

Foreignization or Domestication: The Ideology of Translating Balinese Cultural Words in *Sukreni Gadis Bali* Translated into English

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Abstract: Translation is an interesting part of applied linguistics. Translation converts messages from source language or *Bahasa Sumber* (Bsu) into the target language or *Bahasa Sasaran* (Bsa), for instance, translating Indonesian messages into English. In performing translation activities, translators often face a number of problems, one of which is problem regarding the cultural content or the cultural differences between Bsu and Bsa. In this case, translators are often put in a dilemmatic condition where they have to choose either to maintain the cultural content from Bsu or adapting the content to the Bsa. Related to the translators' alignments on this matter, Venuti (1995) has proposed the concept of translation ideology. In regards to the role of ideology of translation, this research was carried out to describe the ideology of translation applied in the translation of a novel entitled *Sukreni Gadis Bali*. This qualitative research was conducted using the content analysis method which was not bounded by place. This research regarded linguistic data including words, phrases and utterances that contained the elements of Balinese culture found in the novel *Sukreni Gadis Bali* and an equivalent novel entitled *The Rape of Sukreni*. Data collection was administered to determine the unit of analysis in the form of linguistic units (words, phrases, and utterances), which contain cultural elements in Bsu and Bsa. The obtained data were then analyzed based on the translation ideology theory proposed by Venuti. The results showed that there was an influence of exile ideology in the translation work on the vocabulary about culture. Domestication ideology occurred 22 times (73.33%), while foreignization ideology appeared 8 times (26.66%). Therefore, domestication translation has been found as the dominant ideology used by the translator. Domestication focuses on the acceptance of the target culture and language in order to make the translated text easier to read and to be understood by target readers. This method was done by replacing the cultural elements in the Bsu with similar cultural elements and in the Bsa since cultural elements in Bsa were regarded more familiar to the target readers. This method is commonly used by translators as they expect the target readers to understand the text message without being confused by unfamiliar terms that might affect their fluency in understanding the message. The result is a work that is rich with culture of the target language.

1 INTRODUCTION

Translation basically transfers messages from one language to another. Of course, this messages transfer is not easy to do. When translating text from source languages into target languages, translators must pay attention to communication aspects. One definition of translations was put forward by Newmark as cited in (Nur *et al.*, 2019) which states that translation is "... rendering the meaning of a text into another language in the way the author intended the text", it implied

that translation is transferring text meaning to other languages based on the author's intention. Ideally, an interpreter task is merely a linguistic task, which is to transfer meaning from the source language (SL) to the target language (TL). However, in reality, translation work is a work that is still affected by the interpreter's ideology.

Ideology is a principle that is believed by a community in a society. Using Barthes's concept in Hoed (2003), we can say that ideology is a myth that has been established in a community (Nugrahani, Nababan and Santoso, 1997) Myth, according to

Barthes (1957), is the interpretation of a cultural phenomenon that has been established. According to Hoed, The ideology in translation is the principle or belief about true-false in translation (Nugrahani, Nababan and Santoso, 1997). Researchers and practitioners in translation have agreed that translation is an attempt to transfer messages contained in one language text into another language or source text into the target language text in general. Therefore, translation can be said to be true if the translator succeeds in transferring the message from the source language text correctly into the target language text. However, a problem arises subsequently, what is meant by success? Who is it from? Reader or translator?

In a classic book such as the work of Nida and Taber, the 'true-false' concept is determined by 'who the prospective reader is' of the translation text (Dayan, 2012). Meanwhile, we find the 'audience design' concept in a more modern literature, Hatim and Mason, as one of the procedures for starting the translation work/process (Ordudary, 2008). According to Hatim, audience design is an act of predicting who is the prospective reader of our translation. Different prospective reader will affect in how to translate it (Elmgrab, 2015). Thus, before starting the translation work, the translators must first determine whom the target will read the text from their translation result. By determining these objectives, the translator can decide to have an orientation on the source language or target language.

Ideology reflects the global choices adopted by the translator that can be seen in the resulted translation, is it more likely to be oriented towards the source language or target language. Ideologies that tend to be oriented towards source languages are called foreignization ideologies. The ideology that is oriented to the source language is that the translations that are 'correct,' 'acceptable', and 'good' are those that suit with readers tastes and expectations who want the presence of a source language culture. Translation based on this ideology is known as 'foreignization'. According to Venuti as cited in (Yang, 2010), this ideology is described as an "an ethno deviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending reader abroad". Therefore, the translation type used tends to be the type of faithful translation and semantic translation.

A simple illustration in Hoed quoted in (Prasetyo and Nugroho, 2013) from this ideology is that we must maintain a greeting such as **Mr.**, **Mrs.**, or **Miss.** in translating from English so that the reader still feels the source language culture in translation. Not only that, even **Uncle** and **Auntie's** greeting was not

translated with **paman** and **bibi**. The atmosphere and culture of the source language are endeavored to be maximized, even though the English text has changed into Indonesian text. The purpose is so that the reader society knowledge is enriched by reading something foreign. In short, this is the foreignization ideology manifestation by means of transference: translating by presenting the source language values.

Domestication translation ideology is oriented to the target culture and language. This ideology argues that the 'correct', 'acceptable', and 'good' translations are those that are in accordance with the reader tastes and expectations wanting the translation text in accordance with the target language society culture. It could be said that the translation must not be felt like a translation and as much as possible it should be part of the target language tradition. "True" translation is one that does not present anything foreign. Consequently, **Mr.**, **Mrs.**, and **Miss.** must be translated with **Bapak**, **Ibu**, and **Nona**, while **Uncle** and **Auntie** become **Paman** and **Bibi**. Translation of literary works or children's stories must be felt as an original work or original children's story so that it can be enjoyed as part of our culture and not as a 'foreign object'.

Translation research revealing the ideological influences issues on translation works associated with culture is very interesting to be explored more deeply with various perspectives, which are from data sources, theories, and translation methods. One of them uses theories in cultural studies which include the study of translation ideologies. According to Hatim and Munday as cited in (El-dali, 2011), researches using cultural theory and ideology are seen as important as translation research with a linguistic theory approach. Translating a text contained with cultural elements is a challenge for a translator. The purpose of the translation can be oriented towards the target language reader (target language oriented), or more oriented to the source language (source language oriented). Translation that is oriented towards the target language reader (TL reader) will emphasize the level of understanding and acceptance of the reader towards the translation results. Meanwhile, the translation which is oriented to the source language (SL) will prioritize the social-cultural values of SL speakers contained in the original text. Determination of these objectives will impact on the selection of the translation ideology of cultural lexicons. Domestication is an effort to find the equivalent as close as possible in TL, so the translation results will feel more natural in TL and make it easier for readers to understand and enjoy the translation text. On the contrary, foreignization seeks

to maintain the cultural lexicons in SL to remain in TL, with the purpose of maintaining the socio-cultural values contained in SL in order to introduce SL's speaker culture to the reader.

Based on the above background, this paper tries to review the translation ideology appearing in a translation novel by A.A. Tisna Sukreni Pandji-Gadis Bali. The novel was translated into English with the title *The Rape of Sukreni*. The translation analysis of Balinese cultural items in the novel is the author's benchmark for determining the translation ideology used by the translator.

2 THEORETICAL REVIEW

The cultural differences between SL and TL have come up with two major ideologies in translation. Those are the foreignization ideology that was oriented to SL, and domestication ideology that was oriented to TL. The term of foreignization and domestication was first introduced by Venuti (1995) in his book entitled *The Translator's Invisibility: A History of Translation*. Venuti criticized the translation tradition in America and England which was oriented to the culture of TL, which make SL's culture small. He argues that the approach used by a translator should be a foreignization approach so that readers can enjoy a sense of "foreignness" in the translation work. According to Anthony David Pym a professional translator and distinguished professor of translation and intercultural studies at Rovira i Virgili University Spain as cited in (Irawan, 2017), Venuti was the one who deeply linked the translation with ideology and socio-cultural factors into specific translation strategies. A detailed discussion of the two ideologies can be described as follows:

2.1 Domestication Ideology

Domestication ideology is one of the translation ideologies oriented to the target language and culture, and it seeks to adapt the text to the target language and culture so that the translation results are felt as the original text produced by the target language. Borrowing Venuti's as cited in (Zhang, Feng and Wang, 2010) term that domestication is "a term used to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target readers". According to Shuttleworth and Cowie as cited in (Siregar *et al.*, 2015) the domestication ideology, translations that are correct, acceptable, and good are those that are in accordance with the readers

tastes and expectations who want the translation text in accordance with the target language culture. As a result, a translation does not feel like a translation. Therefore, the translators are free to determine what is needed so that the translation is not felt as a foreign work for their reader.

2.2 Foreignization Ideology

The foreignization ideology in translation can be used to maintain cultural references to source language texts. This is reflected in Venuti's question as cited in (Wang, 2014) "an *ethno deviant* pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad". This means that the correct, acceptable, and good translation is in accordance with the readers tastes and expectations who want the presence of a source language culture or original author's language because they consider the presence of the culture to be beneficial to society.

By continuing to involve the cultural aspects that exist in the source language text, the reader will experience the exoticism of the original text and get something previously unknown. Furthermore, even though the translator decided to do foreignization, it must be kept in mind that translation, whatever its form, is always related to acceptability and readability. Readers in any level will not be happy or comfortable when reading texts containing sentences that are too complex. So, the translator bears a heavy burden because not only is he required to be able to bring culture in the source text, but he also cannot maintain linguistic discourses.

3 RESEARCH METHODS

The method used is content analysis method with a qualitative approach. Krippendorff (2004) develops the definition of content analysis as a research technique used to draw valid conclusions and can be replicated from a text in the context of its use. The purpose of replication from a text is no others but research with certain findings that can be repeated by producing the same findings. The results of content analysis throughout using the same materials and techniques produce the same findings. This same finding applies to different researchers, different times, and different contexts.

According to Mayring (2014), the development of qualitative content analysis procedures has two central approaches including: the development of inductive categories and the application of deductive

categories. In this case, the research used content analysis with inductive categories development. Inductive category establishment is a central process in the qualitative content analysis process. Development of inductive categories within the framework of qualitative approaches, questions about how the categories are defined, how the categories are developed. This will be a concern to develop aspects of interpretation, categories, as close as possible to the material, to form them in terms of the material (Mayring, 2014).

This research is a research based on a qualitative approach with content analysis method and using inductive procedures. The use of a qualitative approach in this study is due to a consideration which is from the formulation of this research problem demands to use a qualitative model, which is to describe the translation ideology in translating Balinese cultural terms and their impact on the translation results. By using qualitative content analysis of novels: *Sukreni Gadis Bali* and their translations, researchers were able to find out the ideology used by the translator and its impact on the translation results.

4 FINDINGS AND DISCUSSION

4.1 Sukreni Gadis Bali

Sukreni Gadis Bali is the second novel by Anak Agung Nyoman Pandji Tisna which was first published in 1936 by Balai Pustaka, Jakarta. This novel was later translated into English by George Quinn with the title *The Rape of Sukreni*. The English version of the novel is published by the Lontar Foundation. Padji Tisna wrote his second novel, *Sukreni Gadis Bali*, inspired by social issues in Badung. At that time, many Badung residents changed their belief to Christianity after missionary activities operated there. This conversion of religion rises a conflict that originated from the hereditary right problem of citizens who changed their belief. Pandji Tisna went to observe the conflict directly in the village of Buduk, Badung. Returning from there, he began writing the story of *Sukreni* and inserted the matter of the conflict in it.

The story begins with a shop owned by a woman named Men Negara who is described as a woman who is not good and is very craving for wealth and riches by dishonest ways. Men Negara comes from Karangasem, Bali. She left the area because of having problem with her husband. Buleleng is her destination. At first, she stayed in the house of a haji

who had extensive land and gardens. However, because the Men Negara diligently works and saves, she can have his own garden after then. When she left Karangasem, she left a child who was only eight months old. In this place, she gave birth to two children named I Negara and I Negeri. Men Negara trading business is progressing because the beautiful-looking Ni Negeri can attract coconut picking workers to stop at their stall. In addition, Men Negara is also good at cooking so that her food is always liked by the workers. One, among those who came to Men Negara stall, was I Gde Swamba, an owner of the coconut plantation. Not only Ni Negeri but also his mother hoped that Ni Negeri could lure Ida Gde Swamba to be her husband.

Once upon time, Men Negara had a guest named Sukreni who accompanied his companion. Sukreni came to the stall looking for someone named I da Gde Swamba, a young coconut plantation supervisor, Sukreni was a girl who was portrayed as very beautiful. However, Luh Sukreni's arrival actually made Men Negara and Ni Negeri jealous. Moreover, Sukreni, who was more beautiful, asked about I Gde Swamba. Sukreni's beauty attracted the heart of a man named I Gusti Made Tusan, a police officer who was also a nobleman. I Gusti Made Tusan is playboy who originally loved Ni Negeri, his love was unrequited because the Ni Negeri loved Ida Gde Swamba, the coconut plantation supervisor, who was later sought by Sukreni. Because he was so attracted by Sukreni's beauty, I Gusti Made Tusan had bad intentions and asked for help from Men Negara to find a reason so that his lust for this beautiful girl was come off by promising a lot of money for Men Negara.

On his second visit, Luh Sukreni again asked about I Gde Swamba to Men Negara at her stall. However, the person she was looking for did not there. With a friendly and sweet smile, mother and daughter welcomed Luh Sukreni and even asked her to spend the night in his stall until I Gde Swamba arrived. Without prejudice, Luh Sukreni accepted the offer. It is the time when Men Negara carried out her evil strategy. In the evening, Luh Sukreni was raped by I Gusti Made Tusan. Since the incident, Lu Sukreni went to nowhere.

4.2 Balinese Culture in Novel Sukreni

Sukreni Gadis Bali is one of several novels written by A.A. Tisna Pandji. This novel has undergone repeated printing since its first printing in 1936. *Sukreni Gadis Bali* itself is the second work of A.A. Tisna Pandji after his work entitled *Ni Rawit Centi Penjual Orang* that was first printed in 1935 by Balai Pustaka (one

year before his second novel was printed). Sukreni Gadis Bali is a work created by Balinese with a thick Balinese setting, time, and atmosphere. Therefore, the use of language is also influenced by the background. Examples of the use of words or languages that show the Balinese cultural background are, "*kelian*" (chief of village) (2013:4), "*sanghiang surya*" (sun) (2013:5), and "*bayuan*" (wine which has been stay overnight) (2013:7).

The culture of a nation will be known, even adapted by other nations through the process of translation. Nonetheless, translating culture has its own difficulties to be translated. It remembered that there are not same between two cultures of languages. however, translation equivalence is absolutely necessary for the sake of the understanding of cultural information from the source language (SL) to the target language (TL). The differences between SL and TL cultures make the translator in a dilemma because they are faced with the choice between

maintaining the SL culture and adapting it to TL. Regarding to partisanship of translator in the language culture, this research will examine the tendency of translation ideology used in translating the culture appearing in the novel: The Rape of Sukreni.

4.3 Translation Ideology

The translation ideology used to explain and sort the results of this research using the translation ideology of Venuti. Venuti's ideology is more suitable for explaining the ideology used by translators in translating novels: Sukreni Gadis Bali because it includes a theory stating that there are two opposing translation ideologies which are oriented to SL and oriented to TL, which Venuti put forward with the term of foreignizing translation and domestication translation.

Table 1: Data Analysis of Translation Ideology.

No	Source Language (SL)	Target Language (TL)	Ideology
1	Pg. 2 <i>Di sebelah kanan meja itu ada meja kecil sebuah lagi, tempat beberapa guci tuak dan beberapa botol arak.</i>	Pg. 2 To its right was a smaller table, this one bearing jars of coconut wine and bottles of rice beer .	Domestication
2	Pg. 7 <i>"Ada bayuan, Emak?" tanya seseorang dengan membaui guci tuak.</i>	Pg. 6 "Still got some of that wine from last night ?" one of them asked Men Negara while sniffing at the wine jar.	Domestication
3	Pg. 9 <i>Kedai dan halaman itu telah penuh dengan asap sate babi.</i>	Pg. 8 Smoke from the roasting pork filled the stall and hung in the air out front.	Domestication
4	Pg. 13 <i>"Tuak dengan sate sajalah," jawab teman-temannya beramai-ramai.</i>	Pg. 11 The men answered in unison: " Rice beer and satay!"	Domestication
5	Pg. 13 <i>"Tuak dengan sate sajalah," jawab teman-temannya beramai-ramai.</i>	Pg. 11 The men answered in unison: "Rice beer and satay !"	Domestication
6	Pg. 40 <i>Ida Gde menoleh. Darahnya bagaikan...ah, sungguh? Seorang gadis berdiri di pintu. Badannya molek, serta bersanteng kain merah jambu yang membayang cahayanya pada kulit bahunya yang putih kuning.</i>	Pg. 35 Ida Gde turned. His blood seemed to surge. Could this apparition be real? A young woman was standing in the doorway, the pink blouse that covered her lovely figure lent a rosy radiance to the creamy skin of her shoulders.	Domestication
7	Pg. 45 <i>Ni Sukreni duduk di sebelah bapaknya sambil memangku tepak sirih</i>	Pg. 39 Ni Sukreni sat beside her father holding his betel box on her lap.	Domestication

8	Pg. 45 “....sudah hamba majukan perkara itu ke muka Balai Kerta , dan dengan putusan buru-buru ini dia kalahkan hamba.”	Pg. 39 “ The Balai Kerta tribunal has decided in my favor in my suit.”	Foreignization
9	Pg. 45 “Sebabnya pertama karena yang meninggalkan waris itu belum di aben ”	Pg. 40 “The reasons given by the court were, first, that our father had not yet been cremated ”	Domestication
10	Pg. 46 “Jika sudah mengaben kita pun masih membuat upacara ruh si mati , sudah tentu kita mesti mengeluarkan uang lagi.”	Pg. 41 “After the cremation ceremony there’ll be another big expense: the ceremony for the repose of the soul .”	Domestication
11	Pg. 77 “Jadi kaum pasupata tidak ada tampak lagi di Bali?” tanya orang asing itu kepada anak muda itu.	Pg. 69 “So, if I understand you rightly,” the Indian was saying, “there are no longer any follower of Pasupata here in Bali.”	Foreignization
12	Pg. 77 “Tidak terang, Tuan. Cuma Siva-Sidanta yang dipujikan orang,” jawab anak muda itu.	Pg. 69 “what I can say is that people here worship Siva-Sidanta , and that all the priests are Sivaite Priests.”	Domestication
13	Pg. 77 “Dan Pedanda Buddha ?” tanya orang itu pula	Pg. 69 “But didn’t you say there are Buddhist priests ?”	Domestication
14	Pg. 78 “Pedanda Buddha kebanyakan kedapatan di Karangasem dan Cuma Brahmanawangsa juga yang boleh berdiksa menjadi Pedanda Budha itu,” kata anak muda itu.	Pg. 70 “Most Buddhist priests are to be found in Karangasem, and only members of the Brahman caste can be initiated in to the Buddhist priesthood.”	Domestication
15	Pg. 78 “Pedanda Buddha kebanyakan kedapatan di Karangasem dan Cuma Brahmanawangsa juga yang boleh berdiksa menjadi Pedanda Buddha itu,” kata anak muda itu.	Pg. 70 “Most Buddhist priests are to be found in Karangasem, and only members of the Brahman caste can be initiated in to the Buddhist priesthood.”	Domestication
16	Pg. 78 “tidak Tuan Chatterjee,” jawab anak muda itu, “demikian pula orang boleh minta toya-tirta kepada kedua Pedanda itu, apalagi bila melakukan upacara membakar mayat.”	Pg. 70 “that’s right, Mr Chatterjee. And people here go to both orders of priests, Sivaite and Buddhist, for holy water , especially for use in cremation ceremonies.”	Domestication
17	Pg. 78 “Demikian juga Pedanda-Pedanda itu memakai mantra-mantra yang sama seperti saptagangga dan sebagainya.” Kata anak muda itu pula.	Pg. 70 “You’re right again. Priests of both orders even use the same mantras , the saptagangga for example, and many others.”	Domestication

18	Pg. 78 "Demikian juga Pedanda-Pedanda itu memakai mantra-mantra yang sama seperti saptagangga dan sebagainya." Kata anak muda itu pula.	Pg. 70 "You're right again. Priests of both orders even use the same mantras, the saptagangga for example, and many others."	Foreignization
19	Pg. 78 "Mengapa tidak, Tuan Chatterjee? Batara Wisnu yang terlebih dipujikan sesudah Siwa. Istri Batara itu, Batara Sri , amat dijunjung orang, karena ia dewi padi ."	Pg. 70 "By no means, Mr Chatterjee. The Lord Visnu is second only to Siva in divine authority, and his consort, the Lady Sri, the goddess of rice ."	Domestication
20	Pg. 79 "Anaknya, Dewi Melanting , dijadikan sembah-sembahan di kebun, di pasar, di mana orang mengerjakan pekerjaan yang bersangkutan paut dengan tanam-tanaman. Dan, sungguhu ialah pangkat upacara agama Wisnu."	Pg. 70 "Their daughter, whom we call Dewi Melanting , is worshipped in both fields and in markets; in fact, anywhere one would seek divine protection and blessing for his food and crops. In Visnuite ritual there is the rank of sungguhu ."	Foreignization
21	Pg. 79 "Apa sungguhu itu?"	Pg. 70 "What's a ' sungguhu '?"	Foreignization
22	Pg. 79 "Pendeta bukan orang Brahmana, melainkan orang Jaba ."	Pg. 70 "A priest, but not a Brahman priest. A sungguhu comes from the outer, commoner caste ."	Domestication
23	Pg. 83 "...jadi karena dosanya yang sudah-sudah, Men Negara ditakdirkan Widi merusakkan anaknya sendiri."	Pg. 74 "... Hyang Widi must have decreed that Men Negara be punished for her past sins by bringing dishonor on her own daughter."	Foreignization
24	Pg. 86-87 "...benar di antara Jaba dengan Wesia ada warga lagi, demikian pula antara Wesia dengan Satria "	Pg. 77 "It's true that between the jaba , and wesia caste there is another caste, and between the wesia caste and the satria caste."	Foreignization
26	Pg. 87 Chatterjee, yaitu ahli sejarah bangsa-bangsa, yang dikirim perkumpulan itu ke Bali akan menghadiri upacara membakar mayat Anak Agung di Karangasem.	Pg. 79 Chatterjee was an ethnologist and historian and he had been sent by the Association to Bali expressly to witness the cremation rites of the king of Karangasem.	Domestication
27	Pg. 89 Sepeninggal orang itu, Ida Gde berkemas-kemas. Ia memakai kain lepas serta berikat kepala cara Buleleng , lalu berjalan keluar.	Pg. 79 After Chatterjee had gone, Ida Gde quickly changed into a sarong, put on a headcloth , then left the hotel."	Domestication
28	Pg. 90 Beberapa lama kemudian bukannya Pan Gumiarning yang dating keluar, melainkan Ni Luh Sukreni. Ia masih memakai santeng dan bulang , karena	Pg. 80 After a few minutes it was not Pan Gumiarning who appeared but Sukreni. Her baby had been born just three days before, so she was still	Domestication

	<i>baru tiga hari terlepas daripada melahirkan anak.</i>	wearing a waist wrap and breast cloth.	
29	Pg. 90 “...karena ampun itu sudah diberikan Sang Hiang Widi sebelum engkau mohonkan.”	Pg. 80 “...you mustn’t blame yourself. It wasn’t your fault. It was the will of the Almighty. ”	Domestication
30	Pg. 93 Dari situ keduanya pun berangkat ke Karangasem akan menyaksikan “ pelebuan ” yang hebat itu.	Pg. 82 From Denpasar they set off together for Karangasem to become spectators at the imposing spectacle of the royal cremation ceremony.	Domestication

The research results indicate that there are two translation ideologies which underlie the decision-making process carried out by translators, which are foreignization and domestication ideology. The emergence of these two ideologies reflects an inner conflict within the translator. On the one hand, he wanted to maintain the contents of the source language text message as accurately as possible in the target language text. On the other hand, he also wants his translation to be acceptable and easily understood by the target reader. However, overall data analysis showed that translators tended to apply domestication ideology as reflected in the occurrence frequency of domestication ideology was 22 times (73.33%), while the occurrence frequency of foreignization ideology was 8 times (26.66%). Thus, it can be concluded that the translation ideology of domestication seemed to dominate the translator's decision-making process. It indicates the strong influence of the view of equivalence-based translation theory, which makes equivalence a reference for translation, rather than a function-based theory that considers functions as references. In view of equivalence-based translation, the main purpose of translation is to achieve the degree of equivalence that is as close as possible, both formal equivalence and dynamic equivalence.

Domestication is a translation ideology oriented to the target language. Borrowing the term from Venuti (1995), it stated that domestication “is trying to keep the reader still while leading the author to close to the reader”. According to the domestication ideology, the correct, acceptable, and good translation is in accordance with the readers tastes and expectations who want the translation text in accordance with the target language culture. As a result, a translation does not feel like a translation. Therefore, the translator is free to determine what is needed so that the translation is not felt as a foreign work for the reader.

The domestication ideology choice carried out by translators in translating aspects of Balinese culture in

novel: Sukreni Gadis Bali is reflected in the following example:

Source Text : *Di sebelah kanan meja itu ada meja kecil sebuah lagi, tempat beberapa guci tuak dan beberapa botol arak.* (Sukreni Gadis Bali/2)

Target text : To its right was a smaller table, this one bearing jars of coconut wine and bottles of rice beer. (The Rape of Sukreni/2)

Tuak is a beverage containing alcohol from fermentation from sap, rice, or drinks containing sugar, while **arak** is an alcoholic beverage fermented by sugar cane juice. The Source Text element which is **tuak** and **arak** is equated to **coconut wine** and **rice beer** in the Target Text because wine is an alcoholic beverage made from fermented grapes or other fruits, while beer is an alcoholic beverage produced through the fermentation process of starchy material through the distillation process. So, the two elements of Source Text are translated by replacing the cultural elements that exist within SL with similar cultural elements and exist in TL considering that the cultural elements in TL are more familiar to the target readers.

Newmark (1988) as cited in (Fuadi, 2016) said that generally the word culture can be easily detected, remembering that the word has an association with a particular language and cannot be translated literally. The word **berdiksa** which has meaning as ceremony for receiving the holy beam of science which has functions to eliminate the darkness of the mind in order to reach perfection which is one part of the initiation ceremony to become a pedanda. The term of **berdiksa** is translated into TL into initiated which has the equivalent translation characteristic. **Pelebuan** is the corpse burning ceremony for high caste. Balinese people call **Pelebuan** with the word **Pelebon**. The term of **pelebuan** in SL was translated into TL as the royal cremation ceremony. The two Source Text elements are translated using adaptation techniques or cultural equivalents, which is replacing exiting cultural elements within SL with similar existing cultural elements in TL considering that the

cultural elements in TL are more familiar to the target readers. Thus, the method chosen is a method oriented to TL, which is adaptation method. In other words, translators are more oriented towards TL rather than SL, or domestication ideology.

The domestication ideology is also used in translating the terms of *orang Jaba* and *Brahmanawangsa*. The division of castes in Bali follows the caste system in India, namely *Brahmāna*, *Kṣatriya*, *Waisya*, and *Sudra*. In addition, Bali is also familiar with the term of *jaba* or "outside", which means people who are outside the four castes. *Orang Jaba* are translated into **the outer, commoner caste**. Translation is done by giving a description containing related word meaning, so that the translation does not appear a term, but a description that gives the same meaning as the term in Balinese culture, namely people who are outside the four main castes or ordinary people.

Brahmanawangsa comes from the words *Brahmana* and *Wangsa*. *Brahmana* are people who pursue spiritual and divine life and are able to demonstrate their proficiency in the Vedas both in theory and practice in daily life, while *Wangsa* is a hierarchy of ancestry and ancestors' origins, which is a system created to build intimacy to establish brotherhood and family harmony. *Brahmanawangsa* is translated into **Brahmana caste** can be said to be equivalent. Translators use translation procedures in the form of additional explanations. Additional explanation is done by adding the word caste after the word Brahmana. In this case, the word Brahmana (which cannot be translated) is simply moved, but to make it clear that the **Brahmana** referred to here is the highest caste in the system of Balinese society, the translator adds the word **caste**.

In this research, it was identified that the results of the translation of Balinese culture were based more on the domestication ideology, although in certain cases it was also supported by foreignization ideology. Foreignization ideology is a translation ideology oriented to the source language. This is reflected in Venuti's statement "...one is trying to keep the author still while leading the reader to close to the author" (Mansour, 2014). It means that the correct, acceptable, and good translation is in accordance with the readers tastes and expectations who want the presence of a source language culture or original author's language because they consider the presence of the culture to be beneficial to society. The domestication ideology choice carried out by translators in translating Balinese culture aspects in novel: *Sukreni Gadis Bali* was reflected in the

translation the word of *Balai Kerta*, *Sengguhu*, *Dewi Melanting*, and *Sengguhu*.

During the royal era in Bali, *Balai Kerta* functioned as a meeting place for subordinate kings throughout Bali. However, since the Klungkung Kingdom collapsed, there was a change of the *Balai Kerta* function, which is as a traditional court hall and as a place of religious ceremonies. *Dewi Melanting* is the daughter of Lord Vishnu and Dewi Sri. *Dewi Melanting* is considered by the Balinese to be the Goddess of the Market Ruler. Whereas, *Sengguhu* (*senggu*) is a citizen group in Bali whose pastor has the title *Rsi Bujangga*. There are three religious leaders or priests in Hinduism in Bali, namely: *pedanda*, *pemangku*, and *sengguhu*. These three terms do not exist in English culture; therefore, these three terms are not translated, but are written as they are. With foreignization ideology, translators try to introduce Balinese culture, especially about the lives of Balinese people who still hold customs and traditions considered as attractive by translators, so that with foreignization ideology, the cultural terms of Balinese society are expected to be conveyed to foreign readers.

In an effort to obtain a reasonable and acceptable Target Text in Target Text reader culture, the translator can be oriented towards one of the opposing ideologies. Venuti in Munday (2001) distinguishes two ideologies embraced by translators, namely domestication and foreignization. The first ideology is oriented to TL. Good and acceptable translations are in accordance with TL culture. In other words, translation is not felt as a translation. The second ideology is oriented towards SL, which is good and acceptable translation according to the wishes of the translation reader who wants the presence of SL culture in the Target Text. In this research, it was identified that the results of the translation of Balinese culture were based more on the domestication ideology, although in certain cases it was also supported by foreignization ideology. foreignization ideology is a translation ideology oriented to the source language.

The domestication ideology tends to seek acceptance in the target culture and language. The goal is that the translation text is easier to be read and understood by the target reader by replacing the exiting cultural elements within SL with similar existing cultural elements in TL considering the cultural elements in TL are more familiar to the target reader. Meanwhile, foreignization maintains the exoticism of the text in order to be interesting to be read.

5 CONCLUSIONS

Based on these discussions and paying attention to the fact that translators prefer to spoil target readers by not making it difficult for them to recognize non-existent things in the reader of society culture, it can be concluded that the ideology used in this novel is domestication Ideology that is more oriented to the target language, Which is that 'right', 'acceptable', and 'good' the translations are those that are in accordance with the readers tastes and expectations who wants the translation text in accordance with the target language society culture. It could be said that the translation must not be felt like a translation and as much as possible it should be part of the target language tradition.

It is reasonable for translators, since the translator wants the reader to understand text messages without being interrupted by terms considered to hinder the reader's fluency in understanding the message. The novel's translator is also not someone who really understands the Balinese society culture, and he is not in a position to be responsible for introducing the Indonesian cultural context to the target society. It is suggested for the translator who wants to translate Indonesia cultural word for having a sufficient knowledge about the culture of both text but it would be ideal if the translator can accentuate the cultural word in the target language.

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