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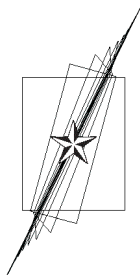
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Table of Contents

SPECIAL ISSUE: *The Political Lives of Islands: Papers from the 4th Critical Island Studies International Conference*

FROM THE EDITOR |

Dinah T. Roma vii
Editor-in-Chief

RESEARCH ARTICLES

- Trans-Corporealizing Island on Stage: An Eco-Aesthetic Critique in Bare Feet Dance Theater's *Tsiáh-Thóo* and TAI Body Theatre's *Red Earth* 1
Shih-ming Zeng
- Delirium and Derangement: Futurities of Climatic and Islandic Relationality in Philippine Artistic Practice 10
Isa Lacuna
- The Glory of the Islands: The Narrative of Islands Behind the Design of 'Nagara Rimba Nusa' 24
Rebecca Victoria Simatupang and Rr. Diah Asih Purwaningrum
- Archiving the Lumad Schools of Mindanao 39
Ryan Alcarde, Michelle Mikiko Pagaran, and Victoria Nolasco
- Traversing Tin and Tides: Translation Ideology and Strategies in *Berli and the Sea* 52
Almira Ghassani Shabrina Romala
- Unveiling Marginalised Voices: Female Indentured Labourers' Narratives in Island Literature 75
Arifa Arum Candra Hayuningsih

ABOUT THE AUTHORS 89

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RESEARCH ARTICLE

Traversing Tin and Tides: Translation Ideology and Strategies in *Berli and the Sea*

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Abstract

The children's story *Pilus Rumput Laut untuk Rasi* by Nabila Adani and its English translation, *Berli and the Sea*, foreground the ecological crisis facing Belitung Island, Indonesia, where uncontrolled mining and coastal exploitation disrupt the delicate balance between land and sea. The protagonist, Berli, symbolizes resistance against environmental degradation, a theme mirrored in the translator's ideological and strategic choices when rendering culture-specific items. This study examines how Venuti's translation ideologies—domestication and foreignization—and Baker's translation strategies shape the portrayal of Belitung Island's identity and its environmental message. Cultural words were analyzed through postcolonial translation studies and Hu's eco-translatology lens, revealing a predominance of domestication to prioritize target-culture fluency. Strategies such as translation by cultural substitution, followed by translation by a more general word (superordinate), and translation by a more neutral/less expressive word simplified or shadowed sociocultural nuances, while limited foreignization and translation using a loan word plus explanation offered fragmented cultural preservation. The dominance of domestication risks flattening Belitung's artisanal practices and communal hierarchies into mainland epistemologies, marginalizing the island's socio-ecological interdependence. However, the translator's hybrid approach subtly sustains the narrative's environmental advocacy, educating readers about marine conservation despite cultural erasures. The study underscores the tension between accessibility and fidelity in translating children's literature. Strategic foreignization, paratextual supplements, and collaboration with cultural insiders are proposed to represent Belitung's identity ethically. By balancing fluency with cultural specificity, translators can amplify marginalized voices, ensuring that stories like Berli's critique of ecological exploitation honor the island's sovereignty in global literary discourse.

Keywords: translation ideology, translation strategies, eco-translatology, cultural words, island identity, children's literature, Belitung Island

All things in the sky and on earth, on land and in the sea, are created in balance and connected to one another. Every ecosystem, from forests to vibrant coral reefs, thrives through interdependence. When the balance falters, even slightly, it leads to a disparity that endangers nature. So is the damaged sea in Belitung Island, Indonesia, portrayed in Adani's *Pilus Rumput Laut untuk Rasi*. The warming seawater temperature is caused by excessive mining on land and other offshore activities that were not adequately controlled. Resistance to it is initiated by the heroine of the story, Berli. Not only in the story, but the resistance to the dominant culture can also be seen through the translator's ideology and strategy in translating this work into English.

Pilus Rumput Laut untuk Rasi, written by Nabila Adani and illustrated by Salma Intifada, is a children's storybook that narrates the adventures of Berli, a young girl living on Belitung Island, Indonesia. The story focuses on Berli's efforts to address the environmental challenges faced in her community, particularly the declining seaweed harvest caused by rising sea temperatures and the environmental degradation from tin mining. Inspired by her curiosity and concern for the sea's health, Berli created a social media account named *Jaga Laut*, or 'Sea Defender', to raise awareness about these issues. Through her journey, the story touches on themes of friendship, responsibility, and the impact of human activities on nature. The Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia initially published the storybook in 2022. Then, it was translated into English in 2024 by Mahmud L. Hutasuhut under the same publisher. Both book versions are provided free at <https://buku.kemdikbud.go.id/> by the Center for Book Affairs of the Agency for Standard, Curriculum, and Assessment in Education of the Republic of Indonesia. This book has a C level, appropriate for intermediate readers or children between 10 and 12. Books classified as level C must have a maximum of 12 words in each sentence, four paragraphs per page, and a maximum of five sentences per paragraph that combine simple and complex sentences.

Children's literature and child-friendly books must have moral values and new knowledge for children to learn as a reflection of daily life and to provide empathy for their lives. So many children's books contain life messages and also introduce some important issues, such as the importance of hygiene and health, violence prevention, environmental protection, and so on. A children's book is an effective tool to improve

environmental knowledge while being an entertaining activity for them and fostering environmental awareness (Aur lio et al. 11; Kurnia et al. 105; Neupane 30; Sawitri 1). Children can take examples from the stories in children's literature and reflect on them, which can be applied in everyday life.

There are also many cultural elements embedded in children's literature. Thus, children can learn about their own culture and other cultures. Many children's literature also has cultural words. However, it may be difficult for readers unfamiliar with the culture to understand. These words will enrich knowledge by introducing new cultures and differences, fostering a sense of empathy and tolerance in children.

This study investigates the ideology and the strategies of the English translation of the cultural words in Adani's *Pilus Rumput Laut untuk Rasi* (ST) and its English translation, *Berli and the Sea* (TT). All cultural words in the objects were collected based on Newmark's classification of cultural words, and the data were analyzed through the perspective of postcolonial translation studies and eco-translatology dimensions.

The Beauty of Belitung Island Seen from the Cultural Words in *Pilus Rumput Laut untuk Rasi*

Newmark defines culture as the way of life and its manifestations peculiar to a community that uses a particular language as its means of expression (Newmark 94). According to Newmark, there are five categories of cultural words (95). They are (1) ecology, (2) material culture, (3) social culture, (4) organisations, customs, activities, procedures, concepts, and (5) gestures and habits.

Most cultural words are associated with a particular language and cannot be literally translated. However, many cultural customs are described in ordinary language, in which a literal translation would distort the meaning, and a translation may include an appropriate descriptive-functional equivalent.

As the target language's culture can be represented using cultural words in the story, these terms become pertinent in representing the island's identity and the values of its culture. In Adani's *Pilus Rumput Laut untuk Rasi* and its English version, all cultural word categories are found, i.e., (1) ecology, (2) material culture, (3) social culture, (4) organisations, customs, activities, procedures, concepts, and (5) gestures and habits.

Ecology

Ecology terms include flora, fauna, winds, plains, and hills, for example, the Indonesian *biji sawo* is translated as sapodilla seed, *bunga kina* ‘a cinchona’ (Fauzia, “Naik-Naik ke Puncak Bukit” 10), and *tonggeret* as ‘cicada’ (Fauzia, “Up the Hill We Go!” 16).

Most cultural words in Adani’s *Pilus Rumput Laut untuk Rasi* fall under ecology terms. It aligns with environmental awareness as the central theme of this book. Therefore, the beauty of Belitung Island is seen in the following table. In this table (see table 1), the original text (Adani 2022) and its English translation (Adani 2024) are shown.

Table 1: Ecology terms found in Adani’s *Pilus Rumput Laut untuk Rasi*

No.	ST	TT
1	<i>Motor Mak Ute seolah membelah kebun sawit di sepanjang perjalanan, di kiri dan kanan.</i> ‘Mak Ute’s motorcycle seemed to cut through the oil palm plantations along the way, on the left and right.’	Along the way, Mak Ute’s motorbike drives right between the palm trees on our left and right.
2	<i>Dulu keluarga Rasi bekerja di kebun, menanam lada, singkong, dan sayur-sayuran.</i> ‘Rasi’s family used to work in the garden, growing pepper, cassava, and vegetables.’	Rasi’s family used to grow pepper, cassava, and other vegetables in their garden.
3	<i>“Biota laut sangat sensitif terhadap perubahan suhu meskipun hanya setengah derajat. Contohnya, terumbu karang, rumput laut ...”</i>	“ Marine biota , such as coral reefs and seaweed , is very sensitive to changes in temperature, even if it’s only half a degree.”
4	<i>Seingatku dulu beberapa tahun lalu, ini adalah kebun yang banyak pohon duriannya.</i> ‘I remember years ago, this was an orchard with many durian trees.’	Several years ago, it used to be an orchard with lots of durian trees.

The ecology terms found in *Pilus Rumput Laut untuk Rasi* are *kebun sawit* ‘oil palm plantation’, *lada, singkong, dan sayur-sayuran* ‘pepper, cassava, and other vegetables’, *biota laut, terumbu karang dan rumput laut* ‘marine biota, coral reefs, and seaweed’, *kebun* ‘orchard’, and *durian*.

Material Culture

Besides ecology, terms of material culture are found in Adani’s *Rumput Laut untuk Rasi*. Most of them are in the form of terms related to foods, as can be seen in Table 2.

Table 2: Material culture terms found in Adani’s *Pilus Rumput Laut untuk Rasi*

No.	ST	TT
1	<i>Bekal sekolah favoritku. Pilus rumput laut balacan!</i> ‘My favorite school snack. Balacan seaweed pilus!’	My favorite snack to bring to school, shrimp paste flavoured seaweed pilus! It’s made of tapioca flour mixed with seaweed and, of course, shrimp paste.
2	<i>Slurp-slurp, setelah menyantap mi Belitung dan menenggak es jeruk kunci favoritku, aku segera berangkat ke sekolah. Tidak lupa bersalam ke Ayah dan Ibu.</i> ‘Slurp-slurp, after eating my Belitung noodles and downing my favorite iced calamansi, I quickly left for school. Not forgetting to say goodbye to Mom and Dad.’	Slurp-slurp. After eating Belitung noodles and drinking my favorite iced Calamansi juice , I kiss Mom and Dad’s hands and leave for school straight away.
3	<i>Ah, jadi ingat, Ibu pernah membeli batik ini di toko batik khas Belitung di dekat rumah.</i> ‘Ah, so I remember, Mom once bought this batik at a typical Belitung batik shop near our house.’	But, I remember Mom once bought this traditional fabric, Batik , at a shop selling typical Belitung Batik near our house.

Foods as material culture terms in Adani's *Pilus Rumput Laut untuk Rasi* cover *pilus rumput laut balacan* 'shrimp paste flavoured seaweed pilus', *mi Belitung* 'Belitung noodles', and *es jeruk kunci* 'iced Calamansi juice'. Meanwhile, the cultural word *batik* is also an example of material culture terms found in Adani's *Pilus Rumput Laut untuk Rasi*.

Social Culture

The terms in social culture include work and leisure activities. One of the examples is the term *kerja praktik* in Adani's *Pilus Rumput Laut untuk Rasi* (see Table 3).

Table 3: Social culture terms found in Adani's *Pilus Rumput Laut untuk Rasi*

No.	ST	TT
1	<i>Ayah Rasi bekerja sebagai buruh di pertambangan timah. Biasanya setelah menjemput Rasi, ayahnya kembali melimbang timah.</i> 'Rasi's father works as a laborer in tin mining. Usually, after picking up Rasi, her father goes back to panning for tin.'	He works as a laborer in a tin mine, but he always makes time to pick her up. After that, he will go back to the mine to pan for tin ore .
2	<i>"Berli, bantulah bungkus oleh-oleh kakak ini." Aku mengangguk.</i> 'Berli, help me pack this lady's souvenirs.' I nodded.	'Berli, please help load all the groceries into the box,' Mom asked me, and I quickly obeyed.
3	<i>"Kakak dari mana?" tanyaku sambil membantu memasukkan belanjaan dan menyusunnya di kotak kardus.</i> ... <i>"Ha-ha-ha maunya sih...Saya sedang kerja praktik di sini, Dik," jawab si Kakak.</i>	'Where are you from, Kak?' I asked, calling her Kak as she's older than me, while helping to load the groceries and arrange them in the cardboard box. ... 'Ha-ha-ha I wish...I'm doing an internship here, Dik,' she replied, calling me that since I'm younger.
4	<i>Ketika pandemi tahun lalu, aku terpaksa melakukan pembelajaran jarak jauh. Ayah menghadiahkan gawai ini sebagai hadiah ulang tahun.</i> 'During the pandemic last year, I was forced to do distance learning. Dad gave me this device as a birthday present.'	During the pandemic last year, I had to do distance learning , and Dad gave me this gadget as my birthday present.
5	<i>Ia kemudian bercerita lagi bahwa pemanasan suhu air laut disebabkan salah satunya oleh penambangan yang berlebihan, terutama aktivitas lepas pantai yang tidak terkontrol dengan baik.</i> 'She went on to say that warming seawater temperatures are caused in part by excessive mining, especially offshore activities that are not well controlled.'	She told me again about the warming seawater temperature caused by excessive mining and other offshore activities that were not properly controlled..

Organisations, Customs, Activities, Procedures, Concepts

Jaga Laut, the name of the platform made by Berli, is also included in this cultural word category, as seen in Table 4.

Table 4: Organisations, customs, activities, procedures, concepts, and terms found in Adani's *Pilus Rumput Laut untuk Rasi*

No.	ST	TT
1	<i>Ia kemudian bercerita lagi bahwa pemanasan suhu air laut disebabkan salah satunya oleh penambangan yang berlebihan, terutama aktivitas lepas pantai yang tidak terkontrol dengan baik.</i> 'She went on to say that warming seawater temperatures are caused in part by excessive mining, especially offshore activities that are not well controlled.'	She told me again about the warming seawater temperature caused by excessive mining and other offshore activities that were not properly controlled.
2	<i>Setelah berpikir lama, akhirnya kupilih nama Jaga Laut karena aku ingin menjaga suhu air laut agar tetap aman.</i> 'After thinking for a long time, I finally chose the name Jaga Laut because I wanted to keep the temperature of the seawater safe.'	After spending quite some time, I finally decided to use the name Jaga Laut , or Sea Defender , because I wanted to defend the health of the sea and keep the water temperature safe.

Gestures and Habits

Several gestures and habits are familiar to Indonesians, which are also found in Adani's *Pilus Rumput Laut untuk Rasi*, such as in Table 5.

Table 5: Gesture and habits terms found in Adani's *Pilus Rumput Laut untuk Rasi*

No.	ST	TT
1	<i>Tin-tin! Aku mendengar klakson motor Mak Ute, pegawai di toko kami.</i> 'Beep-beep! I heard the motorcycle horn of Mak Ute, the employee at our shop.'	Beep beep! I hear Mak Ute's motorbike horn. She's a middle-aged woman who works at our shop.
2	<i>"Yah ... kukira ikhlas, ternyata pamrih," candaku, "untuk Rasi, apa sih yang nggak?"</i> "Well...I thought it was sincere, but it turned out to be for reward," I joked, "for Rasi, what's not?"	"What? I thought you were being sincere. So, there's a string attached ?" I joked, "But, for you I'd do anything!"
3	<i>"Kakak dari mana?" tanyaku sambil membantu memasukkan belanjaan dan menyusunnya di kotak kardus.</i> ... <i>"Ha-ha-ha maunya sih...Saya sedang kerja praktik di sini, Dik," jawab si Kakak.</i>	"Where are you from, Kak ?" I asked, calling her Kak as she's older than me, while helping to load the groceries and arrange them in the cardboard box. ... "Ha-ha-ha I wish...I'm doing an internship here, Dik ," she replied, calling me that since I'm younger

Translating cultural words is not easy. It needs to be carefully translated as it caters to the story's purpose and the cultural and identity representation of Belitung Island.

Belitung Island Seen from the Perspective of Translation Ideology in *Berli and the Sea*

As conceptualized by Henri Lefebvre (qtd. in Baker & Saldanha 137), ideology in translation constitutes a societal "framework of beliefs and attitudes" that shapes how translators and readers engage with texts. This ideological lens extends to literary works and their translations, influencing decisions that reflect cultural and ethical priorities—a phenomenon termed translation ideology. Hatim ("Teaching and Researching Translation" 13–14) frames this ideology through a cultural studies perspective, emphasizing how translators' choices oscillate between domestication (adapting content to align with target-culture norms) and foreignization (preserving source-culture distinctiveness). Translation thus transcends linguistic transfer, acting as a cultural mediator that navigates the tension between familiarity and authenticity. Translators face an ethical dilemma:

domesticating a text enhances accessibility through fluency and transparency, while foreignizing it foregrounds the source culture's uniqueness, amplifying marginalized voices (Venuti 16).

Bassnett (47) underscores Venuti's argument that these strategies embody divergent ethical stances—domestication prioritizes clarity for target readers, whereas foreignization emphasizes fidelity to the source text's cultural context. This dichotomy sparks debate over whether translations should prioritize faithfulness to the original's sociohistorical nuances or adaptability to ensure comprehensibility for new audiences. Venuti's framework, therefore, positions translation as a site of ideological negotiation, where the translator's visibility hinges on their strategic balancing of cultural preservation and reader engagement.

Domestication

Domestication, defined by Venuti (cited in Munday 225) as "an ethnocentric reduction of the foreign text to receiving cultural values", employs a fluent and "invisible" translation style to minimize the perceived foreignness of the text. Rooted in Schleiermacher's notion of translation that "moves the author toward

the reader”, this strategy prioritizes familiarity, allowing target-text (TT) readers to engage with the work as if it were composed initially in their language, even at the expense of source-text (ST) elements. By prioritizing readability, domestication creates an illusion of transparency, obscuring the translator’s presence and presenting the translation as an “original” work (Venuti 16). However, Venuti critiques this fluency as a guise of semantic equivalence, arguing that it imposes target-language values onto the ST, selectively erasing cultural differences that translation should convey.

This approach risks distorting the ST’s cultural depth and nuances, as translators tailor the text to align with the TT audience’s beliefs and linguistic norms. While domestication enhances accessibility and avoids alienating readers, it often sacrifices sociohistorical specificity. Laaksonen and Koskinen (cited in Koskinen & Pokorn 136) expand on this, noting that fluency is achieved through standardized dialects, linear syntax, and unambiguous phrasing—features that render the translation “invisible” and suppress cultural divergence. Such strategies prioritize dominant cultural frameworks, marginalizing source-culture idiosyncrasies. Indicators of domestication, as outlined by Venuti (cited in Koskinen & Pokorn 138), include conventional terminology, idiomatic structures, and culturally familiar references. Translators avoid lexically or syntactically unfamiliar elements, opting for predictable expressions that resonate with the target audience.

In the English translation of Adani’s *Pilus Rumput Laut untuk Rasi*, the ecology term *kebun sawit* is translated as ‘the palm trees’ using culturally familiar references, such as domestication, see Table 6 as follows.

The cultural word *kebun sawit* ‘oil palm plantation’ in *Pilus Rumput Laut untuk Rasi*, translated into English as *Berli and the Sea*, is rendered as ‘palm trees,’ reflecting a domestication strategy. By substituting *kebun sawit* with a more generalized and familiar descriptor, the translator simplifies the spatial context for young readers, prioritizing immediate clarity over

ethnographic precision. This choice likely aims to fix the story’s setting in a recognizable landscape for international audiences, albeit at the cost of obscuring the socioeconomic and environmental significance of oil palm plantations in Belitung’s context. The domestication aligns with Venuti’s framework, where fluency in translation naturalizes foreign elements, though it risks diminishing culturally and ecologically specific imagery.

Belitung, an island in Indonesia’s Bangka Belitung province, has a complex history shaped by colonial exploitation, resource extraction, and environmental transformation. Historically, the island was a central tin-mining hub during Dutch colonial rule, with large-scale tin extraction beginning in the 19th century under the Dutch East Indies administration (Colombijn 122). Tin mining continued well into the post-independence era (Erman 98), leaving behind extensive ecological damage, including deforestation, soil degradation, and contamination of water sources (Rosyida et al. 1302–1303). However, as global tin demand fluctuated, Belitung saw a shift toward another lucrative industry—oil palm plantations.

The expansion of oil palm plantations in Belitung follows Indonesia’s broader trend of aggressive palm oil production, driven by economic incentives and global demand (Obidzinski et al. 63). Large swaths of land, previously forested or utilized for traditional farming, were cleared to make way for monoculture plantations, drastically altering the island’s ecological balance. The environmental consequences of oil palm expansion in Belitung include biodiversity loss (Vijay 17), declining water quality, and habitat destruction for endemic species (Margono et al. 183). Additionally, the reliance on oil palm as a primary economic driver has led to socioeconomic shifts, with local communities becoming increasingly dependent on plantation labor while facing land disputes and diminishing access to traditional livelihoods (Li 39).

In the context of *Pilus Rumput Laut untuk Rasi*, the choice to translate *kebun sawit* as ‘palm trees’

Table 6: Domestication in the English translation of *kebun sawit*

ST	TT	Translation Ideology
<i>Motor Mak Ute seolah membelah kebun sawit di sepanjang perjalanan, di kiri dan kanan.</i> ‘Mak Ute’s motorcycle seemed to cut through the oil palm plantations along the way, on the left and right.’	Along the way, Mak Ute’s motorbike drives right between the palm trees on our left and right.	Domestication

Table 7: Domestication in the English translation of *ikhlas* and *pamrih*

ST	TT	Translation Ideology
“Yah...<i>kukira ikhlas</i>, ternyata <i>pamrih</i>,” <i>candaku</i>, “<i>untuk Rasi, apa sih yang nggak?</i>” “Well...I thought it was sincere, but it turned out to be for reward,” I joked, “for Rasi, what’s not?”	“What? I thought you were being sincere. So, there’s a string attached?” I joked, “But, for you I’d do anything!”	Domestication

inadvertently neutralizes these layers of historical and ecological complexity. While this domesticated rendering enhances readability for children unfamiliar with Southeast Asian agricultural landscapes, it also risks obscuring Belitung’s fraught relationship with resource extraction and environmental change. Given that the story engages with themes of marine conservation and ecological awareness, a more precise translation, such as ‘oil palm plantation’, could have reinforced the narrative’s environmental discourse, making young readers more aware of the real-world ecological stakes involved.

Besides the ecology terms, the words *ikhlas* and *pamrih*, under gestures and habits, are also translated using domestication as seen in Table 7.

The translation of *ikhlas* (selfless sincerity) as ‘sincere’ and *pamrih* (ulterior motives) as ‘a string attached’ exemplifies a domestication strategy that prioritizes target-language fluency over the preservation of cultural specificity. In *Kamus Besar Bahasa Indonesia (KBBI VI Daring)*, *ikhlas* is defined as ‘clear of heart and sincere,’ conveying an ethical ideal of altruism devoid of expectation (KBBI VI Daring, “*ikhlas*”). In contrast, ‘sincere’ in English, as defined by the means ‘honest and not false or invented’ (Cambridge Academic Content Dictionary, means ‘honest and not false or invented,’ “sincere”), emphasizing truthfulness rather than selflessness. This subtle yet significant shift in meaning illustrates how domestication reshapes moral concepts to fit English-language conventions. Similarly, *pamrih*, defined as ‘ulterior motives in fulfilling the desire for personal gain’ (KBBI VI Daring, “*pamrih*”), is rendered as ‘a string attached’—a phrase that connotes conditional obligations rather than the original term’s critique of individual self-interest. While these translations maintain accessibility for international readers, they flatten the ethical and philosophical depth of the original terms.

The distinction between *ikhlas* and ‘sincere’ is particularly crucial. In Indonesian cultural and spiritual contexts, *ikhlas* is not merely about honesty but about

acting without seeking recognition or reward. It carries religious and moral weight, often associated with acts of charity or devotion, free from personal gain. By contrast, sincerity in English, while valued, does not necessarily entail the same degree of self-effacement; one can be sincere while still expecting acknowledgment. The translation of *ikhlas* as ‘sincere’ thus strips the term of its more profound ethical connotations, reducing it to a more neutral descriptor of honesty.

Likewise, the translation of *pamrih* as ‘a string attached’ subtly shifts its meaning from an individual moral shortcoming to a broader commentary on transactional relationships. In Indonesian discourse, *pamrih* often carries negative connotations, denoting self-serving behavior that undermines communal values. However, the English phrase ‘a string attached’ is more neutral, referring to external conditions rather than an internalized moral failing. This shift in framing moves the critique away from personal ethics and into the realm of contractual obligation, altering the moral register of the text.

From a translational perspective, these choices reflect a pragmatic compromise. Domestication ensures clarity and readability, particularly in children’s literature, where complex philosophical concepts may be challenging to convey. However, this strategy comes at the cost of cultural and ethical fidelity. As Venuti (19–21) argues, domestication naturalizes foreign concepts to the point of assimilation, often erasing the ideological and philosophical richness of the source language. In the case of *ikhlas* and *pamrih*, the domesticated terms align with English idiomatic norms but dilute the nuanced ethical discourse embedded in the original lexicon. This tension underscores the ideological trade-offs inherent in translating culturally embedded philosophical concepts for young audiences, where clarity is prioritized, but at the risk of losing deeper cultural and moral dimensions.

Furthermore, translating social culture terms *buruh* and *melimbang timah* into ‘a laborer’ and ‘to pan for tin ore’ is also considered domestication (see Table 8).

Table 8: Domestication in the English translation of *buruh* and *melimbang timah*

ST	TT	Translation Ideology
Ayah Rasi bekerja sebagai buruh di pertambangan timah. Biasanya setelah menjemput Rasi, ayahnya kembali melimbang timah. ‘Rasi’s father works as a laborer in tin mining. Usually after picking up Rasi, her father goes back to panning for tin.’	He works as a laborer in a tin mine, but he always makes time to pick her up. After that, he will go back to the mine to pan for tin ore.	Domestication

The translation of *buruh* (lit. ‘wage worker’) as ‘laborer’ and *melimbang timah* (lit. “to sieve tin ore using a nyiru”) as ‘to pan for tin ore’ exemplifies domestication ideology wherein source-culture specificity is subordinated to target-culture fluency. *Buruh* denotes someone who works for another for a wage; a worker, irrespective of skill level or sector (KBBI VI Daring, “buruh”). However, rendering as ‘laborer’ narrows the term’s semantic field to emphasize manual or physical work, as laborer means a person who does physical work (Cambridge Academic Content Dictionary, “laborer”). Similarly, *melimbang* from the base word *limbang*—a culturally embedded practice involving a *nyiru* (a round, woven bamboo sieve for winnowing or mineral extraction) (KBBI VI Daring, “limbang”)—is domesticated into ‘to pan’, a Eurocentric term associated with historical Western mining practices. While ‘pan’ functionally approximates *melimbang* (both involve separating minerals from sediment), it discards the *nyiru*’s material and artisanal significance, recasting Belitung’s tin-mining heritage through a colonial-industrial lens.

This domestication strategy prioritizes lexical accessibility for English-speaking audiences,

particularly in children’s literature, by substituting hyperlocal practices (*melimbang*) and labor hierarchies (*buruh*) with globally familiar equivalents. However, it enacts what Venuti critiques as the “ethnocentric violence” of translation: flattening cultural nuance to align with target-culture expectations. For instance, ‘laborer’ obscures Indonesia’s complex labor dynamics, while ‘pan’ overwrites Indigenous mining techniques with Western analogues, reinforcing epistemic hierarchies that privilege Euro-American lexicons. Such translations risk perpetuating cultural homogenization, wherein localized knowledge systems (e.g., *nyiru*-based resource extraction) are subsumed under hegemonic frameworks. While domestication ensures narrative coherence, it compromises the text’s capacity to convey Belitung’s socio-material distinctiveness.

Other cultural words in the English translation of *Pilus Rumput Laut untuk Rasi, Berli and the Sea* are rendered utilizing domestication (see Table 9).

Domestication employed in the English translation of *Pilus Rumput Laut untuk Rasi, Berli and the Sea* prioritizes cultural fluency and immediate clarity for young, international readers, often at the expense of ethnographic precision. By simplifying spatial contexts

Table 9: Domestication in the English translation of *Pilus Rumput Laut untuk Rasi*

No.	ST	TT	Translation Ideology
1	Dulu keluarga Rasi bekerja di kebun, menanam lada, singkong, dan sayur-sayuran. ‘Rasi’s family used to work in the garden, growing pepper, cassava, and vegetables.’	Rasi’s family used to grow pepper, cassava, and other vegetables in their garden.	Domestication
2	Pekerjaannya melimbang atau mencuci bongkahan timah dengan ayakan nyiru. ‘His job is to pan for or wash the tin chunks with a nyiru sieve.’	His job was to pan for tin or wash the tin chunks with a bamboo sieve.	Domestication
3	Setelah menyusuri pantai, Ayah menghampiri para petani rumput laut yang sedang bekerja. Aku berteduh di bawah pohon kelapa. ‘After walking along the beach, Dad approached the seaweed farmers who were working. I took shelter under a coconut tree.’	While walking along the beach, Dad came up to the seaweed farmers who were working, while I took shelter under a coconut tree.	Domestication

4	“Berli, bantulah bungkus oleh-oleh kakak ini.” Aku mengangguk. “Berli, help me pack this lady’s souvenirs.” I nodded.	“Berli, please help load all the groceries into the box,” Mom asked me, and I quickly obeyed.	Domestication
5	“ Biota laut sangat sensitif terhadap perubahan suhu meskipun hanya setengah derajat. Contohnya, terumbu karang, rumput laut... ”	“ Marine biota , such as coral reefs and seaweed , is very sensitive to changes in temperature, even if it’s only half a degree.”	Domestication
6	Ketika pandemi tahun lalu, aku terpaksa melakukan pembelajaran jarak jauh . Ayah menghadihkan gawai ini sebagai hadiah ulang tahun. ‘During the pandemic last year, I was forced to do distance learning. Dad gave me this device as a birthday present.’	During the pandemic last year, I had to do distance learning , and Dad gave me this gadget as my birthday present.	Domestication
7	Ia kemudian bercerita lagi bahwa pemanasan suhu air laut disebabkan salah satunya oleh penambangan yang berlebihan , terutama aktivitas lepas pantai yang tidak terkontrol dengan baik. ‘She went on to say that warming seawater temperatures are caused in part by excessive mining, especially offshore activities that are not well controlled.’	She told me again about the warming seawater temperature caused by excessive mining , and other offshore activities that were not properly controlled.	Domestication
8	Seingatku dulu beberapa tahun lalu, ini adalah kebun yang banyak pohon duriannya. ‘I remember years ago, this was an orchard with many durian trees.’	Several years ago, it used to be an orchard with lots of durian trees.	Domestication

and substituting hyperlocal practices with globally familiar equivalents, translators naturalize foreign settings into recognizable landscapes, ensuring narrative coherence and accessibility. This approach aligns with Venuti’s framework, wherein fluency replaces cultural abstractions, privileging target-culture expectations over source-culture specificity. However, such simplification risks perpetuating cultural homogenization, as localized knowledge systems—imbued with socioeconomic, ethical, or ecological significance—are subsumed under hegemonic frameworks. While domestication facilitates readability, it enacts an “ethnocentric violence” (Venuti 19–21), flattening nuanced imagery and diluting the original text’s socio-material distinctiveness. The tension between fluency and fidelity underscores the ideological trade-offs inherent in translating culturally

laden concepts for children’s literature: clarity and accessibility are prioritized, yet this pragmatic compromise often sacrifices the depth and complexity of place-based identities. Ultimately, domestication reflects the fraught balance between pedagogical utility and cultural preservation, highlighting the challenges of mediating cross-cultural narratives for young audiences in a globalized literary landscape.

Furthermore, the translator creates a hybrid approach that balances fluency with identity preservation by combining domestication and foreignization, as seen in Table 10.

The snack *pilus rumput laut balacan*—a Belitung specialty of fried seaweed and tapioca flour crisps, often seasoned with *balacan* (fermented shrimp paste)—is translated into English as ‘shrimp paste flavoured seaweed pilus’. This rendering employs a

Table 10: Domestication and Foreignization in the English translation of *Pilus Rumput Laut untuk Rasi*

ST	TT	Translation Ideology
<i>Bekal sekolah favoritku. Pilus rumput laut balacan!</i> ‘My favorite school snack. Balacan seaweed pilus!’	My favorite snack to bring to school, shrimp paste flavoured seaweed pilus! It’s made of tapioca flour mixed with seaweed and of course shrimp paste.	Domestication, foreignization

hybrid strategy: domestication of *balacan* into ‘shrimp paste’ and *rumpot laut* into ‘seaweed’, paired with foreignization through the retention of *pilus* as a loanword. While ‘shrimp paste’ and ‘seaweed’ offer target-culture familiarity, preserving *pilus* signals the snack’s unique regional identity, distinguishing it from generic fried snacks.

The domesticated terms align with Venuti’s emphasis on the domestication of readability for children as the targeted readers, simplifying complex cultural references (e.g., *balacan*’s fermentation process) into accessible equivalents. *Balacan* or *terasi* in Indonesian is commonly known as ‘shrimp paste’ in English, as it is made of finely crushed shrimp mixed with salt and then fermented for several weeks. It is sold either in its paste-like wet form or sun-dried, and either cut into blocks or sold in bulk. However, retaining *pilus* as foreignization resists complete assimilation, ensuring the snack’s Belitung origins remain visible. This compromise reflects the translator’s dual aim: to clarify (avoiding lengthy explanations of *balacan*’s production) and to preserve cultural specificity (marking *pilus* as a distinct culinary artifact). Nevertheless, the translation subtly diminishes the snack’s artisanal and ecological context—*balacan*’s traditional preparation and ties to Belitung’s maritime culture—flattening it into a mere flavour. For a story advocating environmental awareness, this reduction risks undercutting the narrative’s potential to engage with local food systems as part of its ecological critique. Moreover, both domestication and foreignization use can also be seen in the translation of *mi Belitung* into ‘Belitung noodles’ (see table 11) as follows.

The translation of *mi Belitung* (Belitung noodles) and *es jeruk kunci* (iced Calamansi juice) employs domestication to adapt these culturally specific Belitung foods for an international audience. By rendering *mi*

as ‘noodles’ and *jeruk kunci* as ‘Calamansi’ (a term familiar in Southeast Asian culinary contexts), the translator prioritizes lexical accessibility, ensuring young readers grasp the basic culinary concepts. However, the retention of ‘Belitung’ in ‘Belitung noodles’ strategically preserves the dish’s regional identity and ties it to the story’s Indonesian setting. Similarly, ‘calamansi’—though domesticated—evokes the citrus’s cultural resonance, as calamansi extract is a common Belitung souvenir. While this approach simplifies hyperlocal specificity (e.g., *jeruk kunci*, a distinct citrus variant), it balances cultural representation (via ‘Belitung’) and readability, ensuring the foods remain legible without overwhelming readers. Nonetheless, the domestication of *jeruk kunci* to ‘calamansi’ subtly shifts the cultural lens toward broader regional familiarity, tilting towards replacing Belitung’s unique culinary lexicon. The translator’s compromise reflects the pragmatic demands of children’s literature, where brevity and clarity often supersede ethnographic precision, yet still gesture toward the story’s Indonesian roots through strategic lexical retention.

While domestication dominates the translation ideology to ensure accessibility, instances emerge where foreignization is selectively integrated, reflecting the translator’s effort to mitigate cultural erasure. By retaining loanwords (e.g., *pilus*) alongside domesticated explanations, the translator creates a hybrid approach that balances fluency with identity preservation. This strategic interplay acknowledges Venuti’s critique of domestication’s “ethnocentric violence” while pragmatically accommodating young readers’ needs. For example, retaining ‘Belitung’ in ‘Belitung noodles’ allows the source culture to ‘foreignize’ the text subtly, portraying the narrative in its Indonesian setting. Such compromises reveal the translator’s dual mandate: to

Table 11: Domestication and Foreignization in the English translation of *mi Belitung*

ST	TT	Translation Ideology
<i>Slurp-slurp, setelah menyantap mi Belitung dan menenggak es jeruk kunci favoritku, aku segera berangkat ke sekolah. Tidak lupa bersalam ke Ayah dan Ibu.</i> ‘Slurp-slurp, after eating my Belitung noodles and downing my favorite iced Calamansi, I quickly left for school. Not forgetting to say goodbye to Mom and Dad.’	Slurp-slurp. After eating Belitung noodles and drinking my favorite iced Calamansi juice, I kiss Mom and Dad’s hands and leave for school straight away.	Domestication, foreignization

simplify spatial and lexical elements for clarity while embedding cultural signifiers that resist complete assimilation. Though this hybridity cannot fully recuperate the socioeconomic or artisanal depth lost to domestication, it signals an intentional negotiation—a fragile balance where cultural identity flickers within the dominant framework of readability. This duality underscores translation’s role as both a bridge and a battleground, where even domesticated texts may harbor traces of foreignness to honor the source culture’s distinctiveness.

Foreignization

Foreignization, as conceptualized by Venuti (qtd. in Munday 25–26), “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language”. This approach is grounded in the belief that the distinctiveness of the foreign text must remain perceptible, preserving its unique linguistic and cultural elements. By retaining unconventional or unfamiliar terms from the source text, translators intentionally create a sense of estrangement or disorientation among target-text (TT) readers, thereby safeguarding the author’s cultural identity and original intent. This principle resonates with Schleiermacher’s assertion (cited in Venuti 15) that foreignization prioritizes the author’s context, urging readers to bridge cultural and linguistic divides inherent in the source text (ST). Such a strategy immerses TT readers in the foreign milieu, fostering recognition of the ST’s cultural and linguistic nuances (Venuti cited in Munday 226).

Beyond preserving foreignness, foreignization seeks to dismantle dominant cultural frameworks within translation practices (Koskinen & Pokorn 137). It functions as a form of resistance against cultural assimilation, ethnocentrism, and imperialism, amplifying marginalized perspectives and ensuring global visibility for non-dominant cultures. Laaksonen and Koskinen (cited in Koskinen & Pokorn 137–138)

elaborate on Venuti’s framework, identifying linguistic markers of foreignization such as calque (literal translation), retention of source-language terms with annotations, and incorporation of nonstandard dialects or archaic vocabulary. These techniques disrupt conventional fluency, emphasizing the text’s foreign origins and rejecting homogenized readability. Maintaining the ST’s “strangeness,” foreignization underscores its sociohistorical value, compelling TT readers to confront the text’s cultural alterity. While this approach may challenge comprehension, it reinforces the translator’s visibility and invites readers to engage critically with the text’s inherent diversity.

Translating culture-specific address terms often employs foreignization strategies to preserve the source culture’s sociolinguistic identity, even at the risk of initial reader disorientation. By retaining terms such as *Mak* (a regional Indonesian term for a maternal figure) in their original form, translators resist assimilative practices that shadow the cultural nuance. However, this retention of foreign lexicon can create comprehension barriers for target readers unfamiliar with the source culture’s norms. To mitigate this, translators frequently incorporate paratextual explanations—such as contextual descriptors, footnotes, or glossaries—that clarify the term’s meaning without domesticating it. For instance, a phrase like ‘*Mak Ute*, a middle-aged woman’ embeds cultural context directly into the narrative, enabling readers to infer the term’s significance while maintaining its authenticity. The accompanying table (see Table 12) illustrates this pattern, demonstrating how foreignized address terms are systematically paired with narrative or paratextual clarifications.

Unlike *Ayah* (‘Dad’) and *Ibu* (‘Mom’), which are domesticated into English equivalents in the translation, the Indonesian address term *Mak* is retained in *Pilus Rumpit Laut untuk Rasi*. This foreignization is accompanied by a paratextual explanation: *Mak Ute* is described as a middle-aged woman employed at Berli’s family shop and responsible for transporting

Table 12: Foreignization in the English translation of *Mak*

ST	TT	Translation Ideology
<i>Tin-tin! Aku mendengar klakson motor Mak Ute, pegawai di toko kami. ‘Beep-beep! I heard the motorcycle horn of Mak Ute, the employee at our shop.’</i>	Beep beep! I hear Mak Ute ’s motorbike horn. She’s a middle aged woman who works at our shop.	Foreignization

Table 13: Foreignization in the English translation of *Mak*

ST	TT	Translation Ideology
“Kakak dari mana?” tanyaku sambil membantu memasukkan belanjaan dan menyusunnya di kotak kardus. ... “Ha-ha-ha maunya sih...Saya sedang kerja praktik di sini, Dik,” jawab si Kakak.	“Where are you from, Kak?” I asked, calling her Kak as she’s older than me, while helping to load the groceries and arrange them in the cardboard box. ... “Ha-ha-ha I wish...I’m doing an internship here, Dik,” she replied, calling me that since I’m younger.	Foreignization

Berli to and from school. According to KBBI VI Daring, *Mak* means “mother” or a word of address to a woman who is appropriate for being called a mother or is considered the equivalent of a mother (KBBI VI Daring, “mak”). Retaining *Mak*—a regionally specific term used in parts of Indonesia to denote ‘mother’ or a maternal figure—foregrounds Indonesian linguistic and cultural identity. By preserving *Mak* while contextualizing its usage through narrative details, the translation resists complete assimilation into English norms, thereby prioritizing cultural authenticity. However, the strategy also assumes that young readers and mediators like parents or teachers will infer the term’s cultural significance from its narrative framing, balancing accessibility with representation.

The retention of the Indonesian address terms *Kakak* (often shortened to *Kak*) and *Adik* (often shortened to *Dik*) in the English translation exemplifies a foreignization to preserve sociocultural specificity. In Indonesian, *Kakak* denotes a word of address to a person (male or female) considered older (KBBI VI Daring, “kakak”), while *Adik* refers to a younger counterpart, reflecting deeply ingrained hierarchical norms in interpersonal communication. By retaining these terms as loanwords (*Kak* and *Dik*), the translator resists assimilating them into generic English equivalents like ‘sister’ or ‘brother’, foregrounding the source culture’s linguistic identity. To mitigate potential ambiguity for target readers, the translator

embeds paratextual clarification within the narrative, such as the clause ‘as she’s older than me’ to contextualize *Kak* and ‘calling me that since I’m younger’ to contextualize *Dik*. This technique mirrors the explanation for ‘*Mak Ute*’ in the prior example, where descriptive phrases (e.g., ‘a middle-aged woman’) tie culturally foreign terms to their narrative roles.

This approach aligns with Venuti’s advocacy for foreignization as a means of cultural preservation, ensuring that Indonesian kinship hierarchies remain visible rather than subsumed under Western familial lexicons. While retaining *Kak* and *Dik* risks initial reader unfamiliarity, the integrated explanations balance cultural fidelity and accessibility, which are particularly crucial in children’s literature. For instance, retaining *Dik* without translation assumes that young readers can infer its meaning through contextual cues (e.g., dialogue dynamics), fostering engagement with linguistic diversity. The translation preserves Indonesian cultural nuances and subtly educates readers about non-Western relational paradigms, challenging homogenized representations in global literature. Indonesian cultural nuances are also shown in the foreignization of *Jaga Laut* as the name of the platform that was initiated by Berli, which becomes the focal point of the book’s story (see Table 14).

The retention of the Indonesian term *Jaga Laut* (literally ‘Protect the Sea’) in the English translation, alongside its domesticated counterpart ‘Sea Defender’,

Table 14: Foreignization in the English translation of *Jaga Laut*

ST	TT	Translation Ideology
Setelah berpikir lama, akhirnya kupilih nama Jaga Laut karena aku ingin menjaga suhu air laut agar tetap aman. ‘After thinking for a long time, I finally chose the name Jaga Laut because I wanted to keep the temperature of the seawater safe.’	After spending quite some time, I finally decided to use the name Jaga Laut, or Sea Defender, because I wanted to defend the health of the sea and keep the water temperature safe.	Foreignization

exemplifies a hybrid translation strategy that balances foreignization and domestication to preserve cultural identity while ensuring accessibility. By retaining *Jaga Laut* as a loanword throughout the story, the translator foregrounds the platform's Indonesian origins, pinning Berli's environmental activism to its sociocultural context. This foreignization resists assimilating the term into a generic English equivalent, thereby maintaining its linguistic and ideological specificity as a grassroots initiative rooted in Belitung's maritime community.

To clarify its meaning for international readers, the translator provides an explanatory alternative ('Sea Defender') and contextualizes the platform's purpose through the clause 'to defend the health of the sea and keep the water temperature safe'. This dual approach mirrors the paratextual techniques in prior examples (e.g., *Mak Ute* and *Kak/Dik*), where culture-specific items are retained but semantically unpacked within the narrative. The domesticated gloss ('Sea Defender') captures the platform's mission in globally recognizable environmental discourse, while the original term (*Jaga Laut*) preserves its local resonance and activist ethos. For instance, retaining *Jaga Laut* introduces young readers to Indonesian environmental terminology, fostering cross-cultural awareness, while 'Sea Defender' ensures the narrative's ecological message is universally understood. The hybridity here reflects the translator's negotiation between fidelity to the source text's cultural authenticity and adaptability to the target audience's interpretive needs.

The strategic application of foreignization in translating culturally embedded terms such as *Mak*, *Kak/Dik*, and *Jaga Laut* underscores a deliberate effort to preserve Indonesian sociocultural identity while navigating the demands of cross-cultural readability. The translator resists assimilative domestication by retaining *Mak* alongside contextual descriptors, pinning the narrative in Belitung's communal norms. Similarly, the preservation of kinship terms *Kak* and *Dik*, complemented by in-text clarifications, maintains hierarchical nuances of Indonesian familial relationships, inviting readers to engage with non-Western social structures. The hybrid approach to *Jaga Laut*—retaining the original term while offering the domesticated gloss 'Sea Defender'—exemplifies a balanced mediation,

safeguarding the grassroots ethos of local environmental activism while ensuring global accessibility. These strategies align with Venuti's advocacy for foreignization as cultural resistance, challenging the hegemony of dominant linguistic frameworks.

However, the integration of paratextual explanations, while crucial for clarity, introduces lexical challenges inherent to leveled children's literature, where strict constraints on word and sentence count per page demand meticulous textual economy. Extended clarifications, though enriching cultural understanding, risk exceeding prescribed limits, forcing translators to prioritize between ethnographic depth and structural brevity. For instance, the added clause 'to defend the health of the sea...' for *Jaga Laut* or contextualizing *Mak*, *Kak*, and *Dik* elongates sentences, potentially disrupting narrative pacing or diluting thematic focus. This tension underscores the translator's role as a mediator who must reconcile cultural fidelity with didactic efficacy, often opting for concise yet evocative explanations that hint at deeper sociocultural layers without overwhelming young readers.

Ultimately, such compromises highlight the ideological and practical complexities of translating culturally dense texts for children. While paratextual strategies risk verbosity, their selective use ensures that foreignized terms retain cultural resonance, fostering inclusivity without sacrificing the pedagogical aims of leveled literature. The translator's nuanced balancing act—preserving authenticity within lexical constraints—reflects a commitment to amplifying marginalized voices while honoring the genre's unique demands.

The challenges of maintaining cultural fidelity within lexical constraints, as seen in translating cultural words in the previous elaboration, stem from the inherent non-equivalence (Baker 19). Non-equivalence means that the target language has no direct equivalent for a word that occurs in the source text. Different kinds of non-equivalence require different strategies. Apart from linguistic aspects and other language structures, cultural aspects such as customs, habits, and socio-political geographical conditions also affect the differences and difficulties of translating these cultural words from the source language to other target languages.

Strategies to Portray the Island Identity in the English Translation of *Pilus Rumput Laut untuk Rasi*

Baker proposes eight strategies to translate the non-equivalence in which source-language concepts lack direct counterparts in the target language due to divergent customs, socio-ecological practices, or historical contexts (19). The strategies can be considered to translate cultural words to navigate linguistic gaps and the ideological weight of cultural untranslatability. The strategies are (1) translation by a more general word (superordinate), (2) translation by a more neutral/less expressive word, (3) translation by cultural substitution, (4) translation using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, and (8) translation by illustration. Cited from Baker (25–45), the strategies for dealing with various types of non-equivalence are (1) translation by a more general word (superordinate), (2) translation by a more neutral/less expressive word, (3) translation by cultural substitution, (4) translation using a loan word or loan word plus explanation, (5) translation by paraphrase using a related word, (6) translation by paraphrase using unrelated words, (7) translation by omission, and (8) translation by illustration which is a valuable option if the word that lacks an equivalent in the target language refers to a physical entity that can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

In translating cultural words in *Pilus Rumput Laut untuk Rasi* into English, the translator employs five out of eight strategies. They are translation by a more general word (superordinate), translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, and translation by paraphrase using unrelated words.

Translation by a more general word (superordinate)

This strategy is one of the most common for dealing with many types of non-equivalence, particularly in propositional meaning, which works equally well in most languages since the hierarchical structure of semantic fields is not language-specific (see Table 15).

The translation of *oleh-oleh*, defined as goods brought back from travel, typically souvenirs (KBBI VI Daring, “oleh-oleh”) into ‘groceries’, food and household items purchased at a store (Cambridge Academic Content Dictionary, “groceries”), exemplifies translation by a more general word (superordinate) (Baker 25) to resolve non-equivalence between culturally specific concepts. *Oleh-oleh* carries connotations of travel, gift-giving, and regional specificity, often implying artisanal or locally significant items (e.g., seaweed *pilus* in Berli’s shop). In contrast, ‘groceries’ denotes mundane, everyday purchases, devoid of the celebratory or commemorative nuances inherent to *oleh-oleh*. By opting for this generalized term, the translator prioritizes lexical accessibility over cultural precision, assuming that young readers associate ‘groceries’ with tangible, edible goods sold in shops.

This choice also reflects a domestication ideology wherein the translator simplifies the source culture’s sociocultural practice (gifting travel souvenirs) into a familiar target category (groceries). While this strategy enhances readability, particularly in children’s literature where brevity is prioritized, it replaces the cultural ritual of *oleh-oleh* as a symbolic act of sharing experiences or regional identity. The translator’s rationale likely hinges on contextual clues within the narrative: since Berli’s shop sells edible souvenirs (seaweed *pilus*), ‘groceries’ is a pragmatic, albeit reductive, substitute. However, this generalization risks conflating *oleh-oleh*’s sentimental value with the utilitarian connotations of ‘groceries’, flattening the text’s cultural texture. This compromise underscores

Table 15: The strategy of translation by a more general word (superordinate) in translating *oleh-oleh* into ‘groceries’

ST	TT	Translation Strategy
“Berli, bantulah bungkus <i>oleh-oleh</i> kakak ini.” Aku mengangguk. “Berli, help me pack this lady’s souvenirs.” I nodded.	“Berli, please help load all the groceries into the box,” Mom asked me, and I quickly obeyed.	Translation by a more general word (superordinate)

Table 16: The strategy of translation by a more general word (superordinate) in translating *kerja praktik* into ‘internship’

ST	TT	Translation Strategy
“Saya sedang <i>kerja praktik</i> di sini, Dik,” jawab si Kakak.	“I’m doing an internship here, Dik,” she replied, calling me that since I’m younger.	Translation by a more general word (superordinate)

the broader challenge of mediating culturally embedded concepts for audiences lacking shared experiential frameworks.

Translation by a more general word (superordinate) is also found in the rendering of *kerja praktik* as ‘internship’, as seen in Table 16.

The translation of *kerja praktik* which is understood as a structured academic activity where university students apply classroom theories in real-world professional settings as ‘internship’, a period during which someone works for a company or organization gets the experience of a particular type of work (Cambridge Academic Content Dictionary), exemplifies the use of a superordinate term to resolve non-equivalence. While *kerja praktik* specifically denotes an academically mandated, curriculum-integrated practice aimed at bridging theoretical knowledge and practical skills, ‘internship’ is a broader, more generalized category encompassing various forms of temporary work experience, whether academic or voluntary. By opting for ‘internship’, the translator employs translation by a more general word (superordinate) (Baker 25), substituting the culturally and educationally specific Indonesian term with a lexically accessible superordinate that approximates the core concept (gaining practical experience) but dilutes its academic rigor and institutional embeddedness. This approach prioritizes target-culture fluency over source-culture precision, assuming readers will infer the term’s contextual relevance (e.g., students in professional environments) despite losing its curricular connotations. While this choice enhances readability for international audiences unfamiliar with Indonesia’s

academic frameworks, it risks shading the unique pedagogical significance of ‘*kerja praktik*’ as a formal, credit-bearing component of higher education.

The strategy of translation in the English translation of *Pilus Rumput Laut untuk Rasi* is also applied along with other strategies, such as translation by cultural substitution (see Table 17).

The translation of *mi Belitung* as ‘Belitung noodles’ and *es jeruk kunci* as ‘iced Calamansi juice’ employs cultural substitution, wherein culturally specific terms are rendered through familiar equivalents in the target language. While ‘noodles’ and ‘iced Calamansi juice’ generalize the original Indonesian terms, the retention of ‘Belitung’ as the story’s geographic setting attaches these items to their regional identity. This strategy balances accessibility—using globally recognizable food terms (e.g., noodles for *mi*, Calamansi for *jeruk kunci*)—with cultural specificity, ensuring the culinary heritage of Belitung remains visible.

By preserving Belitung in ‘Belitung noodles’, the translator signals the dish’s local uniqueness, even as the substitution of Calamansi as a typical Southeast Asian citrus for *jeruk kunci*, a hyperlocal citrus variety in Indonesia, which applies the strategy of translation by a more general word, subtly shifts the cultural lens toward broader regional familiarity. This translation reflects a hybrid approach: domestication by simplifying comprehension paired with foreignization by retaining the setting’s name. Such a compromise caters to young readers’ need for clarity while gently introducing them to Indonesian cultural markers, albeit at the cost of replacing hyperlocal nuances (e.g., the distinctiveness of Belitung *jeruk kunci*).

Table 17: The strategies of translation by cultural substitution and translation by a more general word (superordinate) in translating *mi Belitung* and *es jeruk kunci*

ST	TT	Translation Strategy
<i>Slurp-slurp, setelah menyantap mi Belitung dan menenggak es jeruk kunci favoritku, aku segera berangkat ke sekolah. Tidak lupa bersalam ke Ayah dan Ibu.</i> ‘Slurp-slurp, after eating my Belitung noodles and downing my favorite iced calamansi, I quickly left for school. Not forgetting to say goodbye to Mom and Dad.’	Slurp-slurp. After eating Belitung noodles and drinking my favorite iced Calamansi juice , I kiss Mom and Dad’s hands and leave for school straight away.	Translation by cultural substitution, translation by a more general word (superordinate)

Table 18: The strategy of translation by a more neutral/less expressive word in translating *kebun sawit*

ST	TT	Translation Strategy
<i>Motor Mak Ute seolah membelah kebun sawit di sepanjang perjalanan, di kiri dan kanan.</i> 'Mak Ute's motorcycle seemed to cut through the palm oil plantations along the way, on the left and right.'	Along the way, Mak Ute's motorbike drives right between the palm trees on our left and right.	Translation by a more neutral/less expressive word

Translation by a more neutral/less expressive word

In *Berli and the Sea*, translation by a more neutral/less expressive word is used to translate cultural words of ecology, such as *kebun sawit*, and social cultures such as *buruh* and *melimbang timah*. The following table contains the datum, which shows *kebun sawit* is translated using the translation by a more neutral/less expressive word into 'the palm trees' as in Table 18.

The ecological term *kebun sawit* (literally 'oil palm plantation') refers to extensive land dedicated to oil palm cultivation, a dominant agricultural practice in Indonesia. *Kebun* is defined as 'a plot of land planted with trees or crops' (KBBI VI Daring, "kebun"), underscoring its function as a managed agricultural space rather than simply a collection of trees. However, in the English translation of *Pilus Rumput Laut untuk Rasi*, this term is rendered as 'palm trees'—a broad and less contextually charged descriptor that omits the economic and environmental implications of oil palm plantations. While this choice ensures clarity for young readers unfamiliar with Southeast Asian landscapes, it also weakens the term's association with large-scale agribusiness and its far-reaching consequences.

Indonesia is the world's largest palm oil producer, with plantations spanning millions of hectares, often replacing primary forests and peatlands (Gaveau et al. 68). The rapid expansion of these plantations has been

a major driver of deforestation, habitat destruction, and carbon emissions (Carlson et al. 283284). Additionally, oil palm cultivation has significant socioeconomic impacts, often displacing Indigenous communities and small-scale farmers (Cramb & McCarthy, 59, 225227). In the context of the storybook, the reference to *kebun sawit* is not merely a geographical marker but a reflection of the environmental and cultural tensions that define Belitung's shifting landscape.

By translating *kebun sawit* as 'palm trees,' the English version of the text smooths over the critical undertones presented in the original. The phrase 'palm trees' evokes a generic, naturalized image of tropical vegetation, detaching from palm oil production's industrialized, profit-driven nature. This lexical simplification ultimately alters the environmental discourse of the book, reducing the visibility of plantation-driven ecological damage. While this translation by a more neutral/less expressive word strategy may enhance accessibility for young readers, it inadvertently neutralizes the critique embedded in the original text, diminishing its role as a commentary on environmental degradation in Belitung.

The translation of *buruh* (worker) as 'laborer' and *melimbang timah* (sieving tin ore with a *nyiru*) as 'to pan for tin ore' illustrates translation by a more neutral/less expressive word, a strategy that substitutes culturally specific terms with more neutral equivalents in the target language. *Buruh*, defined as 'a person employed for wages' (KBBI VI Daring, "buruh"),

Table 19: The strategy of translation by a more neutral/less expressive word in translating *buruh* and *melimbang timah*

ST	TT	Translation Strategy
<i>Ayah Rasi bekerja sebagai buruh di pertambangan timah. Biasanya setelah menjemput Rasi, ayahnya kembali melimbang timah.</i> 'Rasi's father works as a laborer in tin mining. Usually after picking up Rasi, her father goes back to panning for tin.'	He works as a laborer in a tin mine, but he always makes time to pick her up. After that, he will go back to the mine to pan for tin ore .	Translation by a more neutral/less expressive word
<i>Pekerjaannya melimbang atau mencuci bongkahan timah dengan ayakan nyiru.</i> 'His job is to pan for or wash the tin chunks with a nyiru sieve.'	His job was to pan for tin or wash the tin chunks with a bamboo sieve.	Translation by a more neutral/less expressive word

Table 20: The strategy of translation by by cultural substitution in translating *pilus rumput laut balacan*

ST	TT	Translation Strategy
<i>Bekal sekolah favoritku. Pilus rumput laut balacan!</i> 'My favorite school snack. Balacan seaweed pilus!'	My favorite snack to bring to school, shrimp paste flavoured seaweed pilus! It's made of tapioca flour mixed with seaweed and of course shrimp paste.	Translation by cultural substitution, translation using a loan word

encompasses a broad spectrum of labor in Indonesian contexts, from skilled artisans to informal workers. However, 'laborer' narrows this scope to denote physical or manual work, erasing the socioeconomic diversity embedded in the original term.

Similarly, *melimbang timah* refers to the traditional practice of sieving tin ore using a *nyiru*—a round, woven bamboo tray central to Indonesian agrarian and artisanal life. The translation 'to pan for tin ore' replaces this culturally distinct method with the Eurocentric concept of 'panning', which evokes imagery of Western mineral extraction (e.g., gold rushes) rather than Belitung's localized techniques. While 'pan' achieves lexical accessibility by aligning with familiar English mining terminology, it obscures the *nyiru*'s role as both a tool and a cultural artifact tied to Southeast Asian craftsmanship.

This strategy prioritizes readability for international audiences, particularly children, by avoiding explaining hyperlocal practices (*melimbang*) or labor hierarchies (*buruh*). However, it risks cultural flattening: reducing *buruh* to 'laborer' simplifies Indonesia's labor dynamics, while 'panning' divorces tin mining from Belitung's artisanal heritage.

Translation by cultural substitution

This strategy involves replacing a culture-specific item or expression with a target-language item that does not have the same propositional meaning but is likely to have a similar impact on the target reader by evoking a comparable context in the target culture. The main advantage of using this strategy is that it

gives the reader a concept with which they can identify, something familiar and appealing.

The translation of *pilus rumput laut balacan* into 'shrimp paste flavoured seaweed pilus' exemplifies a hybrid approach of translation by cultural substitution and translation using a loan word that negotiates cultural specificity and reader accessibility. By retaining *pilus* as a loanword, the translator foregrounds the snack's regional identity, distinguishing it from generic snacks like crisps or chips, while simultaneously introducing it as a unique culinary artifact of Belitung. The substitution of *rumpuit laut* 'seaweed' and *balacan* 'fermented shrimp paste' with their English equivalents—'seaweed' and 'shrimp paste'—prioritizes lexical familiarity for international readers, particularly children, by aligning with globally recognized terms. However, this strategy simplifies *balacan* by omitting its artisanal fermentation process, a nuance central to Southeast Asian culinary traditions. This pragmatic compromise balances the need for cultural visibility (preserving *pilus* as a cultural marker) with narrative clarity (avoiding overly technical descriptions for young audiences). While the translation successfully ties the snack to its Belitung origins and ensures readability, reducing *balacan* to shrimp paste risks flattening its socio-ecological context into what Stratford et. Al argue as 'mainland epistemologies' (116), as it could have enriched the story's environmental themes by highlighting traditional food practices tied to local ecosystems. The other examples of translation by cultural substitution in translating cultural words in the English translation of *Pilus Rumpuit Laut untuk Rasi* are in Table 21.

Table 21: The strategies of translation by cultural substitution in the English translation of *Pilus Rumpuit Laut untuk Rasi*

No.	ST	TT	Translation Strategy
1	<i>Slurp-slorp, setelah menyantap mi Belitung dan menenggak es jeruk kunci favoritku, aku segera berangkat ke sekolah. Tidak lupa bersalam ke Ayah dan Ibu.</i> 'Slurp-slorp, after eating my Belitung noodles and downing my favorite iced calamansi, I quickly left for school. Not forgetting to say goodbye to Mom and Dad.'	Slurp-slorp. After eating Belitung noodles and drinking my favorite iced Calamansi juice, I kiss Mom and Dad's hands and leave for school straight away.	Translation by cultural substitution

2	<i>Dulu keluarga Rasi bekerja di kebun, menanam lada, singkong, dan sayur-sayuran.</i> 'Rasi's family used to work in the garden, growing pepper, cassava, and vegetables.'	Rasi's family used to grow pepper , cassava , and other vegetables in their garden.	Translation by cultural substitution
3	<i>Pekerjaannya melimbang atau mencuci bongkahan timah dengan ayakan nyiru.</i> 'His job is to pan for or wash the tin chunks with a nyiru sieve.'	His job was to pan for tin or wash the tin chunks with a bamboo sieve .	Translation by a more neutral/less expressive word, translation by cultural substitution
4	<i>Setelah menyusuri pantai, Ayah menghampiri para petani rumput laut yang sedang bekerja. Aku berteduh di bawah pohon kelapa.</i> 'After walking along the beach, Dad approached the seaweed farmers who were working. I took shelter under a coconut tree.'	While walking along the beach , Dad came up to the seaweed farmers who were working, while I took shelter under a coconut tree .	Translation by cultural substitution
5	<i>"Biota laut sangat sensitif terhadap perubahan suhu meskipun hanya setengah derajat. Contohnya, terumbu karang, rumpun laut..."</i>	" Marine biota , such as coral reefs and seaweed , is very sensitive to changes in temperature, even if it's only half a degree."	Translation by cultural substitution
6	<i>Ketika pandemi tahun lalu, aku terpaksa melakukan pembelajaran jarak jauh. Ayah menghadiahkan gawai ini sebagai hadiah ulang tahun.</i> 'During the pandemic last year, I was forced to do distance learning. Dad gave me this device as a birthday present.'	During the pandemic last year, I had to do distance learning , and Dad gave me this gadget as my birthday present.	Translation by cultural substitution
7	<i>Ia kemudian bercerita lagi bahwa pemanasan suhu air laut disebabkan salah satunya oleh penambangan yang berlebihan, terutama aktivitas lepas pantai yang tidak terkontrol dengan baik.</i> 'She went on to say that warming seawater temperatures are caused in part by excessive mining, especially offshore activities that are not well controlled.'	She told me again about the warming seawater temperature caused by excessive mining , and other offshore activities that were not properly controlled.	Translation by cultural substitution
8	<i>Seingatku dulu beberapa tahun lalu, ini adalah kebun yang banyak pohon duriannya.</i> 'I remember years ago, this was a garden with many durian trees.'	Several years ago, it used to be an orchard with lots of durian trees.	Translation by cultural substitution

Translation using a loan word or loan word plus explanations

This strategy is prevalent in dealing with culture-specific items, modern concepts, and buzzwords. Following the loan word with an explanation is useful when the word in question is repeated several times in the text. Once explained, the loan word can be used independently; the reader can understand it without further lengthy explanations.

The ideology of foreignization is closely related to this strategy, as foreignization comes in the form of loan words. See Table 22 below for an example of the loanword *Mak*.

Table 22: The strategy of translation using a loan word plus explanation in translating *Mak*

ST	TT	Translation Strategy
<i>Tin-tin! Aku mendengar klakson motor Mak Ute, pegawai di toko kami.</i> 'Beep-beep! I heard the motorcycle horn of Mak Ute, the employee at our shop.'	Beep beep! I hear Mak Ute's motorbike horn. She's a middle aged <u>woman</u> who works at our shop.	Translation using a loan word plus explanation

Table 23: The strategy of translation using a loan word plus explanation in translating *Kakak*, *Dik*, and *Jaga Laut*

ST	TT	Translation Strategy
“<i>Kakak dari mana?</i>” <i>tanyaku sambil membantu memasukkan belanjaan dan menyusunnya di kotak kardus.</i> ... “<i>Ha-ha-ha maunya sih...Saya sedang kerja praktik di sini, Dik,</i>” <i>jawab si Kakak.</i>	He works as a laborer in a tin mine, but he always makes time to pick her up. After that, he will go back to the mine to pan for tin ore.	Translation by a more neutral/less expressive word
Pekerjaannya melimbang atau mencuci bongkahan timah dengan ayakan nyiru. ‘His job is to pan for or wash the tin chunks with a nyiru sieve.’	His job was to pan for tin or wash the tin chunks with a bamboo sieve.	Translation by a more neutral/less expressive word

The retention of *Mak* in the English translation of *Pilus Rumput Laut untuk Rasi* exemplifies a foreignization and translation using a loan word plus explanation. While domesticating terms like *Ayah* (‘Dad’) and *Ibu* (‘Mom’) into English equivalents, *Mak*—a culturally specific Indonesian address for an adult woman, often equivalent to ‘Mom’ or ‘Ibu’ in certain regions—is preserved in the English translation of *Pilus Rumput Laut untuk Rasi*. To mitigate potential ambiguity, the translator appends the descriptor ‘a middle-aged woman’, clarifying both the term’s referent, i.e., Mak Ute’s role in Berli’s family shop and school transportation, and its sociolinguistic function. This approach balances the cultural fidelity of retaining *Mak* as a marker of Indonesian identity with narrative accessibility for young readers.

However, the added explanation elongates the text, a notable constraint in children’s literature where vocabulary and sentence length are calibrated to age-appropriate reading levels. By opting for a loan word plus explanation, the translator navigates the tension between preserving cultural specificity and adhering to genre conventions, ensuring that *Mak* functions not merely as a lexical item but as a cultural signifier embedded within the story’s Indonesian context. The other examples of this strategy are seen using *Kak*, *Dik*, and *Jaga Laut* in the target text of the following data in Table 23.

Translation by paraphrase using unrelated words

If the concept expressed by the source item is not lexicalized in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply unpacking the source item’s meaning, particularly if the item in question is semantically complex.

The translation of *pamrih* as ‘a string attached’ employs the strategy of translation by paraphrase using unrelated words to approximate the source concept. According to the online sixth edition of *Kamus Besar Bahasa Indonesia (KBBI VI Daring)*, *pamrih* refers to ‘ulterior motives in fulfilling the desire for personal gain’ (KBBI VI Daring “pamrih”), often implying hidden agendas in personal or transactional contexts. In contrast, ‘strings attached’ denotes special demands or limitations that affect something, such as an agreement, suggesting obligations that constrain reciprocity (Cambridge Academic Content Dictionary, “strings attached”). While the two phrases diverge in literal meaning, *pamrih* emphasizes selfish intent, while strings attached highlight conditional terms—their shared semantic core lies in hidden constraints or agendas.

By opting for translation by paraphrase using unrelated words, the translator prioritizes narrative

Table 24: The strategy of translation by paraphrase using unrelated words in translating *pamrih*

ST	TT	Translation Strategy
“<i>Yah...kukira ikhlas, ternyata pamrih,</i>” <i>candaku,</i> “<i>untuk Rasi, apa sih yang nggak?</i>” “Well...I thought it was sincere, but it turned out to be for reward,” I joked, “for Rasi, what’s not?”	“What? I thought you were being sincere. So, there’s a string attached?” I joked, “But, for you I’d do anything!”	Translation by paraphrase using unrelated words

coherence over lexical precision, adapting *pamrih* to a phrase familiar to English-speaking readers. However, the shift from personal gain (in *pamrih*) to conditional terms (in ‘strings attached’) subtly alters the ethical framing: the former critiques individual selfishness, while the latter critiques transactional opportunism. Despite this nuance loss, the paraphrase preserves the story’s thematic focus on power dynamics, demonstrating how strategic flexibility in translation can uphold a text’s ideological thrust while negotiating linguistic gaps.

Through the Tin and Tides: The Ideology and Strategies in the English Translation of *Pilus Rumput Laut untuk Rasi* in the Light of Eco-translatology

The English translation of *Pilus Rumput Laut untuk Rasi* predominantly employs a domestication ideology, prioritizing target-culture fluency and readability over preserving Belitung’s sociocultural specificity. It is evident in the frequent use of strategies such as cultural substitution (e.g., *kebun sawit* rendered as “palm trees”) and generalization (e.g., *oleh-oleh* translated as “groceries”), which simplify or replace culturally nuanced concepts integral to the island’s identity. While these choices enhance accessibility for international audiences, they may also reduce the specificity of Belitung’s ecological and cultural landscape—its maritime traditions, artisanal practices, and communal hierarchies—into more generalized representations. The scarcity of foreignization strategies, except in limited instances like retaining *Mak* or *Jaga Laut* with contextual explanations, underscores a systemic preference for assimilating the text into dominant Western frameworks, perpetuating what Bhabha identifies as cultural homogenization (4).

However, while domestication presents risks of diminishing ecological and cultural specificity, it is often an inevitable compromise in translating children’s literature. Ultimately, children’s literature requires careful vocabulary selection to ensure clarity and functionality, requiring a level of acceptability that facilitates comprehension. This necessity is further shaped by the practical aspects of text production, such as the constraints of readability, marketability, and young readers’ cognitive development. Within the eco-translatology framework, domestication can be

viewed as an adaptation process that aligns with the ecological discourse of translation studies and children’s literature, such as eco-translation, which merges ecology with translation studies (Changizi 14, Cronin 2). According to Hu, the translator must navigate linguistic, cultural, and communicative dimensions, ensuring that the text remains accessible while maintaining a connection to its original environmental and cultural context (Hu and Tao 127).

Eco-translatology, a subfield of translation studies that emerged in response to the increasing global focus on environmental issues and sustainability (Susidamaiyanti et al. 125, Luo 835), provides an analytical lens through which these translation strategies can be examined. Eco-translatology is an ecological approach to translation studies or translation studies from an ecological perspective which can be interpreted as the study of translation by adopting ecological concepts (Dollerup 4; Wang 56). Proposed by Hu in 2001, eco-translatology views translation as a process of selection and adaptation (Hu, “Translator-Centredness” 114), where the translator chooses the most suitable translational eco-environment based on linguistic, cultural, and communicative dimensions (Jun 14, Zhai 34, Dong & Qiu 45). Given that narratives are persuasive in shaping environmental awareness (Dahlstrom), translating environmentally themed children’s literature requires a balance between readability and preserving ecological values.

The hierarchical application of translation strategies—cultural substitution, generalization, and neutralization—reflects broader trends in children’s literature, where brevity and clarity often precede ethnographic fidelity. This tendency is evident in Savitri et al.’s (56) study on the English translation of an Indonesian children’s picture book, *Buaya Sakti* ‘The Sacred Crocodile’, which found that literal translation was the most frequently used strategy, ensuring young readers’ comprehension and preserving simplicity in sentence structure (Mardiyah et al. 349). The preference for domestication in *Pilus Rumput Laut untuk Rasi* follows a similar trajectory, where complex sociocultural terms are simplified or replaced to enhance readability for a younger audience. However, this approach risks reducing Belitung’s cultural and environmental identity richness.

Romala (147) argues that foreignization in translation is crucial in maintaining national identity and promoting local cultural elements, such as social

structures, indigenous foods, and linguistic expressions, to a global readership. In contrast to the heavy domestication found in *Pilus Rumput Laut untuk Rasi*, Romala's findings suggest that incorporating foreignized elements, such as Javanese expressions or footnotes, can enhance cultural representation while maintaining accessibility. It aligns with Venuti's assertion that foreignization serves as resistance against ethnocentrism and linguistic imperialism, positioning translation as a cultural intervention. Applying this principle to the translation of *Pilus Rumput Laut untuk Rasi* could help preserve its ecological and cultural specificity by incorporating strategic foreignization techniques, such as retaining key environmental terms (*nyiru*, *Jaga Laut*) with explanatory notes, thereby fostering an intercultural dialogue rather than erasing cultural distinctions.

From an eco-translatological perspective, domestication strategies can be justified as an adaptation process that prioritizes communicative and cultural dimensions, ensuring readability for young readers while making environmental themes more accessible. However, this approach may inadvertently dilute the text's ecological specificity by replacing local environmental terms with more generalized equivalents. Hu outlines eco-translatology strategies such as compensating for missing elements to ensure cultural relevance and balancing source and target ecology to maintain translational coherence ("Eco-Translatology" 140). Given the constraints of children's literature and its function as an educational tool, a pragmatic approach is required—one that integrates domestication where necessary but strategically retains foreignized elements to preserve cultural authenticity.

Translators could adopt strategic hybridity, blending domestication with foreignization to foster ethical translation practices that honor Belitung's identity. Retaining key terms like *Mak* or *melimbang* alongside in-text explanations preserves cultural markers without disrupting the narrative flow, while paratextual supplements (glossaries, author notes) could contextualize untranslatable concepts. This approach aligns with eco-translatology's call for a balance between accessibility and cultural integrity, ensuring that the translation remains faithful to both the ecological and sociocultural dimensions of the source text. Collaboration with cultural insiders would further ensure Indigenous knowledge systems, such as *nyiru* craftsmanship or *kerja praktik*'s academic role, are

accurately represented. Such strategies resonate with Tuhiwai Smith's decolonizing methodologies (14), recentering marginalized voices in global discourse.

While domestication remains an unavoidable aspect of translating children's literature due to its functional and pedagogical constraints, a more nuanced application of foreignization strategies could help mitigate the loss of ecological and cultural specificity. By balancing fluency with fidelity, translators can amplify Belitung's Island identity not as a diminished "Other," but as a sovereign, vibrant narrative within world literature. This shift would preserve the island's socio-ecological and cultural distinctiveness and challenge the hegemony of mainland epistemologies, fostering a more inclusive literary landscape where marginalized voices thrive on their terms.

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