The Characters' Background in the African-American English Dialect of *The Adventures of Huckleberry Finn*: Should the Translation Retain It?

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Abstract

This study looks at how African-American (AA) dialects in Mark Twain's *The Adventures of Huckleberry Finn* novel should be translated into the Indonesian language. For the data, sayings by AA characters featuring the African-American English (AAE) phonological dialect were selected. An emphasis was placed on how Twain makes use of dialects as a tool for characterization, but what translation technique should be applied for Indonesian? The results reveal that nearly all the sentences spoken by the AA characters contain AAE phonological features. The extensive number of phonological dialect features makes it very clear to readers how the AA characters speak distinctively. These phonological features also serve to highlight the character's ethnic, social, and geographical backgrounds. This dialect is absent in the Indonesian translation, however, because translators replace AAE utterances with the standard Indonesian language, its colloquial form, or simply delete them, so the experiences of the target readers differs from what was intended by the author. Readers of a translated version therefore cannot appreciate the nuances that Twain used in the original novel through the use of dialects as a characterization tool.

Keywords: dialect, African-American English, characters, translation technique.

Introduction

This study aims to convey Mark Twain's use of African American English (AAE) in his novel *The Adventures of Huckleberry Finn* and compare it to the use of colloquial Indonesian translations. Emphasis is placed on determining which features represent AAE and how translators use features of colloquial Indonesian to convey the speech of the African-American (AA) characters.

Regarding spoken language in literature, this study focuses on specific differences found in areas of conversational analysis and the notion of sequential organization, which exhibits itself in spoken language and everyday conversations (Paakkinen, 2013:7). While the dialogue contained in fictional works is not an accurate representation of real speech (Kalliokoski 1998; Nevalainen 2003:4–5), the message it carries and the way of translating it is the focus of this study. Paakkinen (2013:7) asserts that "core" linguistics and the domain of sociolinguistics are always present when talking about atypical use of language through its

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features. Mufwene (2001:294) defines a feature as "any phonological, morphological, syntactic, semantic, or pragmatic characteristic that distinguishes one language variety from another."

According to Bland-Steward (2005:6), Standard American English (SAE) is frequently referenced when evaluating language use to identify differences from the norm, thus determining when there is a true language deviation or just a language difference caused by cultural linguistic factors, such as those who speak AAE. Speakers who do not use SAE are contrasted with a different, often conflicting, language system that does not reflect the true abilities of the dialect's user. Lahey (1988) proposes that a language disorder exists from total absence of speech to a minor variance in syntax. Therefore, meaningful language is only produced in limited content (or in other words, a smaller vocabulary); restricted verbal formulations; the omission of articles; unconventional use of prepositions, tense and plural markers; or a scarcity of modifiers.

In the novel, Twain uses dialect to demonstrate the geographical and social background of the characters, as well as their personalities and characteristics (Hatim and Mason, 1990; Berthele, 2000; Petrocchi, 2011; Federici, 2011; Ilhem, 2012). The use of dialects by novelists represents a way, a means or a tool, to direct their social criticism of class and ethnic issues (Berthele, 2000; Ilhem, 2012), as well as to promote equality (Lyman and Figgins, 2005).

For a translator, translating dialects presents more of a problem than it does for a novelist. In other words, it is easier for a novelist to describe characterizations than it is for a translator to replicate the effect in the target language. What is more, the translator may find it challenging to fully understand the source text (ST) when reading it (Harvey et al., 1995). When trying to covey the same message, a translator may then struggle to replicate the features of a dialect's use in the target language (TL). The quest to replicate dialect use accurately is deemed one of the most difficult challenges to literary translation (Bethele, 2000).

Keeping this background in mind, we became motivated to explore the features of AA and their possible equivalents in Indonesian more deeply. Twain's novel shines due to its heavy use of various dialects (Twain, 2014). Since its release in 1885, this novel has frequently sold out in both its original language and its subsequent translations. Reportedly, in 2010, around 200,000 copies per year were being sold (Bilyeu, 2010; Powers, 2010). It has been translated into more than 60 different languages (Bilyeu, 2010) and printed in around 700 versions (Powers, 2010).

Several studies have looked into the translation of dialects in fictional works, including novels (e.g., Yi-Ping Wu and Yu-Jing Chang (2008) and Morillas (2011)). Yi-Ping Wu and Yu-Jing Chang (2008) examine dialect use in Alice Walker's *The Color Purple* and its translation into Mandarin. They conclude that translators tend to reduce the unique dialect use in standard Mandarin and skip atypical grammars that show dialect characteristics in the original novel. Morillas (2011) studies dialect use in a Spanish-translated version of Erri de Luca's Italian novel *Montedidio*. Morillas (2011) also finds elimination of the original message in the translation. Berthele (2000), meanwhile, analyzes the dialect translation in *The Adventures of Huckleberry Finn* by concentrating on the character Jim in one chapter of the novel for 13 German translations.

Studies into the translation of AAE dialects in novels into Indonesian have been conducted by Zuchridin Suryawinata (in Nababan, 2003) to assess the readability of the whole novel and Dwi Margo Yuwono for the translation of informal negations (Yuwono, 2008). Suryawinata (in Nababan, 2003) analyzes readability but does not cover the role of the AAE dialect in the novel, with more emphasis placed on the translation techniques used by the translator for the AAE dialect. In addition, while Yuwono (2008) examines the translation of informal negations, the role of the AAE dialect is excluded.

This study examines the translation of *The Adventure of Huckleberry Finn* into Indonesian, emphasizing the features of dialect use in the novel. Different from that of Berthele (2000), this study focuses on linguistic features and its typical use in colloquial Indonesian, with a focus on phonological features. Ultimately, the features of phonological dialects in written literary works are more easily identified than other dialect features like syntactic and lexical features, thus giving tools for characterization in written literary works.

Literature Review

Dialect Translation for Literary Work

A dialect, or dialectal variation, is varied speech dependent on the user (Halliday and Hasan, 1985). It is "a neutral label to refer to any variety of language which is shared by a group of speakers" (Wolfram, 1991:2). Wolfram (1991) argues that the factors influencing different dialects range from geography to social class and age. Dialects can be individually identified based on its distinctive grammatical, phonological and lexical features (Chambers and Trudgill, 2004).

Novelists employ dialects to illustrate the "background" of characters, thus helping them to convey more information about a novel's characters (Hatim and Mason, 1990;

Berthele, 2000; Federici, 2011; Petrocchi, 2011; Ilhem 2012). It functions as a "tool" to convey social class and ethnic differences (Berthele, 2000; Ilhem, 2012), as well as the notion of democracy (Lyman and Figgins, 2005). Newmark (1988) gives three functions of dialect use in literature: (1) to show the existence of a non-standard language, (2) to place emphasis on social class differences, and (3) to display the features of the story's culture. In short, dialects are useful for defining specific purposes and help an author to convey certain messages.

A translator needs to take several steps when translating dialect. Harvey et al. (1999) suggest starting by investigating the connection of the dialect features in the ST. Next, he or she should observe the significance of the dialectical features and identify the information they convey. In literary dialect translation, considering the original author's intended purpose for the dialect use is very crucial (Szymanska, 2017). If the dialect use is found to be incidental, it can be safely translated into the target language with all dialectal features being ignored. It is the information being conveyed that is the priority (Harvey et al., 1999). Ignoring dialectal features, however, is not suitable when those dialectal characteristics play a significant role in the ST, because they cannot be regarded as incidental (Harvey et al., 1999). The translator should therefore attempt to "recognize the peculiarities from which dialectal affiliation can be inferred in a ST" (Harvey, et al., 1999:117). The better a translator is acquainted with the dialect used in the source text, the easier it will be for him or her to understand its meaning (Harvey et al., 1999).

Hatim and Mason (1990) propose two main strategies for translating dialect into a target language: (1) translating it into a corresponding dialect of the target language and (2) translating it into the standard target language. Wu and Chang (2008) suggest that if a translator opts to "neutralize" the dialect use by converting it into standard language, he or she should provide notes explaining the dialect's use by the original author. The notes will serve to educate readers about the unique characteristics of the dialect use in the source language text, so they will still appreciate the original author's efforts in using dialect variation (Wu & Chang, 2008). Berezowski (1997) offers ten diverse techniques for translating dialect: (1) neutralization, (2) lexicalization (3) partial translation, (4) transliteration, (5) speech defect, (6) relativazion, (7) pidginization, (8) artificial variety, (9) colloquialization, and (10) rusticalization.

The African-American English Dialect

AAE is a variant of American English that is used among some AA communities (Mufwene, 2001). It has been given names like Negro Dialect, Black English, Vernacular Black English, Afro-American English, Ebonics, African-American Vernacular English, and African-American Language (Green, 2002; Wolfram and Estes, 2011; Lanehart and Malik, 2015) as a result of changing social conditions in the United States (Lanehart and Malik, 2015).

The AAE dialect has been identified as a minority dialect in the USA. In contrast to SAE (Edwards et al., 2014) language variations associated with non-AAE speakers (Pullum, 1999; Green, 2002), it is incorrectly assumed that AAE speakers lack linguistic competence or intelligence. In fact, AAE has unique syntactic, phonological, morphological and lexical characteristics that distinguish it from other English dialects (Wardhaugh, 1998; Green, 2002).

The syntactic characteristics of AAE seem to have an illogical structure for SAE speakers. However, AAE has its own systematic and consistent syntactic features that differ from those of SAE (Wardhaugh, 1998; Green, 2002; Wolfram, 2004). Wolfram (2004) explains these special AAE syntactic features in a more detailed and diverse way. According to Wolfram (2004:117), among various special features of AAE, the verb phrase is regarded as the most significant feature distinguishing AAE from other English dialects.

In this section, for AAE phonological aspects, we focus on pronunciation rather than on intonation. The phonological features look at distinct consonant and vowel pronunciations, where the latter are less varied.

Table 1

Phonological Features of African-American English

No	Phonological Feature	Examples
1.	Metathesis of final /s/ + stop cluster.	*aks* for SE *asks*
2.	realization of [iŋ] as [in] in present participle and other alteration of final unstressed [in] for [iŋ]	*walkin* for SE *wakling*
3.	deletion or vocalization of [r] after a vowel	*fo* for SE *for*
4.	deletion or vocalization of [l] after a vowel	*coo* for SE *cold*
5.	reduction of word-final consonant cluster	*pos* for SE *post*
6.	deletion of word-final single consonant	*ca* for SE *cat*
7.	realization of voiced consonant as devoiced consonant	*bat* for SE *bad*
8.	Realization of [Ө] and [ð] as [t]/[d] or [f]/[v] or assimilated	*den* for SE *then* ; *baf* for SE *bath*
9.	/s/ before /n/ is pronounced /d/	*wadn't* for SE *wasn't*
10.	*/j/ glide* as consonant is pronounced as vowel	*compooter* for SE *computer*
11.	Deletion of unstressed initial and medial syllables	*fraid* for SE *afraid*
12.	[j] after velar stops [k] and [g] before vowels followed by [r]	*k'yar* for SE *care*
13.	Substation of [skr] for [str]	*skreet* for SE street
14.	Merger of /ɛ/ and /I/ before nasals	*pen* for SE *pin* and *pin* for SE *pen*
15.	Monophthongal pronunciation of diphthongs	*all* is for SE *oil*
16.	realization of */er/* as */ʌr/*	*whar* for SE *where*
17.	Realization of /ɑ/ as /ɒ/	*aun*t is pronounced as [ɒnt] rather than [ɑnt]
18.	Realization of /ɔ/ as /e/	*because* es pronounced as [bikez] rather than [bikɔ:z]
19.	Realization of /I/ as [ʊ]	*sister* is pronounced as [sustəʳ] rather than [sIstəʳ]
20.	Realization of /Ɛ/ before /r/ as /a/	learn is pronounced as [la:ʳn] rather than [lƐ: ʳn]
21.	Realization of /æ/ as /ɑ:/	master is pronounced as [mɑ:stəʳ] or [mɑ:ʳs] rather than [mæstəʳ]
22.	Realization of /i/ before /r/ and /l/ as [e]	real is pronounced as [re:l] rather than [ri:l]

Summarized from Rickford (1999: 4-5); Minnick (2004: 55-56); Thomas (2007:451-465) and Thomas & Bailey (2015: 404-416).

Methods

The data sources for this study are Mark Twain's novel *The Adventures of Huckleberry Finn* and an Indonesian translation, also entitled *The Adventures of Huckleberry Finn*, which was translated by Peusy Sharmaya and published by PT. Elex Media Komputindo in 2012.

From the original English version*,* only dialog containing AAE dialect phonological features spoken by AA characters were selected as data. These data were examined to establish how Twain uses dialect as a characterization tool, particularly phonological features. The translation data were then analyzed to find out how the translator converted these utterances to Indonesian, with a comparison with the source text.

Results and Discussion

There are five AA characters in *The Adventures of Huckleberry Finn*: Jim, Jack, Nad, Lize, and an unnamed female. They are all slaves with different white owners. They speak a varying number of utterances, depending on the size of their roles, as illustrated in figure 1.

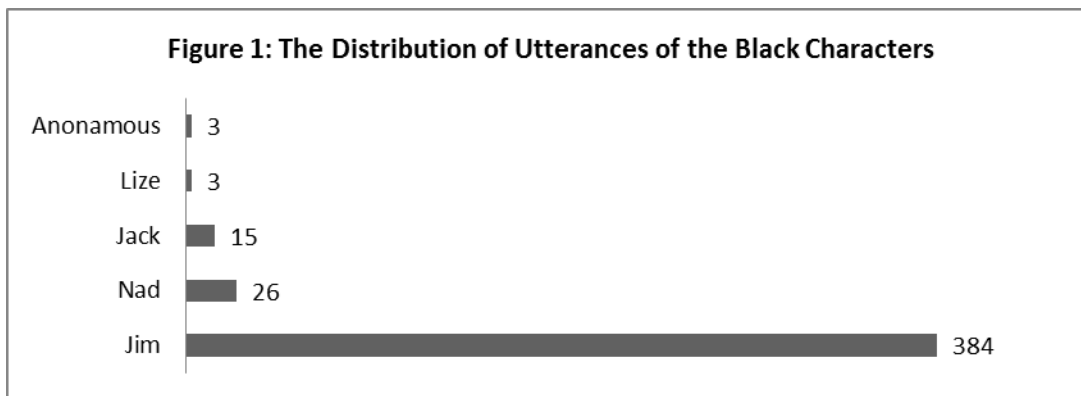Figure 1: The Distribution of Utterances of the Black Characters

Figure 1 clearly shows that Jim speaks significantly more than the other AA characters, which is reasonable considering that Jim is second only to Huckleberry Finn, his white friend, in the novel. Interestingly, the figure also reveals that the female characters, Liz and the unnamed woman, share the same number of utterances, considerably fewer than their male counterparts.

A preliminary analysis of the ST reveals that AAE phonological features are present in 392 of the 431 sentences (90%) spoken by the AA characters. Phonological features also occur very frequently sometimes, about five times within one sentence. The sheer number of the sentences with AAE phonological features proves that the dialect's use in the novel cannot be considered incidental.

The AAE phonological features in the novel can be identified with non-standard spellings reflecting the pronunciation of words. A more detailed analysis of the AAE phonological features in the novel reveals 15 variations of non-standard pronunciations, indicating the AAE dialect, and this is shown in figure 2.

Figure 2: Phonological Features of *African American English* Dialect in *The Adventures of Hucleberry Finn*
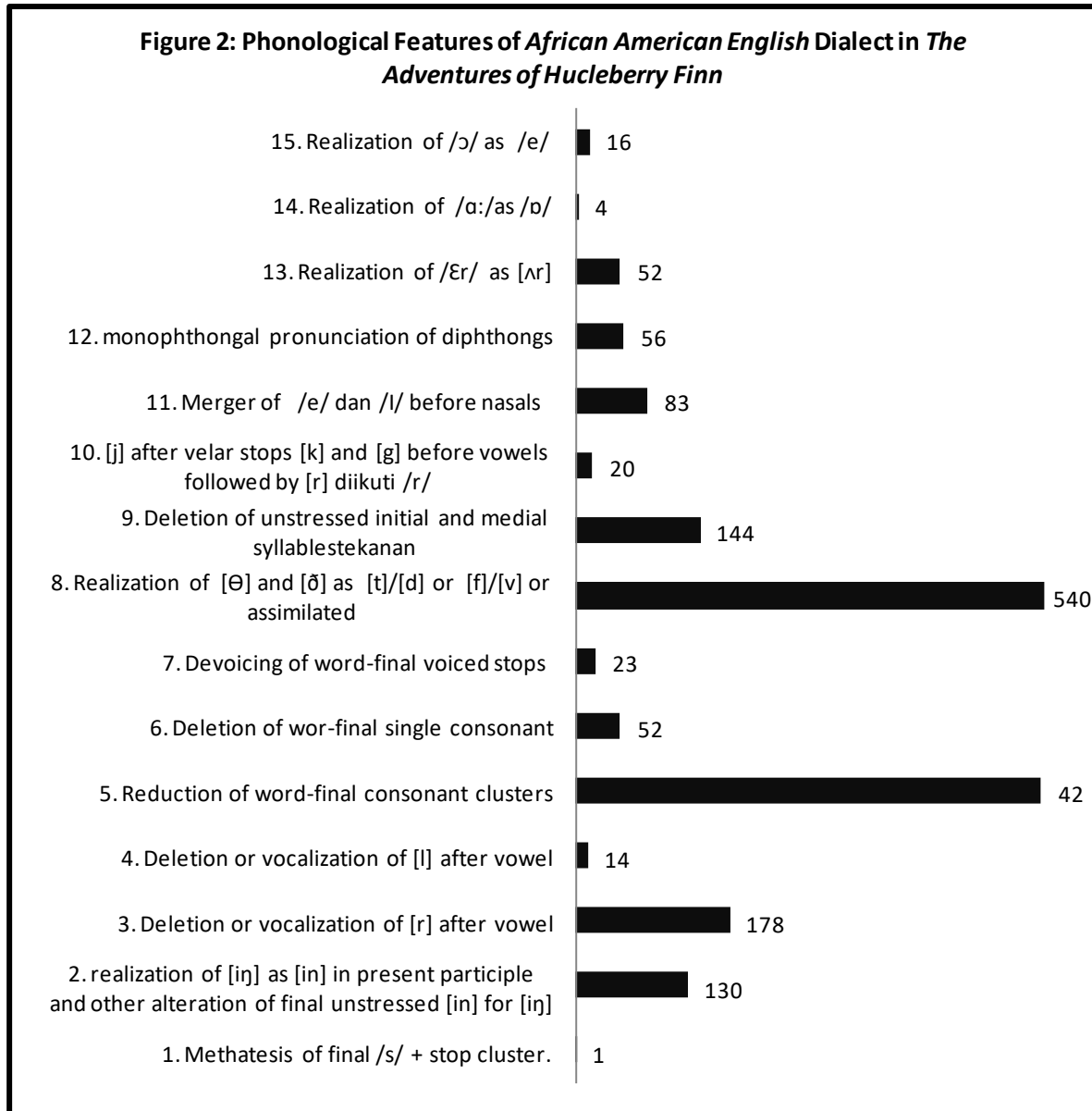
Figure 2 shows how the 15 different forms of pronunciation occur very frequently, totaling 1,849 times over 384 sentences. These indicate the number of words with non-standard spellings in the sentences uttered by the AA characters. On average, five phonological features

are present in each sentence. The following examples demonstrate the frequency of non-standard language in Twain's (2014) phenomenal novel.

Example 1:

I **couldn'** manage to **k'leck dat** money no way; **en** Balum he **couldn'**. (Twain, 2005:58)
I couldn't manage to collect that money, no way; and Balum, he couldn't
(I couldn't manage to collect that money at all, and Ballum couldn't either)

The above extract is a sentence spoken by Jim, the novel's second prominent character, as he talks to Huckleberry Finn. As can be seen, in this one short sentence, there are five words out of 13 with non-standard spellings. Non-standard spellings in the form of misspellings, the use of apostrophes, and omitted letters reflecting the non-standard pronunciations of words can be clearly seen in this sentence (i.e., *couldn'* for *couldn't*, *k'leck* for *collect*, *dat* for *that*, and *en* for *and*).

It is noteworthy that the non-standard spellings found in the AA characters' utterances appear to contrast with the narrative and the vast majority of dialog spoken by the white characters in the novel, which are written using standard spellings. The misspellings, the apostrophes, and omitted letters clearly show the distinction. Consequently, the African-American characters' distinct manner of speaking stands out as "unique" for readers of the original novel. In American literature, non-standard spelling is usually employed to portray a character "… whose presence is marked as 'other'." (Peterson, 2015:691). Thus, the non-standard spellings representing the AA characters, when compared with the standard spellings for the white characters, portray the marginalization of the AA characters in the novel.

Another finding that can be identified through the analysis of the sentences containing AAE phonological features is how the phonological features correspond with most of the AAE phonological features found in reality, with there being 15 out of the 22 phonological features referred to in this study. Such a high number clearly shows the ethnicity of the AA characters. As shown in Figure 2, among the AAE phonological features identified, the realization of [Ɵ] and [ð] as [t]/[d] or [f]/[v] or assimilated occurs the most, some 540 times. The example below shows a sentence containing phonological features.

Example 2
Dat's **de** way Sollermun was gwyne to do wi**d de** chile. (Twain, 2005:93)
That's the way Sollermun was going to do with the child
(That's the way Solomon was going to do with the child.)

Jim speaks the above example in Chapter 14. There are four non-standard pronunciations in this short sentence. The words showing the non-standard pronunciation of [Ө] and [ð] are *Dat* for *that*, *de* for *the* (twice), and *wid* for *with*.

In the real world of American society, realizations of [Ө] and [ð] as [t]/[d] or [f]/[v] or assimilated are also found in other non-standard English languages. However, the frequency of occurrence in the AAE dialect is greater than in other dialects (Thomas and Bailey, 2015). Such a high frequency of non-standard pronunciation is a strong indication of the background of the black figures as African-Americans.

Another important point concerns the occurrence of the non-standard dental fricative pronunciation. Besides illustrating the ethnic background of the speaker, the non-standard pronunciation could also indicate that the AA characters come from a low societal level. This corresponds to Butter and Nix's research (1986), which showed that realizations of [Ө] and [ð] as [t]/[d] or [f]/[v] or assimilated are rarely found in middle- and high-class African-American societies, but they are found in low-class African-American society.

Another phonological feature that occurs at a high frequency, as seen in Figure 2, is the consonant cluster reduction, appearing 536 times. A sentence containing the consonant cluster reduction can be seen in the following example:

Example 3:
   De **bes'** way is to **res'** easy **en** let de **ole** man take his own way. (Twain, 2005:24)

   The best way is to rest easy and let the old man take his own way.
(The best way is to relax and let the old man do what he wants.)

The above sentence is again spoken by Jim. In it, consonant cluster reduction can be found in the word *bes* (for *best*), *res'* (for *rest*), *en* (for and) and *ole* (for *old*). In this sentence, the consonant cluster reduction may indicate that the black characters have an African-American ethnic background. Various studies by linguists into speakers of several variations of the English language in America show that despite the fact that consonant cluster reduction is also found in some other English language variations, the occurrence is more frequent in AAE than in other English language variations (Thomas and Bailey, 2015) .

Besides indicating the ethnic background of the AA characters, the consonant cluster reduction occurring in such high frequency for the AA characters may also reveal their social

background. This concurs with some findings from sociolinguists who have investigated the simplification of consonant clusters in AAE speakers, concluding that such phenomena are more often found in the lower class than the middle class (Thomas, 2007).

Some interesting findings also relate to the phonological features of AAE in the forms of consonant cluster reduction in the sentences uttered by the AA characters, which is in turn related to spelling consistency. The use of the word *en* for *and* makes a big contribution to the great amount of consonant cluster reduction. In representing the non-standard *and* pronunciation, Twain writes *en*. However, in the sentences of the black characters, the *and* word is written five times in standard spelling, while Twain writes *and* with the *en* spelling 228 times.

Twain also uses more than one spelling to represent the word *don't*. Twain writes both *doan'* and *don't* to represent *don't*. The word *doan'* appears 34 times: 33 times in Jim's sentences and one time in Nad's sentences. While the word *don't* appears 13 times in standard language, eight of them appear in Jim's sentences and four of them in Jack's sentences.

This indicates that for the same character, Twain represents one word with more than one spelling. Although they are relatively rare, Twain seems to have had problems in consistently spelling these words. Such problems are common for writers using non-standard spelling to convey a dialect in printed literary works (Peterson, 2015). Since the non-standard spelling may affect the characterization, such consistency problems are better avoided.

Another intriguing fact was identified with the non-standard spelling, especially for the representation of the word *don't*. It has been mentioned that in the sentences of the AA characters', the word *don't* is represented by the standard spelling *don't* and by the non-standard spelling *doan*. In Jim's and Nad's sentences, both forms can be found, but in Jack's sentences, there is only *don't*. The sole use of *don't* may have a reason: It may aim to show that Jack, although a black character, is quite different to the other AA characters. In the novel, Jack is depicted as a black slave working in his white master's house and serving his daily needs rather than working on the farm. Jack is also described as knowing much about his white master's personal affairs, illustrating how often Jack interacts with his white master. The use of *don't* rather than *doan* in Jack's sentences illustrates that he is a black character with an intense interaction with white characters, more so than the other AA characters. This accords with Wolfram's findings that *African-Americans* with predominantly *African-American* social

contacts employ the AAE dialect features more often than those with predominantly white contacts *(Wolfram,* 1969; Ricford & Ricford, 2000).
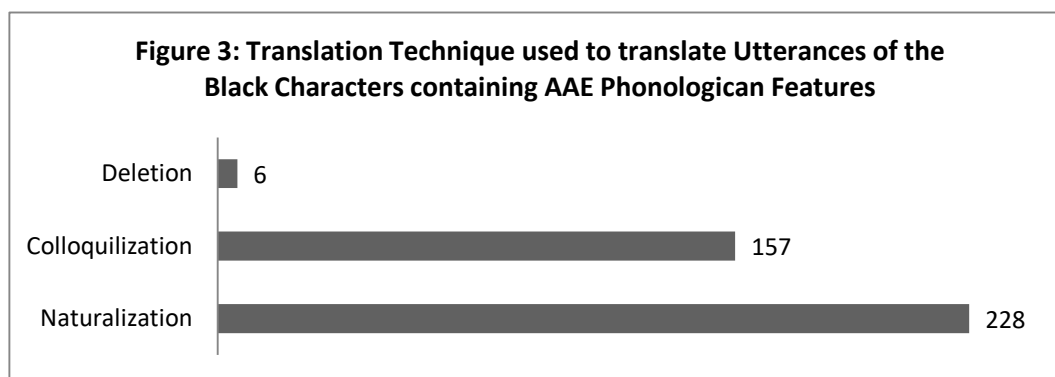
As can be seen in Figure 2, the third-most-frequent phonological feature is vocalization of /r/ or being eliminated, which is shown by *po'* representing *poor*, *heah* representing *hear,* and *mo'* representing *more.* Even though it is not as frequently employed as the two phonological features discussed earlier, this phonological feature provides more information about the AA characters' ethnic background. The non-standard /r/ pronunciation can indicate that the characters originate from an African-American ethnicity (Thomas and Bailey, 2015), from a low class society (Wolfram, 1969), and from the southern regions of the United States (Hinton and Polloc, 2000).

Besides the non-standard /r/ sound pronunciation, another pronunciation that shows the ethnic background of the AA characters is the /er/ in the end of the word that becomes /ur/ or /Λr. The occurrence can be seen in the words *dar* for *there* and *warn't* for *weren't.* American society uses such pronunciation to identify those who come from the southern regions of the United States (Alim, 2015).

The above explanation shows Twain's attempt to use phonological features of the AAE dialect based on those from the real world, and he uses it to express the ethnic, geographical, and social background of the AA characters. From the sentences of the AA characters in the ST, it can be seen how the AAE dialect is used to illustrate how the AA characters in the novel *The Adventures of Huckleberry Finn* come from African-American ethnicity, live in the southern regions of the United States, and belong to a low-class, marginalized society.

The above discussions clearly demonstrate how Twain tries to present the AAE dialect using realistic phonological features. Thanks to this, the readers of the original novel can easily recognize the ethnic and the social backgrounds of the AA characters through the words they speak. He clearly use the AAE dialect as a characterization tool.

In the Indonesian translation, however, the tendencies above are not detected. The translator translates most utterances with AAE phonological features into standard Indonesian, and only some of them are translated into colloquial Indonesian. Some AA utterances are even deleted in the target language. This demonstrates the employment of naturalization, colloquilization, and deletion by the translator (Berezowsky, 1997). The distribution of the three translation techniques is displayed in the following figure.

Figure 3: Translation Technique used to translate Utterances of the Black Characters containing AAE Phonologican Features

Deletion	6
Colloquilization	157
Naturalization	228

As shown in Figure 3, the dominant technique is neutralization, including pure naturalization and partial naturalization. We use these two terms here because some sentences show standard Indonesian Language markers only, while some of them show dominant standard Indonesian language markers with one or two colloquial markers. Berezowsky (1997) does not mention this technique. However, since the translation work used as data for this research contain standard Indonesian sentences, but with one or two words or expressions that represents colloquial Indonesian, it was deemed that the partial neutralization technique was used. Classifying such sentences as colloquilization would lead to confusion, because the standard Indonesian language dominates the use of colloquial Indonesian. The following example shows the use of the partial neutralization technique.

Example 4:
ST: <u>But</u> <u>mos'ly</u> <u>I</u> <u>wisht</u> <u>dey'd</u> <u>lemme</u> <u>'lone</u>, <u>I</u> <u>does</u>. (Twain, 2005:287)
But mostly I wish they'd leave me alone I does
(But most of all, I wish they'd just leave me alone)

TT: *Tapi aku berharap mereka dapat meninggalkan aku sendiri.*(Twain, 2012:330)
(But I wish they can leave me alone)

The above example is spoken by Nad in Chapter 36 when he talks to Huckleberry Finn and Tom. In the ST, almost all of the words in Nad's sentences are written in non-standard spellings that represent the features of AAE. For example, *mos'ly* for the SE word *mostly* represents cluster reduction; *wisht* for the SE word *wish* represents devoicing of word-final voiced consonant; and *dey* for *they* represents realization of [ð] as [d]. Those sentences are translated into standard Indonesian. There is one Indonesian language colloquial marker in the sentence, *tapi*, which in standard Indonesian is written *tetapi* (KBBI). In the context of the

sentence above, the words *berharap* and *dapat* are not commonly used in daily conversation in Indonesian society. The word *harap* is more commonly used than *berharap*, and the word *bisa* is spoken more frequently than *dapat* in daily conversation.

The above example also shows that the features of the AAE dialect, in the form of non-standard pronunciation, occur more frequently than non-standard Indonesian Language in the translation. The non-standard features in ST can be identified in five words but only once in the TT, and the features do not correspond to the non-standard pronunciation. In other words, the partial neutralization technique applied by the translator is not in line with Twain's attempt to represent the AA characters' way of speaking as naturally as possible.

The prefix *me* attached to verbs in active sentences is frequently used by Pheusy in her translation, as can be seen in the following examples:

Example 5:
a) *Aku belum pernah **mendengar** tentang mereka, kecuali Raja Salomo. (*Twain, 2012: 107)
   (I haven't heard about them, except The King of Solomo)
b) *Aku telah **membeli** panci dan wajan dan bahan makanan …* (Twain, 2012:154)
   (I have bought pan and frying pan and
c) *Aku akan **menangkap** dan **memukul** kepalanya* (Twain, 2012: 110)
   (I'd catch him and hit him over the head)

In the colloquial version of the Indonesian language, the prefix *me*, showing the active form, is usually omitted (Sneddon, 1996; Sneddon, 2006). For example, in daily conversation, the word *dengar* (to hear) is more commonly heard than *mendengar*; the word *beli* (to buy) is more commonly used than *membeli*; *nunggu* (to wait) is more commonly used than the word *tangkap* (to catch); and *pukul* is more commonly used than the words *menangkap* and *memukul*. This is more proof that Twains' efforts to present the natural speech of the AA characters have been lost in translation.

Another characteristic of the standard use found in the translation is the use of *tidak* (no, not) for negation. The word *tidak* is the standard variation for negation (Rajeg, et al., 2018), while the colloquial variants of *tidak* are *ndak, nggak,* and *tak* (Englebretson, 2003:14). In the ST, some of the negations are presented with non-standard spellings showing non-standard pronunciation indicative of the African American English dialect (i.e., *couldn'* for SE *couldn't, warn't* for SE *weren't, and doan'* for SE *don't).* In the Indonesian version, they are translated into the standard Indonesian word *tidak*, as can be seen table 2.

Table 2

Examples of the Use of "Tidak"

ST	Target Text
I **couldn'** git nuffn else (Twain, 2005:52) (I couldn't get nothing else)	*Aku **tidak** bisa mendapat makanan lain.* (Twain, 2012: 58) (I couldn't get any other food)
De fambly foun' it out 'bout half an hour ago — maybe a little mo' — en' I TELL you dey **warn't** no time los'. (Twain, 2005:133) (The family found it out about half an hour ago – maybe a little more – and I TELL you they weren't no time lost)	*Keluarganya mengetahui hal itu satu setengah jam yang lalu, dan mereka sama sekali **tidak** membuang-buang waktu.* (Twain, 2012: 156) (Her family found out it an hour and half ago, and they didn't waste any time)
Well, anyways, I **doan'** hanker for no mo' un **um**, Huck. (Twain, 2005:179) (Well, anyway, I don't hanker no more on them, Huck)	*Bagaimana pun aku **tidak** berminat terhadap orang seperti mereka, Huck.* (Twain, 2012: 209) (Anyhow, I'm not eager to have any more of them, Huck.)

The expressions showing measurement in the translation also feature the standard Indonesian Language, as can be seen in table 3.

Table 3

Examples of the Use of "Meter"

ST	Target Text
Well, when it come dark I tuck out up de river road, en went 'bout **two mile** er more to whah dey warn't no houses. (Twain, 2005:54) (Well, when it come dark, I tuck out up the river road, and went about two mile or more to where they weren't no houses.)	*Nah, ketika hari sudah gelap aku keluar dari tepi sungai danpergi sekitar **dua kilometer** atau lebih ke tempat di mana tidak ada rumah.* (Twain, 2012: 61) (Well, when it was dark, I came out of the river bank and went about two kilometers or more to a place where there was no house.)
De river wuz a- risin', en dey wuz a good current; so I reck'n' d'at by fo' in de mawn in' I'd be **twenty-five mile** down de river, en den I'd slip in jis b'fo' daylight en swim asho', en take to de woods on de Illinois side. (Twain, 2005:55) (The river was a-rising and they was a good current; so I recond that by four in the morning I'd be twenty-five mile down the river, and then I'd slip in just before daylight and swim ashore and take the woods on the Illinois side.)	*Sungai sedang pasang naik dan saat itu arus kuat, jadi kupikir pada jam empat pagi hari aku akan berada **empat puluh kilometer** jauhnya dan aku akan tidur sebelum pagi tiba dan berenang menyeberang ke hutan di sisi Illinois* (Twain, 2012: 61-62) (The river was rising and it was strong at the time, so I thought at four o'clock in the morning it would be four kilometers away and I would sleep before.)

As can be seen in Table 3, the ST column shows expressions for measurement (i.e., the plural for *mile* without the "s": *two mile* and *twenty-five mile*). The two distance measurements are translated into *dua kilometer* and *empat puluh kilometer*. The use of *meter* in *kilometer* as a measurement of distance is rarely found in Indonesian daily conversation. The colloquial variant

of *kilometer* is *kilo*. The use of *kilometer* in the above case indicates the Standard Indonesian variation.

The translator's attempt to translate the AA characters' utterances with AAE phonological features into Standard Indonesian becomes increasingly apparent in the Indonesian sentences that show the neutralization technique. In the sentences showing the neutralization technique, no non-standard Indonesian language variation markers are found at all, as shown in the example below.

Example 5:
ST:
I see a light a-**comin' roun' de** p'int bymeby, so I **wade'** in **en shove'** a log ahead **o'** me **en swum** more **'n** half way **acrost de** river, **en** got in **'mongst de** drift- wood, **en kep'** my head down low, **en kinder swum agin de** current **tell de raff** come along. (Twain, 2005:55)

(I see a light coming around the point, so I waded out into the river and shoved a log ahead of me and swam. I swam more than halfway across the river, and I got in among the driftwood, and kept my head down low and swam against the current until a raft came along.)

TT:
Aku melihat cahaya menuju ke arahku jadi aku menyeberang dan menyorongkan sebuah batang kayu di depanku dan berenang lagi setengah jalan meyeberangi sungai dan berada di sekitar kayu yang hanyut, dan tetap menjaga agar kepalaku tetap di bawah, kemudian aku berenang lagi melawan arus hingga sebuah rakit ikut hanyut bersamaku (Twain, 2012:61)

The above example is spoken by Jim in Chapter 8 as he talks to Huckleberry Finn. In the English sentence, a great number of words are written with non-standard spellings representing the typical pronunciation of AAE. Some examples include *comin'* for the SE word *coming*, *roun'* for the SE word *round*, *en* for the SE word *and, de* for the SE word *the,* and *agin* for the SE word *again*. The English sentence with various markers of the African American English dialect is translated into Standard Indonesian. Besides, it is relatively long as a sentence in conversations, and it uses prefixes '*me-*' and '*ber-*' attached to verbs in active forms.

The standard Indonesian sentences not only sound unnatural for daily conversation; they also eliminate the impression that the speaker comes from a lower class. The Standard Indonesian language is a variation that is valued more than other variants, being spoken mostly by the more educated members of society (Sumarsono, 2002), which is very different to that of the AA characters in the novel.

The above discussion shows how the translator employed colloquial variation markers in the translation to translate the utterances with AAE phonological features. The occurrence of colloquial variation markers, however, is very rare compared to the occurrence of Standard Indonesian markers. The two variations are also used to translate the narration and the white characters' dialog. Consequently, the uniqueness of the AA characters' manner of talking in the ST is absent in the translation.

By using the Standard Indonesian language, both with and without colloquial markers, to translate sentences containing AAE phonological features, the translator prioritizes the clarity of the plot. This has the consequence that some messages that Mark Twain wished to deliver through the use of the AAE dialect cannot be delivered to readers of the translation. Since most sentences containing AAE phonological features in the ST are translated into Standard Indonesian, the readers of the translated version cannot easily perceive the ethnic and social background of the AA characters through the language they speak. The message that the AA characters speak differently to their white counterparts is also absent from the target language.

Conclusion and Suggestion

The findings of our study suggest that Mark Twain's use of AAE in his novel *The Adventures of Huckleberry Finn* was intended to indicate the ethnic, social and geographical backgrounds of the AA characters. The findings also show that Mark Twain tries to present the AAE dialect as a communication tool as naturally and as realistically as possible. However, the results of the use of dialect are completely absent in the translation, since the translator tends to translate any sentences containing AAE phonological features into standard Indonesian (i.e., using the neutralization technique) with a small degree of the colloquial technique, although not showing any particular dialect. The two techniques means the Indonesian readers cannot enjoy "the uniqueness" of the language used in the original, although they may perhaps still enjoy the story.

It is valid that when a translator decides to use a neutralization technique, he or she should at the very least provide an accompanying note about the use of dialect in the ST, so readers of the translation can learn the purpose that the dialect would have served in the target language. In the case of Twain's novel, as discussed here, we see that the use of the AAE dialect is far from incidental. It is a highly significant tool that characterizes a major character in the

novel. It should therefore be translated, if possible, into an equivalent style. Even though it is not easy to find a dialect in the target language that will function similarly to that in the ST, a successful attempt to find one will greatly improve the quality and effectiveness of the translation.

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