FOREIGNIZATION AND DOMESTICATION OF CULTURALLY-BOUND EXPRESSIONS IN PRAMOEDYA ANANTA TOER'S *RUMAH KACA* AND THEIR TRANSLATED EXPRESSIONS IN MAX LANE'S *HOUSE OF GLASS*

By:

Rachmad Wijanarko
Yogyakarta State University
okranajiw.r@gmail.com

ABSTRACT

This research aims to describe the types of culturally-bound expressions, the foreignization and domestication strategies to translate the culturally-bound expressions, and the degree of meaning equivalence of the translation of the culturally-bound expressions. This research uses a descriptive qualitative approach. The data of this research are the culturally-bound expressions in *Rumah Kaca* and their translated expressions in *House of Glass*. The instruments of this research are the researcher and the table of analysis. To achieve trustworthiness of the data, triangulation method is applied. This research reveals three findings. First, there are five types of culturally-bound expressions found in the data; they are ecology, material culture, social culture, social organizations, and gesture and habits. Material culture has the highest frequency with 34.56%, since material culture expressions such as, food, clothes, houses, transportation, etc. are the most common things a culture can create. Second, in terms of foreignization and domestication strategies, there are three foreignization strategies: retention, addition, and direct translation. Meanwhile, there are four domestication strategies: generalization, cultural substitution, paraphrase, and omission. The finding shows that the number of domestication strategies is higher than that of foreignization strategies, it indicates that the translator inclines to bring the ST closer to the TT culture. Third, in terms of meaning equivalence, 85.23% of the culturally-bound expressions found in *Rumah Kaca* are equivalently translated in *House of Glass*. It means that the translator successfully delivers the meaning of the culturally-bound expressions into the TT.

Keywords: foreignization, domestication, culturally-bound expressions, *Rumah Kaca, House of Glass*

INTRODUCTION

In this modern era, translation plays an important role in communication. Translation plays as the bridge of communication which connects individuals, communities, and countries of different languages. Along with the development of technology, the need of communication among people is increasing and undeniable. However, in such a condition, sometimes language becomes an obstacle among the ones who speak different languages.

In the process of translation, the result of translation may be different. It happens to make the translation result become acceptable for people in other countries with different languages. Translation should consider the context. If

not, different interpretation causes different meaning.

Meanings of the source text are really significant to give the readers impressions. That is why the meaning of the source text should be transferred and translated as well as possible to avoid any different understanding caused by the different meaning delivered from the translator

Translation also involves a transfer of a cultural aspect. Some words or expressions that are related to a certain culture in the Source Language (SL) may have no equivalent terms in the Target Language (TL). Culturally-bound expression is a difficult challenge for translator to solve in translation. They need to learn both cultures to be able to create a good translation. They also need to figure out what translation strategies to use to solve the problems of translating culturally-bound expressions.

Foreignization and domestication are ones of the strategies that can be used to deal with the problems of translating culturally-bound expressions.

The objectives of this research are (1) to describe the types of culturally-bound expressions occuring in Pramoedya Ananta Toer's *Rumah Kaca* and their translated expressions in Max Lane's *House of Glass*, (2) to describe the

foreignization and domestication strategies used in Pramoedya Ananta Toer's *Rumah Kaca* and their translated expressions in Max Lane's *House of Glass*, and (3) to analyze the degree of meaning equivalence of culturally-bound expressions in Pramoedya Ananta Toer's *Rumah Kaca* and their translated expressions in Max Lane's *House of Glass*.

RESEARCH METHOD

This study employed descriptive-qualitative research. This research also applied content analysis method. The data were taken from Pramoedya Ananta Toer's *Rumah Kaca* which was published in 2006 by Lentera Dipantara. It consists of 14 chapters in 646 pages. Meanwhile, the English version was translated by Max Lane is entitled *House of Glass*. It was published in 1996 by Penguin Books. It consists of 14 chapters in 365 pages.

In this study, the data were the culturally-bound expressions found in Pramoedya Ananta Toer's *Rumah Kaca* and their translated expressions in Max Lane's *House of Glass*. The unit of data was in the form of words, phrases, and clauses.

The main instrument of the research is the researcher and the second instrument is the table of analysis which is used to record and classify the data.

In order to gain trustworthiness, the data must be checked against four criteria, they are credibility, transferability, dependability, and conformability. The researcher also conducted triangulation with the researcher's colleagues, who study the same major program translation.

FINDINGS AND DISCUSSION

1. The Types of Culturally-Bound Expressions occurring in the Novels

The process of identification of culturally-bound expression in this research adapts the theory proposed by Newmark (1988: 95-103). There are five types of culturally-bound expressions: *ecology, material culture, social culture, social organization, and gesture and habit*.

Table 1. Data Finding of Culturally-Bound Expressions

Types of Culturally-bound Expressions	Frequency	Percentage
Ecology	30	10.10%
Material Culture	103	34.68%
Social Culture	99	33.33%
Social Organization	52	17.51%
Gesture and Habit	13	4.38%
Total	**297**	**100%**

From the table above, it is shown that there are 297 data of Indonesian culturally-bound expressions in *Rumah Kaca*. Material culture category has the highest frequency with 103 expressions out of 297 expressions or 34.68%, followed by social culture category with 99 expressions or 33.33%, social

organization with 52 expressions or 17.51%, ecology with 30 data or 10.10%, and gesture and habit with 13 expressions or 4.38%.

This result shows that there are a lot of Indonesian culturally-bound expressions in Pramoedya Ananta Toer's *Rumah Kaca*. Since the novel is set in the early 20th century when Indonesia was still under the Dutch colonization, there are lots of traditional and local expressions of Indonesia at that time found in the novel. One of the examples is presented below.

Datum no.23

ST : Belum pernah dalam seratus tahun ini seorang Pribumi karena kepribadiannya, kemauan baik dan pengetahuannya, dapat mempersatukan ribuan orang tanpa mengatasnamakan raja, nabi, wali, tokoh **wayang** atau iblis.

TT : Never in the last hundred years had there been a Native who, as a result of his personality, his good intentions, and his knowledge and understanding, had been able to unite thousands of Natives without reference to a raja, prophet, saint, ***wayang*** hero or a devil.

Wayang is *boneka tiruan orang yangg terbuat dari pahatan kulit atau kayu dan sebagainya yang dapat dimanfaatkan untuk memerankan tokoh dalam pertunjukan drama tradisional (Bali,*

Jawa, Sunda, dan sebagainya), biasanya dimainkan oleh seseorang yang disebut dalang; pertunjukan wayang (KBBI, 2001:1272). In other words, *wayang* is a traditional puppet from Indonesia which is made from leather or wood. There is no identical term of *wayang* in other countries. Therefore, *wayang* is classified into material culture.

2. The Foreignization and Domestication Strategies used in the Novels

The concept of foreignization and domestication strategies adapted in this research is based on the theory proposed by Jan Pedersen (2005: 3-9). There are three foreignization strategies: retention, addition, and direct translation. Meanwhile there are four domestication strategies: generalization, cultural substitution, paraphrase, and omission.

Table 2. Data Finding of Foreignization and Domestication Strategies

Translation Strategies	Frequency	Percentage
Foreignization		
Retention	46	15.49%
Addition	51	17.17%
Direct Translation	14	4.71%
Total of Foreignization Strategy	**111**	**37.37%**
Domestication		
Generalization	42	14.14%
Cultural Substitution	83	27.95%
Paraphrase	53	17.85%
Omission	8	2.69%
Total of Domestication Strategy	**186**	**62.63%**
Total	**297**	**100%**

The table above shows that the frequency of domestication strategies is higher than the foreignization strategies. There are 186 expressions out of 297 expressions or 62.63% using domestication strategies. Cultural substitution strategy has the highest frequency of domestication strategies with 83 expressions out of 298 expressions or 27.95%, followed by paraphrase strategy with 53 expressions or 17.85%, generalization with 42 expressions or 14.14%, and omission with 8 expressions or 2.69%. An example of domestication strategy is presented below.

Datum no.90

ST : Sabuk-sabuk kulit ia lepas dari pakaian, kemudian seperti biasa menyangkutkan pada **kapstok**.

TT : She took out the leather belt and, as she always did, hung it on the **hat stand.**

In KBBI (2001:505), *kapstok* means *barang yang digunakan untuk menyangkutkan atau menggantungkan pakaian (topi dan sebagainya); sangkutan; gantungan.* In other words, *kapstok* is a piece of wooden or metal stick with hooks which is used for hanging clothes or hats. In this case, the translator translates it into 'hat stand'. According to Cambridge

Advanced Learner's Dictionary Second Edition (2005:586), 'hat stand' is a vertical pole with hooks at the top for hanging hats and coats on. It is clear that the translator uses cultural substitution strategy, since he replaces the expression *kapstok*, which the TT readers are not familiar with, with the expression 'hat stand' which is totally acceptable by the TT readers. Furthermore, both expressions have the same function, but have different shape.

Meanwhile, the foreignization strategies have 111 expressions out of 297 expressions or 37.37%. In the foreignization strategies, addition has highest frequency with 51 expressions or 17.17%, followed by retention with 46 expressions or 15.49%, and direct translation with 14 expression or 4.71%. An example of foreignization strategy is as follow.

Datum no.186

ST : Tapi aku duga, Pitung modern, dialah **dalang** Marko.

TT : But, Modern Pitung, I think it is Sandiman who is Marko's ***dalang***.

Glossary: P361

Dalang : The puppet master who recites the stories and manipulates the puppets at wayang shows.

In Bahasa Indonesia, *dalang* means *orang yang memainkan wayang: -- wayang kulit; -- wayang golek* (KBBI, 2001:233). In other words, *dalang* is the one who plays *wayang* at *wayang* shows. In the TL, there is no similar term of *dalang*, since *wayang* itself is a traditional puppet from Java. Thus, the translator adds further explanation of *dalang* in the glossary, in order to transfer full message of *dalang* which does not exist in the TT and to introduce this cultural concept to the TT readers. Therefore it is classified into addition strategy.

3. The Degree of Meaning Equivalence of Culturally-Bound Expressions in the Novels

In this research, the concept of meaning equivalence adapts the theory proposed by Roger. T. Bell (1996: 6). There are four meaning equivalence: fully equivalent meaning, partly equivalent meaning, different meaning, and no meaning.

Table 3. Degree of Meaning Equivalence of Culturally-Bound Expression in *Rumah Kaca*

Degree of Meaning Equivalence	Frequency	Percentage
Equivalent Meaning		
Fully Equivalent Meaning	169	56.90%
Partly Equivalent Meaning	85	28.62%
Total of Equivalent Meaning	**254**	**85.52%**
Non-Equivalent Meaning		
Different Meaning	35	11.78%
No Meaning	8	2.69%
Total of Non-	**43**	**14.48%**

Equivalent Meaning		
Total	297	100%

According to the table above, the equivalent meaning has higher frequency than non-equivalent meaning. There are 254 expressions out of 297 expressions or 85.52% which translated equivalently into the target text. Furthermore, the equivalent meaning has two sub-categories: fully equivalent meaning and partly equivalent meaning. There are 169 expressions out of 297 expressions (56.90%) are completely translated and categorized into fully equivalent meaning. In the meantime, 85 expressions or 28.62% are categorized into partly equivalent meaning.

Meanwhile, there are 43 expressions or 14.48% are categorized into non-equivalent meaning. It consists of two sub-categories: different meaning and no meaning. There are 35 expressions (11.78%) which categorized into different meaning. On the other hands, there are 8 expressions (2.69%) which categorized into no meaning.

Most of the equivalent meaning terms are fully equivalent meaning. It means that the message in the ST is transferred completely into the TT. The example of fully equivalent meaning is as follow.

Datum no.75

ST : Di kepolisian aku bukan saja seekor merak, malahan seekor **kelinci percobaan**, sebagai Katolik dan sebagai Pribumi yang dipersamakan.

TT : Here in the police force, I was not just a peacock, but also a **guinea pig**, a Catholic and a Native who had been given equal status as European.

Kelinci percobaan refers to *kelinci yang dipelihara untuk mencobakan obat-obat, bahan kimia, dan sebagainya, yang masih dalam penyelidikan; orang yang pertama-tama dimanfaatkan sebagai percobaan* (KBBI, 2001:533). In other words, *kelinci percobaan* is a person or an animal used in a scientific experiment to test the effect of a drug. Meanwhile, 'guinea pig' is a person or thing used in medical or other experiments (Hornby, 1995:530). Based on the definitions above, the two terms shares equal meanings. Therefore, it is classified into fully equivalent.

Meanwhile, in the non-equivalent meaning category, different meaning has higher frequency than no meaning. Different meaning means the translation of the culturally-bound expression in the TT does not reflect the same meaning as the ST does. Following is the example of different meaning.

Datum no.71

ST : Di dalam **kelambu** itu Madame Pangemanann memeluk aku dan bertanya: "Mengapa belakangan ini sering kudengar kau menyebut zihhh tanpa sebab? Ngeri aku mendengarnya."

TT : Under the **sheets**, Madame Pangemanann embraced me and asked: "Why are you always saying zihhh? It scares me."

The expression *kelambu* is translated into 'sheets'. In KBBI (2001:529), *kelambu* means *tirai (tempat tidur dan sebagainya) dari kain kasa untuk mencegah nyamuk.* In other words, *kelambu* means a kind of bed curtain (net) which is used for keeping mosquito away. The translator translates it into 'sheets' which means a rectangular piece of thin cloth used on a bed (Hornby, 1995:1064). From the definitions above, it is clear that the two expressions are totally different, therefore it is categorized into different meaning.

CONCLUSION

In conclusion, in terms of types of culturally-bound expressions, there are five types of culturally-bound expressions. They are ecology, material culture, social culture, social organization, and gesture and habit. Material culture has the highest frequency. It is because material culture expressions are the most common things a culture can create. Meanwhile, gesture and habit category has the lowest frequency with probably because gesture and habit terms are rarely used in any written stories, such as novel.

In terms of translation strategy, the domestication strategies are employed more than the foreignization strategies. It indicates that the translator inclines to bring the ST closer to the TT culture, so that the culturally-bound expressions can be easily understood by the TT readers.

In terms of meaning equivalence, 254 expressions out of 297 expressions are equivalent. It can be concluded that the translator successfully delivers the meaning of the culturally-bound expressions into the TT.

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