



Lost and Found in Translation: Examining the English Version of *Perahu Kertas*

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ABSTRACT

Translation plays a key role in conveying meaning, context, and cultural relevance across languages. This study aims to analyze the translation strategies used in the Indonesian novel “Perahu Kertas” (SL) and its English version “Paper Boats” (TL), based on Baker’s translation theory. The research focuses on the application of all eight of Baker’s translation strategies. Using qualitative methods, the researcher compares the source and target texts to identify how these strategies were applied in both texts. The findings reveal that seven out of the eight strategies were used in the novel, with translation by illustration being absent. The three dominant strategies found were translation by paraphrase using related words, translation by omission, and translation by a more neutral/less expressive word, which prioritized meaning and appropriateness in the target language. This study provides valuable insights for translators and researchers in the translation field.

INTRODUCTION

This study aims to examine the translation strategies employed in the English version of *Perahu Kertas*, a renowned Indonesian novel by Dee Lestari. Translation plays a crucial role in bridging linguistic and cultural gaps between languages. It involves not only converting words but also interpreting the meaning, style, and context of the source text while adapting it to the target audience's norms and expectations. Translation is often viewed through various expert definitions that underline its complexity and purpose. Catford (1965) describes translation as the process of replacing textual material in one language (the source language) with its equivalent in another language (the target language). This definition highlights the focus on equivalence, where the translated text should carry the same meaning as the original. Similarly, Nida and Taber (1969) highlight that translation aims to reproduce the closest natural equivalent of the source message in terms of both meaning and style. More recently, contemporary scholars have expanded on these foundational ideas. For instance, Schäffner (2020) argues that effective translation requires a nuanced

understanding of cultural context and the mediation of both semantic and pragmatic dimensions, S while Torop (2020) highlights that modern translation strategies must account for the translator's cognitive processes and the dynamic nature of language. These recent insights reinforce that translation is not merely about literal word substitution but also about ensuring that the target text resonates with its audience by preserving the original's intent, tone, and cultural nuances.

Translation strategies are fundamental in guiding translators through the multifaceted process of bridging linguistic, cultural, and stylistic differences, ensuring that the target text (TL) aligns with the source text (SL) while resonating with the target audience's norms and expectations. As Baker (1992) defines, these strategies are the specific techniques employed to address challenges encountered during translation, and while traditional frameworks by Catford (1965) and Nida and Taber (1969) emphasized achieving equivalence through literal and semantic transfers, recent scholarly debates have expanded this view by incorporating cognitive, cultural, and ideological dimensions. For instance, when translating literary texts such as Dee Lestari's *Perahu Kertas*, which are imbued with rich idioms, cultural references, and emotional nuances, the translator must not only convey the literal meaning but also capture the author's unique voice, cultural context, and artistic intent—thus navigating the critical balance between formal equivalence and dynamic equivalence. Contemporary research by Schäffner (2020) suggests that modern translation strategies should mediate between preserving the cultural specificity inherent in the source text and ensuring accessibility for a global readership, a perspective that echoes Venuti's (2021) discussion on the tension between foreignization and domestication. Additionally, Torop (2020) emphasizes that translation is a dynamic and reflective process influenced by the translator's cognitive strategies and decision-making, ultimately underscoring that effective translation is not merely the application of fixed techniques but an adaptive practice that harmonizes literal accuracy with creative and culturally informed reinterpretation.

This study focuses on analyzing the translation strategies used in the English version of *Perahu Kertas*, particularly examining how these methods convey the novel's themes, style, and cultural elements. The research is grounded in the theoretical debates and frameworks that have shaped translation studies over the decades. Foundational models such as those proposed by Baker (1992), emphasize achieving equivalence—ensuring that the translated text maintains the meaning, tone, and stylistic nuances of the original. However, contemporary debates have expanded this view by arguing that translation is not merely a process of literal word substitution but an adaptive, context-sensitive practice. According to Schäffner (2019) assert that effective translation strategies must mediate between preserving cultural specificity and rendering the text accessible to the target audience, while also accounting for the translator's cognitive processes. In this context, the study's qualitative descriptive approach through the analysis of specific textual examples aims to illuminate how these theoretical perspectives manifest in the translator's choices, ultimately balancing fidelity to the source text with the dynamic requirements of cultural and linguistic adaptation.



Several researchers have explored translation strategies in their studies. The first one is by Shabrina and Setiarini (2023), titled “The Equivalence and Translation Strategies of English-Indonesian Circumstances in the Novel *The Kite Runner*.” This research focused on how circumstances in the novel were translated and the strategies the translator used. The findings showed that strategies like modulation and transposition were commonly applied to ensure the meaning stayed true to the original while fitting Indonesian linguistic norms. It also highlighted how adapting these circumstances helped maintain the cultural and contextual relevance of the story.

The second study, by Anwar (2020), titled “Strategies and Techniques of Translation in Translating Songs as 21st Century Curriculum” The focus of this study is to analyze translation techniques and strategies to overcome the students' difficulties in translating English songs. This study found that paraphrasing, adjusting rhyme schemes, and using contextual translation were particularly effective. These approaches not only helped students understand the songs better but also emphasized how techniques are necessary when dealing with cultural nuances in music.

The third study, by Fata, et al. (2022), titled “Investigating Translation Strategies in Indonesian Best Seller Novel,” focused on translating cultural-specific terms and expressions in the English version of *Negeri 5 Menara*. The research highlighted borrowing, cultural substitution, and explication as the main strategies. These strategies helped retain the essence of the original text while making it accessible to English-speaking readers. The research also showed how translation can act as a cultural bridge by carefully adapting specific expressions.

After reviewing the three research, the author found that they all focused on the same aspect: the examination of translation strategies. What distinguishes them is the area of translation, like the equivalence and the circumstances used, the translation difficulties, and the cultural-specific terms and expressions that the translator wants to convey. Although each study has a different focus aspect, all those preceding studies, including this study, contribute to a better understanding of the complexities of translation, particularly in the context of literary works.

METHODS

This study uses a qualitative research method to analyze the translation strategies in the English version of *Perahu Kertas* by Dee Lestari, titled “Paper Boats”, translated by Tiffany Tsao. A qualitative approach was chosen to provide a deeper understanding of the techniques the translator used to achieve equivalence between the Indonesian source text and the English target text. The analysis considers linguistic, cultural, and contextual factors to show how the translator adapted the novel for English-speaking readers. The data for this research includes the original Indonesian version of *Perahu Kertas*, published in 2009 by Bentang

Pustaka, and its English translation “Paper Boats”, published in 2017 by Amazon Crossing. Mona Baker’s theory of translation strategies is used as the framework for this study, focusing on techniques such as translation by a more general word, by a more neutral/less expressive word, cultural substitution, paraphrase, and omission (Baker, 1992).

The process of collecting data began with thoroughly reading both the Indonesian and English versions of the novel to fully understand the content, style, and narrative elements. Key passages were then selected based on their linguistic and cultural significance. These passages were carefully analyzed to identify the translation strategies used, with Baker’s theory guiding the categorization and interpretation of the techniques. Finally, for each passage, the reason behind the choice of strategy was explained by showing how the translation reflects a specific technique from Baker’s theory, such as why a particular sentence was translated using cultural substitution, paraphrasing, or another strategy. This research focuses on uncovering the strategies used in the translation of *Perahu Kertas* into “Paper Boats”. By applying Baker’s framework, the study aims to highlight how the translator navigated cultural and linguistic differences while preserving the meaning and essence of the original work. This analysis provides valuable insights into the creative process of literary translation.

RESULTS AND DISCUSSION

The purpose of this study was to analyze the translation strategies used in the English version of *Perahu Kertas* by Dee Lestari, titled “Paper Boats”, translated by Tiffany Tsao. The study applied Baker’s (1992) theory of translation strategies, which outlines eight techniques for achieving equivalence in translation. However, after reading and comparing the Indonesian version of the novel to the English version and then identifying it using eight Baker’s translation strategy theory, only 7 strategies were found in the translation of the novel, which:

Translation by a more general word

This strategy enables the translator to simplify the translation process by translating specific words from the source language into more general ones in the target language. This strategy is usually recognized as one of the most commonly used strategies, and it has proven effective in the majority of languages. In the case of *Perahu Kertas* and its English translation “Paper Boats”, several instances of translation by a more general word can be analyzed:

SL = *yang sudah putih tapi masih lebat*

TL =, *which was white but still abundant*

In this sentence, “*lebat*” is translated as “abundant” in the target language. “*Lebat*” is a specific word that refers to the condition of having a lot of hair or thick hair, whereas “abundant” is a more general word that means plentiful or overflowing, and may be applied to a variety of situations other than hair, such as goods or resources.

SL =....., ” *dumel* suaminya.

TL =....., ” *the man complained*.

The word “*dumel*” in Indonesian describes a feeling of annoyance, irritation, or dissatisfaction that is usually conveyed through grumbling. It has a more specific emotional connotation, indicating a deep sense of displeasure. However, the translator chose to use the more general word “complained” in English. In English, “complained” generally refers to the act of expressing dissatisfaction or complaint, but it does not capture the deep emotional nuances that the word “*dumel*” has.

SL = *Jaket jins kegombrongan* milik Karel yang digondol Kugy....

TL =.....*the denim jacket she was wearing was way too big* for her

The word “*kegombrongan*” refers to the oversized nature of clothing, with connotations that can include a somewhat sloppy, silly, or untidy appearance. In this context, “*kegombrongan*” is a culturally specific reference that is better understood in the Indonesian context and may be difficult for readers outside this culture to understand. By translating it as “too big,” the translator replaces this specific reference with a term that is culturally general and universally understood.

Translation by a more neutral/less expressive word

When a translator translates a text from the source language to the target language, the translator often encounters words whose expressive meanings cannot be matched in the target language. Therefore, to address this, the translator needs to use a less expressive translation strategy by reducing the level of meaning from the word’s expression in the source language and making them more common or neutral in the target language, so that they can be more accepted by readers in the chosen target language. In the case of *Perahu Kertas* and its English translation “Paper Boats”, several instances of more neutral/less expressive word can be analyzed:

SL = *Suara Noni melengking tajam*

TL =*Noni’s voice sounded shrill*

In this sentence, the term “*melengking tajam*” has an overly expressive meaning. “*Melengking*” essentially means a very loud sound that is quite disturbing to someone's hearing, and in this case, the word “*tajam*” adds more emphasis to the sharpness of the sound. Whereas in the English translation, it is translated as “shrill,” which indicates that the sound is piercing to the ears. In this case, there is a reduction in expression from SL to TL, the meaning is still conveyed but in a more general form and less expressive than in the source language to make it more relatable to the target language readers.

SL = ***Langkah-langkah beratnya hilir mudik*** sedari tadi.....

TL =*had been **pacing back and forth** for some time now*

In this sentence, the term “*langkah-langkah beratnya*” has a meaning beyond just physical movement and it describes a feeling of significant weight, such as anxiety and emotional turmoil, that is evident from the person's steps. Additionally, “*hilir mudik*” describes someone's restlessness and full of anxiety. However, in the English version, the author uses the translation “pacing back and forth.” This term essentially has the same meaning as the SL but is more general and does not convey the same emotional and psychological impression present in the SL. The choice of this term is more neutral in the target language, making it easier for target language readers to understand without needing convoluted explanations.

SL = *Jeroen yang ekstrover, atletis, **diplomatis**,*

TL = *Jeroen—**extroverted, athletic, and agreeable**—*

In the English translation, “*diplomatis*” has been translated as “agreeable” rather than a more direct translation like “diplomatic”. The word “agreeable” is more neutral and less expressive than “diplomatic”, as “agreeable” refers more to being friendly or pleasant, which can be seen as a softer or more general characteristic compared to the more specific “diplomatic”. “Diplomatic” can imply a person skilled in managing sensitive political or social situations, while “agreeable” is a more neutral and universally understood adjective. The term “agreeable” is less expressive and does not convey the full depth of “*diplomatis*” in the source language, which may carry connotations of negotiation skills or tactfulness in specific situations.

Translation by cultural substitution

This translation involves replacing a cultural reference from the source text with an equivalent element from the target culture (Baker, 1992). This strategy is used when a specific cultural concept, custom, or item has no direct equivalent in the target language, so making it necessary to substitute it with something more familiar to the target audience. The goal is to maintain the text's meaning and relevance while ensuring the translation remains understandable and relatable. This approach is often employed in literary translations

to preserve the essence of the narrative while making it accessible to readers from different cultural backgrounds. In the case of *Perahu Kertas* and its English translation “Paper Boats”, several instances of cultural substitution can be found:

SL = *menunggu pengumuman UMPTN*

TL = *his exam results*

UMPTN refers specifically to the Indonesian university entrance exam for public universities, a term deeply rooted in Indonesian culture and educational system. In this case, *UMPTN* is a specific cultural reference that might not be understood outside of Indonesia. By translating it to “exam results,” the translator is substituting this cultural reference with something that is culturally neutral and universally understood, the translator ensures that the meaning of the sentence is preserved but adapted for the target audience.

SL = *Rambut sebahu Kugy sebagian naik ke atas seperti disasak setengah jadi.*

TL = *A clump of Kugy’s shoulder-length hair was sticking up, as if she’d tried to **arrange it in a bouffant** but given up halfway.*

In this sentence, the translator substitutes “*disasak setengah jadi*” (which directly refers to a particular kind of Indonesian hairstyle) with the more familiar Western term “bouffant.” A bouffant is a voluminous hairstyle popular in Western cultures. The concept of “*disasak*” may not be widely recognized by an international audience, especially if they’re unfamiliar with Indonesian hairstyles. By using “bouffant,” a similar hairstyle widely recognized in Western cultures, the translator helps the audience better visualize the image without needing further explanation about Indonesian hairstyles. That would be more familiar to the target audience, therefore the concept is conveyed clearly while maintaining the intended meaning of the original sentence.

SL = *Terus minum kopi tubruk sama*

TL = *brew up a pot of coffee—boiled with sugar*,

In this sentence, kopi tubruk refers to a specific traditional Indonesian style of coffee, where the coffee grounds are boiled together with sugar, creating a strong, sweet brew. This is a culturally unique term that might not be immediately familiar to English-speaking audiences. The translator substitutes the specific term “*kopi tubruk*” with a more general phrase “brew up a pot of coffee—boiled with sugar.” While this doesn’t capture the exact cultural practice of kopi tubruk, it conveys the concept in a way that English-speaking readers can understand. The explanation of the coffee being boiled with sugar makes it clear that this is a type of sweet, strong coffee.

Translation using loan words with explanation

This translation strategy refers to the translator's effort to maintain the original word from the source language, written directly in the target language without alteration. Usually, only a brief or simple description is provided or just use the original word directly, because it would confuse the reader if the description were too long and convoluted. It is very easy to find loanwords in the target language text because the original words are retained and not translated into the target language, making the difference in words very noticeable in the target language. In the case of *Perahu Kertas* and its English translation "Paper Boats", several instances of loan word can be analyzed:

SL = *mulai **warung** nasi goreng*

TL =*be it a **warung** for fried rice*

In this sentence, the term "*warung nasi goreng*" refers to a small place that sells food with a menu of fried rice, which is a typical dish from Indonesia. In the English version of the novel *Perahu Kertas* (Paper Boats), the word "*warung*" is established as a loanword because it is not translated into English, "*warung*" is an original Indonesian term for which an equivalent is hard to find in the target language. The author in the English translation did not add a further description about "*warung*" because the phrase "*nasi goreng*," which is translated into English as "fried rice," would be more familiar to the target language readers and would already provide a clear context for the word "*warung*" without the need for additional explanation.

SL = *bertemankan angin dan suara **kentungan** bambu.*

TL = *the breeze blowing and the sounds of the bamboo **kentungan** in their ears.*

In this sentence, the term "*kentungan bambu*" refers to a traditional musical instrument made of bamboo that produces sound when it struck. In the English translation of the novel, the word "*kentungan*" is retained and included in the loanword strategy. This is because no other exact or equivalent word exists in the target language. The word "*bambu*" is translated as "bamboo," which is more familiar to readers in the target language. The author did not add further description to the word "*kentungan*" because the word "bamboo" is considered sufficient to provide context to the readers in the target language. As the Baker's theory, this will be possible if the readers have a good understanding of the source culture and context of the sentence.

SL =*Beliau tidak bosan-bosannya mengingatkan untuk memanggil Kugy dengan tambahan 'kak'*

TL = *Their mother never tired of reminding Keshia that she should use **the proper term of respect for an older sister: kak, short for kakak.***

In this sentence, “*kak*” is categorized as a loan word because this word or term is a distinctive term used in Indonesian. If translated directly into the target language (English), it could reduce or even eliminate the unique characteristics of the word itself. The author provides a clear description of the word “*kak*” where the author writes the explanation: “*kak, short for kakak*” and “*kakak*” is described as “the proper term of respect for an older sister.” This explanation will make it easier for readers of the target language to understand how the word “*kak*” use in the source language.

Translation by paraphrase using a related word

This strategy is used when the idea conveyed by the source language is expressed with different words in the target language, especially when certain forms or structures appear more frequently in the source text than in the target language. The aim of this strategy is to keep the original word or phrase's meaning while adapting its form to the target language's standards. This strategy helps to ensure that the final translation is clear and easy to understand while reducing the possibility of audience confusion or misinterpretation.

SL = “*Eh, itu, korannya datang!*” *seru istrinya ketika ia mendengar gesekan kertas koran di depan pintu*

TL = *His wife heard a sound at the front door. “Oh! I think the paper’s here!”*

“*Eh, itu, korannya datang!*” is an Indonesian expression that conveys surprise or attention when a character in the story notices the arrival of the newspaper. The translation, “Oh, I think the newspaper’s here!” is a paraphrase that shifts the expression to a more natural English equivalent, using “Oh!” as an exclamation of surprise and “I think” to convey uncertainty or casual observation, which is commonly used in English in such contexts. Although the wording is different, the translation retains the original meaning, showing surprise and awareness of the newspaper's arrival.

SL = *Cukup banyak penyesuaian yang mereka pelajari selama dua tahun ini.*

TL = *They’d learned to adapt to each other.*

The phrase “*Cukup banyak penyesuaian yang mereka pelajari selama dua tahun ini*” is translated to “They’d learned to adapt to each other.” “*Penyesuaian*,” which can be translated as “adjustment,” is translated to “adapt,” because it is more in line with natural English usage. This option makes the translation clearer and easier to understand by removing difficult or formal expressions that could disrupt the flow. Furthermore, “to adapt to each other” highlights the mutual and continuing character of the adaptations, maintaining the original meaning while making it more stylistically suitable and accessible to English

readers. According to Newmark (1988) argues, A translation should not only convey the meaning of the original text but also reflect the naturalness of the target language to ensure readability. Similarly, Venuti (2018) emphasizes that effective translation involves domestication strategies that make the text more familiar and fluid for target readers, avoiding unnecessary formal structures.

SL = *Kugy percaya bahwa ia harus menulis surat untuk Neptunus dan melaporkan apa saja yang terjadi dalam hidupnya.*

TL = *Kugy began telling Neptune about everything that was happening in her life.*

In the source text, “*menulis surat*” (writing a letter) and “*melaporkan*” (reporting) emphasize a formal and structured act of communication. However, the translator rephrases this as “began telling Neptune,” which conveys a more casual and narrative tone while still relating to the concept of communication. The shift from “writing a letter” to “telling” simplifies the act and aligns with a more conversational style, so it is more accessible for English readers. While the core idea of sharing information with Neptune is preserved, the translator adapts the phrasing to better suit English readers by making it sound more relaxed and natural. This strategy ensures the meaning is retained while making the text feel natural in English. According to Hatim & Munday (2019), translators often adjust formality and structure to ensure the target text aligns with the linguistic and cultural expectations of its readers. Emphasizes that translation by paraphrase is a common strategy used when direct equivalence is unavailable, allowing for greater fluency and readability in the target language (Baker, 2018).

Translation by paraphrase using unrelated words

A strategy identified by Mona Baker (1992) where the translator rephrases an idea or concept from the source text in the target language using words that are not directly equivalent to the original terms. Instead of finding exact word-for-word translations, the translator conveys the meaning through a different expression, often to make the translation more understandable or culturally appropriate. This strategy is useful when there are no direct equivalents in the target language or when the original term is difficult to translate due to ambiguity or cultural specificity. Essentially, it focuses on communicating the essence of the message, even if the wording differs significantly. In the case of *Perahu Kertas* and its English translation “Paper Boats”, several instances of paraphrasing using unrelated words can be analyzed:

SL = *Gimana sih, gua*

TL = *What are you going to do with me?*

In Indonesian, “*Gimana sih*” is a colloquial expression that roughly means “What's going on?” or “What's the deal?” It is often used to express confusion, frustration, or exasperation. The translation moves away from the literal meaning of “*Gimana sih, gua*” and instead paraphrases it into a question that conveys a similar feeling of being frustrated or at a loss, but it shifts the focus onto a more specific inquiry, “What are you going to do with me?” The translation changes the words and phrasing to capture the emotional tone rather than a direct equivalent. It uses unrelated words to convey a similar emotional intent, rather than attempting a word-for-word translation. Paraphrasing using unrelated words is a common strategy when a direct equivalent is unavailable, ensuring that the intended meaning and emotional nuance are preserved (Baker, 2018).

SL = *Ampun, deh!*

TL = *Why didn't you say something?*

“*Ampun, deh!*” is an Indonesian exclamation, which can express frustration, exasperation, or pleading, often in a context where the speaker is reacting to something they find overwhelming or surprising. The translation, “*Why didn't you say something?*” is a completely different phrasing in English, which asks a question and seems more focused on the issue of communication, not on the emotional tone of the source text (Baker, M, 2018). The English phrase is unrelated to the exact words of the original Indonesian phrase but still serves to convey the meaning of frustration or surprise. The translator has paraphrased the original, but in a way that shifts the focus from an exclamation of frustration to a question about what should have been said, which is not directly related to the original expression (Baker, M, 2018)

SL = *Ya iyalah. Buat apa lagi?*

TL = *That's about the shape of things.*

This phrase is a casual, colloquial expression in Indonesian. “*Ya iyalah*” roughly translates to “Of course” while “*Buat apa lagi?*” can be interpreted as “What else would it be for?” In English, the phrase “*That's about the shape of things*” is an idiomatic expression meaning something like “*That's how it is*” or “*That's how things stand.*” It doesn't directly correspond to the Indonesian words, but it conveys a similar sentiment in a more neutral or general way. The translator replaces the direct, literal meaning of the Indonesian sentence with a paraphrase that conveys the same meaning but using entirely different words and structure in the target language. “*Ya iyalah*” and “*Buat apa lagi?*” are translated into “*That's about the shape of things,*” which doesn't directly relate to the Indonesian phrases but rephrases the meaning in an idiomatic English expression. The Indonesian phrase has a more casual tone, while the English translation uses a slightly more formal expression to convey the same general attitude or conclusion about the situation.

Translation by omission

This strategy refers to the strategy where certain elements of the source text are deliberately left out in the target text. This often occurs when the omitted information is considered redundant, and irrelevant, which makes it difficult or unnecessary to translate. Omission can also be used to avoid repetition or when the meaning can still be conveyed effectively without the missing element. According to Baker (2018), while omission can streamline the translation and maintain the natural flow of the target language, it requires careful consideration to ensure that no essential information or meaning is lost in the process. This strategy is particularly useful when dealing with culture-bound terms, redundancies, or lengthy explanations in the source text that may not hold the same relevance or clarity in the target language. In the case of *Perahu Kertas* and its English translation “Paper Boats”, several instances of paraphrasing using unrelated words can be analyzed:

SL = *ujarnya tidak sabar.*

TL = *he said.*

The phrase “*ujarnya tidak sabar*” can be translated as “he said impatiently” in a more literal sense. The word “*tidak sabar*” means “impatient” that adds an emotional layer that shows the character’s impatience. However, in the English translation, the phrase “he said” omits the emotional nuance of impatience that is conveyed by “*tidak sabar*” which is more common in English writing for dialogue. The emotional element of “*tidak sabar*” (impatient) is omitted in the English translation, which leaves only the basic action of speaking (“he said”) without conveying the tone of impatience. While this makes the sentence flow more naturally in English, it does lose some of the tone and mood that the original conveys.

SL = *panggilnya setengah meragu.*

TL = *he asked.*

In the original Indonesian, “*setengah meragu*” shows that the character is hesitant or unsure when calling out, which adds an emotional layer to the action. However, in the English version, the translator leaves out this hesitation and simply says “he asked.” This makes the sentence more straightforward and natural in English, and focusing just on the action of asking. While this keeps things clear and concise, it loses the subtlety of the character's doubt and emotional state, which is present in the original text. The translator likely made this choice to make the sentence flow more smoothly in English, but it does mean that some of the emotional depth from the original gets left behind (Vinay & Darbelnet, 1995).

SL = *Ketemu mas Eko.*

TL = *I want to see Eko.*

“*Mas*” is an Indonesian term of address used for an older male, usually equivalent to “brother” but with a more familiar, polite connotation. It signifies respect but is informal compared to more formal titles like “*Bapak*” (Mr.). In the translation, “*mas*” is omitted entirely. The term “*Mas Eko*” is translated simply as “Eko” without any honorific aspect. In English, it is not common to use terms like “*Mas*” in everyday conversation in the same way they are used in Indonesian. While in Indonesian, “*Mas*” conveys respect and familiarity, however, the English translation “I want to see Eko” simply drops the honorific since it is not culturally or linguistically required to convey the meaning. The omission of “*Mas*” helps to keep the translation natural and in line with how English speakers would typically address someone, without overcomplicating it with unnecessary formalities. The strategy of omission is used here because it doesn’t have a direct equivalent in English and isn’t needed for the sentence to be understood (Baker, 2018).

CONCLUSION

This study looks at the translation strategies used in the Indonesian novel “*Perahu Kertas*” (SL) and its English version “Paper Boats” (TL), using Baker’s theory as a framework. Out of Baker’s eight strategies, seven were identified in the novel, with translation by illustration being the only one not found. The strategies most frequently used were translation by paraphrase using related words, translation by omission, and translation by a more neutral/less expressive word.

The analysis shows that the English version focuses more on meaning and appropriateness in the target language, sometimes sacrificing linguistic equivalence. For example, translation by paraphrase using related words ensures the context aligns with the target language, while translation by omission removes terms or phrases that don’t fit well. Meanwhile, translation by a neutral/less expressive word tones down the expressiveness of the original language to make it more relatable for target language readers.

For translators, this research emphasizes the need to consider context and cultural relevance when deciding on strategies. It’s not just about translating words but making the text resonate with its audience. For students learning about translation, the findings offer practical insights into how different strategies can be applied to literary works. This study also adds to the broader understanding of translation strategies, especially in how they balance accuracy and readability. It highlights the importance of adapting to the target language without losing the essence of the source material. Finally, this study can be a useful guide for others in translation. With the existence of this research on translation strategies, aims to enhance the understanding of existing translation strategies and their relevance in other research objects that will be used. The researcher hopes that this study on translation strategies can serve as a reference for translators, students, and researchers who wish to address the same topic in the future by applying it to different literary works.

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