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PORTRAYING NATURE *BY THE FOOT OF THE CIBALAK HILL*: THE IDEOLOGY AND STRATEGIES IN THE ENGLISH TRANSLATION OF SELECTED AHMAD TOHARI'S WORKS

*(Representasi Alam dalam *By the Foot of the Cibalak Hill*: Ideologi dan Strategi dalam Terjemahan Bahasa Inggris Karya Ahmad Tohari)*

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Abstrak

Identitas merupakan aspek penting dari suatu entitas yang tercerminkan oleh tradisi, budaya, alam, dan bahasa yang khas dalam suatu karya sastra. Dalam isu mengenai identitas ini, terdapat sejumlah tantangan, terutama dalam penerjemahan sastra, yaitu mempertahankan identitas dalam sebuah karya sastra terjemahan. Oleh karena itu, penelitian ini bertujuan untuk menganalisis ideologi, yaitu domestikasi dan pengasingan dari Venuti, dan strategi penerjemahan menggunakan teori Baker dalam merepresentasikan identitas dalam istilah budaya, khususnya istilah alam, dari karya-karya Ahmad Tohari, *Di Kaki Bukit Cibalak (TSu)* dan terjemahan bahasa Inggrisnya, *By the Foot of the Cibalak Hill (TSa)*. Data istilah alam dalam objek penelitian dikumpulkan berdasarkan klasifikasi ekologi Newmark untuk istilah budaya dalam karya sastra. Selain itu, penelitian ini bertujuan mengungkap ciri-ciri istilah alam dalam *Di Kaki Bukit Cibalak* karya Ahmad Tohari khususnya bagaimana ideologi dan strategi yang diterapkan dapat mempertahankan identitas yang terkandung dalam karya tersebut. Penelitian ini dilakukan melalui pendekatan kualitatif deskriptif melalui analisis dokumen yaitu analisis konten dan tematik. Hasil analisis menunjukkan bahwa dalam terjemahan bahasa Inggris *Di Kaki Bukit Cibalak*, ideologi domestikasi bertujuan untuk memudahkan pembaca dalam memahami cerita dalam bahasa Inggris dengan menggunakan terjemahan dengan strategi substitusi budaya, sedangkan pengasingan dengan kata-kata pinjaman yang digunakan oleh penerjemah untuk mempertahankan identitas dalam novel bertujuan untuk memperkenalkan dan mempromosikan budaya lokal Indonesia dilihat dari terjemahannya, untuk menunjukkan keindonesiaan dalam terjemahan bahasa Inggris, yaitu menggambarkan kekayaan dan keragaman alam Indonesia kepada khalayak yang lebih luas.

Kata kunci: domestikasi; istilah alam; ideologi penerjemahan; pengasingan; strategi penerjemahan

Abstract

*Identity is an essential part of an entity that can be reflected by distinctive tradition, culture, nature, and language found in literary works. In the issue of identity, there are some challenges, mainly if the discussion covers translated literature or literary translation, i.e. maintaining the identity in a translated literary work. This study aims to investigate the ideology, particularly Venuti's domestication and foreignization, as well as translational strategies based on Baker's theory in representing the identity depicted in culturally specific terms, primarily natural terms, in a few works by Ahmad Tohari, including *Di Kaki Bukit Cibalak (ST)* and its English translation, *By**

the Foot of the Cibalak Hill. All nature terms in the objects were collected based on Newmark's ecology classification of culture-specific items. Besides, it further unravels the characteristics of the natural terms in Tohari's Di Kaki Bukit Cibalak and how the ideology and strategies applied can maintain the identity in the works. This research was conducted through a descriptive qualitative approach with nature terms collected through document analysis utilizing content and thematic analysis. This study concludes that in the English translation of Di Kaki Bukit Cibalak, the ideology of domestication is aimed to ease the readers' understanding of the story in English by using the translation with a cultural substitution strategy. In contrast, foreignization by loan words employed by the translator to maintain the identity in the works aims to introduce and promote local Indonesian culture seen from the translation, to show the Indonesian-ness in the English translation, i.e. portraying the richness and diversity of Indonesian nature to a broader audience.

Keywords: domestication; nature terms; translation ideology; foreignization; translation strategies

INTRODUCTION

Identity is a feature of a person's personality that differentiates them from others (Romala, 2021). Numerous types of identity are embedded in a person, which can be expressed in unique customs, culture, language, and literary works. The way literary works are written and produced gives them their individuality. It also reveals the author's identity and the culture mirrored in the works. This identification issue is not without drawbacks, especially when discussing translated literature or literary translation. Exploring and maintaining identity in a translated literary work is a difficult task.

The identity inherent in a literary work is just as important as a citizen's identification card. In literary works, identity serves as the primary message to the audience, whether the message is addressing current global issues such as people's well-being, tolerance, environmental awareness, or even the recent Covid-19 pandemic reaction. "If you don't know who you are, you'll have problems; it's like having a body without a name or a soul". As a result, it is seen vital to include this issue in the discussion of identity preservation in translated literary works. The question is whether translated literature can keep the original works' identity.

The focus might be on bridging the cultural gap between the source language and the translation's target language to examine

identity preservation in translated literary works. The contrasts between cultures, the source language (SL) culture and the target language (TL) culture, are among the most challenging challenges in translating as various cultures have distinct focuses and characteristics. In translation, the concept of a 'cultural word' is prevalent, especially in literary translation. Newmark (1998) defined *culture* as the way of life and expressions particular to a community that uses a specific language as its medium of expression. He goes on to say that because there is a cultural divide or distance between the SL and the TL, cultural focus causes translation issues. He further divides cultural terms into five categories. Ecology, material culture, social culture, social structure, gestures, and habits are all factors to consider. These categories make it easy for the researcher to classify 'foreign' culture-specific items as precisely as possible. Aside from recognizing the cultural achievements mentioned in the ST text, translation must respect all foreign countries and civilizations.

Furthermore, according to Newmark (1998), most cultural concepts are easily recognizable since they are associated with a distinct language and cannot be translated literally. It means that words with cultural connotations are unique and cannot be translated literally. They are represented by how one group of individuals connects with

another. Culture-specific items, mainly nature terms, are used in this study because they allow the researcher to become acquainted with the atypical source text and aid in analyzing translation ideology by categorizing and translating the culture-specific items in the works.

This study focuses on how translation ideology, for instance, domestication and foreignization, is used in Ahmad Tohari's translation of *Di Kaki Bukit Cibalak* and its English translation, *By the Foot of the Cibalak Hill*, to express identity. The subject of the study was Indonesian literature, specifically Ahmad Tohari's works, because, in this genre of literature, the message and ideas are supposed to be plain and unmistakable –with no convoluted implications– enabling the targeted readers to understand them directly and without difficulty. Ahmad Tohari's works always have a message and concerns pertinent to today's situation. The two books were published many years ago. However, they still speak to current global issues like helping the world's poor and outcasts, assisting the next generation in building a future full of hope during these trying times, and taking care of our everyday homes to create a better world. The oppression of the poor, the desire of young people to construct their nation, and the exploitation of nature are just a few of the issues explored by Ahmad Tohari in *Di Kaki Bukit Cibalak*. These examples persist and are still relevant to our daily lives and challenges. As a result, Ahmad Tohari's *Di Kaki Bukit Cibalak* is a must-read. Meanwhile, research into this work is restricted, and the English translation of *Di Kaki Bukit Cibalak* has not been thoroughly investigated.

The analysis was contrasted with the findings of the current study on domestication and foreignization in English translation using several comparable studies. "A Study of Domestication and Foreignization Strategies of Cultural-Specific Items in Translation of

Science Fiction Literature," by Jalaly and Pishkar (2012), is the first related study. The current study investigates the translation of culture-specific items from English to Persian in science fiction. This study examines how translators domesticate or foreignize in different cultural domains, using various methods, to varying degrees of consistency, in translating a French author's (Jules Verne) English version into Persian in science fiction literature. Based on theories put forth by Espindola and Vasconcelos, Molina and Albir's translation models, and 192 instances of culture-specific items extracted and classified into Molina and Albir's procedures of domestication and foreignization translation strategies. Twelve chapters from two English translations of Jules Verne's books were chosen for this study. According to the study, the foreignization strategy is superior in translating English into Persian for culture-specific items in science fiction literature. The domestication and foreignization strategies do, however, differ slightly when the calque procedure is abandoned.

The second study is "Domestication and Foreignization Strategies in Translation of Culture-Specific Items: in Translations of English-Persian Children's Literature" by Shah Ahmadi and Nosrati (2017). They suggest that culturally unique elements like as proper names, foods, and idioms not only position the story in a particular culture and period but also imply specific values. These factors also influence how the reader connects with the story and characters. It is critical to choose the best technique for translating such parts. Their study aims to determine the most common approach for translating culturally specific items in children's literature. As a framework, they use Venuti's model of domestication and foreignization tactics. Toponyms, anthroponyms, modes of transportation, dates, food and drink, idioms, measuring systems, and academic references were used to classify

the culture-bound terms. While domesticated and foreignization were employed, the most common method of cultural translation in children's literature was found.

Putrawan (2018) also looked into different categories of translated Indonesian terms into English, described applied translation techniques, and considered foreignization and domestication ideologies in a study titled "Foreignization and Domestication of Indonesian Cultural Terms in the Novel *Gadis Pantai* Translated into English." He discovered that the book uses 16 different translation strategies, including single and double translation techniques, to translate five categories of cultural phrases. Some of the Indonesian cultural terms are translated using a combination of two different translation techniques: source-language- and target-language-oriented translation techniques. It reveals partial foreignization and partial domestication ideologies of translation in addition to full foreignization and domestication ideologies of translation. Foreignization, partial foreignization and partial domestication are the most frequently utilized translation ideologies.

Harared's research, "Foreignization and Domestication Ideology in Cultural Term Translation of Novel *Tuesday with Morrie*: Category Household Goods and House Surroundings," looked at the same problem with a different object of study. His research focuses on identifying translation ideology in the cultural term translation of the novel *Tuesday with Morrie* (Albom, 1997), which was translated into Indonesian (Widodo, 2009), i.e., foreignization and domestication ideology (Venuti, 2004) and its translation procedures (Molina & Albir, 2002). In the Indonesian version of *Tuesday with Morrie*, it is revealed that nine material cultures focus on house items and domestic settings. Adaptation, amplification, establish equivalent-amplification-adaptation, pure borrowings,

establish equivalent, and equivalent description are the translation procedures employed in the data. Domestication and foreignization are the ideologies for translating the material culture used in this work.

To support the analysis of translation ideology, particularly foreignization, another related study is taken from Romala's (2021) research entitled *Representing the National Identity Through Foreignization in The English Translation of Selected Indonesian Children's Literature*. In order to evaluate the goal of foreignization and whether it can preserve the national identity of the original, this study will look into many categories of foreignization in the English translations of a few pieces of selected Indonesian children's literature. The research findings illustrate the novel's foreignization categories, such as address terms, local fruits, traditional foods, fabric and clothes, and Javanese expressions. This study concludes that the translators' efforts to preserve the works' identity aim to introduce and promote local Indonesian culture in how people address others and the richness of local fruits, foods, and clothes. It also uses Javanese expressions to express specific terms or feelings to a larger audience and readers. Footnotes and in-text descriptions as translator notes provide additional examples of foreignization for readers while representing national identity.

As a result, the findings of prior related studies support the idea that translation ideology, i.e. domestication and foreignization, play a significant role in translated literature because they are the most common tactics for conveying culture-specific items or culture-bound elements. As a result, the depiction of Indonesian as a core identity in translated literature is predicted to be revealed by evaluating the ideology in the English translation of Ahmad Tohari's *Di Kaki Bukit Cibalak*.

In other words, this study aims to uncover and determine the identity depicted in Ahmad

Tohari's *By the Foot of the Cibalak Hill* by studying the ideology involved in translating Indonesian culture-specific items into English translation. The researcher formulates the study's objectives based on the issues raised in the study's backdrop. The primary goal of this research is to look into the philosophy that goes into translating Indonesian culture-specific elements into English in Ahmad Tohari's *Di Kaki Bukit Cibalak*, or *By the Foot of the Cibalak Hill*. Furthermore, the second research goal is to explain how identity is portrayed by the translator's use of translation ideology and strategies in translating Ahmad Tohari's *Di Kaki Bukit Cibalak* into English. The analysis findings are expected to respond to the notion of translation's ideology in depicting identity in *Di Kaki Bukit Cibalak* and its English translation, *By the Foot of the Cibalak Hill*. The research is expected to enrich translation studies, especially regarding the range of domestication and foreignization techniques used in translation. Translators and publishers can use the findings of this study to assess the implication of utilizing such translation ideology and how it represents the core of the identity in the translated works.

THEORETICAL FRAMEWORK

Two primary translation ideologies should be used to deal with cultural words domestication and foreignization. Ideologies are intertwined with linguistic and cultural perspectives. A translator seeks to generate a target language translation as organically as feasible in the domesticating translation. They attempt to reduce the strangeness of the foreign text in the SL for TL readers by translating it in such a clear and fluid manner that the TL readers believe they are reading an original text rather than a translation. In foreignization, on the other hand, a translator tries to transport TL readers to the SL's foreign culture and make them aware of linguistic

and cultural distinctions. The TL readers will notice that they are reading a translated text rather than an original text.

Domestication and foreignization are considered ideologies when the translators believe their translation is appropriate and correct. Because the translation is inextricably linked to culture, it is vital to address how to deal with the cultural component when translators come to cross texts where the source and target languages are vastly different.

Domestication is an ethnocentric reduction of a foreign text to target-language cultural values, bringing the author back home. In contrast, foreignization is an Ethno-deviant pressure on those cultural values to register the foreign text's linguistic and cultural differences, sending the reader abroad (Venuti, 1995, p. 20).

Domestication is target-culture-oriented, whereas foreignization is source-culture-oriented, according to the initial concept. Domestication and foreignization are mutually exclusive. In translating practice, however, the two techniques are used in tandem. Regarding language forms, domestication should be used as the primary translating approach to ensure that source materials are easily understood and accepted by target readers; when it comes to culture, foreignization should be used to facilitate cultural communication and transmission.

Domestication, in other words, is a target-oriented translation method that focuses on making the translated text fluent, elegant, and simple for target readers by incorporating historical and cultural information from the target language, which may result in the loss of some cultural information implied in the source text.

Foreignization is a source culture-oriented translation process that focuses on transferring the source language and culture into the target language to retain the source text's culture as much as possible. It is a tactic

for keeping information from a source text that includes intentionally breaching the target language's conventions to preserve its meaning. When foreignization is applied, culture-specific items containing cultural information from the source text language are kept. The ambience and impression of the source text language culture are enhanced for the readers. However, foreignization preserves a specific source text language that communicates concepts with semantic structure and focuses on culturally specific elements rather than a straightforward word-for-word translation. In addition to Venuti, Schleiermacher favours foreignization since, in his opinion, the translator does their best to leave the writer alone and get the reader closer to the writer (Munday, 2016, p. 147).

Translation practitioners used particular techniques to translate culture-specific goods by utilizing translation ideology, domestication, and foreignization. The strategies are further classified by Baker (2018) as translating the terms using cultural substitution, paraphrasing using related or unrelated words, superordinate, loan word plus explanation, less expressive word, omission, and illustration. Cultural substitution is employed to find the equivalence of the terms comprising cultural elements identical to those outside the target text environment. At the same time, superordinate describes a more general term in the target text to translate the culture-specific items in the ST. For loan words plus explanation, the translator explains borrowed terms from ST to make the readers understand the terminology easier. Baker further explains that translation strategies are employed to manage and overcome obstacles and problems in the translation process to achieve the desired ideology, particularly in translating culture-specific items.

METHOD

Di Kaki Bukit Cibalak was first published in 1994 by Gramedia Pustaka Utama, and

Monica D. Chresnayani translated it into English as *By the Foot of the Cibalak Hill*. The same publisher, Gramedia Pustaka Utama, published the English translation in 2015. Pambudi, a young guy from Tanggir Village in the 1970s, is the protagonist of *Di Kaki Bukit Cibalak*. Pambudi, a 24-year-old man from Tanggir Village, manages the cooperative's barn. Pak Dirga, the newly elected Head of Tanggir Village, is said by Pambudi to be the same as the past leaders, who Pambudi believes cheated and abused their positions for personal benefit. It pays close attention to the characters and their roles throughout the story. The purpose of the translator and how culture-specific aspects are translated through domestication or foreignization must also be scrutinized. By comparing the original work of *Di Kaki Bukit Cibalak* and its English translation, *By the Foot of the Cibalak Hill*, this research attempted to investigate the translation ideology in Ahmad Tohari's, unravelling the identity expressed by the ideology.

A descriptive qualitative technique was used to perform this study. It is a qualitative study in which the researcher looks at how ideology is used to translate culture-specific items found in the research object. The data, which are culture-specific items, were gathered from *Di Kaki Bukit Cibalak* and its English version, *By the Foot of the Cibalak Hill*, used in this study. The information is collected by document analysis, which includes skimming (rapid examination), reading (detailed review), and interpretation. Content and theme analysis are used in this strategy. The former relates to arranging data into categories linked to the research's primary concerns (Bowen, 2009), whilst the latter refers to a type of pattern identification within the data, with emergent themes serving as analytical categories (Fereday and Muir-Cochrane in Bowen, 2009).

Furthermore, according to Leedy and Ormrod in Williams (2007), content analysis is a detailed and systematic assessment of

a specific body of information. Its goal is to spot patterns, themes, or biases. According to Williams (2007), the content analysis examines human communication, including books, newspapers, and films. In this study, the data source is read several times and carefully to find information on cultural words, phrases, or expressions in the SL text and their TL translations. As qualitative evidence, the occurrences of Indonesian cultural phrases are then categorized according to the cultural categories. The researcher also uses theories to examine culture-specific elements, translation ideology, domestication and foreignization, and the translators' translation techniques. After that, the translation processes and philosophies used in the translations of Indonesian cultural words are described.

In addition, qualitative research is used in this study. "Qualitative approach denotes any investigation whose outcomes are captured in words, images, or non-numeric symbols," writes Mary W. George in *Types of Research Method* (2008, p. 5). The library technique was used as the qualitative method in this study. According to George, the library approach "involves finding and accessing a source that gives factual information or personal or expert opinion on a research subject." In the library approach, researchers compare the current investigation to multiple theories and similar studies.

The researcher initially read the Indonesian version of the novels before moving on to the English version. The researcher discovered that the English translation novel contains a lot of domestication and foreignization. Several translation approaches were used to translate these terms.

The data is gathered by highlighting phrases and sentences in TT that feature domestication and foreignization and comparing them to the original version in ST. The researchers also entered data from the English and Indonesian versions of the novel

into a column on the Microsoft Word table while emphasizing these terms. There will be a distinction between the terms used in the English and Indonesian versions. The English terms are in the "TT" column on the left. The terms from the original Indonesian version of foreignization, dubbed "ST," are included in the right column. Furthermore, the researchers encode the ST and TT data, as exemplified in the following table.

Table 1. Examples of Nature Terms in Tohari's *Di Kaki Bukit Cibalak* and *By the Foot of the Cibalak Hill*

ST	TT
Dulu, jalan setapak itu adalah terowongan yang menembus belukar puyengan .	In the past, the footpath was a kind of tunnel that cut through the dense puyengan bushes .
Bila iring-iringan kerbau lewat , tubuh mereka tenggelam di bawah terowongan semak itu.	Herds of water buffalo passing by through the tunnel would be completely invisible.
Burung-burung kucica yang terkejut, terbang mencicit.	The kucica birds would fly off in fright upon hearing them.

Source: Tohari (1994 & 2015, p. 5)

The domestication and foreignization identified in the novel are approximately 60 data after reading and collecting the data. Because domestication and foreignization data are sometimes repeated, not all data are evaluated. Because the original text has a particular classification, the data are purposefully chosen to make the analysis effective. As a result, the researchers gathered data from each chapter of the novels. The selected statistics are those that are simple to comprehend and can be used in a variety of chapters.

Furthermore, the researcher chose the data based on the most commonly used terms in the literature. The collected data is separated into two columns, one for the source language

and the other for the target language. The researchers next analyze the domestication and foreignization in the SL and TL columns to determine the ideology classification and how it represents the identities of the works that portray culture-specific items.

DISCUSSION

In the English translation of the nature terms in *Di Kaki Bukit Cibalak*, the ideology used by the translator is a balance between domestication and foreignization. It shows that the translator aims to achieve specific goals. Moreover, in transferring the nature terms from Bahasa Indonesia to English, the translator employs several translation strategies to convey the ideology of the translation, whether it is domestication or foreignization. The strategies found are cultural substitution, omission, and loan words. The first part of the discussion explains data on domestication and the strategies applied to achieve this ideology. One of the examples is shown in the following table.

Table 2. Domestication, Cultural Substitution, and Omission in Translating “Kerbau” and “Terowongan Semak”

ST	TT	Ideology	Strategy
Bila iring-iringan kerbau lewat, tubuh mereka tenggelam di bawah terowongan semak itu	Herds of water buffalo passing by through the tunnel would be completely invisible.	Domestication	Cultural Substitution Omission

Source: Tohari (1994 & 2015, p. 5)

Ahmad Tohari, in his works, is famous for describing the nature of the story’s setting. He creatively describes the surroundings to show the beauty of nature and the environment. In *Di Kaki Bukit Cibalak*, there is a scene in

which the author describes Tanggir Village, which involves the ambience of the rice field in which the buffaloes often pass by. In the ST, the word *kerbau* in “Bila iring-iringan kerbau lewat, tubuh mereka tenggelam di bawah terowongan semak itu” is translated into “water buffalo”. Thus, in translating this term, the translator uses domestication in transferring *kerbau* into “water buffalo” by applying cultural substitution. The strategy is done as the cultural elements are identical to those found outside the target text environment. Still related to the *kerbau* explanation, the term *hutan jati* in the sentence “Meskipun kerbau-kerbau itu telah jauh memasuki hutan jati Bukit Cibalak, suara korakan mereka masih tetap terdengar” is also translated in domestication as “forest” as follows.

Table 3. Domestication, Cultural Substitution, and Omission in Translating “Kerbau”, “Hutan Jati”, and “Suara Korakan”

ST	TT	Ideology	Strategy
Meskipun kerbau-kerbau itu telah jauh memasuki hutan jati Bukit Cibalak, suara korakan mereka masih tetap terdengar.	Even though those water buffaloes had reached the depth of the Cibalak Hill forest, the clang of their bells could still be heard.	Domestication	Cultural Substitution Omission

Source: Tohari (1994 & 2015, p. 5)

The term *hutan jati* is translated into “forest” in *By the Foot of the Cibalak Hill*. There is a distortion of meaning in the translation as “forest” only without translating the word *jati* ‘teak’. Hence, it also applies to omission. It occurs probably because the introduction of Tanggir Village owning many teak trees is done in the last part. Therefore, the restatement of

the teak forest is not necessary. The author simplifies the setting of place by translating it into “forest”, which is considered that the distortion is not significant in affecting the readers’ understanding of the plot. Another term describing the water buffaloes in *Di Kaki Bukit Cibalak* is translated using domestication and cultural substitution.

Table 4. Domestication, Cultural Substitution, and Omission in Translating “Rumput”, “Umbut Gelagah”, “Berkubang”, and “Hutan Jati”

ST	TT	Ideology	Strategy
Binatang itu bebas berkeliaran mencari rumput, mencari umbut gelagah, atau berkubang di tepi hutan jati.	They simply let the animals loose to look for fresh grass and sugarcane roots , or wallow in the mud by the woods .	Domestication	Cultural Substitution Omission

Source: Tohari (1994 & 2015, p. 5)

The sentence “Binatang itu bebas berkeliaran mencari rumput, mencari umbut gelagah, atau berkubang di tepi hutan jati” is describing the traits of the water buffalo in the story. The terms *rumput*, *umbut gelagah*, and *berkubang* are found to be translated in domestication and cultural substitution. The cultural substitution strategy in conveying domestication of translation of the previous nature terms provides the targeted readers with familiar words, i.e. grass and roots. Even the translator adds the word ‘fresh’ to intensify the description of the setting of the place as it may help the readers imagine and feel the freshness and the breeze while reading the passage. Meanwhile, *umbut gelagah* is translated into ‘sugarcane roots’ to help the reader understand the original term and support the atmosphere of the story where it takes place. One of the water buffaloes’ activity traits, wallowing in the

mud, is used to translate the verb *berkubang*. *Berkubang* means soaking or rolling in muddy water, usually for buffaloes, pigs, and other cattle, which is in line with ‘wallowing in the mud’ used in *By the Foot of the Cibalak Hill*.

Meanwhile, the place *hutan jati* in this sentence is translated by domestication with cultural substitution and omission as it is transferred into ‘the woods’. It is consistent with the previous datum in which *hutan jati* is translated using domestication with cultural substitution and omission into “forest”. Furthermore, the translator employs the synonym of the forest by utilizing “woods” to build the setting of place in the paragraph without overusing and repeating the word “forest”, as the phrase *hutan jati* occurs several times in the original passage.

Besides domestication, the translator employs foreignization in translating the nature terms in *Di Kaki Bukit Cibalak*. This ideology is probably used in the target language as there is no equivalence or similar terms to the original. In the following table, it can be seen that the term *belukar puyengan* is still maintained as *puyengan bushes*.

Table 5. Foreignization, Loan Words, and Partial Cultural Substitution in Translating “Belukar Puyengan”

ST	TT	Ideology	Strategy
Dulu, jalan setapak itu adalah terowongan yang menembus belukar puyengan.	In the past, the footpath was a kind of tunnel that cut through the dense <i>puyengan bushes</i> .	Foreignization	Loan Words Partial Cultural Substitution

Source: Tohari (1994 & 2015, p. 5)

Puyengan is one of the types of wild shrub plants that are often found in Indonesia. As there is no equivalence of *puyengan* in English, thus the translator uses a loan word strategy

to maintain the term to show the Indonesianness of the story. The readers would be curious about what *puyengan* looks like. Even if the term is alien and foreign, the use will not affect the reading experience as in the sentence. The term *belukar puyengan* is used to introduce the beginning of the story, which delineates the setting of the story. As the description focuses on the nature of Indonesia, it is understood why the translator uses foreignization. Besides, it takes work to translate the term. To compensate, the translator transfers the word *belukar* into ‘bushes’ with the strategy of partial cultural substitution to help the readers understand that the *puyengan* being talked about is a plant or bushes. Similar to *belukar puyengan*, the term *burung-burung kucica* is also translated by employing a loan word strategy which can be seen in the following table.

Table 6. Foreignization, Loan Words, and Partial Cultural Substitution in Translating “Burung-burung Kucica”

ST	TT	Ideology	Strategy
Burung-burung kucica yang terkejut, terbang mencicit.	The <i>kucica</i> birds would fly off in fright upon hearing them.	Foreignization	Loan Words Partial Cultural Substitution

Source: Tohari (1994 & 2015, p. 5)

It is interesting to see that *burung-burung kucica* (*Erithacus rubecula*) is translated by using foreignization and maintaining the Indonesian name for the birds. *Kucica* birds are known as robins, which can be found in Indonesia and other parts of the world as their habitat. The translator probably wants to show Indonesian nature by using the local name for the animals rather than making the readers easily understand the term by just using robins to translate it. The local name *kucica* is maintained through a loan word strategy to show the richness and diversity of Indonesian nature. Therefore, it can be

seen that foreignization in *By the Foot of the Cibalak Hill* is mainly done through loan word strategy with a part of cultural substitution as compensation to help the readers understand the translated terms.

The use of foreignization in this text is also in line with Romala’s (2021) findings that the foreignization done by the translator to maintain the identity in the works aims to introduce and promote local Indonesian culture. The readers will get to know the local atmosphere in Indonesia, a new culture and vocabulary which can enrich their language expressions.

CONCLUSION

Di Kaki Bukit Cibalak is one of the works of Ahmad Tohari that sets in a village with its richness of nature and Indonesian culture. Therefore, it is challenging to translate terms related to the culture, such as nature. Both domestication and foreignization done in the English translation have different characteristics and functions. Although it sometimes entails a distortion of meaning, domestication is mainly employed with a cultural substitution strategy applied to translate the nature terms that have counterparts or similar terms in English. On the other hand, foreignization maintains the nature of terms by using loan words and combining them with compensating the standard terms by translating them using a cultural substitution strategy. The foreignization is used to maintain the familiar and local names of Indonesian plants and animals to show the Indonesianness in the English translation, i.e. portraying the richness and diversity of Indonesian nature to a broader audience.

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