

**FOREIGNIZATION AND DOMESTICATION STRATEGIES OF
BALINESE CULTURALLY- BOUND EXPRESSIONS OF OKA
RUSMINI'S *TARIAN BUMI* NOVEL IN THOMAS M. HUNTER AND
RANI AMBOYO'S *EARTH DANCE* NOVEL**

Written by : Eri Purwanti
First Supervisor : Drs. Asruddin B.Tou, M.A, Ph.D.
Second Supervisor : Andy Bayu Nugroho, S.S., M.Hum.

English Literature Study Program
Faculty of Languages and Arts
Yogyakarta State University

Eripurwanti2@gmail.com

Abstract

This research has two objectives. The first is to describe categories of Indonesian culturally-bound expressions in Oka Rusmini's *Tarian Bumi* novel. The second objective is to describe the foreignization and domestication translation strategies of Oka Rusmini's *Tarian Bumi* novel in Thomas M. Hunter and Rani Amboyo's *Earth Dance* novel. This research applied a descriptive qualitative approach which employed a descriptive method in its analysis of the phenomena under study. To support the analysis, quantitative data were also used. The data are in the form of words and phrases which represent culturally-bound expressions in Oka Rusmini's *Tarian Bumi* novel and their translations in Thomas M. Hunter and Rani Amboyo's *Earth Dance* novel. The findings of the research show the following. The first finding shows that there are three categories of Indonesian culturally-bound expressions. They are material culture, social culture, and organization, customs and ideas. Of the three, the highest number of the frequency of culturally-bound expressions is social culture category. It shows that social culture terms have a strong power in society in Bali. The second finding shows that there are four foreignization strategies which are used by the translators represented in 55 data (59.8%). They are preservation, addition, literal translation and generic preservation. As for domestication strategies, there are four strategies which are represented in 37 data (40.2%). They are cultural equivalent, omission, globalization and equivalent. The most frequency used by translator is addition.

Keywords: culturally-bound expressions, foreignization, domestication, translation strategies

INTRODUCTION

Translation is a process of transferring the meaning of a text from one language to another language. It involves two or more

languages. In the translation process, a translator is not only translating every word in the source language into the target language. The translator has to maintain the idea or message from the source text to the target text and the translator has to make sure that the product of the translation can be accepted by the target readers without any distortion.

In translation there are two important aspects, meanings and expressions. Meaning aspect occurs in representing the meaning of both texts, the source text or the target text. On the other hand, expression aspect occurs in representing the expressions of both texts. Because of that, the translator has to cogitate the meanings and expressions of the source text which are translated to the target text, so that the readers of the target text understand the whole meaning of the source text.

However, sometimes the differences between the source language and the target language can be a problem to the translator. It is because there are various terms in the language. One of them is the

culturally-bound expressions. Culture in one area is different from others. Moreover, the translator has to decide the strategy for the translated text whether foreignization or domestication. It gives important impact for the product of the translation.

Indonesia as a country which is rich in culture and tradition has many kinds of literary works. However, only a very small number of Indonesian literary works have been translated into other language, such as English, Japanese, Germany, and French. The readers may have been heard of authors such as Pramoedya Ananta Toer with *Bumi Manusia*, Abdoel Moeis with *Salah Asuhan*, Sapardi Djoko Darmono with *Hujan di Bulan Juni*, etc. Some of the works have already been translated into English and other languages. In accordance with that, the translator needs to consider many aspects, especially the culturally-bound expressions. It is because the culturally-bound expressions of the Source Text sometimes do not have equivalent terms in the Target Text.

One of the Indonesian literary works which is translated into English is *Tarian Bumi* by Oka Rusmini. It is translated into *Earth Dance* by Thomas M. Hunter and Rani Amboyo. This novel is published by Yayasan Lontar as one of the Indonesian foundation which has aim to promote Indonesian culture to the world.

Tarian Bumi novel tells about Balinese woman who lives in one big family. The main conflicts are the demands of caste and personal desires. *Tarian Bumi* Novel has an interesting cycling plot that describes the movements of women's lives from Sudra caste to Brahmana caste, then back to Sudra caste.

Therefore, the readers can find many culturally-bound expressions that represent the situation in Bali which has local color and strong tradition. The high number of the culturally-bound expressions in *Tarian Bumi* novel has an important point for the translators. It is because the main problem for the translators is

how to bring culturally-bound expressions to the target readers without changing the sense and meaning. Because of that, it challenges the researcher to analyze about culturally-bound expressions in *Tarian Bumi* novel and its English version entitled *Earth Dance* novel.

RESEARCH METHOD

To answer the problems formulation, However, the research also uses quantitative approach to support the analysis of the data. Vanderstoep and Johnston (2009:7) state that qualitative research produces narratives or textual

description of the phenomena under study. Thus, this research emphasizes describing the ways of translating culturally-bound expressions.

Vanderstoep and Johnstone (2009: 167) also describe that the purpose of qualitative research is more descriptive than predictive. Therefore, the goal of qualitative research is to understand the point of

view of the research participant by describing the research from the collecting data until the final result.

The sources of the data of this research are the original and the translated texts of Oka Rusmini's *Tarian Bumi* novel and Thomas M. Hunter and Rani Amboyo's *Earth Dance* novel. The data are in the form of words and phrases which represent culturally-bound expression units in the first data source, *Tarian Bumi* novel and their translated expression in the second data source, *Earth Dance* novel.

Vanderstoep and Johnston (2009 : 188) define that the main instrument of the research is human. Thus, the researcher herself was the primary instrument of the research. In addition, there was the data sheet as the secondary instrument of this research.

The method of this study was observation method which is applied by observing the culturally-bound expressions in the context of the dialogues of the first source language and its translations in the second

source language. The data were collected manually from both novels.

The first step was reading the original version of *Tarian Bumi* novel. This reading activity was conducted in order to select Indonesian culturally-bound expressions in the novel. There are Balinese culturally-bound expressions found in the novel. Those culturally-bound expressions were selected by categorizing those terms into cultural categories proposed by Newmark.

After reading and selecting the terms which are culturally-bound expressions in *Tarian Bumi*, the English translation of the novel, *Earth Dance* novel was also read in order to look for the translations of each culturally-bound expressions found in *Tarian Bumi* novel. The translation of Culturally-Bound Expressions is the secondary data in this research. Based on those collected data, each of the culturally-bound expressions was paired with its translation. Finally, all of culturally-bound expressions in both novels were classified in the table of analysis. The pair of data are the object to be analyzed in terms of

the cultural category and their translation strategies. In the process of collecting data, that is important to say that in this research focuses on analyzing Balinese Culturally-bound Expressions.

FINDINGS AND DISCUSSION

There are two findings based on the two objectives: categories of culturally-bound expressions represented in Oka Rusmini's *Tarian Bumi* novel, translation strategies which is represented foreignization and domestication of the Balinese culturally-bound expressions in Oka Rusmini's *Tarian Bumi* novel represented in Thomas M. Hunter and Rani Amboyo's *Earth Dance* novel. Then, the second part is discussion. The discussion presents the detail explanation of the data findings according to the two research problems.

1. Balinese Culturally-Bound Expressions Existing in Oka Rusmini's *Tarian Bumi* Novel

a. Material Culture

Material culture is things made by people reflect the society's cultural

value. In this research, there are 25 data or 27.2%. The example of material culture which is taken from the data is described bellow:

SE: Perempuan itu juga sering membeli alat – alat upacara untuk kepentingan **griya**.

TE: And she often buys ritual things that we need for **the griya, the brahmana compound**.

(07/P.6/P.10/MC/AD)

In this situation, the expression *griya* is borrowed to the target text. According to Durorudhin Mashad (2014: 193) *griya adalah tempat tinggal kaum Brahmana*. It means that *griya* is a house for *Brahmana* caste in Bali. Therefore, *griya* is classified into material culture.

b. Social Culture

Social culture is a culture possessed by a particular society which is different from another. Newmark takes some work terms such as the people, the common people, the masses, working class as the example of social culture. He also mentions leisure terms such as *reggae* and *rock* as the example of social

culture. In this research, there are 35 data or 38.1%. The example of social culture is described bellow.

SE: Tangisan seorang **perempuan Sudra**, perempuan yang tidak bisa berbuat apa – apa ketika harus berhadapan dengan seorang perempuan senior, perempuan yang telah lebih banyak tahu arti hidup.

TE: It was the cry of **commoner woman**, someone unable to contend with a woman her senior, an older woman who had known more of life, who had a longer journey on the earth.

(14/P.12/P.14/SC/CE)

Perempuan sudra is woman who came from Sudra caste or the lowest caste in Hinduism. Therefore, it belongs to social culture.

c. **Organization, Procedures, Customs, Activities, Concepts**

The examples of organization, customs, activities, procedures, concepts according to Newmark are religious terms (*dharma, karma, temple*), political and administrative terms ('President', 'King', *Eduskunta*, 'White House', *Maison de la Culture*, etc). In this research, there are 32 data or 34.7%

which are included to this category. The example of this category which is taken from the data is described bellow.

SE: Dia ingin tiang melakukan **upacara patiwangi** sesuai kata – kata balian yang dia temui.

TE: She wants me to do the **patiwangi rituals**, to rid myself of my old status, just likethe oracle told her.

(92//P.170/P.136/OC/PR)

Upacara patiwangi is traditional ritual in Bali. In English *pati* means death and *wangi* means fragrant so *patiwangi* means fragrant death. The purpose of *patiwangi* is to remove the high caste or high status of a woman who is married with a man from lower caste or commoner status. In this ritual, she will renounces her new caste and she becomes a commoner.

2. **The Translation Strategies which Represent Foreignization and Domestication of Balinese Culturally-Bound Expressions Found in Oka Rusmini's *Tarian Bumi* Novel and Thomas M. Hunter and Rani Amboyo's *Earth Dance* Novel**

a. Foreignization

1) Preservation

Preservation is the strategy which is used when an entity in the source text has no equivalent in the target text. In this case, the translator may decide to keep the source text term in the target text. In this research, there are 21 data or 22,8% found as preservation. The example of preservation is described bellow:

SE: Perempuan itu juga tidak bisa lagi bersembahyang di *sanggah*, pura keluarganya.

TE: She was no longer permitted to pray at **the *sanggah***, her family's temple.

(48/P.55/P.45/OC/PR)

Sanggah is a place of worship where is located in the garden. Moreover, *sanggah* is also used for a family to show their honor for the ancestors. The translator prefers to preserve the word *sanggah* because there is no equal word that has the same meaning to replace in the target language.

2) Addition

In this strategy, the translator chooses to keep the original item and

add the additional information to make the reader can easily understand. There are 23 data or 25% which are translated by using addition. An example of addition can be seen bellow.

SE: Untuk kebutuhan sehari – hari memasak nasi dan menggoreng *jaje uli*.

TE: We need wood to cook our daily rice and to fry **the *jaje uli* cakes** for offerings.

(86/P.147/P.118/MC/AD)

Jaje uli is a traditional food from Bali which is made from rice flour, grated coconut and sugar. There are two variations of *jaje uli*, black and white. Moreover *jaje uli* is an important ingredient of the *sesajen* which is prepared for the God in *pura*. The form of *jaje uli* is similar with a rice cake, that is way the translator adds the word “cakes” after the word *jaje uli* in the target text. It will make the foreign reader easily understand about the concept of *jaje uli*.

3) Literal Translation

Literal translation is the direct translation. The translator translates the culturally-bound expression word for word. There are 4 data which are translated by literal translation. In this research, the researcher found 10 data. The example of literal translation is described bellow:

SE: Direbalkannya tubuhnya di **balai bambu**.

TE: She lay down to rest on **the bamboo divan**.

(90/P.145/P.116/MC/LT)

The translator translates *balai bambu* into the bamboo divan. The word *balai* is translated into divan, and *bambu* is translated into bamboo.

4) Generic Preservation

Generic preservation is a strategy which is not included in Judickaite's theory. However, the researcher find this strategy which is used by the translator. In this strategy, the translator prefers to not only bring the source language culture, but also the translator omits a part of the source language culture. It means in this strategy the translator is not

borrowing the whole culturally-bound expression of the source text to the target text. Actually this strategy has a similar concept with preservation strategy and omission strategy, but there is also the diffence between them. That is why the researcher chooses generic preservation as the name of this strategy.

SE: Ayah dan Ibu Nenek jadi agak khawatir, karena sudah menjadi kebiasaan **keluarga bangsawan Brahmana** menikahkan anaknya dengan sesama kerabat dalam lingkungan griya itu.

TE: Her parents were concerned; it was customary for **brahmana families** to marry their children into a related family, to someone with an attachment to the *griya*.

(22/P.18/P.18/SC/ GP)

The translator translates *keluarga bangsawan Brahmana* into *brahmana families*. *Keluarga bangsawan Brahmana* is noble family in high caste or *brahmana* in Hindu. The translator prefers to keep the word

brahmana in the target text, but the translator omits the word *bangsawan*. Therefore, it can be seen that the translation strategy which is used by the translator is generic preservation.

b. Domestication

1) Cultural Equivalent

Cultural equivalent is the replacement of source language term with a target language term which is not really accurate, but there is similar concept between both words. The example of data which are used by this strategy is described bellow.

SE: **Upacara ngaben** Luh Kambren sederhana.

TE: Luh Kambren's **cremation ceremony** was modest.

(75/P.107/P.85/OC/CE)

According to *Oxford Dictionaries* cremation is the disposal of a dead person's body by burning it to ashes, typically after a funeral ceremony. Some areas in foreign countries are familiar with cremation culture. Then,

according to *Kamus Besar Bahasa Indonesia* *ngaben* adalah upacara pembakaran mayat pada masyarakat Bali yang beragama Hindu. It means that *ngaben* is traditional cremation ceremony in Bali. Different from the common cremation, in upacara *ngaben* there are several rules for that. The proper day for *ngaben* ceremony is always consulted by the priest in the *pura*. In *ngaben* ritual, the corpse will be placed inside a coffin which is placed inside a buffalo statue made of paper and wood. Then, it will be carried to the cremation site in a procession. In this case, the translator prefers to translate upacara *ngaben* into cremation because foreign readers will be easier to understand the term of upacara *ngaben*.

2) Omission

In omission strategy, the translator omits all of the culturally-bound expression in the translation product. The example of omission in this research can be seen bellow.

SE: Dia membiayai sekolah Wayan dengan berjualan **jaje uli, kue yang terbuat dari ketan**.

TE: She had paid for Wayan's schooling by selling **cakes made of sweet rice**.

(77/P.110/P.87/MC/OM)

The translator translates the expression *jaje uli, kue yang terbuat dari ketan* into cakes made of sweet rice in the target text. The translator omits the word *jaje uli* and only translates the additional information. The translator translates *kue yang terbuat dari ketanbulan terang* into cakes made of sweet rice.

3) Globalization

Davies (in Judickaite, 2009:16) states that globalization refers to the process of replacing culture-specific references with one which are more general. Bellow the example of generalization:

SE: Kalau Sari besar nanti, kita tinggalkan **Odah**. Meme bisa hidup dengan Sari.

TE: And one day, when I grow up, we can leave **grandmother's** house and you can live with me.

(04/P.3/P.8/SC/GL)

In Bali, *odah* is summoning word to grandmother in the lowest caste. For the higher caste, they use *tuniang*. It is totally different from western culture who only use grandmother for summon the mother's of the mom. The translator prefers to generalize the word *odah* into grandmother to make the foreign readers easily understand.

4) Equivalent

Equivalent is the most domesticating strategy. It is because the concept of culturally-bound expression of the source language is fully translated to the target language. The example of equivalent is described bellow:

SE: "Kalau **tiang** ingin bahagia harus disiapkan dari sekarang?" Telaga menatap mata ibunya.

TE: "I have to prepare all this now if I want to be happy?" Telaga stared at her mother.

(55/P.69/P.56/SC/EQ)

In Balinese culture, *tiang* is used by a speaker to summon herself or himself. It is similar with the concept

of 'I' in western culture. According to *Oxford Dictionaries* I is a pronoun which is used by a speaker to refer to himself or herself. From the both explanation, it is clear that tuniang is equivalent with I.

CONCLUSIONS

The conclusions of the research show that there are three kinds of Balinese culturally-bound expressions which are identified in Oka Rusmini's *Tarian Bumi* novel. They are material culture, social culture and organization, customs and ideas. The highest number of the frequency of cuturally-bound expressions is social culture category (35 out of 92 data or 38.1%). It is followed by organization, customs and ideas with 32 data or 34.7%. Meanwhile, the least number of frequency of the Balinese culturally-bound expressions is material culture with only 25 data or 27.2%. In other words, social culture is the most appeared Indonesian culturally-bound expressions in this novel. It shows that Balinese culture has various sosial culture expressions that still have strong power in the society.

Related to the second problem of this research, it can be concluded that the translator uses both foreignizing and domesticating translation strategies to translate *Tarian Bumi* novel into *Earth Dance* novel. However, the most dominant used ideology by the translator is foreignization. The findings of this research show there are 55 data or 59.8% which are identified into foreignization and there are 37 data or 40.2% for domestication. There are four foreignizing translation strategies which are used by the translator. They are preservation, addition, literal translation, and generic preservation. Meanwhile, there are cultural equivalent, omission, globalization and equivalent in domesticating translation strategies. Then, the most common strategy used in here is addition with 23 data or 25%. It is indicated that addition strategy made translator easily transfers the meaning of the source language culture.

REFERENCES

- Bell, R. 1991. *Translation and Translating: Theory and Practice*. New York: Longman Inc.

Mashad, Durorudhin. 2014. *Muslim Bali: Mencari Kembali Harmoni yang Hilang, Al Kautsar*

Moleong, L. 2014. *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.

Newmark, P. 1988. *A Textbook of Translation*. London and New York: Prentice Hall.

Vanderstoep, S. W. and Deirdre D. J. 2009. *Research Methods For Everyday Life*. San Francisco: Jossey-Bass.

