



# **Strategi Mutakhir**

## **dalam Pembelajaran Bahasa dan Sastra**

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Praptomo Baryadi Isodarus | Yoseph Yapi Taum | Paulus Sarwoto  
Susilawati Endah Peni Adji | Aji Cahyo Baskoro | Catharina Brameswari

# STRATEGI MUTAKHIR DALAM PEMBELAJARAN BAHASA DAN SASTRA

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# STRATEGI MUTAKHIR DALAM PEMBELAJARAN BAHASA DAN SASTRA

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# **A TAPESTRY OF DIVERSITY: PROMOTING CROSS-CULTURAL AWARENESS THROUGH FOREIGNIZATION IN TRANSLATED LITERATURE**

Almira Ghassani Shabrina Romala

## **INTRODUCTION**

Literature has long been celebrated as a mirror that reflects the intricate tapestry of human experiences, beliefs, and cultural identities. The interaction between cultures, facilitated by literary translations, offers a unique opportunity to foster a deeper understanding and appreciation of cultural identities. When literary works transcend linguistic borders through translation, they embark on a transformative journey that carries both the potential for enrichment and the risk of distortion between aspects of linguistic intricacies, cultural nuances, and the preservation of the source culture's identity. In this context, the translator, as a cultural bridge-builder, must retain the original work and the source culture's essence and authenticity in the translated version. The challenge lies in striking a harmonious balance between rendering the text readable enough for the target audience and honoring the unique cultural nuances embedded within the source text.

Through the lens of translated literature, we witness how the world's stories become windows to our shared humanity, fostering understanding and empathy across the boundaries of language and culture. Translated literature serves as a bridge that connects different cultures, enabling the exchange of ideas, values, and perspectives. Foreignization, a translation procedure that emphasizes preserving the source culture's distinctiveness in translated texts, has gained prominence for its potential to enhance cross-cultural awareness. Therefore, this paper explores how foreignization contributes to studying and preserving

cultural identities, fostering a deeper understanding, and promoting cross-cultural awareness through translated literature in an increasingly globalized world.

## FOREIGNIZATION IN TRANSLATED LITERATURE

In the essay *Über die verschiedenen Methoden des Übersetzens* ‘On the Different Methods of Translating’ (1813), a German philosopher and hermeneutician, Friedrich Schleiermacher, first introduced the baseline for *foreignization* and *domestication* without using these terms. These two concepts did not appear in translation studies until Lawrence Venuti published his post-colonialist views on translation in 1995. Therefore, Venuti is not the first to promote foreignization. As Schleiermacher claimed, this idea can be traced back to the German culture of the Classical and Romantic eras. Due to the audience for whom Schleiermacher is writing and the potential advantages it has for the target text language, foreignization is presented. Schleiermacher favors foreignization since the translator does not interfere with the writer and draws the reader closer to them. He stated that the preferred strategy is to move the reader towards the writer, where the translator must employ an ‘alienating’ or ‘foreignizing’ translation method. It emphasizes the foreign value by ‘bending’ TL word usage to ensure faithfulness to the ST. Thus, the TT can be faithful to the form and sense of the ST and can slip foreign concepts and cultures into the TL (Munday, 2016: 48).

Venuti (1995) was acknowledged as the representative of foreignization in the 1970s at the conference for contemporary international translation. He proposed highlighting the source text’s foreignness, whether in its style or other language-related components. The reader is invited to accept unfamiliar cultural concepts in this translation, and translators do not compromise their interests.

Generally, we define foreignization as the procedure by which the translator remains visible by retaining the target text’s culture-specific items’ foreignness in the source text. Thus, the text is translated along the lines to maximally resemble its original (Tee, 2012; House, 2017). In practice, culture-specific items are maintained in the



translated text; for example, retained Japanese terms in the Indonesian translation of *Totto-Chan: The Little Girl at the Window* (Kuroyanagi, 2003) are as follows:

... Anak-anak tidak tahu, dengan sengaja Kepala Sekolah menciptakan kata baru, yaitu sawakai (jamuan minum teh), bukan sobetsukai (pesta perpisahan) yang biasa.

*'The children didn't know it, but the headmaster had invented a new word, sawakai (tea party), instead of the usual sobetsukai (farewell party), on purpose.'* (Kuroyanagi, 2003, p. 93)

*Sawakai* and *sobetsukai* are deeply rooted in Japanese culture and foreign to Indonesia. However, these terms are maintained as an effort of foreignization to introduce and promote Japanese habits and culture and enrich the readers' vocabularies and perspectives. Meanwhile, domestication emphasizes adapting to the linguistic and cultural traditions of the intended readers by glossing over culturally distinctive elements in the source text; as a result, it encourages a transparent target text adapted to the norms of the target culture (Tee, 2012; House, 2017).

When foreignization is used, a culture-specific item containing cultural information from the source text language will be preserved. The tone and culture of the original text's language will be recognized more clearly by the readers. Nevertheless, it is essential to understand that foreignization is more involved than a simple word-for-word translation. Translation only preserves the semantically structured concept when it is expressed in the source text language. They are mainly concerned with issues specific to their culture.

Venuti favors foreignization in terms of the translators' visibility since it makes them evident to the readers and fosters reader recognition of the translators. Readers will learn some new concepts that were incorporated into the original book after reading the translation. Readers of the target text are finally made aware of the conserved concepts from the foreign source text via these ideas. They will be

aware that the source text is in a different language, and they will finally identify the translator.

Believing that domestication is unfair is the reason Venuti proposes foreignization. He further claims that domestication implies an ethnocentric adaptation of the foreign text to the cultural values of the target language (1995: 20). During domestication, foreign cultural values are either eliminated or changed to conform to the domestic value system of the target text language. Foreignization in translation is, therefore, more important because it facilitates communication among many cultural groups. The target texts themselves will be able to develop, and readers of the target texts will have the opportunity to learn about the culture of the source text.

Since it is well known that language is not a fixed system, effective foreignization in translation undoubtedly benefits improving the target text language. Through the process of foreignization, some innovative linguistic elements from the source text language might be incorporated into the target text language. Once they have prevailed over the language users, particular vocabularies or culture-specific items will gradually be accepted as new sets in the target text languages. By building a bridge across cultures and facilitating a deeper comprehension of the source language culture as provided by the translated text, the introduction of new vocabularies and culture-specific items in a target text or language can considerably improve cross-cultural awareness.

## **CROSS-CULTURAL AWARENESS AND FOREIGNIZATION IN TRANSLATED LITERATURE**

Foreignization, as proposed by translation theorist Lawrence Venuti, challenges the prevailing norms of domestication, where translations are modified to the target culture's linguistic and cultural conventions. Instead, foreignization aims to maintain the foreign nuances of the source text in the translation, thereby highlighting the cultural subtleties and diversities. This approach encourages readers to engage with the original cultural context, promoting cross-cultural awareness.

Using foreignization in translated literature invites readers to leave their cultural comfort zones and immerse themselves in unfamiliar perspectives and atmospheres of the source culture. This process stimulates cross-cultural sensitivity and a broader understanding of the complexities that shape different cultures and societies. Thus, readers are encouraged to challenge their beliefs and assumptions, promoting a more inclusive and open-minded worldview. Not only general readers but also students can learn about diverse cultural identities from translated literature. Students' encounters with translated literature can catalyze their personal growth, critical thinking, and cross-cultural awareness. Therefore, foreignization in translated literature can be one of the tools to navigate an increasingly interconnected world with cultural sensitivity and respect. By engaging with the diverse voices and perspectives in translated literature, students are poised to become global citizens, equipped to appreciate and celebrate the rich colors of human cultures.

Translated literature holds a vital role in promoting cross-cultural awareness, not just for general readers but also for students. It emphasizes that literary translations can be valuable resources for discovering various cultures and promoting a more profound knowledge of cultural identities. Furthermore, literature has long been a platform in education and school curricula to teach students critical thinking, empathy, and language skills. When it comes to translated literature, these educational benefits extend further, offering students a unique opportunity to explore cultures beyond their own. By reading literary works from diverse languages and cultural backgrounds, students are exposed to a range of viewpoints, beliefs, traditions, and historical contexts.

Translated literature allows students to step into the shoes of characters from different cultural settings, experiencing the world through their eyes. Through this intensive encounter, their cultural horizons are broadened, promoting empathy and a sense of connection with others whose lives may be very different from their own. Students get an appreciation for the subtleties and complexities of cultural identities and come to terms with the fact that there is no one "right" to live or understand the world.

Moreover, the use of foreignization in translated literature can enlighten students. Students who encounter foreign expressions, idioms, and cultural references deliberately retained in the translation are prompted to engage critically with these elements. This discovery encourages them to ask questions, seek explanations, and delve deeper into the cultural context that underlies the text. In this process, they gain linguistic competence and develop a heightened cultural sensitivity that prepares them for a more interconnected and diverse world.

Students can learn about new cultures and perspectives through foreignization and translated literature, as seen if we read the Indonesian version of Tetsuko Kuroyanagi’s *Totto-Chan: The Little Girl at the Window*. Although the book is translated into Indonesian, adapted to the Indonesian style, and natural to its speakers, some culture-specific items are maintained, as seen in the following examples.

**Table 1.** Foreignization Examples in the Indonesian Translation of Kuroyanagi’s *Totto-Chan: The Little Girl at the Window*

No.	TT
1	“Sesuatu dari laut” artinya makanan dari laut, seperti ikan dan <i>tsukuda-ni</i> (udang kecil atau sejenisnya yang direbus dengan kecap dan sake manis). “Something from the ocean” meant sea food-- things such as fish and <i>tsukuda-ni</i> (tiny crustaceans and the like boiled in soy sauce and sweet sake).
2	Makanan dari daratan bisa saja hanya <i>kinpira gobo</i> (sayuran yang dibumbui) atau telur dadar, dan makanan dari laut mungkin hanya keripik ikan. Atau lebih sederhana lagi, anak boleh dibekali <i>nori</i> (sejenis rumput laut yang dikeringkan) untuk ‘laut’ dan acar buah plum untuk “pegunungan”. The land food could be just <i>kinpira gobo</i> (spicy burdock) or an omelette, and the sea food merely flakes of dried bonito. Or simpler still, you could have <i>nori</i> (a kind of seaweed) for “ocean” and a pickled plum for “hills.”

No.	TT
3	<p>Jika Kepala Sekolah berhenti di depan salah satu murid dan berkata, “Laut,” istrinya akan menyendok dua <i>chikuwa</i> (sejenis bakso ikan berbentuk panjang) dari wajan “Laut”, dan jika Kepala Sekolah berkata, “Pegunungan,” maka akan dikeluarkan beberapa potong kentang tumis kecap dari wajan “Pegunungan”.</p> <p>If the headmaster stopped in front of a pupil saying, “Ocean,” she would dole out a couple of boiled <i>chikuwa</i> (fish rolls) from the “Ocean” saucepan, and if the headmaster said, “Hills,” out would come some chunks of soy-simmered potato from the “Hills” saucepan.</p>
4	<p>Berdiri di tengah lingkaran meja-meja, Kepala Sekolah menjelaskan, “<i>Denbu</i> dibuat dari daging ikan rebus yang dibuang tulangnya, dibakar sebentar, ditumbuk halus, lalu dibumbui dan dikeringkan.”</p> <p>Standing in the middle of the circle of desks, the headmaster explained, “<i>Denbu</i> is made by scraping the flesh of cooked fish off the bones, lightly roasting and crushing it into fine pieces, which are then dried and flavored.”</p>

(Source: Kuroyanagi, 2003)

The introduction of culture-specific items, specifically Japanese foods in the previous examples, i.e., *tsukuda-ni*, *kinpira gobo*, *nori*, *chikuwa*, and *denbu*, promotes cultural sensitivity by shedding light on the diverse ways people live, interact, and celebrate in various societies. Indonesian readers are exposed to elements that might be unfamiliar or different from their own experiences, encouraging them to challenge preconceived notions and approach cultural differences with an open mind through the foreignization in the translated book. Not only foreign literature in Indonesia, but the same case also happens with Indonesian literature translated into English and other languages. We can often find the employment of foreignization in the translated text.

**Table 2.** Foreignization Examples in the English Translation of Gaudiamo’s *Na Willa*

No.	ST	TT
1	Habis mandi, berpakaian, sisir rambut, minum susu cap sapi tertawa, pakai bedak, pakai kaus kaki dan sepatu, memeriksa botol minum dan tromol isi nasi goreng ditaburi telur dadar, ambil karet buta mengikat sendok di tromol.	I have my water bottle and lunch box (with <i>nasi goreng</i> and a crispy fried egg), and I use a rubber band to attach a spoon to my lunch box.
2	Oh, aku tahu: sarapan nasi pakai kerupuk saja!	Oh, I see: it’s just white rice and <i>krupuk</i> .

(Source: Gaudiamo, 2018; 2019)

The previous data are taken from *The Adventures of Na Willa* (2019), the English translation of *Na Willa*, one of Indonesian children’s literature written by Reda Gaudiamo. In this case, we can find another foreignization of foods: *nasi goreng* and *krupuk*. Fried rice is frequently used as the English equivalent of Indonesian *nasi goreng*. Even in Indonesia, the phrase “fried rice” is commonly used. Fried rice is known as *nasi goreng* in Indonesia, a term the translators have chosen to maintain. It sets Indonesian *nasi goreng* apart from any other fried rice you might get abroad.

Additionally, it resembles *krupuk*. It was stated in the English translation that *krupuk* is a unique prawn cracker from Indonesia. Readers may be drawn to the food category because of its globalization. They will discover some Indonesian cuisine. They will know what to sample and what to order from Indonesia’s diverse traditional cuisine if they visit.

Romala (2021) states that foreignization in the English translation can be a form of resistance against ethnocentrism and racism, cultural narcissism, and imperialism in the interests of democratic

geopolitical relations, as we can introduce Indonesian culture and promote it while showing our national identity and roots.

Especially for Indonesian readers, encountering familiar elements in a translated text can evoke a sense of pride and validation. Moreover, these retained culture-specific items are exciting and strongly show Indonesian identity and nationalism (Romala, 2021). It reinforces the value of their cultural heritage. It provides a platform for sharing their unique stories with a global audience. On the other hand, readers from the target culture can engage in the process of identity negotiation as they assimilate and reflect upon elements from a culture different from their own.

By retaining culture-specific items in translation, foreignization preserves the authenticity of the source culture, preventing the erasure of unique cultural markers in the pursuit of universalization. This preservation is essential for maintaining cultural diversity and promoting respect for cultures beyond one's own. Furthermore, not only is foreign culture introduced and advanced through translated literature in Indonesia, but Indonesian culture has also been widely promoted through Indonesian literary works translated globally.

When translators retain foreign elements such as culture-specific items, they give readers insights into the source culture's values, beliefs, and cultures. By maintaining linguistic and cultural uniqueness, foreignization safeguards the authenticity of the source text and prevents cultural homogenization.

Young adults, especially students, can learn about diverse cultural identities if they read and scrutinize translated literature. Heaps of young adults' literature depict the lives of teenagers and may express and voice young adults' identities. One example is from Karen McManus' best-selling book, *One of Us is Lying*, which has been translated into Indonesian.

**Table 3.** Foreignization Examples in the Indonesian Translation of McManus’ *One of Us Is Lying*

No.	ST	TT
1	“Literally, huh? What’ll you do with yourself now that homecoming’s over? Big gap between now and senior prom.”	“Secara harfiah, ya? Sekarang apa yang akan kaulakukan setelah <i>homecoming</i> selesai? <i>Prom</i> senior kan masih lama.”
2	He acts like he’s above caring whether he’s popular, but he was pretty smug when he wound up on the junior prom court last spring.	Simon bersikap seakan tak peduli apakah dia populer atau tidak, tapi tingkahnya lumayan sombong waktu terpilih sebagai salah satu anggota <i>prom court</i> junior musim semi lalu.
3	Simon was nowhere to be found on homecoming court last week, though.	Tetapi Simon sama sekali tak tampak di deretan <i>homecoming court</i> minggu lalu.
4	I slide down into my chair in the back corner of homeroom, feeling twenty-five heads swivel my way as I sit.	Aku menyusup ke kursi di sudut belakang kelas <i>homeroom</i> , merasakan 25 kepala berpaling ke arahku selagi aku duduk.

(Source: McManus, 2017)

The previous examples depict the typical culture of American high schoolers through the terms *homecoming*, *prom court*, *homecoming court*, and *homeroom*. According to Merriam-Webster and Cambridge’s Essential American English Dictionary, *homecoming* is an annual celebration for alums at a high school, college, or university, usually including a dance and a football game, when people who were students there at an earlier time can return to visit. Moreover, *prom* is a formal party for older students at the end of the school year where there is dancing (Cambridge’s Essential American English Dictionary). Meanwhile, a *homeroom* is a classroom where pupils report, especially at the beginning of each school day (Merriam-Webster), or a room in a



school where members of a particular group of students go for their teacher to record that they are present, usually at the beginning of the day, or in the UK it is called a *form room* (Cambridge's Essential American English Dictionary). Those events happen every day in the US. However, in Indonesia, there are rare schools with similar circumstances, as mentioned previously. Therefore, by reading the translated literature, students can learn more about how students in different parts of the world arrange events in their schools.

In summary, the previous examples have demonstrated how foreignization preserves the cultural richness of the source language text, contributing to the global recognition of the source culture's identity and allowing readers to delve into its unique cultural milieu.

## CONCLUSION

As a tapestry of diversity, translated literature is a powerful tool for promoting cross-cultural awareness in an interconnected world of constant cultural exchange. Foreignization is a significant strategy in this endeavor, enabling readers to explore diverse cultural perspectives and fostering empathy and understanding. Introducing new vocabularies and culture-specific items in translated literature facilitates a dynamic interplay between cultures. This interplay promotes cross-cultural awareness by encouraging readers to explore, question, and celebrate the diverse facets of the human experience. While foreignization offers numerous benefits in depicting cultural identity and promoting cross-cultural awareness, it still has challenges. Striking a balance between preserving cultural authenticity and ensuring readability for the target audience requires skill and sensitivity for the translators. They must navigate linguistic choices and cultural nuances to ensure that the essence of the source text is retained without alienating readers.

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# Strategi Mutakhir

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