JOALL (JOURNAL OF APPLIED LINGUISTICS AND LITERATURE)
Vol. 10 No. 1, February 2025
ISSN (print): 2502-7816; ISSN (online): 2503-524X
Available online at https://ejournal.unib.ac.id/joall/article/view/38215/16306
http://doi.org/10.33369/joall.v10i1.38215

Bridging dialects: translating Aboriginal English into Indonesian in the novel *My Place*

[1]*Delita Sartika, [2]Hidayati Hidayati, [3]Armiwati Armiwati

[1]Language and Arts Department, Universitas Jambi, INDONESIA
[1]Jl. Raya Jambi – Ma. Bulian KM 15, Mendalo Indah, Kab. Muaro Jambi, Jambi, Indonesia
[2] Language and Arts Department, Universitas Jambi, INDONESIA
[2]Jl. Raya Jambi – Ma. Bulian KM 15, Mendalo Indah, Kab. Muaro Jambi, Jambi, Indonesia
[3] Language and Arts Department, Universitas Jambi, INDONESIA
[2]Jl. Raya Jambi – Ma. Bulian KM 15, Mendalo Indah, Kab. Muaro Jambi, Jambi, Indonesia

ARTICLE INFO

Article history:
Received: November 14th, 2024
Revised: February 19th, 2025
Accepted: February 20th, 2025

Keywords:
Dialect translation
Cultural untranslatability
Translation loss
Aboriginal English
Translation strategies

Conflict of interest:
None

Funding information:
Universitas Jambi

Correspondence:
Delita Sartika
delita.sartika@unja.ac.id

ABSTRACT

This paper examines the translation of non-standard orthographic features of the Australian Aboriginal English (AAE) dialect in Sally Morgan's biographical novel *My Place* into the Indonesian language. Addressing the challenges posed by linguistic and cultural untranslatability, this study explores three key questions: (1) What strategies are employed by the translator to convey the AAE dialect into Indonesian? (2) How do these strategies influence the transfer of the original message? (3) What alternative strategies could mitigate linguistic and cultural loss, especially given the sociolinguistic gap between AAE and Indonesian? Following J. K. Chamber's (2004) features of vernacular universals, the analysis identifies four primary types of non-standard orthographic features of AAE in *My Place*: (1) Alveolar Substitution in –ing Ending Verbs, (2) Deletion of Initial Unstressed Syllable, (3) Eye Dialect, and (4) Morpheme Simplification. Findings indicate that the translation often fails to retain AAE as a distinctive literary dialect, which is largely due to the absence of equivalents in Indonesian language. The translator predominantly uses standard Indonesian renderings, which reduces the portrayal of non-standard elements of the source text However, the study emphasizes compensation as a practical strategy to minimize translation loss. By compensating for the loss of non-standard effects through other means, such as using elements of a local dialect from the target culture in the translation, translators can maintain the centrality of dialect within the story. Although the exact level of non-standardness may not be fully replicated, this approach preserves some of the cultural and linguistic uniqueness,

offering a balanced compromise that conveys the broader essence of AAE dialect in the target text.

How to cite (APA Style):
Sartika, D., Hidayati, H., & Armiwati, A. (2025). Bridging Dialects: Translating Aboriginal English into Indonesian in the Novel My Place. *JOALL (Journal of Applied Linguistics and Literature)*, *10*(1), 136–153. https://doi.org/10.33369/joall.v10i1.38215

INTRODUCTION

This study examines the Indonesian translation of Australian Aboriginal English (AAE) in Sally Morgan's biographical novel *My Place*, a 1987 work that explores themes of dispossession, identity loss, and cultural survival among Aboriginal people (Collingwood-Whittick, 2002; Paul, 2023; Sonoda, 2009). As Translation Studies has evolved, scholars have increasingly acknowledged the distinctive challenges of translating literary texts, which often require specialized translation approaches (Badiozaman et al., 2022; Magazzù, 2023; Ten Hove, 2018). One of the key elements that distinguish literary translation from other genres is the use of dialects, which play a crucial role in shaping characters, establishing the setting, and, more importantly, reflecting sociocultural identities within a narrative (Dudek, 2018; Nurymbetovich, 2023; Ramos-Pinto, 2017; Stockwell, 2020). Unlike standard language, literary dialects convey linguistic variations with deeper social and cultural meanings, often marking regional, ethnic, or class distinctions. However, because the social values embedded in dialects differ across societies, achieving full equivalence between languages is rarely possible (Berthele, 2000; Collins & Ponz, 2018; Magazzù, 2023).

AAE is more than just a linguistic variety—it serves as a sociocultural marker of Aboriginal identity, shaped by decades of historical experiences, including the traumatic legacy of the Stolen Generation (Butcher, 2008; Menzies, 2019a, 2019b). During this dark period (1910–1970), government policies forcibly removed Aboriginal and Torres Strait Islander children from their families to assimilate them into white society. The long-term effects of this era include intergenerational trauma, disrupted family ties, social challenges among Aboriginal populations, and the further marginalization of AAE, which reinforced its stigma as an inferior dialect (Anurekha & Akshara Govind, 2023; Bradford, 2020; Gilbert, 2019; Seran, 2015; Yu, 2019).

My Place has been translated into multiple languages, including Slovene and Italian (Čerče, 2013, 2015; Federici, 2013). The complexities of translating its AAE features, characterized by unique grammatical structures, idioms, and cultural references, have been a subject of scholarly debates. Čerče (2013) stresses the need for a culturally ethical approach in translating *My Place*, cautioning that domestication can distort the cultural intentions of

the source text, even if it increases readability for the target audience. Similarly, Federici (2022) critiques the Italian translation, noting that while lexical items were stripped of their significance, compensation was attempted for through broken grammar, humour, and marked references.

While previous studies have analyzed the cultural significance of *My Place* (Lalitha, 2020; Paul, 2023; Raihanah & Idrus, 2023; Renes, 2010) and scholars have explored its translations into different languages, research specifically focusing on its Indonesian translation, *Yang Tergusur* (1993), remains scarce. Given the significant linguistic and sociocultural gap between AAE and Indonesian, little is known about how the dialectal features of AAE were rendered in this translation and whether the translation strategies employed preserved, altered, or diminished cultural nuances.

To address this gap, this study systematically examines the translation of AAE in *Yang Tergusur*, focusing on how its dialectal features have been rendered and to what extent the translation preserves the cultural depth of the source text. Specifically, it addresses three key questions: (1) What translation strategies has the translator employed to render AAE into Indonesian? (2) How do these strategies influence the transfer of the original messages? (3) What alternative strategies could help mitigate cultural and linguistic loss, particularly given the significant sociolinguistic differences between AAE and Indonesian? By analyzing these aspects, this paper contributes to ongoing discussions on dialect translation in Indigenous literature and explores strategies that balance cultural fidelity with readability for the target audience.

METHOD

Research Design and Data

This study employs a qualitative approach to conduct a comparative textual analysis of linguistic features in the source text novel *My Place* and its Indonesian translation, *Yang Tergusur*. Qualitative methods are particularly effective in Descriptive Translation Studies (DTS). This framework of translation research was developed by prominent scholar Gideon Toury (2012) focuses on describing and analyzing translation practices to uncover the strategies employed and their impact on the text. In Toury's (2012, p. 140) words, "the findings of descriptive studies can also be put to deliberate use. One objective of using such findings may well be to model one's future strategies on actual translation behaviour..." The qualitative approach aligns with the study's objective of examining not only translation accuracy but also the effectiveness of translation strategies in preserving the socio-cultural dimensions of the source text. This approach allows for a deep exploration of meaning transfer and cultural adaptation in translation rather than relying solely on quantitative measures.

The use of comparative analysis as a method in this study is essential for understanding the nuanced ways in which the AAE dialect, with its embedded cultural meanings, has been translated into Indonesian. As suggested by Hatim (2013), comparative analysis has been influential in Translation Studies as it aims to offer explanations and practical solutions for challenges faced in translation practice based on actual data and detailed information. Hatim (2013, p. 87) further defines that comparative analysis can be carried out "… from word and lexico-grammatical features to stretches of texts, entire interactions and communicative events".

The translation data were gathered from two corresponding chapters: "Daisy's Corunna's Story" in *My Place* and its translation, "Cerita Daisy Corunna," in *Yang Tergusur*. These chapters were specifically chosen for their rich representation of AAE features. Narrated by Daisy Corunna, one of the main characters who experienced significant exposure to traditional Aboriginal life, these chapters contain a broad range of dialectal expressions, including non-standard orthographic features, which is the focus of this study. This makes the chapter ideal for in-depth analysis. Furthermore, the selected chapters are of manageable length, allowing for a comprehensive and detailed analysis within the study's scope, as recommended in Descriptive Translation Studies.

Data Analysis Procedures

Comparative analysis of the translation data was carried out in four stages, following established qualitative linguistic analysis frameworks (Orozco, 2004). First, the selected chapters were closely reviewed to identify instances of AAE that could potentially present translation challenges. The analysis prioritized non-standard orthographic features, namely pronunciation and spellings that deviate from standardized English (Määttä, 2004). These non-standard features are significant because they convey aspects of Aboriginal identity, community, and worldview, which are crucial to maintaining the integrity of the source text in translation.

Second, the identified linguistic features were categorized based on their deviations from standard English. This categorization allowed for a systematic analysis of how each type was rendered in the target text. In the third stage, each category of source and target text data was compared side-by-side to examine lexical choices, syntactic structures, and stylistic elements in both texts and to identify shifts, omissions, or modifications in meaning. This comparative analysis aimed to determine whether the translator maintained, adapted, or standardized non-standard linguistic features of AAE through specific translation strategies, such as direct translation, cultural adaptation, or omission (Baker, 1992; Hatim, 2013). Additionally, the analysis evaluated whether the translation resulted in inaccuracies or cultural

loss, which is a common challenge in translating dialects with unique sociolinguistic values (Al-Khanji & Ennasser, 2022; Hill-Madsen, 2019; Jing, 2017; Lotfipour-Saedi, 2002).

Finally, in the fourth stage, alternative translations were proposed for cases where cultural or linguistic loss was identified. These alternatives considered both the sociolinguistic contexts and the cultural nuances of the source and target languages, aligning with best practices in translation theory that recommend compensatory strategies when dealing with untranslatable elements. By proposing these alternative translations, the study aims to provide insights into how AAE's unique features can be more accurately and effectively conveyed in Indonesian, thus bridging linguistic and cultural gaps.

FINDINGS

This study examines the non-standard orthographic features of AAE as the primary dialectal element under analysis. Non-standard orthographic features are defined as "pronunciation and spelling that deviate from the standard language" (Määttä, 2004, p. 320). To investigate how these variations are rendered in the target text, this study adopts a foundational approach that views dialect as a linguistic variation from "standard language." Chambers & Trudgill (2004, p. 5) describe dialects as varieties or subdivisions that differ, or deviate, from the standard in "vocabulary, grammar, and pronunciation". Some dialects are often associated with incorrectness, inferiority, or reduced social prestige, while others—particularly those closer to the standard—are considered to carry higher status (Clark et al., 2021; Collins & Ponz, 2018; Wolfram, 1998). In other words, dialects are often judged more on social rather than purely linguistic grounds. By considering this relationship, one can effectively assess the translation strategies used to convey the cultural and social nuances embedded in the source dialect and the challenges and implications involved in adapting these elements across linguistic and cultural boundaries.

Using data from the chapter "Daisy Corunna's Story" in *My Place* and its translated chapter "Cerita Daisy Corunna" in *Yang Tergusur*, orthographic deviations in AAE are identified and classified into four categories: (1) alveolar substitution in –ing ending verbs, (2) deletion of initial unstressed syllables, (3) eye dialect, and (4) morpheme simplification. This classification is based on Chambers' (2004) concept of vernacular universals and Berthele's (2000) analysis of African-American Vernacular English.

In presenting our findings, we use the terms Source Text (ST) to refer to the original text and Target Text (TT) to denote the translation. The ST and TT pairs are organized in tables and coded numerically. Each translated lexicon in Indonesian that is the focus of discussion is highlighted in bold italics. Back-translations for each focal lexicon in the TT are provided in

brackets and coded as BT. Where applicable, suggested alternative translations are presented in italics to enhance clarity and facilitate discussion.

Alveolar Substitution in –ing Ending Verbs

Alveolar substitution in –ing ending verbs is the most frequent non-standard orthographic feature found in the chapter "Daisy Corunna's Story". Approximately 190 occurrences of this feature are present in Daisy's chapter. This indicates that most of the –ing ending verbs are written in this non-standard form.

In general, the translator employs three strategies to render this non-standard feature into Indonesian. The first is the use of the compensation strategy. This strategy is employed by converting the non-standard –ing ending verbs in AAE into standard Indonesian verbs while compensating for the non-standard effects in other parts of the target text.

Table 1. Translation of alveolar substitution in –ing ending verbs into standard Indonesian by using compensation strategy

Source Text	Target Text
1. Sometimes, I thought I'd never finish stockin' up that copper, washin'' this and washin' that. (p. 334)	*Kadang-kadang, kupikir kok tidak pernah habis-habisnya* ***mengumpulkan*** *pakaian-pakaian kotor itu,* ***mencuci ini*** *dan* ***mencuci itu****.* (p. 548)

Datum 1 in Table 1 illustrates the use of the compensation strategy. In the ST sentence, there are three instances of alveolar substitution: "stockin' up", "washin' this", and "washin' that". In the TT, these verbs are translated into standard Indonesian verbs: "***mengumpulkan***" (BT: piling up) and "***mencuci ini***" (BT: washing this) and "***mencuci itu***" (BT: washing that).

While rendering these features into standard Indonesian, the translator compensates for the loss of the non-standard element in the ST by incorporating the Javanese particle "*kok*" in the TT. The particle "*kok*" expresses 'mild surprise, implying that the predicate is contrary to what the speaker expected' (Poedjosoedarmo (1982, p. 118). Additionally, the particle "*kok*" is commonly used to express colloquiality, which aligns with the conversational context of the sentence.

The second and most frequently used strategy is translating non-standard –ing participles into standard Indonesian verbs without compensation, as demonstrated in Datum 2 and Datum 3 below.

Table 2. Translation of alveolar substitution in –ing ending verbs into standard Indonesian without compensation

Source Text	Target Text

2. They were singin' out my name, over and over. I couldn't stop cryin', I kept callin, 'Mum! Mum!' (p. 332)	*Mereka semua **memanggil-manggil** namaku berkali-kali. Aku pun tidak dapat menahan tangisku. Aku terus berteriak, "Ibu! Ibu!"* (p. 544)
3. Before I had Gladdie, I was carryin' another child, but I wasn't allowed to keep it. (p. 340)	*Sebelum Gladdie, aku **mengandung** seorang anak lain tetapi aku tidak diperbolehkan mempertahankannya.* (p. 557)

Datum 2 and Datum 3 in Table 2 contain verbs with alveolar substitution in –ing endings, such as "singin' out", "cryin'", "callin'", and "carryin'". These non-standard verbs are translated into standard Indonesian without compensation.

This translation choice risks diminishing the significance of the ST's non-standard linguistic features, which are integral to representing AAE. Additionally, this strategy results in ineffective grammar in Datum 2. The verb "***memanggil-manggil***" (BT: calling repetitively) inherently means repetitive action. Therefore, the use of the adverb "berkali-kali" (BT: repetitively) is redundant as it refers to a similar meaning. This type of redundancy appears multiple times in Firdaus' translation. Avoiding such repetition would not only improve the readability of the translation but also reduce word counts, which helps to maintain the appropriate length of the TT. Ensuring that TT is of comparable length to the ST is crucial in book production, as it directly impacts production costs.

The third strategy is translating non-standard –ing ending verbs into non-standard Indonesian verbs, as demonstrated in Datum 5 and Datum 6 in Table 3.

Table 3. Translation of Alveolar Substitution in –ing Ending Verbs into Non-standard Indonesian

Source Text	Target Text
4. I don't want Amber hearin' this, she's too young. You watch out for her after I'm gone. She's goin' to be very beautiful. (p. 337)	*Jangan sampai Amber **mendengar** hal ini, dia masih terlalu kecil. Kau harus betul-betul memperhatikan kemana dia pergi setelah aku mati nanti. Anak ini **bakal** menjadi anak yang sangat cantik, yang bakal menjadi perhatian banyak pria.* (p. 553)
5. She kept bumpin' into the fence and the other lambs. (p. 329)	*Dia **menubruki** pagar dan domba-domba lain.* (p. 538)

In Datum 4, the first verb, "hearin'", is translated into standard Indonesian as "mendengar" (BT: hearing), while the second verb ", is goin' to be", is rendered in the non-standard Indonesian form "*bakal*" (BT: going to be). In Datum 5, the verb "kept bumpin'" is translated into the non-standard Indonesian "***menubruki***" (BT: keep bumping). This translated verb is derived from the Javanese root "*Tobruk" combined with the prefix "me-" and the suffix "-*

i". These affixes indicate that "***menubruki***" is a repetitive action. The standard Indonesian equivalent for "keep bumping" is "*menabraki*."

Deletion of Initial Unstressed Syllable

The deletion of the initial syllable is another common non-standard linguistic feature found in the chapter "Daisy Corunna's Story". This feature appears across different word classes, including verbs ('magine, 'member, 'mind), adjectives ('shamed), and conjunctions ('cause). Notably, this feature is exclusive to Daisy's speech and narration and does not occur in the speech or narration of other characters. Examples of this feature in "Daisy Corunna's Story" are illustrated in Data 6 to 9 in Table 4 below.

Table 4. Translation of verbs with deletion of initial unstressed syllable into standard Indonesian

Source Text	Target Text
6. Can you 'magine cheekin' a white woman like that? (p. 330)	*Dapat kau **bayangkan** betapa berani dia berbuat seperti itu pada seorang wanita yang berkulit putih?* (p. 539)
7. I 'member once, Nell asked me to take an apple pie to the house further out on the station. (p. 331)	*Masih **kuingat** pada suatu hari Nell menyuruhku mengantarkan kue pie apel ke rumah seseorang yang jauh dari peternakan Corunna.* (p. 542)
8. I hope you'll never be 'shamed of me. When you see them old fellas sittin' in the dirt, remember that was me, once. (p. 349)	*Aku berharap kalian tidak akan pernah **malu** mempunyai nenek seperti aku. Apabila kau melihat orang-orang kulit hitam yang tua yang sedang duduk di tempat-tempat yang kotor, ingatlah bahwa aku dulu juga seperti mereka.* (p. 575)
9. I was never went back there, I was too 'shamed to say why. (p. 337)	*Sejak itu aku tidak pernah kembali ke sana, aku merasa terlalu **malu** untuk mengatakan alasannya.* (p. 553)

In datum 6, the initial syllable "*i*" in the verb "imagine" is omitted, resulting in the non-standard form "'magine". In the Indonesian translation, the sentence containing this non-standard form is rendered as the standard Indonesian phrase "*Dapat kau **bayangkan***" (BT: can you imagine).

The use of the non-standard verb 'member' in Datum 7 is more frequent than that of "'magine", appearing approximately nineteen times in chapter "Daisy Corunna's Story". In the translation, these instances of the non-standard "'member" are predominantly translated into the standard Indonesian verb "*ingat*" (BT: remember).

For Datum 6, we suggest that the non-standard feature of the ST could be compensated through alternative phrasing in Indonesian non-standard sentences, such as *"Kebayang nggak, berani-beraninya dia seperti itu pada wanita kulit putih?"* (BT: Can you imagine how dare he is cheeking with a white

woman like that?). This alternative is not only shorter and more efficient but also incorporates at least two non-standard features from the Jakartan dialect: the prefix "*ke-*" in the word "*kebayang*" (BT: Imagine) and the word "*nggak*" (BT: No).

Datum 8 and Datum 9 highlight the translator's choice to render the non-standard AAE form "'shamed" into the standard Indonesian word "*malu*" (BT: feeling shameful). While seemingly equivalent, this translation overlooks the cultural meaning embedded in the word "'shamed". Arthur (1996, p. 89) emphasizes that the word "'shame" in AAE carries a significant cultural connotation, noting that it 'has no exact equivalent in other Australian Englishes.' Unlike standard English, which associates "shame" primarily with embarrassment, AAE also uses "shame" to express a sense of fear.

Given this cultural nuance, a more accurate translation for the phrase "I was too 'shamed" might be "*Aku terlalu takut*." (BT: I was too scared). This translation better conveys the cultural meaning of "shame" within the context of both AAE and the novel *My Place*.

Eye Dialect

The non-standard feature of eye dialect is defined by Berthele (2000, p. 596) as: 'familiar words are respelled in a way that violates orthographic norms.' However, since this violation does not necessarily alter the pronunciation of the words, Berthele argues that eye dialect serves as an effective technique to personalize the speech of specific characters.

In *My Place*, eye dialect is frequently employed in the speech of Daisy and Sally, rarely used by Arthur, and entirely absent in the speech of Sally's mother, Gladys. Examples of eye dialect in chapter "Daisy Corunna's Story" include "gunna", "spectin'" and "s'pose".

Table 5. Translation of eye dialect "gunna" into standard Indonesian

Source Text	Target Text
10. 'What you want her for?' I wasn't gunna let him in the door. (p. 338)	*"Ada perlu apa kau mencarinya?" Aku masih tetap tidak membukakannya pintu.* (p. 554)
11. Well, Sal, that's all I'm gunna tell ya. (p. 349)	*Yah begitulah Sal, itu semua yang **bisa** aku ceritakan padamu.* (p. 574)
12. I'm glad I'm goin'. You a stirrer, you gunna have a lot of talkin' to do. (p. 349)	Aku bersyukur aku akan pergi. Kau yang *suka mengungkit-ungkit, karena itu kaulah yang **akan** berbicara banyak.* (p. 574)

'Gunna' is the eye dialect for 'going to'. The three translations presented in Table 5 fail to reflect the ST's use of eye dialect. In Datum 10, the word "gunna" is omitted entirely from the translation. In Datum 11, "gunna" is translated into the Indonesian word "*bisa*", meaning "able", which does not accurately convey its meaning. Only in Datum 12 is the word "gunna" translated correctly as "***akan***" (BT: going to/will). Across these three

examples, the translator does not compensate for the non-standard effect of "gunna" in her translation.

For Datum 10, we suggest compensating for the ST's non-standardness by using the Indonesian lexicon "*ngotot*", which means "being very insistent". "*Ngotot*" is a Javanese word that is widely used in Jakarta dialect and colloquial Indonesian. The translation could be rendered as: "*Ada perlu apa kau mencarinya?" Aku* ***ngotot*** *takkan membukakannya pintu*." (BT: Why are you looking for her? I will not open the door).

To convey non-standardness in the translation, the eye dialect "gunna" in Datum 11 and Datum 12 can be translated as "*bakalan*" (BT: going to/will), a Jakarta Malay lexicon commonly used as an informal alternative to the standard Indonesian "*akan*" (Chaer, 1976, p. 59). For Datum 12, we suggest the following translation: "*Aku bersyukur aku akan pergi. Kau tukang mengungkit-ungkit, kau yang* ***bakalan*** *perlu ngomong banyak."* (BT: I'm glad I am leaving. You're a stirrer; you're going to have a lot to tell.)

Table 6. Translation of eye dialect "spect" into standard Indonesian

Source Text	Target Text
13. Maybe he 'spected the colour to come off. (p. 338)	*Mungkin dia* ***ingin melihat*** *warna rambutku berubah.* (p. 554)
14. When Gladdie was 'bout three years old, they took her from me. I'd been 'spectin' it. (p. 340)	*Pada waktu Gladdie berusia kira-kira tiga tahun, dia dipisahkan dariku. Aku memang* ***sudah mengira*** *sebelumnya.* (p. 558)
15. When he died, I'd been expectin' it. I had that feelin' inside he might be goin' soon. (p. 347)	*Pada waktu dia akan meninggal aku* ***telah merasakannya****. Aku merasa di dalam hati bahwa Bill akan segera meninggal.* (p. 571)

"'Spect" is the eye dialect for the verb 'expect'. In the source text, this eye dialect appears with inflected variants, such as "'spected" (Datum 13) and "'spectin'" (Datum 14). These variants reflect tense differences. However, author Sally Morgan is not consistent in applying the feature of first syllable loss in this verb, as there are also instances where the standard form "expect" appears, as seen in Datum 15.

The translator, Firdaus, is also not consistent in translating the meaning of "expect". In Datum 13, it is translated as "*ingin melihat*" (BT: wanted to see), while in Datum 14, it is rendered as "*sudah mengira*" (BT: had anticipated). In Datum 15, "expectin'" is translated as "*telah merasakannya*" (BT: had felt), which is not an accurate translation of the verb. Overall, these three translations neither reflect nor compensate for the non-standardness of the ST's eye dialect.

Morpheme Simplification

The non-standard feature of morpheme simplification shares similarities with eye dialect in that both involve orthographic deviations from the standard lexicon. However, unlike eye dialect, morpheme simplification reflects a consistent non-standard effect in regular pronunciation. Datum 16 and Datum 17 in Table 7 illustrate the translation of morpheme simplification from the chapter "Daisy Corunna's Story".

Table 7. Translation of words with morpheme simplification into standard Indonesian

Source Text	Target Text
16. She'd walk five miles to save a ha'penny. (p. 341)	*Dia lebih baik memilih berjalan 5 mil hanya supaya tidak mengeluarkan biaya ½* ***peni****.* (p. 560)
17. I feel real tired, now, Sal, the fight's gone out o'me. (p. 349)	*Sekarang Sally aku benar-benar lelah****, aku sudah tidak berdaya lagi.*** (p. 575)

In Datum 16, the phrase "half a penny" is simplified to "ha'penny" while in Datum 17, "out of me" is simplified to "out o'me". The translations for both Datum 16 and Datum 17 do not reflect the non-standard effect of this feature. The translator renders both sentences in standard Indonesian.

The translation of Datum 16 includes some unnecessary words or phrases that can be omitted to make the message clearer and maintain the translation's length equal to the source text. Additionally, numerical expressions like "five miles" and "half a penny" should be translated into words as in "*lima mil*" (BT: five miles) and "*setengah peni*" (BT: half a penny), rather than using numerical forms "5" and "1/2". Writing these expressions in word form is more acceptable and appropriate in Indonesian.

In the translation of Datum 17, the translator opts for the full address 'Sally' instead of the shortened ST form 'Sal'. This significantly diminishes the conversational tone intended in the source text. To better preserve this tone, we suggest using the Indonesian verb "*capek*" instead of the more formal "*lelah*" to translate the word "tired". The word "*capek*" aligns more closely with the conversational style of the source text.

DISCUSSION

Fifteen years after its initial release in Australia, the biographical novel *My Place* reached a wider international audience through translations into at least thirteen languages, including Japanese, Chinese, Malay, and European languages such as Dutch, German, and French. In the Indonesian translation, the translator, Firdaus, contributed a six-page foreword offering her personal interpretation of the story and an outline of her translation strategy. Firdaus argues in her foreword that *My Place* conveys a universal narrative of displacement and eviction. She believes this theme resonates with diverse

readers, including Indonesians, which led her to select the title *Yang Tergusur*, meaning "the evicted".

Translating a culturally and historically rich text like *My Place* presents significant challenges. Australian Aboriginal English (AAE) serves as a unique socio-cultural marker of Aboriginal identity, with linguistic features that lack direct equivalents in the Indonesian language. This creates a natural barrier to translation. Beyond its role as a dialect, AAE embodies as a symbol of cultural identity deeply tied to the painful history of the Stolen Generation. During this dark period, AAE dialects were marginalized and deemed inferior, while young Aboriginal people were forcibly taught "proper" English. The story of AAE is, in essence, the story of a generation torn away from its cultural roots. Contemporary studies reveal that the social stigma surrounding AAE as an inferior dialect continues to affect today's generation of Aboriginal people, manifesting as linguistic racism. For example, participants in Oliver & Exell's (2020) study reported that while speaking their own dialect provides the comfort of a deeper connection to their culture, they still experience feelings of shame about their inability to speak "standard" Australian English (see also Dovchin, 2020).

Given the cultural richness of *My Place* and the linguistic and cultural gap between AAE and Indonesian, achieving a balance between maintaining the authenticity of the Aboriginal narrative and ensuring readability for Indonesian readers presents significant challenges in translation. This task requires the translator to navigate between domesticating—preserving the Aboriginal roots of the story—and foreignizing—making the text accessible to the target readership. Often, prioritizing one comes at the expense of the other. Čerče's (2013) study of the translation of *My Place* into Slovene highlights the importance of adopting a culturally ethical approach. She cautions that domesticating such texts can distort the cultural intentions of the source text, even if the result is more acceptable to the target audience. Similarly, Federici's (2022, p. 273) study of the Italian translation of *My Place* identifies numerous "regrettable translatorial decisions" that undermine the ST's cultural significance. She highlights the ethical responsibility of a translator to honour Indigenous identities in their works.

Firdaus' translation choices reveal a tendency to render most non-standard features of AAE in *My Place* into standard Indonesian. For example, Firdaus's decision to standardize expressions such as "ashamed," which in AAE conveys deeper connotations of both embarrassment and fear, highlights the limitations of direct translation. As a result, certain emotional depths and cultural meanings unique to AAE remain inadequately represented in the Indonesian translation. The standardization may have been influenced by several factors. First, the lack of direct equivalents between the two languages makes it challenging to replicate AAE's unique grammatical,

lexical, and phonological features in the Indonesian language, which follows a different linguistic and historical trajectory. Second, readability concerns may have influenced Firdaus' choices to deliberately adapt the text into a more familiar linguistic register for Indonesian readers. Another possible factor is editorial or publisher constraints, which may prefer standardized language in translated literature to ensure clarity and broad accessibility, particularly in translated literature.

To bridge these cultural and emotional gaps, Firdaus occasionally incorporates local Indonesian expressions, derived mostly from Javanese and Jakarta Malay, to compensate for the informal tone and dialectical flavor of the original text. For instance, Javanese phrases like "*sak umit*" ("very little") and colloquial expressions from Jakarta Malay, such as "*kok*" and "*lho*," are deliberately used to reintroduce informal and regional nuances while working within those sociolinguistic constraints. This strategy aligns with Baker's (1992) concept of compensation, a strategy that allows translators to retain certain dialectal distinctions through alternative linguistic tools.

However, while these choices help preserve the informal and regional tone of the source text, they also introduce new challenges. Certain Javanese terms, like "*sak umit*," are unfamiliar to many Indonesian readers, creating a further disconnect when placed within an Aboriginal context. Firdaus's inclusion of a footnote to explain the meaning of "*sak umit*" highlights this tension, suggesting that even Indonesian readers may find it difficult to reconcile Javanese expressions with an Aboriginal narrative.

This blending of local dialectal elements raises important questions about readability and cultural authenticity. On the one hand, Firdaus's use of colloquial Jakarta Malay maintains a conversational tone that is accessible to readers familiar with Indonesian colloquialism. On the other hand, the inclusion of highly specific Javanese terms may feel unnatural and disrupt the narrative flow and nuance of the story. This dilemma underscores the complex nature of translating Indigenous texts, where linguistic choices are deeply connected with identity and history (Collins & Ponz, 2018).

This study highlights the ethical responsibility of translators in handling Indigenous dialects. Translators must move beyond mere linguistic equivalence and engage with the sociolinguistic and historical context of dialect to avoid reinforcing historical erasure or misinterpretation. In the case of *My Place*, a more conscious effort to preserve AAE's cultural nuances—either through explanatory footnotes, paratextual elements, or carefully chosen compensatory strategies—could have strengthened the translation's cultural authenticity. This reinforces the view that translation is not just a linguistic but a cultural and ethical responsibility, particularly when dealing with texts that represent marginalized voices and histories.

The findings of this study contribute to the existing body of literature advocating for culturally-informed translation practices, particularly for texts embedded with Indigenous dialects. Translators must skillfully navigate both source and target cultures to minimize translation loss while maintaining dialectal integrity. Firdaus' strategies illustrate the potential of compensatory strategy to bridge cultural and linguistic divides, though the effectiveness of this strategy is inherently constrained by the sociolinguistic distance between AAE and Indonesian.

CONCLUSION

Cultural identities inherent in dialects are often untranslatable, posing highly complex challenges for translators. This cultural depth requires translators to move beyond literal interpretations to capture the essence of the dialect and convey it effectively across cultural and linguistic boundaries. The AAE dialect in *My Place* is particularly intricate due to its historical, social, and cultural significance. Translating AAE's non-standard features into a language without comparable social or historical equivalents, such as Indonesian, requires more than linguistic substitutions; it demands strategies that honour the cultural depth embedded in the source text.

Firdaus' strategy of standardizing AAE features in the Indonesian translation achieves readability but diminishes the cultural and historical weight of the dialect. To address this limitation, the application of compensation strategy offers alternative expressions that, at least partially, retain the distinctiveness of the source text dialect. These strategies may include introducing regional colloquialisms, maintaining phonetic markers of speech variation, or strategically using explanatory footnotes or glossaries to mitigate lost cultural nuances.

This research advocates for creative and culturally sensitive approaches when translating Indigenous dialects, emphasizing that translation is as much about cultural integrity as it is about achieving linguistic accuracy. By thoughtfully integrating compensation strategy and exploring hybrid translation techniques, such as retaining certain AAE markers alongside explanatory devices, translators can more effectively preserve the identity and voice inherent in Indigenous texts. Such practices reinforce the translator's role as a cultural mediator in fostering deeper cross-cultural understanding while ensuring that marginalized voices are accurately represented in translation.

REFERENCES

Al-Khanji, R., & Ennasser, N. (2022). Dealing with Dialects in Literary Translation: Problems and Strategies. *Jordan Journal of Modern Languages and Literatures*, *14*(1), 145–163. https://doi.org/10.47012/jjmll.14.1.8

Anurekha, S., & Akshara Govind, U. S. (2023). Narratives of Australian Aboriginals; Effects of its Stolen Generation. *Journal of Pharmaceutical Negative Results*, *14*, 2023. https://doi.org/10.47750/pnr.2023.14.S02.60

Arthur, J. M. (1996). *Aboriginal English: A cultural study*.

Badiozaman, F., Samani, E., & Bagheripour, R. (2022). Retaining linguistic hybridity: A multiple case study of non-standard language transfer through literary translation process. *Iranian Journal of Applied Linguistics (IJAL)*, *25*(1).

Baker, M. (1992). *In Other Words: A Coursebook on Translation*. Routledge.

Berthele, R. (2000). Translating African-American Vernacular English into German: The problem of 'Jim' in Mark Twain's Huckleberry Finn. *Journal of Sociolinguistics*, *4*(4), 588–614. https://doi.org/10.1111/1467-9481.00131

Bradford, C. (2020). The Stolen Generations of Australia: Narratives of loss and survival. *International Research in Children's Literature*, *13*(2), 242–258. https://doi.org/10.3366/IRCL.2020.0356

Butcher, A. (2008). Linguistic aspects of Australian aboriginal english. *Clinical Linguistics and Phonetics*, *22*(8), 625–642. https://doi.org/10.1080/02699200802223535

Čerče, D. (2013). Shaping images of Australia through translation: Doris Pilkington and Sally Morgan in Slovene Translation. *ELOPE: English Language Overseas Perspectives and Enquiries*, *10*(2), 139–147. https://doi.org/10.4312/elope.10.2.139-147

Čerče, D. (2015). Reconstructing the cultural specificity of Indigenous Australian writing in the Slovene cultural space. *Journal of Language, Literature and Culture*, *62*(2), 77–88. https://doi.org/10.1179/2051285615Z.00000000054

Chaer, A. (1976). *Kamus Dialek Jakarta*.

Chambers, J. K. (2004). Dynamic typology and vernacular universals. In B. Kortmann (Ed.), *Dialectology meets Typology: Dialect Grammar from a Cross-Linguistic Perspective*. Mouton de Gruyter.

Chambers, J. K., & Trudgill, P. (2004). *Dialectology* (2nd ed.). Cambridge University Press.

Clark, E. L., Easton, C., & Verdon, S. (2021). The impact of linguistic bias upon speech-language pathologists' attitudes towards non-standard dialects of English. *Clinical Linguistics and Phonetics*, *35*(6), 542–559. https://doi.org/10.1080/02699206.2020.1803405

Collingwood-Whittick, S. (2002). Sally Morgan's My Place: Exposing the (Ab)original 'text' behind Whitefellas' History. *Commonwealth Essays and Studies*, *25*(1), 41–58. https://doi.org/10.4000/12482

Collins, G., & Ponz, M. L. (2018). Translation, hybridity and borderlands: Translating non-standard language. In S.-A. Harding & O. C. Cortés (Eds.), *The Routledge Handbook of Translation and Culture* (pp. 398–414). Routledge.

Darwin, L., Vervoort, S., Vollert, E., & Blustein, S. (2023). *Intergenerational Trauma and Mental Health*. https://doi.org/10.25816/v8ta-1t17

Dovchin, S. (2020). Introduction to special issue: linguistic racism. *International Journal of Bilingual Education and Bilingualism*. https://doi.org/10.1080/13670050.2020.1778630

Dudek, A. (2018). The Untranslatability of Dialects in Subtitling. An Analysis of Translation Techniques Used in the English Subtitles to The Peasants. *Anglica Wratislaviensia*, *56*, 295–307. https://doi.org/10.19195/0301-7966.56.18

Federici, E. (2013). My Place/La mia Australia: Translating Sally Morgan's Polyphonic and Gendered Text into Italian. In E. Federici & V. Leonardi (Eds.), *Bridging the Gap between Theory and Practice in Translation and Gender Studies* (pp. 133–149). Cambridge Scholars Publishing.

Federici, E. (2022). Translating counter-memory in Australian Aboriginal texts. In S. Deane-Cox & A. Spiessens (Eds.), *The Routledge Handbook of Translation and Memory* (pp. 266–281). Routledge.

Gilbert, S. (2019). Living with the past: the creation of the stolen generation positionality. *AlterNative*, *15*(3), 226–233. https://doi.org/10.1177/1177180119869373

Hatim, B. (2013). *Teaching and Researching Translation*. Routledge.

Hill-Madsen, A. (2019). The heterogeneity of intralingual translation. *Meta (Canada)*, *64*(2), 537–560. https://doi.org/10.7202/1068206AR

Jing, Y. (2017). *In search of a varied voice: Translating dialect in English literature*. The Hong Kong Polytechnic University.

Lalitha, P. (2020). Intersectionality of gender, race and sexuality in Sally Morgan's My Place. *Teresian Journal of English Studies*, *XII*(IV).

Lotfipour-Saedi, K. (2002). Analysing Literary Discourse: Implications for Literary Translation. *Meta*, *37*(2), 193–203. https://doi.org/10.7202/004016ar

Määttä, S. K. (2004). Dialect and point of view. *Target. International Journal of Translation Studies*, *16*(2), 319–339. https://doi.org/10.1075/target.16.2.06maa

Magazzù, G. (2023). Translating Non-standard Language: Andrea Camilleri in English. *Pázmány Papers – Journal of Languages and Cultures*, *1*(1), 236–253. https://doi.org/10.69706/pp.2023.1.1.14

Menzies, K. (2019a). *Forcible separation and assimilation as trauma: The historical and socio-political experiences of Australian Aboriginal people*. http://nbn-resolving.de/urn:nbn:de:hbz:464-sws-1823

Menzies, K. (2019b). Understanding the Australian Aboriginal experience of collective, historical and intergenerational trauma. *International Social Work*, *62*(6), 1522–1534. https://doi.org/10.1177/0020872819870585

Nurymbetovich, S. B. (2023). Dialectisms in the language of literary works. *Central Asian Journal of Literature, Philosophy, and Culture*, *4*. https://cajlpc.centralasianstudies.org

Oliver, R., & Exell, M. (2020). Identity, translanguaging, linguicism and racism: the experience of Australian Aboriginal people living in a remote community. *International Journal of Bilingual Education and Bilingualism*, *23*(7), 819–832. https://doi.org/10.1080/13670050.2020.1713722

Orozco, M. (2004). The Clue to Common Research in Translation and Interpreting: Methodology. In C. Schäffner (Ed.), *Translation Research and Interpreting Research Traditions, Gaps and Synergies* (pp. 98–103). Multilingual Matters LTD.

Paul, P. (2023). Negotiating Aboriginality: A Study of the representation of Aboriginal humour in Sally Morgan's My Place. *Research Ethics: Journal of Multidisciplinary Research*, *1*. www.researchethics.in

Poedjosoedarmo, S. (1982). *Javanese Influence on Indonesian*. The Australian National University.

Raihanah, M. M., & Idrus, M. M. (2023). "so much about myself I didn't understand": Rememory and the Problematics of a lost identity in Sally Morgan's My Place. *3L: Language, Linguistics, Literature*, *29*(3), 272–284. https://doi.org/10.17576/3L-2023-2903-19

Ramos-Pinto, S. (2017). Film, dialects and subtitles: an analytical framework for the study of non-standard varieties in subtitling. *Translator*, *24*(1), 17–34. https://doi.org/10.1080/13556509.2017.1338551

Renes, M. (2010). *Sally Morgan: Aboriginal Identity Retrieved and Performed within and without My Place*. *18*, 77–90.

Seran, J. (2015). Australian Aboriginal Memoir and Memory: A Stolen Generations Trauma Narrative. *Humanities*, *4*(4), 661–675. https://doi.org/10.3390/h4040661

Sonoda, H. (2009). A Preliminary Study of Sally Morgan's My Place. *The Otemon Journal of Australian Studies*, *35*, 157–170.

Stockwell, P. (2020). Literary dialect as social deixis. *Language and Literature*, *29*(4), 358–372. https://doi.org/10.1177/0963947020968661

Ten Hove, T. (2018). *Translating Non-Standard Language from English to Dutch: An Analysis and Exercise*. Utrecht University.

Toury, G. (2012). *Descriptive Translation Studies–and beyond*. John Benjamins Publishing Company.

Wolfram, W. (1998). Dialect in Society. In F. Coulmas (Ed.), *The Handbook of Sociolinguistics*. Blackwell Reference Online.

Yu, N. (2019). Interrogating social work: Australian Social Work and the Stolen Generations. *Journal of Social Work*, *19*(6), 736–750. https://doi.org/10.1177/1468017318794230

THE AUTHORS

Delita Sartika is a lecturer in the English Education Study Program at Jambi University. She holds a PhD in Literature and Cultural Studies. Her research interests include language, literature, and cultural studies, with a focus on exploring the intersections of language and culture in educational and literary contexts.

Hidayati Hidayati is a PhD candidate in TESOL. She serves as a lecturer in the English Education Study Program at Jambi University. Her research interests center around English Language Teaching and English Teacher's Identity.

Armiwati Armiwati is a senior lecturer in the English Education Study Program at Jambi University. Her research interests focus on the teaching of literature for English students.