanwege de van zijn vroegere werk afwijkende inhoud, als historische roman; maar ook om een vernieuwde stijl, die zonder iets van zijn pregnante kwaliteit te verliezen, toch minder gedrongen is en makkelijker een breed publiek aanspreekt. Je kunt merken, dat de schrijver eerst het verhaal aan zijn mede-gevangenen heeft verteld, het is uiterst boeiend, van het begin tot het eind.

De Nieuwe Linie,
27 november 1980.

..... Het verbod heeft tenminste duidelijkheid gebracht.

De Nederlandse regering en vele andere sympathisanten met het Suharto-regime hebben steeds luid verkondigd, dat met de "vrijlating" van de politieke gevangenen uit Buru Indonesië weer een rechtsstaat was geworden. Het Amerikaanse State Department heeft, naar ik hoor, het feit dat er weer boeken van Pramoedya mochten verschijnen, zelfs als een bewijs daarvan aangevoerd. Nu heeft het Suharto-bewind dan zijn ware gezicht getoond.

W.F. Wertheim

De Nieuwe Linie,
29 juli 1981.

BUMI MANUSJA

karya Pramoedya Ananta Toer adalah buku pertama dari serangkaian karya dari empat buah roman (kwaternarius), melingkupi masa kejadian 1898 sampai 1918, masa periode Kebangkitan Nasional, masa yang hampir-hampir tak pernah dijajah oleh sastra Indonesia, masa awal masuknya pengaruh pemikiran rasio, awal pertumbuhan organisasi-organisasi modern yang juga berarti awal kelahiran demokrasi pola Revolusi Prancis.



Foto : Yohan Terangi

Tiga Karya sesudah BUMI MANUSJA adalah:

ANAK SEMUA BANGSA berkisah tentang pengenalan si tokoh pada lingkungannya sendiri dan dunia, sejauh pikirannya dapat menjangkaunya,

JEJAK-LANGKAH berkisah tentang kelahiran organisasi-organisasi modern Pribumi pertama-tama, dan

RUMAH KACA berkisah tentang usaha Pemerintah Kolonial Hindia Belanda dalam membikin Hindia menjadi rumah kaca dalam mana setiap gerak-gerik penduduk di dalamnya dapat ia lihat dengan jelas, dan dengan hak exorbitant dapat berbuat sekehendak hatinya terhadap para pemain dalam rumah tsb.

Kwaternarius karya Pramoedya Ananta Toer tsb. masing-masing berdiri sendiri sebagai kesatuan. Semua adalah karya yang ditulisnya dalam pengasingan di Pulau Buru.

Sebelum penulisan roman ini diceritakannya secara lisan kepada teman-teman seperasaan di Unit III Wanayasa.

Satu usaha lagi untuk mengenal Indonesia.

(Margaretha Ferguson over de **Derde Spreker Serie**.)

"Eindelijk krijgt de **Derde Wereld** de gelegenheid zijn stem te verheffen en te schrijven over de eigen situatie, vanuit de eigen waardebepalingen. Vaak spreekt uit de romans sociale kritiek. Bovendien geven ze een goed inzicht in het denken en doen van bevolkingsgroepen die soms wel gebruik maken van moderne verworvenheden, maar ook nog worden beïnvloed door magische elementen."



Bestel zo'n roman of neem een abonnement.

U stapt er de fascinerende **Derde Wereld** mee binnen. Aan de hand van de beste schrijvers uit Zuid-Amerika,

Afrika en Azië. Die het emotionevolle leven daar zelf meemaakten en dat als rijke inspiratiebron gebruikten voor vaak indringende verhalen.

Vier romans uit deze **serie** zijn al vertilmd. Eén daarvan (Huilica) werd bekroond met de belangrijkste literatuurprijs van Latijns-Amerika.

Bovendien gaat de opbrengst van de verkochte romans naar schrijvers in de **Derde Wereld** die door politieke onderdrukking of geldgebrek geen gebruik kunnen maken van hun recht op vrije meningsuiting.

Margaretha
Ferguson



0004660

Bestelbon.

_____	ex. van Land van Steen	a 114,-
_____	ex. van Spookkelders	a 115,-
_____	ex. van Verhaal van een wondeling/ Werkeloos in Brazzaville	a 115,-
_____	ex. van Geldschieter	a 115,-
_____	ex. van Sitt Marie Rose	a 115,-
_____	ex. van Arme Christus van Bombas	a 115,-

Appendix 6

Andrew Chesterman's translation strategies

Syntactic strategies:

- G1 Literal translation
- G2 Loan, calque
- G3 Transposition
- G4 Unit shift
- G5 Phrase structure change
- G6 Clause structure change
- G7 Sentence structure change
- G8 Cohesion change
- G9 Level shift
- G10 Scheme change

Semantic strategies:

- S1 Synonymy
- S2 Antonymy
- S3 Hyponymy
- S4 Converses
- S5 Abstraction change
- S6 Distribution change
- S7 Emphasis change
- S8 Paraphrase
- S9 Trope change
- S10 Other semantic changes

Pragmatic changes:

- PR1 Cultural filtering
- PR2 Explicitness change
- PR3 Information change
- PR4 Interpersonal change
- PR5 Illocutionary change
- PR6 Change in coherence
- PR7 Partial translation
- PR8 Visibility change
- PR9 Transediting
- PR10 Other pragmatic changes

Appendix 7

Notes from Interview Fanny Janse
19 June 2011
Scheepmakersingel 62, Delfgauw, The Netherlands

'The entire text in Indonesian is very very formal. This is not the kind of language one would normally use in everyday interaction. There are a great many expressions used. What also strikes me is that the text is littered with Javanese words, not all of which I understand, being from Jakarta. This can partly be explained by the fact that the passage describes a ceremony of sorts, and its preparations, which will obviously include a great deal of Javanese words (cultural specific items, red.). I speak a Batavian dialect.

Both translations are much easier to read and flow much more than the original. Just the expressions and levels of meaning in Indonesian alone make it a tough read. I admire it.'

Comments on source text, Bahasa Indonesia

Selama merias tak hentinya ia bicara dalam Belanda yang kedengaran aneh, datar, seperti keluar adri rongga mulut Pribumi. Jelas ia bukan Belanda. Menurut ceritanya: ia sering merias para bupati, termasuk ayahku sekarang ini, para raja di Jawa dan sultan di Sumatra dan Borneo. Ia telah banyak membikin rencana pakaian mereka, dan masih tetap dipergunakan sampai sekarang. Katanya pula: pakaian pasukan pengawal para raja di Jawa ia juga yang merencanakan.

Diam-diam aku mendengarkan, tidak mengibkan juga tidak membantah, sekali pun tak percaya sepenuhnya.

Ia telah kenakan padaku kemeja-dada berenda, kaku, seperti terbuat dari selembur kulit penyu. Tak mungkin rasanya membongkok dengan kemeja-dada ini. Gombaknya yang kaku seperti kulit sapi juga membikin leher segan untuk menengok. Memang maksudnya supaya badan tetap tegap, tidak sering menoleh, pandang lurus seperti gentlemen sejati. Kemudian ia kenakan padaku kain batik dengan ikat pinggang perak. Gaya pengenaan kain itu diatur sedemikian rupa sehingga muncul watak ke-jawa-timuran-nya yang gagah. Itu yang kiranya dikehendaki Ayah. Aku tetap manda seperti anak dara. Sebuah blangkon, denga gaya perpaduan antara Jawa-Timur dan Madura, sama sekali baru, kreasi Niccolo Moreno sendiri, terpasang pada kepalaki. Menyusul sebilah keris bertatahkan permata. Kemudian baju lasting

Opmerking [EIKE Boog1]: The word Pribumi literally means local or indigenous. It is often used as an adjective. It means true local people, not those from any other area in Indonesia.

Opmerking [EIKE Boog2]: Bupati equates to someone who is the mayor of a town or township. He is not the governor or the official Resident.

Opmerking [EIKE Boog3]: Mengibkan is an odd word. Here he is saying that he doesn't deny something, but he doesn't agree with it either. It is most likely Javanese.

Opmerking [EIKE Boog4]: This sentence is in present tense.

Opmerking [EIKE Boog5]: Berenda stands for 'ruffles'.

Opmerking [EIKE Boog6]: Tetap tegap means to stay upright, like a real man. He cannot turn or fiddle around.

Opmerking [EIKE Boog7]: Manda is a Javanese word. Anak dara means to look young. There is a connotation of a young virgin.

Opmerking [EIKE Boog8]: Blangkon is a type of hat for men, like a condé is a hat for women. It is not a wrapped piece of cloth. It is a hat made of stiff batik fabric.

Opmerking [EIKE Boog9]: 'Sama sekali baru' stands for a new style, very very new.

Opmerking [EIKE Boog10]: The Blangkon is already on his head, but this is not indicated till the last part of the sentence.

hitam berbentuk jas pendek dengan cowok pada bagian punggung, sehingga keindahan keris bisa dikagumi semua orang. Dasi kupu-kupu hitam membikin leherku, yang biasa giat giat mengantarkan mataku mencari sasaran. Serasa hendak dijerat hidup-hidup. Keringat panas mulai membasahi punggung dan dada.

Opmerking [EIKE Boog11]: 'kupu-kupu hitam' literally translates to 'black butterfly'. This is a literal Indonesian translation/explanation of a European thing [CSI, red.].

Opmerking [EIKE Boog12]: This is an Indonesian expression indicating the end of life (hidup) by strangling someone.

Pada cermin kutemui diriku seperti satria pemenang dalam cerita Pandji. Di bawah bajuku menjulur selembur kain beledu tersulam benang mas.

Opmerking [EIKE Boog13]: Indonesia knows many, many legends. The legend of the Pandji is one of thousands.

Opmerking [EIKE Boog14]: Beledu is a Javanese word, it indicates a piece of velvet as part of male Javanese clothing.

Jelas aku keturunan satria Jawa maka sendiri seorang satria Jawa juga. Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? dan gateng? Mengapa orang Eropa? Mungkin Italia? mungkin tak pernah mengenakannya sendiri? Sudah sejak Amangkurat I pakaian raja-raja Jawa dibikin dan direncanakan oleh orang Eropa, kata Tuan Moreno, maaf, Tuan hanya punya selimut sebelum kami datang. Pada bagian bawah, bagian atas, kepala, hanya selimut! Sungguh menyakitkan.

Opmerking [EIKE Boog15]: Not using capital letters to start sentences indicates that these are thoughts.

Opmerking [EIKE Boog16]: Amangkurat is one of the most famous historic rulers.

Opmerking [EIKE Boog17]: Selimut indicates 'to cover'.

Opmerking [EIKE Boog18]: 'Sungguh menyakitkan' indicates 'Very unfortunate' in a sarcastic tone. Not that this is painful.

Apa pun ceritanya, benar atau tidak, pada cermin itu muncul kegagahan dan kegantenganku. Mungkin nanti orang akan mengatakan: dandananku Jawa tulen, melupakan semua unsur Eropa pada kemeja-dada, gombak, dasi, malah lupa pada lasting dan beledu yang semua bikin Inggris.

Opmerking [EIKE Boog19]: Gombak is a Javanese word. Meaning a traditional stick.

Pakaian dan permunculanku sekarang ini aku anggap produk bumi manusia akhir abad sembilanbelas, kelahiran jaman modern. Dan terasa benar olehku: Jawa dan manusianya hanya sebuah pojokan tidak terlalu penting dalam keseluruhan bumi manusia. Twente telah menenunkan untuk orang Jawa, juga memilihkan bahannya. Tenunan desa tinggal dipakai orang desa. Hanya yang membatik tinggal orang Jawa. Dan tubuhku yang sebatang ini – tetap asli!

Opmerking [EIKE Boog20]: This can be interpreted in two ways: either 'Only the Javanese still wear and use batik', or 'Only Javanese people still batik'. Most likely the second.

Tuan Moreno pergi. Dan aku duduk. Waktu aku sadari bunyi gamelan Jawa-Timur, yang mengayunkan suasana malam itu, aku terbangun dari renungan, berkaca lagi dan tersenyum puas – sangat puas.

Opmerking [EIKE Boog21]: He stays seated. This is very rude.

Menurut aturan aku jadi pengiring Ayahanda dan Bunda waktu memasuki sidang resepsi. Abang akan jadi pembuka jalan, sedang saudari-saudariku tak mendapatkan sesuatu tugas di depan umum. Mereka sibuk di belakang.

Opmerking [EIKE Boog22]: This is very formal Bahasa, which means to go to the reception room.

Opmerking [EIKE Boog23]: Abang is Batavian slang for older brother. If this were Javanese, the author would use 'mas'.

Tamu telah pada berdatangan. Ayahanda dan Ibunda keluar. Abang di depan, aku di belakang mereka. Begitu memasuki ruang resepsi di pendopo, datang Tuan Assisten Residen B., karena begitu menurut acara.

Semua berdiri menghormat, Tuan Assisten Residen berjalan langsung mendapatkan Ayahanda, memberi tabik, kemudian membungkuk pada Bunda, menyalami abang dan aku. Baru setelah itu duduk di samping Ayahanda. Gamelan memainkan Kebo Giro, lagu selamat datang, menggebu-gebu memenuhi ruangan resepsi dan hati. Dan pendopo telah penuh dengan hadirin dengan wajah dipancarkan sinar kesukaan dan sinar-lampu gas. Di belakang mereka di pelataran sana, duduk berbanjar para lurah dan punggawa desa, di atas tikar.

Opmerking [EIKE Boog24]: This is an expression which indicates to bow. 'Tabik' alone would mean 'handshake'.

Opmerking [EIKE Boog25]: Kebo Giro is formal welcome, very Javanese.

Opmerking [EIKE Boog26]: A pendopo is a pavilion area (roofed) which can be found separately on a property, but often forms the entrance to a house in large traditional homes.

Protokol, Path B., mulai membuka acara. Gamelan padam setelah ragu sebentar, seperti ditekan tenaga gaib.

Opmerking [EIKE Boog27]: Tikar are woven mats, usually made from coconut trees.

Opmerking [EIKE Boog28]: 'Padam': to shut off. But gradually, slowly. By some secret spirit (tenega gaib). This is a very Javanese manner of speaking, as Javanese is full of mystique.

Lagu kebangsaan Belanda, *Wilhelmus*, dinyanyikan. Orang berdiri. Sangat sedikit yang ikut menyanyi. Sebagian terbesar memang tidak bisa. Pribumi hanya seorang-dua. Yang lain-lain-berdiri terlongok-longok mungkin sedan menyumpahi melodi yang asing dan mengganggu perasaan itu.

Tuan Assisten Residen B. sebagai wakil Tuan Residen Surabaya mulai angkat bicara. Tuan Kontrolir Willem Emde tampil untuk menjawab. Tuan Assisten Residen menggeleng dan melambaikan tangan menolak. Aku yang ditunjuknya sebagai penterjemah.

Opmerking [EIKE Boog29]: This is a degenerated version of the original Dutch word: Assistant Resident. This occurs often in Indonesian.

Sejenak aku gugup, tapi secepat kilat kudapatkan kepribadianku kembali. Tidak, mereka takkan lebih dari kau sendiri! Dan suara itu memberanikan diri. Lukakan tugas ini

sebagaimana kau selesaikan ujianmu.

Opmerking [EIKE Boog30]: This is an expression: like an exam.

Aku tampil, lupa pada bungkuk dan apurancang dalam adat Jawa. Rasanya diri sedang berada di depan klas. Ke mana saja pandang kulayankan pasang mata para bupati juga yang tertumbuk olehku. Mungkin mereka sedang mengagumi satria Panji berpakaian setengah Jawa setengah Eropa ini. Mungkin juga sedang memanjakan antipatinya karena kurangnya kehormatan dari diriku untuk mereka.

Opmerking [EIKE Boog31]: This is a Javanese word indicating to bow with your hands together.

Tuan Assisten Residen selesai berpidato. Aku pun selesai menjawab. Ia menyalami Ayahanda. Dan sekerang giliran Ayahanda yang angkat bicara. Ia tak tahu Belanda, dan itu masih lebih baik daripada para bupati yang butahuruf. Ia berbasa Jawa dan aku membelandakan. Sekarang dengan lagak Eropa sepenuhnya, tertuju pada Tuan Assisten Residen B. dan hadirin Eropa. Aku lihat Tuan Assisten Residen mengangguk-angguk mengawasi aku, seakan tidak lain dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan. Pidato Ayahanda selesai dan terjemahan pun habis. Para pembesar memberi salam selamat pada Ayahanda, Bunda, abang dan aku.

Opmerking [EIKE Boog32]: Ayahanda is Javanese for father, my father to specific.

Waktu Tuan Assisten Residen menyalami aku ia memerlukan memuji bahasa Belandaku:

Opmerking [EIKE Boog33]: 'Memerlukan memuji' is an expression indicating 'to take the time to'.

"Sangat baik," kemudian dalam Melayu, "Tuan Bupati, berbahagia Tuan berputrakan pemuda ini. Bukan hanya Belandanya, terutama sikapnya." Dan kembali dalam Belanda, "Kau siswa H.B.S., kan? Bisa besok sore jam lima datang ke rumah kami?"

Opmerking [EIKE Boog34]: Because the Assistent Resident is the elder in this case, according to Indonesian custom he would not address the main character with the polite "u", but with 'je'.

"Dengan senangnya, Tuan."

Opmerking [EIKE Boog35]: Kereta means train. In this case he probably means a horse drawn carriage.

"Kau akan dijemput dengan kereta."

Opmerking [EIKE Boog36]: Menghemat means to save, from the root 'hemat' which indicates economical.

Salaman ucapan selamat itu tak lama. Lurah-lurah tak layak menyalami bupati. Maka Ayahanda menghemat tangannya dari barang seribya dua ratus jabatan para punggawa desa. Mereka tinggal duduk di atas tikarnya di pelataran sana.

Opmerking [EIKE Boog37]: Pelataran is a Javanese word meaning in the yard, courtyard, or outside the pendopo in this case.

Gamelan kembali menderu riuh. Seorang penari dengan badan berisi seperti terbang memasuki gelanggang, membawa talam berisi sampur. Dengan talam perak itu langsung ia datang pada Tuan Assisten Residen. Dan pembesar putih itu berdiri dari kursinya, mengambil sampur dan menyelendangkan pada bahunya sendiri.

Opmerking [EIKE Boog38]: A talam sampur means a large bowl or dish, made of wood, silver or zink. It is silver in this case (perak)

Opmerking [EIKE Boog39]: Pembersar putih is a strange expression meaning 'that large white one'. It can indicate that he is very tall or because white people in colonial times wore a lot of white clothes. It sounds funny, even derogatory.

Orang bersorak, bertepuk menyetujui. Ia mengangguk pada Ayahanda, minta ijin membuka tayu. Kemudian pada para hadirin. Dengan langkah tanpa ragu, dalam iringan penari itu, ia masuk ke tengah kalangan di bawah sorak berderai. Dan menari ia dengan jari-jari menjemput ujung sampur, berpacakgulu pada setiap jatuh gung. Di hadapannya penari cantik menarik dengan badan berisi itu menari mengigal.

Beberapa menit kemudian seorang penari lain datang berlarian, juga cantik gemilang. Dengan talam perak di tangan seperti terbang ia memasuki gelanggang membawa gelas kristal kecil berisi minuman keras. Ia mengambil tempat di samping Tuan Assisten Residen dan ikut menari.

Pembesar itu berhenti menari berdiri tegak di hadapan penari baru. Diambilnya gelas kristal dan meneguk isinya sampai tiga perempat. Yang seperempat sisanya ia sentuhan pada bibir temannya menari, yang menghabiskannya setelah berusaha menolak sambil menari, kemudian menunduk malu tersipu.

Hadirin bersorak girang. Lurah-lurah dan para punggawa desa berdiri menyumbangkan keriuhan.

“Minum, manis! Minum, hoséééé!”

Penari baru yang cantik rupawan dengan bahu telanjang berkulit langsung padat bersinar itu menghambil gelas dari tangan pembesar itu dan menaruhnya di atas talam kembali.

Comments on Dutch translation

Terwijl hij me klee~~de~~ praatte hij maar door in een Nederlands dat vlak en eigenaardig klonk, alsof het uit de mond van een inlander kwam. Het was duidelijk geen Nederlander. Naar eigen zeggen klee~~de~~ hij vaak vorsten en regenten op Java – mijn vader in dit geval – en sultans op Sumatra en Borneo. Hij had veel van hun kostuums ontworpen, en die werden gebruikt tot op de dag van vandaag. Hij zei dat hij ook de uniformen voor de lijfwachten van de vorsten op Java had ontworpen.

Zwijgend luisterde ik naar hem. Ik bevestigde niet wat hij zei en ontkende het evenmin, hoewel ik het maar half geloofde. Hij deed me een vest aan, bewerkt met kant en stijf alsof het van een stuk schildpadleer was gemaakt. Het leek me onmogelijk om te buigen als je zo'n

Opmerking [Elke Boog40]: Tayu is a Javanese word, a type of dance. The explanatory word dance, however, is not in the source text/

Opmerking [Elke Boog41]: This nodding to the crowd (mengangguk) is part of the dance.

Opmerking [Elke Boog42]: This is a Javanese word, a movement in the dance. It is not explained further.

Opmerking [Elke Boog43]: Mengigal is a very high (formal, red.) and odd Bahasa word. It means something like feathers, spreading your feathers or tail.

Opmerking [Elke Boog44]: This is a reference to the tall or high man, a big shot. But it is also a reference to a kaca pembesar, a magnifying glass.

Opmerking [Elke Boog45]: She is only slightly embarrassed, just blushing (tersipu).

Opmerking [Elke Boog46]: This is incorrect. Source text: 'Merias', which means to put make up on somebody else's face, usually as part of dressing up. This is from the root 'rias'.

Opmerking [Elke Boog47]: Benda stands for 'ruffles', not 'kant' which indicates lace.

vest aanhad. De kraag die zo stijf was als koeieleer ontnam je de lust om met je hoofd te draaien. De bedoeling was dan ook dat je steeds recht overeind zou blijven en niet te vaak om zou kijken. Als bij een echte gentleman moest je blik gericht zijn op wat je voor je zag. Toen deed hij me een gebatikte kain met een zilveren gordel om. Hij drapeerde de kain zo om me heen dat je het stoere, typisch Oostjavaanse eraan kon aflezen. Kennelijk wilde mijn vader dat. Ik was zo gewillig als een bruidje. Op mijn hoofd kreeg ik een blangkon,* (gevouwen hoofddeuk; traditioneel Javaans hoofddeksel voor mannen (vert.)), gevouwen op een volkomen nieuwe menaier die het midden hield tussen de Oostjavaanse en de Madoerese stijl. Het was een creatie van Niccolo Moreno zelf. Daarop volgde een met edelstenen ingelegde kris. En toen een zwart baadje van lasting in de vorm van een kort jasje, dat in de rug een split had zodat iedereen de fraaie kris kon bewonderen. Mijn hals, die mijn ogen meestal ijverig hielp om een doelwit te vinden, werd dichtgesnoerd door een zwart vlinderdasje: ik kreeg het gevoel of ik levend werd opgehangen. Mijn rug en borst begonnen nat te worden van het warme zweet.

In de spiegel zag ik mezelf als een ridder uit het Pandji-verhaal die de overwinning heeft behaald. Een stuk fluweel stak onder mijn jasje uit, dat met gouddraad was bestikt.

Zonder twijfel was ik een afstammeling van Javaanse ridders, en dus was ik er zelf ook een. Maar waarom moest juist iemand die geen Javaan was mij er zo heldhaftig en stoer uit laten zien? Waarom een Europeaan – een Italiaan waarschijnlijk – die zelf misschien nooit zoiets had gedragen? Al vanaf sultan Amangkoerat I werden de kleren van Javaanse vorsten gemaakt en ontworpen door Europeanen, zei meneer Moreno. Neemt u mij niet kwalijk, voordat wij kwamen had u alleen maar omslagdoeken. Voor het onderlichaam, het bovenlichaam en het hoofd: alleen maar omslagdoeken! Erg pijnlijk.

Wat hij ook vertelde en wat er ook van waar mocht zijn, in de spiegel zag ik er zonder meer stoer en heldhaftig uit. Misschien zouden de mensen straks zeggen dat ik zuiver Javaanse kleren droeg. Ze zouden alle Europese elementen vergeten: het vest, de kraag en het vlinderdasje. Ze zouden er niet eens bij stilstaan dat lasting en fluweel uit Engeland komen.

Die kleren en opsmuk zie ik nu als een produkt van de aarde der mensen aan het eind van de negentiende eeuw, aan het begin van de moderne tijd. Ik heb nu sterk het gevoel dat

Opmerking [EIKE Boog48]: Source text: gaya. This means style, like 'gaya hidup' means life style.

Opmerking [EIKE Boog49]: Source text: 'manda' is a Javanese word. 'Anak dara' means to look young. There is a connotation of a young virgin.

Opmerking [EIKE Boog50]: Blangkon is a type of hat for men, like a condé is a hat for women. It is not a wrapped piece of cloth. It is a hat made of stiff batik fabric.

Opmerking [EIKE Boog51]: Source text spelling: Panji. Changed to reflect pronunciation.

Opmerking [EIKE Boog52]: 'Sungguh menyakitkan' indicates 'Very unfortunate' in a sarcastic tone. Not that this is painful.

Opmerking [EIKE Boog53]: Source text: 'kegantenganku' indicates looking handsome. This is not a part of the translation.

Opmerking [EIKE Boog54]: Source text: gombak, which is a Javanese traditional stick or cane. Translated here as a collar.

Opmerking [EIKE Boog55]: 'Zie ik nu' is incorrect. He means that the clothes he is wearing at the moment (st: 'sekarang') and believes them to be a product of the earth of mankind.

Opmerking [EIKE Boog56]: Incorrect. He is considering this as he is wearing the clothes, not later on, looking back.

Java met zijn bewonders maar een hoekje van niet al te groot belang is binnen het geheel van de aarde der mensen. Twente weeft stoffen voor de Javanen en kiest het materiaal. Stoffen, geweven in de dorpen, worden enkel nog maar in de dorpen gedragen. Voor de Javanen is alleen het batikken overgebleven. En dit lichaam van mij is nog altijd origineel Javaans!

Meneer Moreno ging weg en ik bleef zitten. Ik schrok op uit mijn gedachten toen de wiegende klanken van de Oostjavaanse gamelan tot me doordrongen, die de sfeer van de avond bepaalden. Ik ging weer voor de spiegel staan en glimlachte tevreden – erg tevreden.

Opmerking [Elke Boog57]: This is incorrect. He was looking at the mirror the entire town, deep in thought.

Volgens het protocol moest ik mijn vader en moeder begeleiden. Mijn oudere broer zou voorop gaan, als het ware om de weg te banen. Mijn zusjes hadden geen speciale taak bij de ceremonie zelf. Zij waren druk bezig in het achterhuis.

De gasten waren er al. Vader en moeder kwamen naar buiten. Mijn broer liep voor, ik achter hen. Op het moment dat ze de voorgalerij betraden kwam volgens het protocol de assistent-resident van B. naar voren.

Opmerking [Elke Boog58]: Source text: 'pendopo' is a pavilion area (roofed) which can be found separately on a property, but often forms the entrance to a house in large traditional homes.

Alle aanwezigen gingen staan. De assistent-resident liep rechtstreeks naar mijn vader toe en begroette hem, om daarna voor mijn moeder te buigen en mijn broer en mij een hand te geven. Toen pas nam hij plaats naast mijn vader. De gamelan speelde Kebo Giro, het welkomstlied, dat de receptieruimte en de harten vervulde. Overal op de voorgalerij zag je de gezichten van de mensen glimmen van genoeg in het licht dat door de gaslampen werd verspreid. Achter hen, op het erf, zaten hele rijen dorpshoofden en beambten, allemaal op matten.

Opmerking [Elke Boog59]: Tikar are woven mats, usually made from coconut trees.

De ceremoniemeester, de onderregent van B., opende de plechtigheid. Na een korte aarzeling zweeg de gamelan alsof hij door een geheimzinnige kracht werd tegengehouden. Staande werd het Nederlandse volkslied, het Wilhelmus, gezongen. Heel weinig mensen zongen mee, want de meesten waren er niet toe in staat. De inlanders – een enkeling uitgezonderd – stonden maar voor zich uit te kijken. Misschien verwensten ze de vreemde melodie, die hen tegen de borst stuitte.

Opmerking [Elke Boog60]: Source text: 'padam', to shut off. But gradually, slowly. By some secret spirit. This is a very Javanese manner of speaking, as Javanese is full of mystique.

Als vertegenwoordiger van de resident van Soerabaja nam de assistent-resident van B. het woord. De controleur, Willem Emde, kwam naar voren om het in het Javaans te gaan vertalen, maar de assistent-resident schudde van nee en maakte een afwijzend gebaar. Hij wees mij aan als tolk.

Opmerking [Elke Boog61]: 'Verwenst' is an addition, not part of the source text.

Ik aarzelde een ogenblik, maar in een fractie van een seconde kwam ik weer tot mezelf.

Opmerking [Elke Boog62]: In the source text Minke speaks directly to the people watching and waiting: "No, you couldn't do it any better than I can!"

Nee, zij zouden het niet beter kunnen dan ik! Ik sprak mezelf moed in. Ik zou me van deze taak kwijten alsof ik mijn examen deed.

Ik kwam naar voren en vergat mijn handen eerbiedig tegen elkaar te drukken volgens Javaans gebruik. Het leek wel of ik voor de klas stond. Waar ik ook keek, overal ontmoette ik de ogen van de regenten. Misschien bewonderden zij deze ridder Pandji in zijn half-Javaanse, half-Europese kostuum. Het kon ook zijn dat ze me onsympathiek vonden omdat ik te weinig respect voor hen aan de dag legde.

Opmerking [Elke Boog63]: This is in past tense. In the source text this is in present tense.

Opmerking [Elke Boog64]: Source text: 'menyalami' indicates to greet someone by shaking their hand. Not necessarily to wish someone happiness.

De assistent-resident was klaar met zijn toespraak en ik was klaar met vertalen. Hij wenste mijn vader geluk. Nu was het de beurt van mijn vader om het woord te nemen. Hij kende geen Nederlands en dat was niet eens zo erg; veel regenten waren analfabeet. Hij sprak Javaans en ik vertaalde het in het Nederlands. Dit keer gedroeg ik me als een Europeaan, speciaal voor de assistent-resident van B. en de andere Europese aanwezigen. Ik zag de assistent-resident knikken terwijl hij vol aandacht naar me keek. Het leek wel of hij, en niet iemand anders een toespraak hield. Misschien genoot ook hij van het schouwspel dat ik opleverde: een aap te midden van de mensen uit zijn kringen. De toespraak van vader was afgelopen, evenals het vertalen. De hoge heren feliciteerden mijn vader, mijn moeder, mijn broer en mij.

Opmerking [Elke Boog65]: S T: 'Memerlukan memuji' is an expression indicating 'to take the time to'. This is without the negative connotation of 'he felt he had to'.

Toen de assistent-resident mij een hand gaf, vond hij het nodig om mij te complimenteren met mijn Nederlands:

'Zeer goed.' Daarna zei hij in het Maleis: 'Mijnheer de regent, u mag uzelf gelukkig prijzen dat u een zoon hebt als deze jongeman. Niet alleen vanwege zijn Nederlands, maar vooral ook vanwege zijn houding.' En toen weer in het Nederlands: 'Je bent een leerling van de H.B.S., hè? Kun je morgenmiddag om vijf uur bij ons langs komen?'

'Graag, meneer.'

'Ik zal je laten afhalen met een rijtuig.'

Opmerking [Elke Boog66]: 'Feliciteren' is correct. 'Gelukwensen' would not be correct.

Het feliciteren duurde niet lang. Voor dorpschouwen en beambten is het niet gepast om een regent geluk te wensen. Ze stonden niet op van hun matten op het erf, en mijn vader bleven twaalfhonderd handdrukken bespaard.

De gamelan begon weer volop te spelen. Een mollige danseres kwam de kring van

toeschouwers als het ware binnenzweven. Ze droeg een zilveren presenteeschaal waarop een sjerp lag en ging er rechtstreeks mee naar de assistent-resident. De blanke hoogwaardigheidsbekleder stond van zijn stoel op, pakte de sjerp en sloeg hem over zijn schouder.

Opmerking [EIKE Boog67]: A talam sampur means a large bowl or dish, made of wood, silver or zink.

Opmerking [EIKE Boog68]: P embesar putih is a strange expression meaning 'that large white one'. It can indicate that he is very tall or because white people in colonial times wore a lot of white clothes. It sounds funny, even derogatory.

Er werd instemmend gejuicht en geklapt. Hij knikte tegen mijn vader bij wijze van verzoek om de tajoeb-dans te mogen openen, en daarna tegen de aanwezigen. Onder luid gejuich en begeleid door de danseres liep hij zelfverzekerd naar het midden van de kring. Hij danste met het uiteinde van de sjerp tussen zijn vingers en maakte bij iedere slag op de gong de patjakgoeloe.* (heen en weer schuivende beweging met de hals bij de Javaanse dans (vert.)) Tegenover hem maakte de mooie, aantrekkelijke danseres met haar welgevormde lichaam verleidelijke bewegingen.

Een paar minuten later kwam een andere danseres aansnellen die eveneens schitterend mooi was. Ook zij kwam de kring binnen alsof ze zweefde, met een zilveren presenteerblad op haar hand. Er stond een kristallen glaasje met sterke drank op. Ze nam de plaats naast de assistent-resident in en danste mee.

De voorname heer stopte met dansen en ging rechtop voor de nieuwe danseres staan. Hij pakte het kristallen glas en dronk het voor driekwart leeg. Het resterende kwart van de inhoud bracht hij aan de lippen van zijn danspartner. Ze dronk het op nadat ze eerst al dansend had geprobeerd het aanbod af te slaan. Heel verlegen boog ze toen haar hoofd.

Opmerking [EIKE Boog69]: She is only slightly embarrassed, just blushing (tersipu).

De gasten juisten vrolijk. De dorpshoofden en beambten stonden eromheen en lieten zich niet onbetuigd. Ze riepen:

'Drink, schatje, drink, hoeraaaa!'

De nieuwe danseres zag er mooi en liefvallig uit. Ze had blote, goed gevulde schouders en een glanzende, geel-blanke huid. Ze nam het glas van de man aan en zette het terug op het presenteerblad.

Opmerking [EIKE Boog70]: L angsat is a fruit tree, but in this case it indicates that the dancer has a light colour, soft, not dark. This is the good solution.

Comments on English translation

All the time he was dressing me, he spoke in a strange-sounding, monotone Dutch, as

Opmerking [EIKE Boog71]: This is incorrect. Source text: 'Merias', which means to put make up on somebody else's face, usually as part of dressing up. This is from the root 'rias'.

if it came out of the chest of a Native. He obviously wasn't Dutch. According to his story, he often dressed and adorned the bupati, including my father tonight, and the sultans of Sumatra and Borneo. He'd designed many of their clothes, and even now was often summoned by them. He said also that the costume of the guards of the kings of Java were designed by him.

Silently I listened to his stories, neither affirming nor refuting them, although I didn't believe them fully either.

He had dressed me in an embroidered vest, stiff, as if made from tortoiseshell. I could never have bent over in it. The stiff leather collar dissuaded my neck from turning around. Indeed the intent was that my body should be straight and stiff, not turning around frequently, eyes straight ahead like a true gentleman. Then a batik sarong with a silver belt. The style in which the batik was worn truly brought out that dashing East Javanese character. That's what Father no doubt wanted. I suffered all this like a young maiden. A batik blangkon-headress, a mixture of East Javanese and Madurese styles, something entirely new, Niccolo Moreno's own creation, was placed upon my head. Then came a ceremonial sheathed sword, a keris inlaid with jewels. Then a black outer upper garment like a coat with a cut at the back so the people could admire the beauty of my keris. A bow tie made my neck, usually active guiding my eyes to their targets, feel as if it were being snared. Hot perspiration began to soak my back and chest.

In the mirror I found myself looking like a victorious knight out of those stories of the legendary eleventh-century prince, Pandji. From under my shirt protruded velvet cloth embroidered with gold thread.

I was clearly a descendant of the knights of Java, so I too was a knight of Java. But why was it a non-Javanese who was making me so dashing? And handsome? Why a European? Perhaps an Italian? Already since Amangkurat I in the 1600's, the clothes of the kings of Java had been designed and made by Europeans, said Mr. Niccolo Moreno. I'm sorry, but your people only wore blankets before we came. Below, above, on the head, only a blanket! His words truly hurt.

Whether his story was true or not, in the mirror I did look dashing and handsome. Perhaps people would say later: "a true Javanese costume," forgetting all the European

Opmerking [EIKE Boog72]: In the source text this is in present tense, not in past tense.

Opmerking [EIKE Boog73]: B erenda stands for 'ruffles', not embroidered.

Opmerking [EIKE Boog74]: In the source text this is a simili: 'like leather' (source text: 'yang' (like) [...] kulit sapi (leather from a cow)).

Opmerking [EIKE Boog75]: Source text: kain. This is not a sarong, but a piece of cloth. A sarong is used for prayer and is slang from Batavia (now Jakarta). A kain is a piece of cloth with batik print, in this case. Batik fabric would be better in this case.

Opmerking [EIKE Boog76]: A nak dara means to look young. There is a connotation of a young virgin, but not necessarily a female one.

Opmerking [EIKE Boog77]: Source text does not speak of 'my keris' but simply of 'a keris'.

Opmerking [EIKE Boog78]: Source text spelling: Panji. Changed to reflect pronunciation.

Opmerking [EIKE Boog79]: 'Sungguh menyakitkan' indicates 'Very unfortunate' in a sarcastic tone. Not that this is painful.

elements in the shirt, collar, tie, and even forgetting the last and velvet made in England.

Opmerking [EIKE Boog80]: Source text: gombak, which is a Javanese traditional stick or cane. Translated here as a collar.

I considered my clothes and my appearance to be products of mankind's earth at the end of the nineteenth century, the time of the birth of the modern era. And I truly felt that Java and all its people were a not-too-important corner of this earth of mankind. The town of Twente in Holland now wove for the Javanese, and chose the material too. Village-woven cloth was left now only to the villagers. The Javanese were left with only batik-making. And this one body of mine – still the original!

Opmerking [EIKE Boog81]: This is incorrect. He stays seated. This is very rude.

Mr. Moreno went. And I sat down. When I became aware of the sounds of the East-Javanese gamelan, which would cradle this evening's atmosphere, I awoke from my reflections, looked in the mirror again and smiled with satisfaction. In accord with custom, I would be Father's and Mother's escort as they entered the reception. My brother would lead the way, while my sisters had no public function. They would be busy out in the back.

Opmerking [EIKE Boog82]: This is incorrect. He was looking at the mirror the entire town, deep in thought.

The guests had all arrived. Father and Mother came forth. My brother was in front, I behind them. As soon as we entered the reception area in the pavilion the assistant resident of B---- came up, because that was the program.

All stood in respect. Mr. Assistant Resident walked straight to my Father, offered his respects, bowed to Mother, shook hands with my brother and me. Only then did he sit beside Father. The gamelan played a song of welcome, flaring up and filling the reception area and people's hearts. And the pavilion was packed with people, their faces shining with pleasure and the light of the gas lamps. Behind them in the compound, on woven mats, sat rows of village heads and village officials.

Opmerking [EIKE Boog83]: Tikar are woven mats, usually made from coconut trees.

The master of ceremonies, the bupati's chief executive assistant, the patih of B----, opened the program. After a moment's hesitation, the gamelan became silent, as if controlled by some supernatural power.

Opmerking [EIKE Boog84]: Source text: 'padam', to shut off. But gradually, slowly. By some secret spirit. This is a very Javanese manner of speaking, as Javanese is full of mystique

The Dutch national anthem, "Wilhelmus," was sung. People stood. Very few joined in singing. Most, of course, couldn't, only one or two Natives. The others just stood gazing, perhaps swearing at that strange and aggravating melody.

Mr. Assistant Resident B----, as the representative of Mr. Resident Surabaya, began to speak. Mr. Controller Willem Ende came forward, ready to interpret in Javanese. Mr. Assistant Resident shook his head and waved his hand to prevent it. He indicated that I should be

interpreter.

For a moment I was nervous, but in a second I regained my character. No, they are no better than you! And that voice gave me courage. Carry out this task in the same way you take on your exams!

Opmerking [EIKE Boog85]: In the source text Minke speaks directly to the people watching and waiting: "No, you couldn't do it any better than I can!"

I came to the front, forgetting to bow and stand with my hands clasped before me, according to Javanese custom. I felt as if in front of class. Wherever my eyes wandered they collided with the eyes of the bupatis. Perhaps they were admiring this Javanese knight in his half-Javanese, half-European clothes. Or perhaps they were indulging their antipathy towards me because of my not showing respect towards them.

Mr. Assistant Resident finished his speech, and I finished putting it into Javanese. He shook hands with Father. And now it was Father's turn to speak. He didn't know Dutch, but that was still better than the other bupatis, who were illiterate. He spoke in Javanese and I put it into Dutch. Now I delivered it in a totally European manner directed at Mr. Assistant Resident B---- and the Europeans in attendance. I saw Mr. Assistant Resident nodding, and observing me as if it were I who was giving the speech, or perhaps he was enjoying my act as a monkey in the middle of a crowd. Father's speech ended and so too did my translation. The senior officials stood up and congratulated Father, Mother, my brother, and me.

Opmerking [EIKE Boog86]: A *yanhanda* is Javanese for father, my father to specific. That makes this a good solution.

Opmerking [EIKE Boog87]: S T: 'Sandiwara' indicates a performance, show or play, usually a small one.

When Mr. Assistant Resident congratulated me he felt he had to praise my Dutch.

Opmerking [EIKE Boog88]: S T: 'Memerlukan memuji' is an expression indicating 'to take the time to'. This is without the negative connotation of 'he felt he had to'.

"Very good," then in Malay, "Tuan Bupati, Tuan must indeed be happy to have such a son as this. Not only his Dutch, but more importantly his attitude." Then he resumed in Dutch. "You are an H.B.S. Student, yes? Can you come to my house tomorrow afternoon at five o'clock?"

"With pleasure, sir."

"You will be picked up in a carriage."

Opmerking [EIKE Boog89]: K *ereta* means train. In this case he probably means a horse drawn carriage.

The congratulations did not take long. The village dignitaries didn't normally shake hands with the bupati. So Father's hand was saved from the twelve hundred or so hands of the village officials. They stayed seated on their mats out in the compound.

The gamelan resumed its tumultuous din. A full-bodied dancer entered the arena as if flying, carrying a tray, upon which was a sash. Carrying the silver tray, she made her way directly to the assistant resident. When the white official rose from his chair, she took the sash

Opmerking [EIKE Boog90]: P *embesar putih* is a strange expression meaning 'that large white one'. It can indicate that he is very tall or because white people in colonial times wore a lot of white clothes. It sounds funny, even derogatory.

and draped it over his shoulder.

People cheered and clapped in approval. He nodded to Father, asking permission to open the tayub dance. Then the assistant resident nodded to the crowd. Unhesitatingly he stepped forward, partnered by the dancer, and moved into the center of the gathering to the crowd's applause and cheering. And he danced, his two fingers holding the corners of the sash, and at every beat of the gong he jerked his head in rhythm with the gong. And before him that full-bodied, pretty, eye-catching woman danced provocatively.

A few minutes later another dancer entered running, also gloriously pretty. With a silver tray in her hand, she entered the arena carrying liquor in a crystal glass. She took up a position beside the assistant resident and joined in dancing.

The official stopped dancing and stood straight in front of the new dancer. He took the crystal glass and swallowed down three quarters of its contents. The glass with the remaining liquid he pressed to the lips of his dance partner, who drained it down only after trying to resist while stile dancing. Then she bowed down her head in extreme embarrassment.

The gathering cheered in glee. The village chiefs and officials stood and contributed to the hubbub.

"Drink it sweetie! Drink, *hosééééé!*"

That handsome dancer with her bare, firm, shining langsats-fruit skin took the glass from the official's hands and placed it on the silver tray.

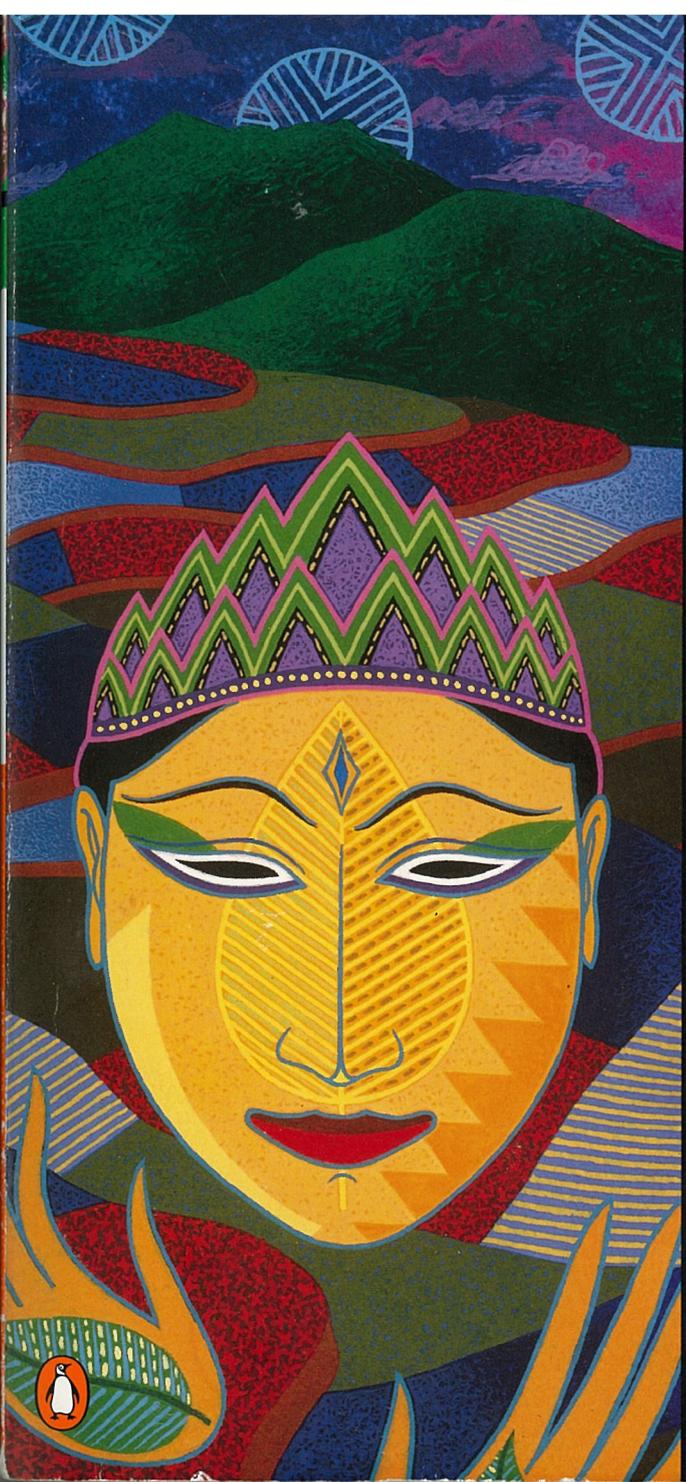
Opmerking [EIKE Boog91]: S he is only slightly embarrassed, just blushing (tersipu).

Opmerking [EIKE Boog92]: L angsat is a fruit tree, but in this case it indicates that the dancer has a light colour, soft, not dark.

PRAMOEDYA
ANANTA TOER

THIS EARTH OF MANKIND

a novel by the author of HOUSE OF GLASS



PENGUIN BOOKS

THIS EARTH OF MANKIND

Pramoedya Ananta Toer was born on the island of Java in 1925. He was imprisoned first by the Dutch from 1947 to 1949 for his role in the Indonesian revolution, then by the Indonesian government as a political prisoner. Many of his works have been written while in prison, including the Buru Quartet (*This Earth of Mankind*, *Child of All Nations*, *Footsteps*, and *House of Glass*) which was conceived in stories the author told to other prisoners during his confinement on Buru Island from 1969 to 1979.

Pramoedya is the author of thirty works of fiction and nonfiction. His novels have been translated into twenty languages. He received the PEN Freedom-to-write Award in 1988 and the Ramon Magsaysay Award in 1995. He is currently under city arrest in Jakarta where his books are banned and selling them a crime punishable by imprisonment.

Max Lane was second secretary in the Australian embassy in Jakarta until recalled in 1981 because of his translation of Pramoedya's Buru Quartet.

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TRANSLATOR'S ACKNOWLEDGMENT

Bumi Manusia was translated as *This Earth of Mankind* in 1981. Since then the translation has been revised twice, including for this U.S. edition. During the course of this process, which I am sure is still not finished, a large number of people have helped. Among those who have made contributions to refinement of the text are Kerry and Caroline Groves, the late R.F.X. Brissenden, Blanche del Alpuget, Jackie Yowell, and Elizabeth Flann. A special mention must be made of the late Dr. Geoff Blunden, who put considerable effort into editing the manuscript.

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Finally, I thank Anna Nurfa and Melanie Purwitasari, who have been tolerant of my absences, either physical or mental, while I have been working on this project.

TRANSLATOR'S NOTE

This novel begins in Java in 1898. The port of Surabaya was an old town that grew up around a major harbor. On the ships frequenting the port were the famed products of the Spice Islands—the spices that originally attracted Europeans to the East Indies. There were also goods from all parts of Asia, machinery and products from nearly every country of Europe, as well as other natural products like rubber, coffee, sugar, and minerals, all heading back to Europe. They sailed southward, supplying the colonies soon to form Australia, while other ships returned, bringing, among other things, dairy cattle for Java's dairy industry.

The ships carried Dutch officials, businessmen, and adventurers from all over Europe, seeking their fortunes and perhaps ending up in the Dutch Colonial Army or prison. Arabs, Indians, and Chinese were always in port; many had long settled in Java. All these people brought with them aspects of the life of their own countries: their politics, their ideas on religion, philosophy, and morality; their prejudices and their hatreds; and sometimes their imagination and foresight.

Many of these ideas and ways of thinking came in other forms—books, for example. The narrator of our novel says, as he introduces his story, that of all the wonders of science, that at which he marveled most was printing, especially the printing of photographs. Books, newspapers, magazines, pamphlets were circulating everywhere; and soon there would be the international telegraph service.

This dynamic environment was no small problem for the government of the Dutch East Indies. That government presided over a colony the exploitation of whose resources made one of the smallest countries of Europe, Holland, one of its richest. This exploitation needed a special condition for its continuation: the maintenance of an attitude of acceptance on the part of the colonized and the governed. The colonizers' determination was that the native people, especially the toiling classes, of the Netherlands Indies should remain forever submerged in a culture of silence. This made exploitation easier and gave some Dutch their rationale for exhibiting the traditional colonial feelings of cultural arrogance and superiority.

The characters of this novel are set amid the tensions and contradictions created by the colliding of the liberating aspects of the expansion of capitalist industry and its technology on the one hand with the power of the colonial state on the other. In the center is the novel's narrator, Minké, an eighteen-year-old Native Javanese youth. He is the only Native in the Dutch High School (H.B.S.) in Surabaya. His attendance there points immediately to an outstanding success in primary school and, at least equally importantly, strong backing from an important Dutch or Native official, in Minké's case his grandparents.

His grandparents (though they never appear in the book, as they have passed away) symbolize the third element in the world that the book presents. This is the world of Java itself, or, more specifically, the world of those who for so long had dominated Java. Minké's mother, whom he refers to as Bunda (a soft, respectful, and loving term, inadequately translated in the text as Mother) and Minké's father, whom Minké knew only as a title, Father, are feudal Java's delegates in the novel. Through Minké's relations with his family, we are brought back to the ways of thinking and acting that the modern world and colonial powers faced when dealing with Java's feudal rulers. To the ways and

ideas of Minké's father and mother the forces of the imperialist economy pay no heed, while those of the colonial state seek only to manipulate them. But as his mother constantly reminds him, a Javanese must eventually come to terms with his own identity.

There are many more revelations for the reader about life in Java during this period. The reader may note, for example, the constant references to the languages used by the characters: Javanese, Dutch, Malay, Madurese, High Javanese. The use of language in this period was an important indicator of a person's social caste. Dutch, of course, was the language of the governing caste; Javanese, the Native language of the Javanese; and Madurese, the Native language of Madura (an island off Java). Malay was the language of interracial, or intercaste, communication (as many elite Javanese could speak Dutch), as well as the language of many Eurasians. Indeed, in situations in which the caste order needed to be emphasized, Natives were forbidden to use Dutch. Not only did colonialism install Dutch as the supreme caste language of Java, it helped reinforce and even exaggerate caste distinctions in the Native languages themselves, especially Javanese. The Javanese language already operated on at least three different levels, each based on the person to whom one was speaking or the person who was doing the speaking. This feudal stratification was given extra force as Javanese feudal notables, devoid of real political power in the face of the Dutch cannon and Dutch capital, channeled their oppressive energies into culture, something which Dutch cannon and capital were, in turn, frequently ready to buttress. The egalitarian and colloquial Javanese that was used in the palaces and royal houses of Java actually died out in this period. Only the masses of peasants and other toilers retained such an egalitarian Javanese.

The terms *Native*, *Mixed-Blood*, and *Pure* are capitalized because they do not simply identify racial origins, but manifest how, even in everyday life, race and caste dominated all of Netherlands Indies society. These categories were eventually given legal status. In the story that unfolds through this book, the true nonracial origins of this caste system—namely, the whim of colonial power and colonist—are exposed.

But this is not a book of revenge or hatred. Its spirit is not that of a simple denunciation. Pramnoedya Ananta Toer set out to recreate the past through the telling of a story and the evocation of

TRANSLATOR'S NOTE

an atmosphere. He has actually brought to life in the first person the real ego of his main character, *a new historical personality in the process of being forged by history itself*. It is Minke, his psyche, his predicament, that is able to bring such a huge kaleidoscope of characters and stories together. The figure of Minke himself is announcing the coming of something that would envelop everybody, that would leave no part of society free of turmoil: a revolutionary future, the awakening of a people.

I have been guided by two principles in translating this novel. First, I have tried to cast it in a linguistic form that will facilitate the reader's enjoyment and easy reading of the novel, while remaining generally faithful to the author's text. Second, I have tried to avoid totally surrendering the translation of the text to the sovereignty that is sometimes given to the translator's language. At the same time the peculiar social and political history of language in Indonesia has meant that some linguistic phenomena have not been reproducible. This is especially so as regards the play between languages and levels of language.

A glossary of Javanese terms appears at the end of the book.

Max Lane

Jakarta and Canberra, 1981 and 1990

THIS
EARTH OF
MANKIND

AFTERWORD

During the first six or seven years on Buru Island, prisoners were not allowed reading material, except for a few religious texts. To be found with illicitly obtained material could result in severe punishment. One prisoner, while out working in the fields, came across a piece of torn newspaper. It had been used to wrap nails in and was full of holes. When the prison guards found the newspaper on him, they took him away to the cell block. Three days later his body was found floating in a nearby river, his hands bound behind his back.

Pramoedya Ananta Toer's commitment to literature has clearly survived this hostility to the printed word. Of Javanese descent, he has been writing since the armed struggle for Indonesian independence, which broke out in 1945. Many of his early works were written while languishing in a Dutch prison. He was captured by the Dutch Colonial Army during its attack on Jakarta in 1947, two years after the Revolutionary War started, and was released in 1949. After Indonesia's independence, Pramoeodya began an active life in the literary world, producing several novels and many short stories. In the late fifties, he began his serious

study of history and lectured in history and journalism at universities and academies in Jakarta. In the sixties, he entered the fierce polemics on the role of literature in society and attacked works that he felt ignored social problems and the political crisis the country was facing. He was a leading member of the People's Cultural Institute, many of whose members were close to the Indonesian Communist party. Pramoedya himself was not a member and did not write in the party's daily newspaper, but rather became the cultural editor for another independent newspaper, *Bintang Timur* (the *Eastern Star*), which reprinted many early writings of the pioneers of Indonesian fiction and journalism.

Pramoedya's interest in history continued to flourish and the *Eastern Star* published many of his articles about the period of Indonesia's national awakening. A part of this historical work included carrying out the research and contemplating the framework for a series of historical novels about the birth of national consciousness in Indonesia. The period to be covered was the turn of the century, 1890 to 1920. With the help of many of his students, a great deal of work was done and material collected.

Then, in September 1965, a coup attempt took place in Indonesia. Disorder and confusion occurred in Jakarta and throughout the country. The coup attempt was blamed on the Indonesian Communist party. The Indonesian army took control to restore order, but in the process almost all center, left-wing, and progressive political groups suffered persecution. It has been estimated that as many as 500,000 or more people were killed in this nationwide purge. Along with thousands of others, Pramoedya was arrested (though even after fourteen years in jail, he was never tried). His library, including all his notes and the results of his research, was burned on the spot. In 1960 the Sukarno government banned his history of the role of the Chinese in Indonesia; in 1966, with the rise of Indonesian McCarthyism, a blanket ban was placed on all his earlier books—a ban that never has been revoked.

It was only eight years later that Pramoedya was able to begin to put down on paper what had been lost in 1965. He had already, each day before roll call, presented an oral version of the novels—to ensure, he says, that the story would not be lost if the chance to produce a manuscript never arrived. In 1975, after two years of writing from memory, he finished his series of novels.

This Earth of Mankind was published in Jakarta as *Bumi Mannu-*

sia a year after Pramoedya's release from Buru Island concentration camp in 1979. Soon after, its sequel *Ande Sennia Bangsa* (*Child of All Nations*) was published. Both novels became best sellers in Indonesia, as reviewers hailed Pramoedya's return to the nation's literary life. However, in May 1981, both books were banned in Indonesia. The government accused the books of surreptitiously spreading Marxism-Leninism—surreptitious because, they claimed, the author's great literary dexterity made it impossible to identify actual examples of this Marxism-Leninism. Both the third and fourth volumes of the tetralogy have also now been banned in Indonesia.

In its letter to the prosecutor general calling for a revocation of the ban on *This Earth of Mankind*, the Jakarta Legal Aid Institute reminded the authorities that it was no longer rational to try to isolate Indonesia from so-called foreign ideologies. This was because free exchanges of ideas came automatically with the social intercourse between nations, the international coming and going of reading materials, the progress in communications technology, and the coming together of persons in the world's cultural centers. Such exchanges keep the world dynamic, generating pressures for change and demands for debate everywhere. They did so to no less an extent one hundred years ago in the colonies of all the European imperial powers.

Max Lane
1991

GLOSSARY

assistant resident

For each regency there was a Dutch assistant resident in whose hands power over local affairs ultimately resided.

Babah

A term of address referring to Chinese shopowners, this also has connotations of "boss."

Betawi

The Malay name of Batavia, the capital of the Dutch East Indies, now Jakarta, the capital of Indonesia

blangkong

A traditional Javanese headdress made from batik and worn mainly by the nobility or those with pretensions to an elite status

bupati

This is the title of the Native Javanese official appointed by the Dutch to administer a region. Most bupati's could lay some claim to noble blood.

destar

An East Javanese headdress; a kind of headband

GLOSSARY

- Gus A term of affection used by parents toward their male children among the families of the Javanese aristocratic elite
- kabaya A Javanese woman's traditional blouse, used always in combination with a sarong
- kain This traditional dress worn by Javanese women is a kind of sarong wrapped tightly around the waist and legs.
- keris A traditional Javanese dagger
- Marchaussee The elite troops of the colonial army in the Netherlands Indies
- Mas This Javanese term of address literally means "older brother." Used by a young woman toward a man, it indicates an especially close, respectful affection. It can also be used between men to indicate respectful friendship, by a sister to her older brother, and also by a wife to her husband.
- Ndoro An honorific used by a lower-class person when speaking to someone in the feudal class or one of similar status
- Noni, Non Miss
- Nyai The Native concubine of a Dutch or European man in the Indies
- Nyo The abbreviated form of *sinyo*, used by the Javanese to address young Dutch boys
- path The chief executive assistant and secretary of a *bupati*
- peci A small black velvet cap, originally a sign of Islam
- priyayi A member of the Javanese aristocracy, many of whom became the salaried administrators of the Dutch
- Raden Ayu The title for aristocratic Javanese women, especially the first wife of a *bupati*

GLOSSARY

- Raden Mas
- regency Generally made up of more than five districts, a regency was an area under native administration. The head of the regency was the *bupati*. His supervisor was a Dutch assistant resident. Above the assistant resident was the resident, who had responsibility for many regencies.
- sanggul This bun at the back of the head is a traditional Javanese hairstyle.
- sarong A wrap garment worn by both men and women
- Sinkel A term used to refer to a new Chinese immigrant
- Sinyo The Javanese form of address for young Dutch and Eurasian men or Europeanized Native young men, from the Portuguese word *senhor*
- tayub This is a folk dance in which the male partner is normally chosen from among the audience by the professional female dancer. Most *tayub* dancers were from the lower social strata.
- tuan A Malay word meaning master or sir
- Tuan Besar Kuasa Great powerful master, a term used for a Dutch administrator or other powerful official

THE BURU QUARTET

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EAN



ROMAN

KARYA PULAU BURU

**BUMI
MANUSIA**

**PRAMOEDYA
ANANTA TOER**



MANUS AMICI b.v.

HOLLAND

E52360-I

Kritisi tentang "Bumi Manusia"

Kritikus dan essayis **Parahita** menulis tentang "Bumi Manusia" dalam harian **Kompas** Jakarta:

"Alangkah luasnya pengetahuan yang dibutuhkan oleh Pramodya dalam menulis novel yang luar biasa ini. Alangkah mendalam dicernakannya hakikat zaman akhir abad XIX, zaman yang samasekali belum terjamah oleh sastra Indonesia hingga hari ini. Dan alangkah berhasilnya ia menaungkan itu dalam lembar demi lembar dengan bahasa yang enak dan sangat lancar"

Dengan novel ini Pramodya sekali hantam telah mencairkan kebekuan sastra Indonesia yang belakangan ini hanyut berputar-putar dalam inovasi-innovasi teknik, berpilin-pilin dalam kegelisahan dan kekosongan jiwa perseorangan yang terisolasi dari persoalan masyarakatnya, atau merosot dalam kesenangan murahan yang bernama pop. Kedalaman novel ini menukik sampai ke akar-akar: kebudayaan sendiri (Jawa).

.... Bila, seperti dikatakan penerbitnya, buku-buku ini jadi diterbitkan dalam bahasa Belanda, Ingggris dan Perancis dalam waktu dekat, Bumi Manusia bakal masuk dalam edaran sastra dunia. Agaknya ia akan tampil di sana tak kalah dari karya-karya utama yang telah berhasil menjangkau hadiah Nobel!****"

Kritikus sastra **Yakob Sumarjo** dalam harian **Pikiran Rakyat** Bandung menulis: ".... Dengan karyanya yang pertama setelah pengarangnya hampir selama 15 tahun lenyap dari percaturan budaya dan sastra Indonesia, maka ia membuktikan dirinya bahwa Pramodya Ananta Toer tetap novelis terbesar milik Indonesia sampai saat ini"

.... Novel ini terasa jujur mencari sesuatu yang tak pernah diketahui secara konkrit oleh kebanyakan bangsanya. Pramodya tidak berpretensi aneh dan besar, apalagi terjerumus dalam nafsu pionir pembaharuan, tetapi justru dalam kesederhanaan dan kejujurannya, dalam jalan konvensional, ia muncul sebagai rakasa sastra kita. Pramodya melukiskan sekeping kehidupan rakyat tetapi sebenarnya ia menyuguhkan gambaran sebuah zaman yang hilang. Sebuah zaman yang dihuni oleh bapak-bapak bangsa kita yang tak pernah dikenal. Bapak-bapak bangsa yang meletakkan dasar-dasar perjuangan besar melawan kolonialisme dan pindasan manusia, yang kelak apinya akan berkobar dan membakar rumah penjahat yang kotor dan massif itu"

Kita bertuntutng menyaksikan terbitnya novel besar pada dekade ini"
Membaca novel ini teringat novel **Pasternak Dokter Zhivago** (pemenang Hadiah Nobel - ed.) yang dengan penggambaran konkrit riwayat seorang dokter tentara telah berhasil menggambarkan suasana sosial budaya zamannya"

02/13/98

BUMI MANUSJA

karya Pramoedya Ananta Toer adalah buku pertama dari serangkaian karya dari empat buah roman (kwaternarius), melingkupi masa kejadian 1898 sampai 1918, masa periode Kebangkitan Nasional, masa yang hampir-hampir tak pernah dijajah oleh sastra Indonesia, masa awal masuknya pengaruh pemikiran rasio, awal pertumbuhan organisasi-organisasi modern yang juga berarti awal kelahiran demokrasi pola Revolusi Prancis.



Foto : Yohan Teranggi

Tiga Karya sesudah BUMI MANUSJA adalah:

ANAK SEMUA BANGSA berkisah tentang pengenalan si tokoh pada lingkungannya sendiri dan dunia, sejauh pikirannya dapat menjangkaunya,

JEJAK-LANGKAH berkisah tentang kelahiran organisasi-organisasi modern Pribumi pertama-tama, dan

RUMAH KACA berkisah tentang usaha Pemerintah Kolonial Hindia Belanda dalam membikin Hindia menjadi rumah kaca dalam mana setiap gerak-gerik penduduk di dalamnya dapat ia lihat dengan jelas, dan dengan hak exorbitant dapat berbuat sekehendak hatinya terhadap para pemain dalam rumah tsb.

Kwaternarius karya Pramoedya Ananta Toer tsb. masing-masing berdiri sendiri sebagai kesatuan. Semua adalah karya yang ditulisnya dalam pengasingan di Pulau Buru.

Sebelum penulisan roman ini diceritakannya secara lisan kepada teman-teman seperasaan di Unit III Wanayasa.

Satu usaha lagi untuk mengenal Indonesia.

Appendix 1981 Bahasa Indonesia

Selama merias tak hentinya ia bicara dalam Belanda yang kedengaran aneh, datar, seperti keluar adri rongga mulut Pribumi. Jelas ia bukan Belanda. Menurut certitanya: ia sering merias para bupati, termasuk ayahku sekarang ini, para raja di Jawa dan sultan di Sumatra dan Borneo. Ia telah banyak membikin rencana pakaian mereka, dan masih tetap dipergunakan sampai sekarang. Katanya pula: pakaian pasukan pengawal para raja di Jawa ia juga yang merencanakannya.

Diam-diam aku mendengarkan, tidak mengibikan juga tidak membantah, sekali pun tak percaya sepenuhnya.

Ia telah kenakan padaku kemeja-dada berenda, kaku, seperti terbuat dari selempar kulit penyu. Tak mungkin rasanya membongkok dengan kemeja-dada ini. Gombaknya yang kaku seperti kulit sapi juga membikin leher segan untuk menengok. Memang maksudnya supaya badan tetap tegap, tidak sering menoleh, pandang lurus seperti gentlemen selati. Kemudian ia kenakan padaku kain batik dengan ikat pinggang perak. Gaya penggenaan kain itu diatur sedemikian rupa sehingga muncul watak ke-Jawa-timuran-nya yang gagah. Itu yang kiranya dikehendaki Ayah. Aku tetap manda seperti anak dara. Sebuah blangkon, denga gaya perpaduan antara Jawa-Timur dan Madura, sama sekali baru, kreasi Niccolo Moreno sendiri, terpasang pada kepala. Menyusul sebilah keris bertatahkan permata. Kemudian baju lasting hitam berbentuk jas pendek denga cowak pada bagian punggung, sehingga keindahan keris bisa dikagumi semua orang. Dasi kupu-kupu hitam membikin leherku, yang biasa giat giat mengantarkan mataku mencari sasaran. Serasa hendak dijerat hidup-hidup. Keringat panas mulai membahasasi punggung dan dada.

Pada cermin kutemui diriku seperti satria pemenang dalam cerita Panji. Di bawah bajuku menulur selempar kain beledu tersulam benang mas.

Jelas aku keturunan satria Jawa maka sendiri seorang satria Jawa juga. Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? **dan gateng?**

Mengapa orang Eropa? Mungkin Italia? **mungkin** tak pernah mengenalannya sendiri? Sudah sejak Amangkurat I pakaian raja-raja Jawa dibikin dan direncanakan oleh orang Eropa, kata Tuan Moreno, maaf, Tuan hanya punya selimut sebelum kami datang. Pada bagian bawah, bagian atas, kepala, hanya selimuti Sungguh menyakitkan.

Apa pun ceritanya, benar atau tidak, pada cermin itu muncul kegagahan dan kegantenganku. Mungkin nanti orang aran mengatakan : dandananku Jawa tulen, melupakan semua unsur Eropa pada kemeja-dada, gombak, dasi, malah lupa pada lasting dan beledu yang semua bikin Inggris.

Pakaian dan permuncuilanku sekarang ini aku anggap produk bumi manusia akhir abad sembilanbelas, kelahiran jaman modern. Dan terasa benar olehku: Jawa dan manusianya hanya sebuah pojokan tidak terlalu penting dalam keseluruhan bumi manusia. Twente telah

Dia telah banyak merancang pakaian mereka

juga dirancang olehnya

emas

tapan?

menentukan untuk orang Jawa, juga memilihkan bahannya. Tenunan desa tinggal dipakai orang desa. Hanya yang membuat tinggal orang Jawa. Dan tubuhku yang sebatang ini – tetap asli!

Tuan Moreno pergi. Dan aku duduk. Waktu aku sadar bunyi gamelan Jawa-Timur yang mengayunkan suasana malam itu, aku terbangun dari renungan, berkaca lagi dan tersenyum puas – sangat puas.

Menurut aturan aku jadi pengiring Ayahanda dan Bunda waktu memasuki sidang resepsi. Abang akan jadi pembuka jalan, sedang saudara-saudariku tak mendapatkan sesuatu tugas di depan umum. Mereka sibuk di belakang.

Tamu telah pada berdatangan. Ayahanda dan Ibunda keluar. Abang di depan, aku di belakang mereka. Begitu memasuki ruang resepsi di pendopo, datang Tuan Assisten Residen B., karena begitu menurut acara.

Semua berdiri menghormat, Tuan Assisten Residen berjalan langsung mendapatkan Ayahanda, memberi tabik, kemudian membungkuk pada Bunda, menyalami abang dan aku. Baru setelah itu duduk di samping Ayahanda. Gamelan memainkan Kebo Giro, lagu selamat datang, menggebu-gebu memenuhi ruangan resepsi dan hati. Dan pendopo telah penuh dengan hadirin dengan wajah dipancarkan sinar kesukaan dan sinar-lampu gas. Di belakang mereka di pelataran sana, duduk berbanjar para lurah dan punggawa desa, di atas tikar. Protokol, Path B., mulai membuka acara. Gamelan padam setelah ragu sebentar, seperti ditekan tenaga gaib.

Lagu kebangsaan Belanda, *Wilhelmus*, dinyanyikan. Orang berdiri. Sangat sedikit yang ikut menyanyi. Sebagian terbesar memang tidak bisa. Pribumi hanya seorang-dua. Yang lain...

Hanya satu-dua orang pribumi

Kakak? (but it doesnt specifically clarify the gender male or female)

asing

lain-berdiri terlonjong-longok mungkin sedan menyumpahi melodi yang asin dan mengganggu perasaan itu.

Tuan Assisten Residen B. sebagai wakil Tuan Residen Surabaya mulai angkat bicara. Tuan Kontrolir Willem Emde tampil untuk menjawabkan. Tuan Assisten Residen menggeleng dan melambaikan tangan menolak. Aku yang ditunjuknya sebagai penterjemah.

Sejenak aku gugup, tapi secepat kilat kudapatkan kepribadianku kembali. Tidak, mereka takkan lebih dari kau sendiri! Dan suara itu memberanikan diri. Lukakan tugas ini sebagaimana kau selesaikan ujianmu.

Aku tampil, lupa pada bungkok dan apurancang dalam adat Jawa. Rasanya diri sedang berada di depan klas. Ke mana saja pandang kulawankan pasang mata para bupati juga yang tertumbuk olehku. Mungkin mereka sedang mengagumi satria Panji berpekaian setengah Jawa, setengah Eropa ini. Mungkin juga sedang memanjakan antipatinya karena kurangnya kehormatan dari diriku untuk mereka.

Tuan Assisten Residen selesai berpidato. Aku pun selesai menjawabkan. Ia menyalami Ayahanda. Dan sekerang giliran Ayahanda yang angkat bicara. Ia tak tahu Belanda, dan itu masih lebih baik daripada para bupati yang butahuruf. Ia berbasa Jawa dan aku membelandakan. Sekarang dengan lagak Eropa sepenuhnya, tertuju pada Tuan Assisten Residen B. dan hadirin Eropa. Aku lihat Tuan Assisten Residen menggangguku mengawasi aku, seakan tidak dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan. Pidato Ayahanda selesai dan terjemahan pun habis. Para pembesar memberi salam selamat pada Ayahanda, Bunda, abang dan aku.

Waktu Tuan Assisten Residen menyalami aku ia memerlukan memuji bahasa Belandaku:

"Sangat baik," kemudian dalam Melayu, "Tuan Bupati, berbahagia Tuan berputrakan pemuda ini. Bukan hanya Belandanya, terutama sikapnya." Dan kembali dalam belanda, "Kau siswa H.B.S., kan? Bisa besok sore jam lima datang ke rumah kami?"

"Denga senanghati, Tuan."

"Kau akan dijemput dengan kereta."

Salaman ucapan selamat itu tak lama. Lurah-Jurah tak layak menyalami bupati. Maka Ayahanda menghemat tangannya dari barang seribya dua ratus jabatan para punggawa desa. Mereka tinggal duduk di atas tikarnya di pelataran sana.

Gamelan kembali menderu riuh. Seorang penari dengan badan berisi seperti terbang memasuki gelanggang, membawa talam berisi sampur. Dengan talam perak itu langsung ia datang pada Tuan Assisten Residen. Dan pembesar putih itu berdiri dari kursinya, mengambil sampur, dan menyelendangkan pada bahunya sendiri.

Orang bersorak, bertepuk menyetujui. Ia mengganggu pada Ayahanda, minta ijin membuka tayu. Kemudian pada para hadirin. Dengan langkah tanpa ragu, dalam iringan penari itu, ia masuk ke tengah kalangan di bawah sorak berderai. Dan menari ia dengan jari-jari menempit ujung sampur, berpacakgulu pada setiap jatuh gung. Di hadapannya penari cantik menarik dengan badan berisi itu menari mengigal.

Beberapa menit kemudian seorang penari lain datang berlarian, juga cantik gemilang. Dengan talam perak di tangan seperti terbang ia memasuki gelanggang membawa gelas kristal kecil berisi minuman keras. Ia mengambil tempat di samping Tuan Assisten Residen dan ikut menari.

Pembesar itu berhenti menari berdiri tegak di hadapan penari baru. Di ambilnya gelas kristal dan meneguk isinya sampai tiga perempat. Yang seperempat sisanya ia sentuhkan pada bibir temannya menari, yang menghabiskannya setelah bersaha menolak sambil menari, kemudian menunduk malu tersipu.

Hadirin bersorak girang. Lurah-Jurah dan para punggawa desa berdiri menyumbangkan kerrihan.

"Minum, manis! Minum, hosééééé!"

Dengan

gong?



Penari baru yang cantik rupawan dengan bahu telanjang berkulit langsung padat bersinar itu mengambil gelas dari tangan pembesar. itu dan menaruhnya di atas talam kembali.

Terwijl hij me kleepte praatte hij maar door in een Nederlands dat vlak en eigenaardig klonk, alsof het uit de mond van een inlander kwam. Het was duidelijk geen Nederlander. Naar eigen zeggen kleepte hij vaak vorsten en regenten op Java – mijn vader in dit geval – en sultans op Sumatra en Borneo.	Onder het opsieren sprak hij onophoudelijk in een Hollands dat vreemd egaal klok, alsof het uit de mond van een Inlander kwam. Het was duidelijk dat hij geen Hollander was. Naar zijn zeggen sierde hij vaak regenten op, waaronder mijn vader in het onderhavige geval, en vorsten op Java, of sultans op Sumatra en Borneo. Hij had al veel van hun kostuums ontworpen, en die werden gebruikt tot op de dag van vandaag. Hij zei dat hij ook de uniformen voor de lijfwachters van de vorsten op Java had ontworpen. Zwijgend luisterde ik naar hem. Ik bevestigde niet wat hij zei en ontkende het evenmin, hoewel ik het maar half geloofde. Hij deed me een vest aan, bewerkt met kant en stijf alsof het van een stuk schildpadleer was gemaakt. Het leek me onmogelijk om te buigen als je zo'n vest aanhad. De kraag die zo stijf was als koeieleer ontnam je de lust om met je hoofd te draaien. De bedoeling was dan ook dat je steeds recht overeind zou blijven en niet te vaak om zou kijken. Als bij een echte gentleman moest je blik gericht zijn op wat je voor je zag.	Onder het opsieren sprak hij onophoudelijk in een Hollands dat vreemd egaal klok, alsof het uit de mond van een Inlander kwam. Het was duidelijk dat hij geen Hollander was. Naar zijn zeggen sierde hij vaak regenten op, waaronder mijn vader in het onderhavige geval, en vorsten op Java, of sultans op Sumatra en Borneo. Hij had al veel van hun kostuums ontworpen en die werden nog steeds gebruikt. Hij zei ook dat hij het was die de uniformen voor de lijfwacht van de vorsten op Java ontworpen had. Ik luisterde zwijgend naar hem en bevestigde noch ontkende wat hij zei, hoewel ik het maar half geloofde. Hij deed mij een vest aan met kant, stijf alsof het gemaakt was van een vel schildpadleer. Het leek mij onmogelijk om te buigen met zo'n vest aan. De kraag die ook zo stijf was als koeieleer deed je met tegenzin je hoofd omdraaien. De bedoeling was inderdaad dat je je lichaam rechttop zou houden, en niet dikwijls zou omkijken, maar steeds recht vooruit, zoals een echte gentleman.	All the time he was dressing me, he was speaking in a strange- sounding, monotone Dutch, as if it came out of the chest of a Native. He obviously wasn't Dutch. According to his story, he often dressed and adorned the bupatis, including my father tonight, and the sultans of Sumatra and Borneo. He'd designed many of their clothes, and even now was often summoned by them. He said also that the costume of the guards of the kings of Java were designed by him. Silently I listened to his stories, neither affirming nor refuting them, although I didn't believe them fully either. He had dressed me in an embroidered vest, stiff, as if made from tortoiseshell. I could never have bent over in it. The stiff leather collar dissuaded my neck from turning around. Indeed the intent was that my body should be straight and stiff, not turning around frequently, eyes straight ahead like a true gentleman.	Selama merias tak hentinya ia bicara dalam Belanda yang kedengaran aneh, datar, seperti keluar adri rongga mulut Pribumi. Jelas ia bukan Belanda. Menurut ceritanya: ia sering merias para bupati, termasuk ayahku sekarang ini, para raja di Jawa dan sultan di Sumatra dan Borneo. Ia telah banyak membikin rencana pakaian mereka, dan masih tetap dipergunakan sampai sekarang. Katanya pula: pakaian pasukan pengawal para raja di Jawa ia juga yang merencanakan. Diam-diam aku mendengarkan, tidak mengibakan juga tidak membantah, sekali pun tak percaya sepenuhnya. Ia telah kenakan padaku kemeja-dada berenda, kaku, seperti terbuat dari selempar kulit penyu. Tak mungkin rasanya membongkok dengan kemeja-dada ini. Gombaknya yang kaku seperti kulit sapi juga membikin leher segan untuk menengok. Memang maksudnya supaya badan tetap tegap, tidak sering menoleh, pandang lurus seperti gentlemen sejati.
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<p>Toen deed hij me een gebatikte kain met een zilveren gordel om. Hij drapeerde de kain zo om me heen dat je het stoere, typisch Oostjavaanse eraan kon aflezen.</p>	<p>Vervolgens deed hij mij een gebatikte kain om met een zilveren gordel. De wijze van dragen van de kain regelde hij zodanig dat het manlijke Oostjavaanse karakter duidelijk tot uiting kwam.</p>	<p>Then a batik sarong with a silver belt. The style in which the batik was worn truly brought out that dashing East Javanese character.</p>	<p>Kemudian ia kenakan padaku kain batik dengan ikat pinggang perak. Gaya pengenaan kain itu diatur sedemikian rupa sehingga muncul watak ke-jawa-timuran-nya yang gagah.</p>
<p>Kennelijk wilde mijn vader dat. Ik was zo gewillig als een bruidje.</p>	<p>Dat was wat mijn vader kennelijk wilde. Ik voegde mij naar zijn wensen als een bruid die wordt uitgedost.</p>	<p>That's what Father no doubt wanted. I suffered all this like a young maiden.</p>	<p>Itu yang kiranya dikehendaki Ayah. Aku tetap manda seperti anak dara.</p>
<p>Op mijn hoofd kreeg ik een blangkon,* (gevouwen hoofddoek; traditioneel Javaans hoofddeksel voor mannen (vert.)), gevouwen op een volkomen nieuwe menaier die het midden hield tussen de Oostjavaanse en de Madoerese stijl. Het was een creatie van Niccolo Moreno zelf.</p>	<p>Een hoofdbedekking, gevouwen in een combinatie tussen de Oostjavaanse en Madoerese stijl, op geheel nieuwe wijze, een creatie van Niccolo Moreno zelf, werd op mijn hoofd geplaatst.</p>	<p>A batik blangkon-headress, a mixture of East Javanese and Madurese styles, something entirely new, Niccolo Moreno's own creation, was placed upon my head.</p>	<p>Sebuah blangkon, denga gaya perpaduan antara Jawa-Timur dan Madura, sama sekali baru, kreasi Niccolo Moreno sendiri, terpasang pada kepalaki.</p>
<p>Daarop volgde een met edelstenen ingelegde kris.</p>	<p>Daarop volgde een met edelstenen ingelegde kris.</p>	<p>Then came a ceremonial sheathed sword, a kris inlaid with jewels.</p>	<p>Menyusul sebilah keris bertatahkan permata.</p>
<p>En toen een zwart baadje van lasting in de vorm van een kort jasje, dat in de rug een split had zodat iedereen de fraaie kris kon bewonderen.</p>	<p>En toen een zwart bovenkleed van lasting in de vorm van een korte jas met een uitsnijding in de rug, zodat de fraaie kirs door iedereen bewonderd kon worden.</p>	<p>Then a black outer upper garment like a coat with a cut at the back so the people could admire the beauty of my kris.</p>	<p>Kemudian baju lasting hitam berbentuk jas pendek denga cowak pada begian punggung, sehingga keindahan keris bisa dikagumi semua orang.</p>
<p>Mijn hals, die mijn ogen meestal ijverig hielp om een doelwit te vinden, werd dichtgesnoerd door een zwart vlinderdasje: ik kreeg het gevoel of ik levend werd opgehangen.</p>	<p>Een zwart vlinderdasje deed mijn hals, die gewoonlijk mijn ogen ijverig hielp om hun doelwit te zoeken, het gevoel krijgen alsof hij levend dichtgesnoerd zou worden.</p>	<p>A bow tie made my neck, usually active guiding my eyes to their targets, feel as if it were being snared.</p>	<p>Dasi kupu-kupu hitam membikin leherku, yang biasa giat giat mengantarkan mataku mencari sasaran. Serasa hendak dijerat hidup-hidup.</p>
<p>Mijn rug en borst begonnen nat te worden van het warme zweet.</p>	<p>Mijn rug en borst begonnen nat te worden van het warme zweet.</p>	<p>Hot perspiration began to soak my back and chest.</p>	<p>Keringat panas mulai membahasi punggung dan dada.</p>

In de spiegel zag ik mezelf als een ridder uit het Pandji-verhaal die de overwinning heeft behaald.	In de spiegel zag ik mijzelf als een krijgsheld die de overwinning behaald heeft uit het verhaal van Pandji.	In the mirror I found myself looking like a victorious knight out of those stories of the legendary eleventh-century prince, Pandji.	Pada cermin kutemui diriku seperti satria pemenang dalam cerita Pandji.
Een stuk fluweel stak onder mijn jasje uit, dat met gouddraad was bestikt.	Van onder mijn jas kwam een stuk fluweel te voorschijn, dat geborduurd was met gouddraad.	From under my shirt protruded velvet cloth embroidered with gold thread.	Di bawah bajuku menjulur selembur kain beledu tersulam benang mas.
Zonder twijfel was ik een afstammeling van Javaanse ridders, en dus was ik er zelf ook een.	Ik was duidelijk een nazaat van Javaanse ridders en zelf dus ook een Javaanse ridder.	I was clearly a descendant of the knights of Java, so I too was a knight of Java.	Jelas aku keturunan satria Jawa maka sendiri seorang satria Jawa juga.
Maar waarom moest juist iemand die geen Javaan was mij er zo heldhaftig en stoer uit laten zien? Waarom een Europeaan doen uitzien? – een Italiaan waarschijnlijk – die zelf misschien nooit zoiets had gedragen? Al vanaf sultan Amangkoerat I werden de kleren van Javaanse vorsten gemaakt en ontworpen door Europeanen, zei meneer Moreno.	Maar waarom moest juist iemand die geen Javaan was mij er zo heldhaftig en kranig uitzien? Waarom een Europeaan? Mogelijk een Italiaan? Die misschien zelf nooit zoiets aan gehad had? Reeds sinds Sultan Amangkoerat I werd de kledij van de Javaanse vorsten gemaakt en ontworpen door Europeanen, zei meneer Moreno.	But why was it a non-Javanese who was making me so dashing? And handsome? Why a European? Perhaps an Italian? Already since	Hanya mengapa justru bukan orang Jawa yang membikin aku jadi begini gagah? dan gateng? Mengapa orang Eropa? Mungkin Italia? mungkin tak pernah mengenakannya sendiri? Sudah sejak
Neemt u mij niet kwalijk, voordat wij kwamen had u alleen maar omslagdoeken. Voor het onderlichaam, het bovenlichaam en het hoofd: alleen maar omslagdoeken! Erg pijnlijk. Wat hij ook vertelde en wat er ook van waar mocht zijn, in de spiegel zag ik er zonder meer stoer en heldhaftig uit.	Neemt u mij niet kwalijk, voordat wij kwamen had u allen maar omslagdoeken. Voor het onderlichaam, het bovenlichaam en het hoofd slechts omslagdoeken! Werkelijk kwetsend. Wat voor verhalen hij ook ophing, en wat er wel of niet van waar mocht zijn, in de spiegel zag ik er ontegenzeggelijk heldhaftig en kranig uit.	Amangkurat I in the 1600's, the clothes of the kings of Java had been designed and made by Europeans, said Mr. Niccolo Moreno. I'm sorry, but your people only wore blankets before we came. Below, above, on the head, only a blanket! His words truly hurt. Whether his story was true or not, in the mirror I did look dashing and handsome.	Amangkurat I pakaian raja-raja Jawa dibikin dan direncanakan oleh orang Eropa, kata Tuan Moreno, maaf, Tuan hanya punya selimut sebelum kami datang. Pada bagian bawah, bagian atas, kepala, hanya selimut! Sungguh menyakitkan. Apa pun ceritanya, benar atau tidak, pada cermin itu muncul kegagahan dan kegantenganku.

<p>Misschien zouden de mensen straks zeggen dat ik zuiver Javaanse kleren droeg. Ze zouden alle Europese elementen vergeten: het vest, de kraag en het vlinderdasje. Ze zouden er niet eens bij stilstaan dat lasting en fluweel uit Engeland komen.</p>	<p>Misschien zouden de mensen straks zeggen: een echt Javaanse kledij, daarbij alle Europese elementen vergetend, het vest, de kraag, het vlinderdasje, zelfs vertegend dat lasting en fluweel van Engelse makelij zijn.</p>	<p>Perhaps people would say later: "a true Javanese costume," forgetting all the European elements in the shirt, collar, tie, and even forgetting the last and velvet made in England.</p>	<p>orang aram mengatakan : dandananku Jawa tulen, melupakan semua unsur Eropa pada kemeja-dada, gombak, dasi, malah lupa pada lasting dan beledu yang semua bikinan Inggris.</p>
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<p>Die kleren en opsmuk zie ik nu als een produkt van de aarde der mensen aan het eind van de negentiende eeuw, aan het begin van de moderne tijd. Ik heb nu sterk het gevoel dat Java met zijn bewonders maar een hoekje van niet al te groot belang is binnen het geheel van de aarde der mensen. Twente weeft stoffen voor de Javanen en kiest het materiaal.</p>	<p>Die kledij en opmaak beschouw ik nu als een produkt van de aarde der mensen aan het einde van de negentiende eeuw en de geboorte van de moderne tijd. En ik voel nu sterk dat Java met zijn mensen alleen maar een niet al te belangrijk hoekje is van het geheel van de aarde der mensen. Twente weeft stoffen voor Javanen, en kiest ook het materiaal.</p>	<p>I considered my clothes and my appearance to be products of mankind's earth at the end of the nineteenth century, the time of the birth of the modern era. And I truly felt that Java and all its people were a not-too-important corner of this earth of mankind. The town of Twente in Holland now wove for the Javanese, and chose the material too.</p>	<p>Pakaian dan permunculan sekarang ini aku anggap produk bumi manusia akhir abad sembilanbelas, kelahiran jaman modern. Dan terasa benar olehku: Jawa dan manusianya hanya sebuah pojokan tidak terlalu penting dalam keseluruhan bumi manusia. Twente telah menenunkan untuk orang Jawa, juga memilihkan bahannya. Tenunan desa tinggal dipakai orang desa.</p>
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<p>Stoffen, geweven in de dorpen, worden enkel nog maar in de dorpen gedragen. Voor de Javanen is alleen het batikken overgebleven. En dit lichaam van mij is nog altijd origineel Javaans!</p>	<p>Stoffen geweven door dorpelingen worden alleen nog maar in de dorpen gedragen. Alleen batikken wordt nog steeds door Javanen gedaan. En dit stuk lichaam van mij – was nog altijd echt!</p>	<p>Village-woven cloth was left now only to the villagers. The Javanese were left with only batik-making. And this one body of mine – still the original!</p>	<p>Hanya yang membatik tinggal orang Jawa. Dan tubuhku yang sebatang ini – tetap asli!</p>
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<p>Meneer Moreno ging weg en ik bleef zitten.</p>	<p>Meneer Moreno ging weg. En ik bleef zitten.</p>	<p>Mr. Moreno went. And I sat down.</p>	<p>Tuan Moreno pergi. Dan aku duduk.</p>
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<p>Ik schrok op uit mijn gedachten toen de wiegende klanken van de Oostjavaanse gamelan tot me doordrongen, die de sfeer van de avond bepaalden. Ik ging weer voor de spiegel staan en glimlachte tevreden – erg tevreden.</p>	<p>Toen ik mij bewust werd van de tonen van de Oostjavaanse gamelan, die de sfeer van die avond ademde, schrok ik op uit mijn overpeinzingen, ging weer voor de spiegel staan, en glimlachte tevreden – erg tevreden.</p>	<p>When I became aware of the sounds of the East-Javanese gamelan, which would cradle this evening's atmosphere, I awoke from my reflections, looked in the mirror again and smiled with satisfaction.</p>	<p>Waktu aku sadari bunyi gamelan Jawa-Timur, yang mengayunkan suasana malam itu, aku terbangun dari renungan, berkaca lagi dan tersenyum puas – sangat puas.</p>
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Volgens het protocol moest ik mijn vader en moeder begeleiden.	Volgens het protocol was ik de begeleider van mijn vader en moeder als ze de ruimte waar de receptie zou worden gehouden werd binnenkwamen.	In accord with custom, I would be Father's and Mother's escort as they entered the reception.	Menurut aturan aku jadi pengiring Ayahanda dan Bunda waktu memasuki sidang resepsi.
Mijn oudere broer zou voorop gaan, als het ware om de weg te banen. Mijn zusjes hadden geen speciale taak bij de ceremonie zelf.	Mijn oudere broer zou voorop gaan om de weg te banen, terwijl mijn zusjes geen speciale taak hadden voor het publiek.	My brother would lead the way, while my sisters had no public function.	Abang akan jadi pembuka jalan, sedang saudari-saudariku tak mendapatkan sesuatu tugas di depan umum.
Zij waren druk bezig in het achterhuis. De gasten waren er al.	Zij waren druk bezig in het achterhuis. De gasten begonnen al toe te stromen.	They would be busy out in the back. The guests had all arrived.	Mereka sibuk di belakang. Tamu telah pada berdatangan.
Vader en moeder kwamen naar buiten. Mijn broer liep voor, ik achter hen. Op het moment dat ze de voorgalerij betraden kwam volgens het protocol de assistent-resident van B. naar voren.	Vader en moeder kwamen naar buiten, met mijn broer voorop en ik achter hen aan. Zodra zij de voorgalerij betraden, waar de receptie gehouden werd, arriveerde de heer assistent-resident van B., dit volgens het protocol.	Father and Mother came forth. My brother was in front, I behind them. As soon as we entered the reception area in the pavilion the assistant resident of B- --- came up, because that was the program.	Ayahanda dan Ibunda keluar. Abang di depan, aku di belakang mereka. Begitu memasuki ruang resepsi di pendopo, datang Tuan Assisten Residen B., karena begitu menurut acara.
Alle aanwezigen gingen staan. De assistent-resident liep rechtstreeks naar mijn vader toe en begroette hem, om daarna voor mijn moeder te buigen en mijn broer en mij een hand te geven. Toen pas nam hij plaats naast mijn vader.	Alle aanwezigen stonden op. De assistent-resident liep rechtstreeks op mijn vader toe en begroette hem om vervolgens voor mijn moeder te buigen en mijn broer en mij te groeten. Pas daarna nam hij plaats naast mijn vader plaats.	All stood in respect. Mr. Assistant Resident walked straight to my Father, offered his respects, bowed to Mother, shook hands with my brother and me. Only then did he sit beside Father.	Semua berdiri menghormat, Tuan Assisten Residen berjalan langsung mendapatkan Ayahanda, memberi tabik, kemudian membungkuk pada Bunda, menyalami abang dan aku. Baru setelah itu duduk di samping Ayahanda.
De gamelan speelde <i>Kebo Giro</i> , het welkomstlied, dat de receptieruimte en de harten vervulde.	De gamelan speelde <i>Kebo Giro</i> , het welkomstlied, dat weergalmde in de receptieruimte en in de harten.	The gamelan played a song of welcome, flaring up and filling the reception area and people's hearts.	Gamelan memainkan <i>Kebo Giro</i> , lagu selamat datang, menggebu-gebu memenuhi ruangan resepsi dan hati.
Overall op de voorgalerij zag je de gezichten van de mensen glimmen van genoeg in het licht dat door de gaslampen werd verspreid.	De voorgalerij was al vol met aanwezigen, wier gelaat glom van genoeg en van het licht van de gaslampen.	And the pavilion was packed with people, their faces shining with pleasure and the light of the gas lamps.	Dan pendopo telah penuh dengan hadirin dengan wajah dipancarkan sinar kesukaan dan sinar-lampu gas.

Achter hen, op het erf, zaten hele rijen dorpshoofden en beambten, allemaal op matten.	zaten de dorpshoofden en beambten, op matten.	compound, on woven mats, sat rows of village heads and village officials.	pelataran sana, duduk berbanjar para lurah dan punggawa desa, di atas tikar.
De ceremoniemeester, de onderregent van B., opende de plechtigheid.	De ceremoniemeester, de patih (bestuursambtenaar onder regent – Vert.) van B., opende de bijeenkomst.	The master of ceremonies, the bupati's chief executive assistant, the patih of B----, opened the program.	Protokol, Patih B., mulai membuka acara.
Na een korte aarzeling zweeg de gamelan alsof hij door een geheimzinnige kracht werd tegengehouden. Staande werd het Nederlandse volkslied, het <i>Wilhelmus</i> , gezongen. Heel weinig mensen zongen mee, want de meesten waren er niet toe in staat.	De gamelan zweeg na enige aarzeling, alsof hij door een magische kracht werd weerhouden. Het Nederlandse volkslied, het <i>Wilhelmus</i> , werd staande gezongen. Heel weinigen waren het die er aan mee deden. De meesten konden het inderdaad niet zingen.	After a moment's hesitation, the gamelan became silent, as if controlled by some supernatural power. The Dutch national anthem, "Wilhelmus," was sung. People stood. Very few joined in singing. Most, of course, couldn't, only one or two Natives. others just stood gazing, perhaps swearing at that strange and aggravating melody.	Gamelan padam setelah ragu sebentar, seperti ditekan tenaga gaib. Lagu kebangsaan Belanda, <i>Wilhelmus</i> , dinyanyikan. Orang berdiri. Sangat sedikit yang ikut menyanyi. Sebagian terbesar Thememang tidak bisa.
De inlanders – een enkeling uitgezonderd – stonden maar voor zich uit te kijken. Misschien verwensten ze de vreemde melodie, die hen tegen de borst stuitte.	Van de Inlanders slechts een heel enkele. De anderen stonden maar voor zich uit te staren, misschien in hun hart de vreemde melodie vervloekend die hen tegen te borst stuitte.	aggravating melody.	Pribumi hanya seorang-dua. Yang lain-lain-berdiri terlongok-longok mungkin sedan menyumpahi melodi yang asin dan mengganggu perasaan itu.
Als vertegenwoordiger van de resident van Soerabaja nam de assistent-resident van B. het woord.	De heer assistent-resident van B., als vertegenwoordiger van de heer resident van Soerabaja, nam het woord.	Mr. Assistant Resident B----, as the representative of Mr. Resident Surabaya, began to speak. Mr.	Tuan Assisten Residen B. sebagai wakil Tuan Residen Surabaya mulai angkat bicara.
De controleur, Willem Emde, kwam naar voren om het in het Javaans te gaan vertalen, maar de assistent-resident schudde van nee en maakte een afwijzend gebaar. Hij wees mij aan als tolk.	De heer controleur, Willem Emde, kwam naar voren om het te gaan vertalen in het Javaans. Maar de assistent-resident schudde met zijn hoofd en wuifde met zijn hand van nee. Hij wees mij aan als tolk.	Controller Willem Emde came forward, ready to interpret in Javanese. Mr. Assistant Resident shook his head and waved his hand to prevent it. He indicated that I should be interpreter.	Tuan Kontrolir Willem Emde tampil untuk menjawab. Tuan Assisten Residen menggeleng dan melambaikan tangan menolak. Aku yang ditunjuknya sebagai penterjemah.

Achter hen, op het erf, Behind them in the

Di belakang mereka di

Ik aarzelde

een ogenblik, maar in een fractie van een seconde kwam ik weer tot mezelf. Nee, zij zouden het niet beter kunnen dan ik! Ik sprak mezelf moed in. Ik zou me van deze taak kwijten alsof ik mijn examen deed.	bliksemsnel kreeg ik mijn zinnen terug. Nee, zij zouden het niet beter kunnen dan ik! En die innerlijke stem vermande zich. Ik moest mij van deze taak kwijten net of ik een examen moest doen.	second I regained my character. No, they are no better than you! And that voice gave me courage. Carry out this task in the same way you take on your exams!	kilat kudapatkan kepribadianku kembali. Tidak, mereka takkan lebih dari kau sendiri! Dan suara itu memberanikan diri. Lakukan tugas ini sebagaimana kau selesaikan ujianmu.
Ik kwam naar voren en vergat mijn handen eerbiedig tegen elkaar te drukken volgens Javaans gebruik.	Ik trad naar voren, vergetend te buigen en mijn handen eerbiedig tegen elkaar te drukken, volgens de Javaanse zede.	I came to the front, forgetting to bow and stand with my hands clasped before me, according to Javanese custom.	Aku tampil, lupa pada bungkok dan apurancang dalam adat Jawa.
Het leek wel of ik voor de klas stond. Waar ik ook keek, overall ontmoette ik de ogen van de regenten.	Ik had het gevoel of ik voor de klas stond. Waarheen ik ook maar keek, overall waren de ogen van de regenten op mij gericht.	I felt as if in front of class. Wherever my eyes wandered they collided with the eyes of the bupati. Perhaps they were	Rasanya diri sedang berada di depan kelas. Ke mana saja pandang kulayangkan pasang mata para bupati juga yang tertumbuk olehku. Mungkin mereka
Misschien bewonderden zij deze ridder, Pandji, in zijn half-Javaanse, half-half-Europese kledij.	Misschien bewonderden zij deze ridder, Pandji, in zijn half-Javaanse, half-half-Europese kledij.	admiring this Javanese knight in his half-Javanese, half-European clothes.	sedang mengagumi satria Panji berpakaian setengah Jawa setengah Eropa ini. Mungkin juga sedang
Het kon ook zijn dat ze me onsympathiek vonden omdat ik te weinig respect voor hentoonde aan de dag legde.	Misschien koesterden zij ook een antipathie vanwege het gebrek aan eerbied dat ik hun	Or perhaps they were indulging their antipathy towards me because of my not showing respect towards them.	memanjakan antipatinya karena kurangnya kehormatan dari diriku untuk mereka.
De assistent-resident was klaar met zijn toespraak en ik was klaar met vertalen.	De heer assistent-resident was klaar met zijn toespraak. En ik was ook aan het eind van mijn vertaling in het Javaans gekomen.	Mr. Assistant Resident finished his speech, and I finished putting it into Javanese.	Tuan Assisten Residen selesai berpidato. Aku pun selesai menjawaban.
Hij wenste mijn vader geluk. Nu was het de beurt van mijn vader om het woord te nemen. Hij kende geen Nederlands en dat was niet eens zo erg; veel regenten waren analfabeet.	Hij wenste mijn vader geluk. En nu was het de beurt van mijn vader om het woord te nemen. Hij kende geen Hollands, en dat was nog beter vergeleken met de regenten die analfabeet waren.	He shook hands with Father. And now it was Father's turn to speak. He didn't know Dutch, but that was still better than the other bupati, who were illiterate.	Ia menyalami Ayahanda. Dan sekerang giliran Ayahanda yang angkat bicara. Ia tak tahu Belanda, dan itu masih lebih baik daripada para bupati yang butahuruf. Ia berbasa Jawa dan aku membelandakan.
Een ogenblik aarzelde ik, maar	For a moment I was nervous, but in a	Sejenak aku gugup, tapi secepat	Hij sprak Javaans en ik vertaalde het in het Nederlands.

Dit keer gedroeg ik me als een Europeaan, speciaal voor de assistent-resident van B. en de andere Europese aanwezigen.	Nu geheel met een Europese air, gericht aan de assistent-resident van B. en andere Europese aanwezigen.	Now I delivered it in a totally European manner directed at Mr. Assistant Resident B--- - and the Europeans in attendance.	Residen B. dan hadirin Eropa.
Ik zag de assistent-resident knikken terwijl hij vol aandacht naar me keek. Het leek wel of hij, en niet iemand anders een toespraak hield. Misschien genoot ook hij van het schouwspel dat ik opleverde: een aap te midden van de mensen uit zijn kringen.	Ik zag de assistent-resident knikken terwijl hij mij gadesloeg, alsof het niemand anders was dan hijzelf die een toespraak hield, of als een aap in zijn omgeving.	I saw Mr. Assistant Resident nodding, and observing me as if it were I who was giving the speech, or perhaps he was enjoying my act as a monkey in the middle of a crowd.	Aku lihat Tuan Assisten Residen mengangguk-angguk mengawasi aku, seakan tidak lain dari diri yang berpidato, atau mungkin juga sedang menikmati sandiwaraku sebagai monyet di tengah kalangan.
De toespraak van vader was afgelopen, evenals het vertalen. De hoge heren feliciteerden mijn vader, mijn moeder, mijn broer en mij.	Vaders toespraak was afgelopen en mijn vertaling eveneens. De vooraanstaanden feliciteerden mijn vader, mijn moeder, mijn broer en mij.	Father's speech ended and so too did my translation. The senior officials stood up and congratulated Father, Mother, my brother, and me.	Pidato Ayahanda selesai dan terjemahan pun habis. Para pembesar memberi salam selamat pada Ayahanda, Bunda, abang dan aku.
Toen de assistent-resident mij een hand gaf, vond hij het nodig om mij te complimenteren met mijn Nederlands: 'Zeer goed.'	Toen de assistent-resident mij een hand gaf, prees hij mijn Nederlands: 'Zeer goed,' en daarop in het Maleis, 'Mijnheer de regent, u mag uzelf gelukkig prijzen dat u een zoon hebt als deze jongeman.	When Mr. Assistant Resident congratulated me he felt he had to praise my Dutch. "Very good," then in Malay, "Tuan Bupati, Tuan must indeed be happy to have such a son as this.	Waktu Tuan Assisten Residen menyalami aku ia memerlukan memuji bahasa Belandaku: "Sangat baik," kemudian dalam Melayu, "Tuan Bupati, berbahagia Tuan berputrakan pemuda ini.
Daarna zei hij in het Maleis: 'Mijnheer de regent, u mag uzelf gelukkig prijzen dat u een zoon hebt als deze jongeman. Niet alleen vanwege zijn Nederlands, maar vooral ook vanwege zijn houding.'	Daarna zei hij in het Maleis: 'Mijnheer de regent, u mag uzelf gelukkig prijzen dat u een zoon hebt als deze jongeman. Niet alleen vanwege zijn Nederlands, maar ook zijn houding.'	Not only his Dutch, but more importantly his attitude."	Bukan hanya Belandanya, terutama sikapnya."
En toen weer in het Nederlands: 'Je bent een leerling van de H.B.S., hè? Kun je morgenmiddag om vijf uur bij ons langs komen?'	En toen weer in het Hollands: 'U bent een H.B.S.-leerling, is 't niet? Kunt u morgenmidag om vijf uur bij ons thuis komen?'	Then he resumed in Dutch. "You are an H.B.S. student, yes? Can you come to my house tomorrow afternoon at five o'clock?"	Dan kembali dalam belanda, "Kau siswa H.B.S., kan? Bisa besok sore jam lima datang ke rumah kami?"
Hij sprak in het Javaans en ik vertaalde het in het Nederlands.	He spoke in Javanese and I put it into Dutch.	Sekarang dengan lagak Eropa sepenuhnya, tertuju pada Tuan Assisten	'Graag, meneer.' 'Ik zal je laten afhalen met een

rijtuig.'	rijtuig.'	carriage."	kereta."
Het feliciteren duurde niet lang.	Het gelukwensen duurde niet lang.	The congratulations did not take long.	Salaman ucapan selamat itu tak lama.
Voor dorpshoofden en beambten is het niet gepast om een regent geluk te wensen.	Voor dorpshoofden is het niet gepast om een regent te feliciteren.	The village dignitaries didn't normally shake hands with the bupati.	Lurah-lurah tak layak menyalami bupati.
Ze stonden niet op van hun matten op het erf, en mijn vader bleven twaalfhonderd handdrukken bespaard.	Daardoor bleven mijn vader een twaalfhonderd handdrukken van dorpsbestuurders bespaard. Zij bleven daar op hun matten op het erf zitten.	So Father's hand was saved from the twelve hundred or so hands of the village officials. They stayed seated on their mats out in the compound.	Maka Ayahanda menghemat tangannya dari barang seriby dua ratus jabatan para punggawa desa. Mereka tinggal duduk di atas tikarnya di pelataran sana.
De gamelan begon weer volop te spelen.	De gamelan begon weer luid te spelen.	The gamelan resumed its tumultuous din.	Gamelan kembali menderu riuh.
Een mollige danseres kwam de kring van toeschouwers als het ware binnenzweven. Ze droeg een zilveren presenteeschaal waarop een sjerp lag en ging er rechtstreeks mee naar de assistent-resident.	Een danseres met goedgevulde lichaamsvormen kwam als het ware de kring van toeschouwers binnenzweven, een presenteerblad dragend met een sjerp er op. Met het zilveren presenteerblad ging ze rechtstreeks naar de assistent-resident.	A full-bodied dancer entered the arena as if flying, carrying a tray, upon which was a sash. Carrying the silver tray, she made her way directly to the assistant resident.	Seorang penari dengan badan berisi seperti terbang memasuki gelanggang, membawa talam berisi sampur. Dengan talam perak itu langsung ia datang pada Tuan Assisten Residen.
De blanke hoogwaardigheidsbeker stond van zijn stoel op, pakte de sjerp en sloeg hem over zijn schouder.	En deze blanke vooraanstaande heer stond op van zijn stoel, nam de sjerp en sloeg hem over zijn eigen schouder.	When the white official rose from his chair, she took the sash and draped it over his shoulder.	Dan pembesar putih itu berdiri dari kursinya, mengambil sampur dan menyelendangkan pada bahunya sendiri.
Er werd instemmend gejuicht en geklapt.	Men juichte en applaudiseerde instemmend.	People cheered and clapped in approval.	Orang bersorak, bertepuk menyetujui.
Hij knikte tegen mijn vader bij wijze van verzoek om de tajoebdansen te mogen openen, en daarna tegen de aanwezigen.	Hij knikte tegen mijn vader, om toestemming te vragen met de dans te beginnen, vervolgens tegen de aanwezigen.	He nodded to Father, asking permission to open the tayub dance. Then the assistant resident nodded to the crowd.	Ia mengangguk pada Ayahanda, minta ijin membuka tayu. Kemudian pada para hadirin.
Onder luid gejuich en begeleid door de danseres liep hij zelfverzekerd naar het midden van de kring.	Met vaste tred, geleid door de danseres, liep hij naar het midden van de kring, onder luid gejuich.	Unhesitatingly he stepped forward, partnered by the dancer, and moved into the center of the gathering to the crowd's applause and cheering.	Dengan langkah tanpa ragu, dalam iringan penari itu, ia masuk ke tengah kalangan di bawah sorak berderai.
'Met genoegen, meneer.'	"With pleasure, sir."	"Denga senanghati, Tuan."	Hij danste met het uiteinde van de sjerp tussen zijn vingers en maakte bij
'Ik zal u laten afhalen met een	"You will be picked up in a	"Kau akan dijemput dengan	

iedere slag op de gong de patjakgoeloe.* (heen en weer schuivende beweging met de hals bij de Javaanse dans (vert.))	weer schuivende beweging van de hals in de Javaanse dans – Vert.) maakte bij iedere slag op de gong.	head in rhythm with the gong.	
Tegenover hem maakte de mooie, aantrekkelijke danseres met haar welgevormde lichaam verleidelijke bewegingen.	Tegenover hem danste die mooie, bekoorlijke danseres met haar welgevormde lichaam in verleidelijke bewegingen.	And before him that full-bodied, pretty, eye-catching woman danced provocatively.	Di hadapannya penari cantik menarik dengan badan berisi itu menari mengigal.
Een paar minuten later kwam een andere danseres aansnellen die eveneens schitterend mooi was.	Enige minuten later kwam er een andere danseres aansnellen, ook van een stralende schoonheid.	A few minutes later another dancer entered running, also gloriously pretty.	Beberapa menit kemudian seorang penari lain datang berlarian, juga cantik gemilang.
Ook zij kwam de kring binnen alsof ze zweefde, met een zilveren presenteerblad op haar hand.	Met een dienblad op haar rustend kwam zij de kring binnen alsof zij vloog.	With a silver tray in her hand, she entered the arena carrying liquor in a crystal glass.	Dengan talam perak di tangan seperti terbang ia memasuki gelanggang membawa gelas kirtal kecil berisi minuman keras.
Er stond een kristallen glaasje met sterke drank op.	Op het blad stond een kristallen glaasje met sterke drank.		
Ze nam de plaats naast de assistent-resident in en danste mee.	Zij stelde zich op naast de heer assistent-resident en danste mee.	She took up a position beside the assistant resident and joined in dancing.	Ia mengambil tempat di samping Tuan Assisten Residen dan ikut menari.
De voorname heer stopte met dansen en ging rechtop voor de nieuwe danseres staan.	Deze voorname heer hield op met dansen, en ging rechtop tegenover de nieuwe danseres staan.	The official stopped dancing and stood straight in front of the new dancer.	Pembesar itu berhenti menari berdiri tegak di hadapan penari baru.
Hij pakte het kristallen glas en dronk het voor driekwart leeg.	Hij nam het kristallen glas en dronk het voor driekwart leeg.	He took the crystal glass and swallowed down three quarters of its contents.	Diambilnya gelas kristal dan meneguk isinya sampai tiga perempat.
Het resterende kwart van de inhoud bracht hij aan de lippen van zijn danspartner.	Het kwart van de inhoud dat nog over was, bracht hij aan de lippen van zijn danspartner, die het had opgedronk, nadat ze eerst geprobeerd het aanbod af te slaan.	The glass with the remaining liquid he pressed to the lips of his dance partner, who drained it down only after trying to resist while still dancing.	Yang seperempat sisanya ia sentuhkan pada bibir temannya menari, yang menghabiskannya setelah berysaha menolak sambil menari, kemudian menunduk malu tersipu.
Heel verlegen boog ze toen haar hoofd.	boog vervolgens verlegen haar hoofd.	Then she bowed down her head in extreme embarrassment.	
En daar danste hij met het uiteinde van de sjerp tussen zijn vingers, terwijl hij de patjakgoeloe (heen en	And he danced, his two fingers holding the corners of the sash, and at every beat of the gong he jerked his	Dan menari ia dengan jari-jari menjempit ujung sampur, berpacakgulu pada setiap jatuh gung.	De gasten juichten vrolijk. De dorpschouwen en beamtenden stonden eromheen en lieten zich niet onbetuigd.

Ze riepen:	feestvreugde door te roepen:		
'Drink, schatje, drink, hoeraaaa!'	'Drink, schatje, drink, hoeraaa!'	"Drink it sweetie! Drink, <i>hoséééééé!</i> "	"Minum, manis! Minum, hoséééééé!"
	De nieuwe danseres	That handsome dancer with her bare, firm, shining fruit skin took the glass from the official's hands and placed it on the silver tray.	Penari baru yang cantik rupawan dengan bahu telanjang berkulit langsung padat bersinar itu mengambil gelas dari tangan pembesar itu dan menaruhnya di atas talam kembali.
De nieuwe danseres zag er mooi en lieflijk uit.	danseres, die er mooi en knap uitzag, met goed gevulde ontblote schouders en een glanzende, geelblanke huid, nam het glas aan van de vooraanstaande heer en zette het weer op het dienblad.		
Ze had blote, goed gevulde schouders en een glanzende, geelblanke huid.			
Ze nam het glas van de man aan en zette het terug op het presenteerblad.			

De aanwezigen juichten vrolijk.	The gathering cheered in glee.	Hadirin bersorak girang.
De dorpsbestuursleden stonden er omgeen en droegen bij tot de	The village chiefs and officials stood and contributed to the hubbub.	Lurah-lurah dan para punggawa desa berdiri menyumbangkan keriuhan.