

CHAPTER IV

DATA ANALYSIS

From the analysis in this chapter, it can be concluded that there are 165 data analyzed in categories of cultural terms proposed by Newmark, it can be seen in tables 4.1 below. All the tendency of the most frequently-applied ideology of translation in the using of technique of translation in the translations of the cultural terms related to Javanese culture into English in the novel *Ronggeng Dukuh Paruk* and its translation *The Dancer* can be seen in the table 4.2.

4.1 Findings

The following tables show the percentages of cultural terms related to Javanese culture, which is found in the source data, and the number and percentage of frequency of the use of ideology of translation found in the translation of cultural terms related to Javanese culture dealing with the use of technique of translation when translating the cultural terms.

Table 4.1 The Findings of the Data

Category	n	Percentage
Ecology	9	5.50%
Material Culture	42	25.45%
Social Culture	22	13.30%
Social Organization	57	34.54%
Gestures and Habits	35	21.21%
TOTAL	165	100%

n: Number of terms

From table 4.1, it can be seen the cultural terms related to Javanese culture found as many as 165 data. The five categories proposed by Newmark (1988:95-102) are found namely ecology, material culture, social culture, social organization, and gestures and habits. The category of social organization is the most frequent category of cultural terms found in the source data. That is because many emerging artistic element, which is a sub-category of social organization is affected by the main topic of the novel *Ronggeng Dukuh Paruk* that is *Ronggeng* life. *Ronggeng* is kind of art using dances, songs, and other *Ronggeng* stuffs to entertain societies. The things such as *Calung*, *Gong tiup*, *Keris*, *Pucung*, *Gending*, *Keroncong*, etc. are things that particularly had by ‘Banyumasan’ societies. It shows a strong characteristic of Javanese culture especially ‘Banyumasan’ culture with its cultural characteristic which are populist and simple.

From all of the cultural terms related to Javanese culture found in the source data, those can be seen the tendency of the most using of ideology in table 4.2.

Table 4.2 The Result of the Tendency of the Most Frequently-Applied Ideology of Translation by Referring Back to the Techniques of translation Findings

Ideology of Translation	n	Percentage
Domestication	115	69.8%
Partial Foreignization and Partial Domestication	32	19.3%
Foreignization	18	10.9%
TOTAL	165	100 %

n: Number of terms

From the 165 cultural terms related to Javanese culture, those can be seen in table 4.2 that the tendency of the most frequently-applied ideology of translation dealing with the use of the techniques of translation when translating the cultural terms related to Javanese culture of the source data is domestication, then followed by partial foreignization and partial domestication, and foreignization. To be able to see the tendency of frequently-applied ideology of translation dealing with the use of the techniques of translation clearly, the researcher makes the percentage of the each findings in the following table:

Table 4.3 TL-oriented Techniques of Translation (Domestication)

	Cultural terms Categories	Ecology	Material culture	Social culture	Social organization	Gestures -habits	n	Percentage
DOMESTICATION	Adaptation	-	6	3	8	8	25	15.2%
	Compensation	-	3	-	2	4	9	5.4 %
	Description	2	8	2	7	8	27	16.4%
	Discursive creation	1	5	3	5	3	17	10.3%
	Established Equivalent	1	3	2	2	4	12	7.4%
	Generalization	1	7	2	6	-	16	9.7%
	Modulation	1	1	2	-	-	4	2.4%
	Reduction	-	3	-	-	1	4	2.4%
	Particularization	-	1	-	-	-	1	0.6%
	<i>Total</i>							115

n: Number of terms

From the table 4.3 above, it can be seen the percentage of the number of TL-oriented technique of translation applied in the cultural terms related to Javanese culture of the source data. As many as 69.8 % of the entire of cultural

terms related to Javanese culture which have been found are domesticated. This proves that domestication is the most tendency of frequently-applied ideology of the translation of the cultural terms.

The most tendency frequently-applied ideology is highest next is occupied by Partial Foreignization and Partial Domestication. For more details, it can be seen in Table 4.4

Table 4.4 Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication)

Cultural terms Categories	Ecology	Material culture	Social culture	Social organization	Gestures -habits	n	Percentage
Amplification	-	1	4	5	5	15	9.1%
Combination of Borrowing + Modulation	-	-	-	2	-	2	1.2%
Combination of Borrowing + Description	-	-	-	2	-	2	1.2%
Combination of Borrowing + Transposition	-	-	-	1	-	1	0.6%
Combination of Borrowing + Particularization	-	2	-	-	-	2	1.2%
Combination of Borrowing + Compensation	-	-	1	5	-	6	3.6%
Combination of Borrowing + Establish equivalent	2	-	-	2	-	4	2.4%
<i>Total</i>						32	19.3%

n: Number of terms

In the table 4.4, as much as 19.3 % cultural terms related to Javanese culture are partial domesticated and partial foreignized. This is showed by some of the cultural terms which already analyzed are translated by using more than one techniques of translation through combinations of SL-oriented techniques of translation and that of TL-oriented. It proves the translator wants to give new experiences about the source culture to the target reader and to bring the equivalent of the source culture into the target culture so make them feel like it is an original text at once. The last tendency of ideology of translation is found in the translation of the cultural terms related to Javanese culture of the source data is foreignization, to see the detail of number and percentage, it can be seen in Table 4.5

Table 4.5 SL-oriented Techniques of Translation (Foreignization)

FOREIGNIZATION	Cultural terms Categories	Ecology	Material culture	Social culture	Social organization	Gestures -habits	<i>n</i>	Percentage
	Translation techniques							
	Borrowing	-	2	3	5	1	11	6.7%
	Calque	1	-	-	5	1	7	4.2%
	<i>Total</i>						18	10.9%

n: Number of terms

In Table 4.5, there are 10.9% cultural terms related to Javanese culture are foreignized. It can be seen in the number of the translator applying the techniques of translation, which oriented to SL those are borrowing and calque. The translator uses foreignization to translate cultural terms because the translator

wants to give new experiences and knowledge to the target readers about the cultures and terms contained in SL, that are not found in the target culture.

Furthermore, the researcher gives the explanation about the findings of cultural terms related to Javanese culture found and how those ideologies are applied in translating the cultural terms dealing with the use of the techniques of translation when translating the cultural terms.

4.2 Discussion of the Findings

This chapter is concerned in the analysis of the translations of cultural terms related to Javanese culture found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer*. There are 165 Javanese cultural terms based on the categories proposed by Newmark (1988:95) identified in the novel. The data are presented both in the source language, Indonesian language especially Javanese, and in the target language, English. The cultural terms, which were analyzed, are limited to the level of word and phrase from any clause found in the source data related to Javanese culture.

In accordance with the findings, the discussion shows the classification of the ideology of translation of cultural terms related to Javanese culture, which has been categorized according to Newmark's theory dealing with the identification of techniques of translation that used in translating the cultural terms. In this analysis, some representative data from all the data that have been collected are taken as examples. The representative examples of the findings are analyzed descriptively by the researcher to find out the use of the techniques of translation

in translating the cultural terms so it able to see the orientation which showing the use of ideologies. The analysis of techniques of translation applied in the translation of the cultural terms should be first described before identifying and analyzing the most-frequently applied ideology of translation (Putrawan, 2011:72). Since from the analysis we can found which terms translated using SL-oriented Techniques of Translation (Foreignization), TL-oriented Techniques of Translation (Domestication), or both treatments (Partial Foreignization and Partial Domestication).

4.2.1 Domestication

There are five categories of cultural terms related to Javanese culture found using domestication: ecology; material culture; social culture; social organizations; and gestures and habits. While there are nine TL-oriented techniques of translation found in translating the cultural terms: adaptation, compensation, description, discursive creation, established equivalent, generalization, modulation, reduction, particularization.

4.2.1.1 Ecology

Table 4.6 shows the cultural terms related to Javanese culture in category of ecology, which are translated using domestication.

Table 4.6 The use of TL-oriented Techniques of Translation (Domestication) in translating Ecology

No.	Technique of translation	Ecology (Data)	<i>n</i>
1.	Description	96, 140	2
2.	Discursive creation	130	1
3.	Established Equivalent	151	1
4.	Generalization	155	1
5.	Modulation	141	1
<i>Total</i>			6

n: Number of terms

Category of ecology is closely related to geographical features, flora, winds, seasons, plains, etc. Based on Newmark's theory, Barathayomi (2012:17) states that the cultural category of ecology is the term of all things that exist in nature. In this analysis, the researcher finds three sub-categories of ecology those are flora, geographical features, and astronomy. The researcher uses astronomy as one of the sub-category of ecology because it is included on things that exist in nature and the researcher finds two cultural terms related to Javanese culture categorized into sub-category of astronomy.

The total number of domesticated cultural terms related to Javanese culture closely related to ecology found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is six. Those are categorized into five techniques of translation.

The example of those techniques can be seen in the following excerpt bellow.

The first technique is Description. This technique is described in the following representative example:

Excerpt 1 (datum 96)

SL

Kiri-kanan pematang adalah hamparan sawah yang sangat luas dan kini ditanami berbagai *palawija*. (Tohari, 2011:135)

TL

On both sides of the dike the wide open areas were planted with *dry season crops*. (Lysloff, 2003:142)

From the data above, the term *palawija* in SL is Javanese cultural term closely related to flora. The term *palawija* in SL is translated into *dry season crops* in TL. In the Javanese culture, *palawija* means crops that do not require a lot of water to survive. In the dry season, there are many rice fields in Java are not used for planting rice. Thus, farmers use to keep them productive by planting *palawija* such as chili, onions, cassava, etc. The translator gives an appropriate equivalent to translate *palawija* to become *dry season crops*. Here, the translator applied the description technique. As explained earlier, the dry season crops is very suitable for used as a phrase to describe briefly the meaning of *palawija* that are culturally acceptable to the target readers. The use of description technique confirms that the translators uses domestication ideology of translation where the translation oriented to TL thus giving translation be as natural as possible to the target readers.

The second technique is Discursive Creation. This technique is described in the following example:

Excerpt 2 (datum 130)**SL**

Diatasnya *Lintang Wluku*.
(Tohari, 2011:197)

TL

Above it were the *southern stars*, with an... (Lysloff, 2003:2014)

From the data above, the term *lintang wluku* in SL is Javanese cultural term closely related to astronomy. The term *lintang wluku* in SL is translated into *southern stars* in TL. In the Javanese culture, *lintang wluku* means northern star. *Lintang wluku* is usually used by the Javanese society to indicate that the planting season has come. Yet, there is a shift meaning in the translation of *lintang wluku* into *southern stars*. In the Javanese culture, *southern stars* are referred to *gubug penceng*, which is used by fishermen as a pointer towards the south. The translator uses discursive creation technique to translate *lintang wluku* into *southern stars*. From the explanation before, it was said that despite having the same basic meaning as star, but there is a shift meaning of translation of term *lintang wluku* as *northern stars* into *southern stars*. This translation is influenced by the translator's experience and knowledge about Javanese cultural terms. The possibility is because the translator receives wrong information from the SL culture. Since according to their function, there is no difference between *northern stars* and *southern stars* as like in the Javanese culture. Because discursive creation technique of translation is oriented to TL, it can be said that the translation of term *lintang wluku* in SL into *southern stars* in TL uses the domestication ideology.

The third technique is Established Equivalent. This technique is described in the following example:

Excerpt 3 (datum 151)

SL	TL
<i>Lintang kemukus</i> menggaris langit dengan ujungnya yang runcing kemilau. (Tohari, 2011:239)	..., <i>a comet</i> streaked across the heavens, its head a shining point of light ... (Lysloff, 2003:262)

From the datum (151), the term *lintang kemukus* in SL is Javanese cultural term closely related to astronomy. The term *lintang kemukus* in SL is translated into *a comet* in TL. The term *lintang kemukus* means shooting stars or comet. Javanese believes that *lintang kemukus* is an omen to show something big will be happening. Here the translator uses established equivalent technique. By using this translation technique, the term *lintang kemukus* is translated into *comet*, which is already recognized by the target readers. The word *comet* is very appropriate equivalent to translate the term *lintang kemukus*. Since the translation is oriented to TL, it can be ascertained that the translation uses the domestication ideology.

The fourth technique is Generalization. This technique is described in the following example:

Excerpt 4 (datum 155)

SL	TL
Mereka tahu suara yang terbaik dihasilkan oleh batang <i>padi wulung</i> . (Tohari, 2011:290)	They knew how to get the best tones out of a dark green stalk of <i>paddy</i> . (Lysloff, 2003: 325)

From the datum (155), the term *padi wulung* in SL is Javanese cultural term closely related to flora. The term *padi wulung* in SL is translated into *paddy* in TL. In Javanese culture, *padi wulung* is one kind of uncooked rice or called as paddy, which has black color on the seeds and the stems. Here, the translator applies generalization technique. This was evidenced by the actual meaning of term *padi wulung* that is one kind of paddy but TL culture or western culture does not have the term *padi wulung* so the translator renders it into paddy even though it cannot represent the exact meaning of the term *padi wulung* itself. The use of generalization technique shows that the phrase *padi wulung* that is translated into paddy using domestication ideology because this technique makes the term *padi wulung* easily understood by the target reader with general translation where the target reader is more familiar only with the word *paddy* than word *paddy* with its pair word, *wulung*.

The fifth technique is Modulation. This technique is described in the following example:

Excerpt 5 (datum 141)

SL	TL
Nasi dari <i>padi gogo</i> dengan lodeh rebung dan gulai ayam. (Tohari, 2011:209)	Special rice from <i>dry rice field</i> , with dishes made from vegetables, coconut milk and chicken curry. (Lysloff, 2003:228)

From the datum (141), the words *padi gogo* in SL is Javanese cultural term closely related to flora. The term *padi gogo* in SL is translated into *dry rice field* in TL. *Padi gogo* is a kind of uncooked rice or called as paddy which is planted in

dry rice field, in Java it is called as *tegalan*. From the context of in the datum (141), it can be seen in the context of SL that *padi gogo* is meant to show one type of uncooked rice or paddy while in TL, *dry rice field* intended for special places where the paddy is grown. Here the translator applies modulation technique because the translator changes the point of view and the focus or cognitive category in relation to SL. Point of view and focus between those terms are different. However, the use of phrase *dry rice field* makes the target readers get clear information if it is included in the context that informs the phrase ‘special rice’ that having the same information with the phrase ‘nasi dari *padi gogo*’. The use of this modulation technique showed that this translation is oriented to TL so that it can be said, in this case, the translator uses the ideology of domestication to make the translation be as natural as possible.

4.2.1.2 Material Culture

Table 4.7 shows the cultural terms related to Javanese culture in the category of material culture, which are translated using domestication.

Table 4.7 The use of TL-oriented Techniques of Translation (Domestication) in translating Material culture

No.	Technique of translation	Material culture (Data)	<i>n</i>
1.	Adaptation	7, 30, 45, 46, 87, 139	6
2.	Compensation	6, 57, 159	3
3.	Description	24, 26, 51, 54, 80, 95, 147, 158	8
4.	Discursive creation	58, 78, 125, 126, 144	5
5.	Established Equivalent	1, 5, 107	3
6.	Generalization	83, 85, 86, 104, 122, 138, 142	7
7.	Modulation	31	1
8.	Reduction	25, 47, 52	3
9.	Particularization	42	1
<i>Total</i>			37

n: Number of terms

Category of material culture is closely related to food, clothes, houses and towns, and transport. The total number of domesticated cultural terms related to Javanese culture closely related to material culture found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is 37. Those are categorized into nine techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Adaptation. This technique is described in the following representative example:

Excerpt (datum 139)

SL

Dari sana singkong akan dibawa ke pabrik tapioka dengan *pedati* atau truk. (Tohari, 2011:206)

TL

From there the cassava was transported to a tapioca factory by *horse-drawn cart* or truck. (Lysloff 2003:224)

In the datum (139), the term *pedati* in SL is Javanese cultural term closely related to transportation. The term *pedati* in SL is translated into *horse drawn cart* in TL. In Javanese culture, generally, *pedati* is a conveyance carts pulled by cattle that is cow. Although the movement is slow, the cow is able to withstand greater loads than horse. So if the translator translates *pedati* was *horse drawn cart*, it is not quite right. The translator uses the word horse as in western cultures usually uses horse as a conveyances. In this translation, the translator uses adaptation technique. The translator gives the target readers a simple description of translation of the term *pedati* into *horse drawn cart* with looking at the cultural context of the TL. However, the translation is culturally acceptable to the target readers. Therefore, it can be said, in this case, the translator uses ideology domestication that oriented to TL.

The second technique is Compensation. This technique is described in the following representative example:

Excerpt 7 (datum 159)

SL	TL
Anak-anak merasa heran ada tentara masuk, bahkan tiduran disalam <i>gubuk suwung</i> . (Tohari, 2011:334)	The children were surprised that a soldier would enter and lie down inside the <i>abandoned shack</i> . (Lysloff, 2003:385)

In the datum (159), the term *gubug suwung* in SL is Javanese cultural term closely related to house. The term *gubug suwung* in SL is translated into *abandoned shack* in TL. The term *gubug* in Javanese culture means a living made from wood and bamboo. In Wojowasito's dictionary, he wrote that *gubug* in

English is shack, shanty, or hut (Wojowasito, 1976). In this case, the term *suwung* is translated into abandoned. *Suwung*, in Javanese, means deserted, not used, there is no activity around it and for some people *suwung* means spooky. In the context of the previous sentence in the novel, the author indirectly gives the meaning *suwung* itself. Here, the translator uses to provide compensation technique by giving equivalent with considering the context of the sentence. Since there is no exact equivalent commensurate with term *gubug suwung*. Although slightly different, the translation *suwung* into *abandoned shack* is culturally acceptable to target readers in TL and it has meaning closest to *gubug suwung*. By focusing on TL, the translation of this term clearly uses the domestication ideology.

The third technique is Description. This technique is described in the following representative example:

Excerpt 8 (datum 24)

SL	TL
Mereka makan <i>gaplek</i> . (Tohari, 2011:15)	They had been reduced to a <i>diet tapioca made from dried cassava</i> . (Lysloff, 2003:10)

In the datum (24), the term *gaplek* in SL is Javanese cultural term closely related to food. The term *gaplek* in SL is translated into *diet tapioca made from dried cassava* in TL by using description technique of translation. It can be seen from the purpose of the translator when translating *gaplek* into its description using English. The translator uses simple and familiar words for target reader in translating *gaplek*. Translating *gaplek* into *diet tapioca made from dried cassava* makes it easily understood for the target reader to know about the true meaning of

gaplek itself through the simple description. The use of description technique that is oriented in TL shows the ideology used in the translation of the cultural term is domestication.

The fourth technique is Discursive Creation. This technique is described in the following representative example:

Excerpt 9 (datum 125)

SL	TL
Dan terbelalak karena <i>setagen</i> dan kutangnya sudah terbuka. (Tohari, 2011:194)	She stared wide-eyed seeing that her <i>sash</i> and camisole had been opened. (Lysloff, 2003:210)

From the data above, the term *setagen* in SL is Javanese cultural term closely related to clothes. The term *setagen* in SL is translated into *sash* in TL by the translator through discursive creation. Here, he produces a temporary equivalence which is totally unpredictable for the term *setagen* by rendering it into *sash*. *Setagen* itself actually means particular stuff from Javanese culture that functioned as belt that tightening the stomach of Javanese women. Although it looks like *sash*, but *setagen* has long almost more than 3 meters. *Sash*, which is only used as complement outfits, have clearly different functions with *setagen*. Then, it can be said that in the translation of the term *setagen*, the translator tries to find the equivalent of *setagen* that is easily recognizable by the target readers in their culture. With the orientation that centered on the target reader, it shows the use of domestication ideology of translation.

The fifth technique is Established Equivalent. This technique is described in the following representative example:

Excerpt 10 (datum 5)**SL**

Di tepi *kampung*, tiga anak laki-laki sedang susah payah mencabut sebatang singkong. (Tohari, 2011:10)

TL

..., three young boys could be seen on the outskirts of the *village* struggling to pull a cassava plant. (Lysloff, 2003:5)

From the datum (5), the term *kampung* in SL is a Javanese cultural term closely related to houses and towns. The term *kampung* in SL is translated into *village* in TL. The term *kampung* means areas inhabited by several families and led by the village head. Here the translator uses established equivalent technique. By using this translation technique, the term *kampung* is translated into *village*, which is already recognized by the target readers. The word *village* is very appropriate equivalent to the translation of the term *kampung*. With translation that is oriented to TL, it can be ascertained, the translation of the term *kampung* uses domestication ideology.

The sixth technique is Generalization. This technique is described in the following representative example:

Excerpt 11 (datum 83)**SL**

Pakaian mereka selalu rapi: Wirisiter dengan *blangkon*, baju lurik, (Tohari, 2011:128)

TL

..., they always looked clean and neat. This particular day, winister was wearing a *traditional headdress*, a jacket of traditional lurik fabric. (Lysloff, 2003:136)

From the datum (83), the term *Blangkon* in SL is a kind of traditional Javanese clothes specifically for men. *Blangkon* is a special kind of hat that is

usually used in conjunction with other Javanese traditional clothes. The translator applied the generalization techniques in translating the term *blangkon* in SL into *traditional headdress* in TL. Actually, there are so many kinds of traditional headdress in Javanese culture, not only *blangkon* but also *Topong*, *Caping*, *Iket*, and *Surban*. The specialty of *blangkon* is there on the shape of *blangkon* which is tightly covering the top of the head and made from batik cloth. When the translator translates the term *blangkon* into *traditional headdress* generally, the target reader will describe the term *traditional headdress* based on their own experience. The use of this generalization technique makes the target reader understands the result of the translation of the term *blangkon* as an original product. Therefore, we can say this translation uses domestication ideology.

The seventh technique is Modulation. This technique is described in the following example:

Excerpt 12 (datum 31)

SL

Bibirnya yang merah kehitaman oleh *kapur sirih* bergoyang ke kiri-kanan. (Toharo, 2011:16)

TL

His red lips, blackened by chewing *betel nut, tobacco, and lime* jiggled from left to right. (Lysloff, 2003:22)

From the datum (31), the term *kapur sirih* in SL is Javanese cultural term closely related to food. The term *kapur sirih* in SL is translated into *betel nut, tobacco, and lime* in TL. *kapur sirih* is a particular thing that ancient Javanese people use to strengthen teeth. *kapur sirih* has slightly spicy taste, sweet, and bitter. Before being swallowed, normally *kapur sirih* is chewed and rubbed in the

front of the teeth. In this day, *kapur sirih* is commonly used by older people to prevent their teeth from fragility. This translation uses modulation techniques. It can be seen clearly, when the translator applies *betel nut, tobacco, and lime* which is actually the ingredients of *kapur sirih* itself. The translator changes the point of view and the focus or cognitive category in relation to the SL. Point of view and focus between those terms is different. However, the use of the phrase *betel nut, tobacco, and lime* will facilitate the target readers to get clear information as *betel nut, tobacco, and lime* culturally acceptable to the target readers if it is compared with using the term *kapur sirih* itself. The use of this modulation technique shows the orientation of TL. So that it can be said, in this case, the translator uses the domestication ideology to make the translation as natural as possible.

The eighth technique is Reduction. This technique is described in the following representative example:

Excerpt 13 (datum 25)

SL	TL
... mereka lebih senang bergulung didalam <i>kain sarung</i> , tidur di atas balai-balai bambu. (Tohari, 2011:15)	..., preffering to roll themselves up in a <i>sarong</i> and sleep. (Lysloff, 2003:10)

In the datum (25), the term *kain sarung* in SL is Javanese cultural term closely related to clothes. The term *kain sarung* in SL is translated into *sarong* in TL. In the Google Translation tool, *kain sarung* and *Sarung* are translated into the same form, *sarong*. In the Javanese, *kain sarung* and *Sarung* have the same meaning. Therefore, it is no need to translate *kain sarung* into *sarong cloth*. The

translator applies reduction technique of translation by deleting the word *kain*. The translation is acceptable even though the translator suppresses a source language information item in the target language. The application of the reduction technique in this translation showing the use of domestication ideology that is oriented to TL.

The ninth technique is Particularization. This technique is described in the following example:

Excerpt 14 (datum 42)

SL

Empat helai *tikar pandan* digelar ditengah tanah kering berpasir itu. (Tohari, 2011:18)

TL

... and four rolls of *pandanus leaf mat* to be spread on the dry sandy ground hear the center. (Lysloff, 2003:14)

In the datum (42) above, the term *tikar pandan* in SL is Javanese cultural term closely related to household goods. The translator translated the term *tikar pandan* in SL into *pandanus leaf mat* in TL. Here the translator applied the particularization technique. The translator uses more precise or concrete term. *Tikar pandan*, in literal translation, it can be translated into *pandanus mat*. Yet, mat in this case, is made from pandanus leaves, not the stems and roots of the pandanus. By translating the term *tikar pandan* into *pandanus leaf mat*, the translator can give the target reader a better specification and description of the term *tikar pandan*. The use of particularization technique of translation shows that this translation is oriented to TL which proving the use of domestication ideology.

4.2.1.3 Social Culture

Table 4.8 shows the cultural terms related to Javanese culture in category of social culture, which are translated using domestication.

Table 4.8 The use of TL-oriented Techniques of Translation (Domestication) in translating Social Culture

No.	Technique of translation	Social culture (Data)	<i>n</i>
1.	Adaptation	18, 97, 101	3
2.	Description	152, 153	2
3.	Discursive creation	63, 72, 81	3
4.	Established Equivalent	74, 105	2
5.	Generalization	32, 43	2
6.	Modulation	82, 92	2
<i>Total</i>			14

n: Number of terms

Category of social culture is closely related to work and leisure. In addition, the researcher have found the same sub-category of social culture with Putrawan's (2011:55) that is personal names and terms of address

There total number of domesticated cultural terms related to Javanese culture closely related to social culture found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is 14. Those are categorized into six techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Adaptation. This technique is described in the following example:

Excerpt 15 (datum 18)**SL**

... menepak-nepak lutut
menirukan gaya seorang
penggendang. (Tohari, 2011:13)

TL

..., his legs crossed slapping his
knees to imitate the movement of
a *drummer*. (Lysloff, 2003:8)

From the data above, the term *penggendang* in SL is Javanese cultural term closely related to work. The term *penggendang* in SL is translated into *drummer* in TL. In the Javanese culture, *penggendang* is dealing with traditional music instrument, *gendang*. *Penggendang* is a person whose job is to play the *gendang*. *Gendang* is a traditional music instrument that is played by slapping it with hands. The sound that produced by *gendang* is similar to the sound that produced by drum. Since there is no term that equal to translate the term *penggendang* as person that playing traditional music instrument *gendang*, the translator tries to use terms that is more understandable to the target reader while providing the same information as in SL. That consideration proves the use of adaptation technique of translation. Adaptation technique is oriented to TL; it shows that the translator uses domestication ideology that making translation product be as natural as possible.

The second technique is Description. This technique is described in the following representative example:

Excerpt 16 (datum1 53)**SL**

Setiap musim panen Dukuh Paruk hanya ikut *embret*, memburuh menuai padi. (Tohari, 2011:290)

TL

Every harvest, the villagers had only been able to participate as *field laborers*, the workers who harvested the paddy by hand. (Lysloff, 2003:325)

In the datum (153), the term *embret* in SL is Javanese cultural term closely related to work. The term *embret* in SL is translated into *field laborers* in TL by using description technique of translation. It can be seen from the purpose of the translator when translating *embret* into its description using English. The translator uses simple and familiar words for target reader in translating *embret*. Translating *embret* into *field laborers* makes it easily understood for the target reader to know about the true meaning of *embret* itself through a simple description. The use of description technique which is oriented in TL shows that the ideology used in the translation of the cultural term is domestication.

The third technique is Discursive Creation. This technique is described in the following representative example:

Excerpt 17 (datum 72)**SL**

Srintil di belakangnya.
Menyusul para *penabuh*.
(Tohari, 2011:45)

TL

Srintil walked behind him,
followed by the *troupe*,
(Lysloff, 2003:44)

From the datum above, the term *penabuh* in SL is Javanese cultural term closely related to work. The term *penabuh* in SL is translated into *troupe* in TL by

the translator through discursive creation. Here, he produces a temporary equivalence, which is totally unpredictable for the term *penabuh* by rendering it into *troupe*, this shows the use of discursive creation technique. In Javanese culture, *penabuh* actually means a group of musicians who play Javanese traditional music instruments that usually called as *niaga*. It is different from the meaning of the troupe itself, which means as a group of performers of a theater. Then, it can be said that the translation of *penabuh*, the translator tries to find the equivalent that is easily recognizable by the target reader in their culture. The use of discursive creation technique in this translation automatically shows the use of domestication ideology.

The fourth technique is Established Equivalent. This technique is described in the following representative example:

Excerpt 18 (datum 74)

SL	TL
<p>"Lepaskan cucumu <i>Eyang</i> Secamenggala. Aku mohon lepaskan Srintil" (Tohari, 2011:48)</p>	<p>"Release this child, <i>Grandfather</i> Secamenggala. I beg you to release Srintil" (Lysloff, 2003:48)</p>

From the datum (74), the term *eyang* in SL is Javanese cultural term closely related to personal names and terms of address. The term *eyang* in SL is translated into *grandfather* in TL. The term *eyang* means term of address for people age over than 50 years or can be referred to as the grandfather both have blood relations or not. Here, the translator uses established equivalent technique. By using this translation technique, the term *eyang* is translated into the word

grandfather, which is already recognized by the target readers. The *grandfather* is very appropriate word equivalent to *eyang*. With the use of TL-oriented technique in this translation, it can be ascertained that the translator uses the domestication ideology of translation.

The fifth technique is Generalization. This technique is described in the following representative example:

Excerpt 19 (datum 32)

SL	TL
"Ya, Dan tentu <i>sampean</i> perlu memperhalus tarian Srintil. Cucuku tampaknya" (Tohari, 2011:16)	"Yeah, and of course <i>you</i> 'll need to refine Srintil's dancing. She seems to be" (Lysloff, 2003:12)

From the data (32), the term *sampean* in SL is Javanese cultural term closely related to personal names and terms of address. The term *sampean* in SL is translated into *you* in TL. In Javanese culture, *Sampean* is the polite form of 'you' to someone older or respected. There are levels in Javanese culture in the use of language based on the position in societies and the person's age. The cultural differences that appear between the SL and TL makes generalization process in the translation occurred. This proves the use of generalization techniques in translation of cultural terms, which automatically shows the use of domestication ideology. Using domestication makes the target reader easier in understanding the content of the novel so it will no trouble and it seem to read the original product.

The sixth technique is Modulation. This technique is described in the following representative example:

Excerpt 20 (datum 82)**SL**

Pasangan *penjaja musik kecap*
itu tahu betul saat yang tepat
dimana musiknya menjadi
(Tohari, 2011:128)

TL

..., a couple who gave *kecap*
performance for a living,
seemed to know instinctively
when and where their
performance were required.
(Lysloff, 2003:136)

The term *penjaja musik kecap* as presented in the example above is Javanese cultural term closely related to work. The term *penjaja music kecap* in SL is translated into *kecap performance for a living* in TL by using modulation technique of translation. It is because the translator changes the point of view in relation to the source language; it refers to lexical modulation since there is a change in the object *penjaja music kecap* into *kecap performance for a living*. *Penjaja music kecap* refers to a kind of work to entertain customers by singing using *kecap* music instrument. The translator shows the same meaning of SL terms by change the point of view of its literal translation. It means that modulation, lexical modulation, takes place in the translation the term *Penjaja music kecap* into *kecap performance for a living*. The use of the technique shows the orientation of TL and proves the use domestication ideology which wanting a translation be as natural as possible like an original product.

4.2.1.4 Social Organization

Table 4.9 shows the cultural terms related to Javanese culture in category of social organization, which are translated using domestication.

Table 4.9 The use of TL-oriented Techniques of Translation (Domestication) in translating Social organization

No.	Technique of translation	Social organization (Data)	<i>n</i>
1.	Adaptation	12, 62, 99, 106, 127, 150, 163, 165	8
2.	Compensation	37, 148	2
3.	Description	21, 27, 77, 119, 122, 157, 164	7
4.	Discursive creation	3, 38, 53, 66, 113	5
5.	Established Equivalent	4, 102	2
6.	Generalization	15, 68, 91, 100, 121, 128	6
<i>Total</i>			30

n: Number of terms

Category of social organization is closely related to politic, organizations, customs, concept, activities, procedures, religious, and artistic. In addition, the researcher also uses folklore as the sub-category of category of social organization.

The total number of domesticated cultural terms related to Javanese culture closely related to social organization found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is 30. Those are categorized into six techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Adaptation. This technique is describe in the following example:

Excerpt 21 (datum 163)**SL**

Dunia kecil berbumi batang pisang, bermatahari *lampu blencong*, telah berjasa besar ... (Tohari, 2011:387)

TL

..., a small world grounded in the trunk of a banana tree laid at the base of a white screen, its sun the flickering light of the *oil lamp*. (Lysloff, 2003:432)

From the data above, the term *lampu blencong* in SL is Javanese cultural term closely related to artistic thing. The term *lampu blencong* in SL is translated into *oil lamp* in TL. In Javanese culture, *lampu blencong* is lighting equipment used in *wayang kulit* performance (in English known as shadow puppet performance) to create shadow of puppets on the background screen. *Lampu blencong* is located just above *dalang* (commonly referred as puppeteer) and use kerosene as the fuel. *Lampu blencong* is one thing that should always be in the Javanese shadow puppet show. In translating the term *lampu blencong* into *oil lampu*, the translator uses adaptation techniques. Since there is no term *lampu blencong* in TL culture so that the translator tries to find term that can represent the information contained in the term *lampu blencong*. With using adaptation technique of translate that is oriented to TL, it is certainly shows that the translator uses the domestication ideology of translation so the translation can be as natural as possible.

The second technique is Compensation. This technique is described in the following representative example:

Excerpt 22 (datum 148)**SL**

"... Kata Emak, itu saru dan sembrono *ora ilok*. Dan aku tidak pernah melihat" (Tohari, 2011:223)

TL

"... We can't do something like that. Momma says that it's obscene. *It's not nice*. And I've never seen" (Lysloff, 2003:245)

In the datum (148), the term *ora ilok* in SL is Javanese cultural term closely related to concept. The term *ora ilok* in SL is translated into *it's not nice* in TL. In Javanese culture, the term *ora ilok* means a concept that emerging in society about the good and bad boundaries in behave and act within existing since a long time to be an unwritten rule in a society. Literally, the phrase *ora ilok* can be translated into 'not good'. Here, the translator uses compensation technique with providing the equivalent of *ora ilok* by considering the context of the sentence in source text because there is no exact equivalent commensurate with *ora ilok*. Although slightly different from the original meaning, translation *ora ilok* became *it's not nice* is culturally acceptable to the target readers and it have meaning closest to the term *ora ilok*. By using the compensation technique, this is clearly a translation that using domestication.

The third technique is Description. This technique is described in the following representative example:

Excerpt 23 (datum 77)**SL**

Dukun ronggeng itu sedang melakukan *ritus penangkal hujan*. (Tohari, 2011:69)

TL

Kartareja, was performing a *ritual toward off potential rain*. (Lysloff, 2003:70)

In the datum (77), the term *ritus penangkal hujan* in SL is Javanese cultural term closely related to procedure. *Ritus penangkal hujan* is a ritual to reduce the rain water discharge or even the rainy weather moving into other areas. In Javanese and Indonesian culture generally, *ritus penangkal hujan* performed to facilitate the activities carried out outdoor that will not run well if it rains. The term *ritus penangkal hujan* in SL is translated into *Ritual toward off potential rain* in TL by the translator through description technique. This simple description makes *ritual toward off potential rain* easily understood by the target readers. With the application of description technique, it automatically shows the use of domestication ideology as this translation is oriented to TL.

The fourth technique is Discursive Creation. This technique is described in the following representative example:

Excerpt 24 (datum 53)

SL

"*Antu tawa*, Antu Tawa, ada antu tawa! Tutup semua tempayan! Tutup semua makanan!" (Tohari, 2011:22)

TL

"*The rain of the death!* The rain of the death! Cover the water cisterns! Cover all the food!" (Lysloff, 2003:19)

In the datum (53), the term *antu tawa* in SL is Javanese cultural term closely related to religion. The translator through discursive creation technique translates the term *antu tawa* in SL into the rain of the death in TL. Here, he produces a temporary equivalence which is totally unpredictable for the term *antu tawa* by rendering it into *the rain of the death*. In Javanese culture especially in banyumasan culture, *antu tawa* is a kind of disease believed as bad spirit that wreaks havoc or death through food. It is totally different from the meaning of

antu tawa compared to the literal meaning of *the rain of the death* itself. Then it can be said that in the translation of the term *antu tawa*, the translator tries to find an equivalent that is easily recognizable by the target readers. With the orientation centered on the target reader, it shows the use of domestication ideology.

The fifth technique is Established Equivalent. This technique is described in the following representative example:

Excerpt 25 (datum 102)

SL	TL
<i>Sasmita</i> buruk lagi, pikir Sakarya. (Tohari, 2011:159)	Another bad <i>omen</i> . (Lysloff, 2003:170)

From the datum (102), the term *sasmita* in SL is Javanese cultural term closely related to concept. The term *sasmita* in SL is translated into *omen* in TL. *Sasmita* means omen which given by nature to show a sign of the next thing that will happen. Here, translator uses established equivalent technique. By using this technique of translation, the term *sasmita* is translated into *omen* which is already recognized by the target readers. The word omen is very appropriate equivalent to *sasmita* as having the same meaning. With the application of established equivalent technique, it automatically shows that the translator uses domestication ideology.

The sixth technique is Generalization. This technique is described in the following representative example:

Excerpt 26 (datum 128)

SL	TL
Dari mulutnya terdengar <i>tembang pucung</i> , pujian bagi para ronggeng. (Tohari, 2011:196)	Other people clapped as well and sang another <i>traditional song</i> , ... (Lysloff, 2003:213)

From the data (128), the term *tembang pucung* in SL is Javanese cultural term closely related to artistic thing. The term *tembang pucung* in SL is kind of traditional Javanese song. Literally, the word *tembang* means song and *pucung* means the title of a traditional song of Java. Actually, there are so many kinds of traditional Javanese song not only *pucung* but also *asmaradahana*, *dandang gula*, *gambuh*, *mijil*, *megatruh*, *kinanti* and many more. Those traditional songs are incorporated in the *macapat*, the creation of *walisongo* who are Islamic missionaries on the Java Island. When the translator translates the term *tembang pucung* into *traditional song* generally, the target readers will describe the term *traditional song* based on their own experience. The generalization techniques used in translating the term *tembang pucung* makes the target readers understand the translation of the term *tembang pucung* be as natural as possible. Therefore, it can be said, this translation uses domestication ideology.

4.2.1.5 Gestures and Habits

Table 4.10 shows the cultural terms related to Javanese culture in category of gesture and habit, which are translated using domestication.

Table 4.10 The use of TL-oriented Techniques of Translation(Domestication) in translating gestures and habits

No.	Technique of translation	Gesture-habit (Data)	<i>n</i>
1.	Adaptation	23, 34, 35, 49, 56, 88, 114, 154	8
2.	Compensation	93, 124, 131, 137	4
3.	Description	17, 22, 36, 59, 115, 116, 117, 146	8
4.	Discursive creation	61, 103, 134	3
5.	Established Equivalent	65, 71, 108, 145	4
6.	Reduction	149	1
<i>Total</i>			28

n: Number of terms

Category of gesture and habit is closely related to special terms of gestures and habits or special things, activity, and condition of particular place. The total number of domesticated cultural terms related to Javanese culture closely related to gesture and habit found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is 28. Those are categorized into six techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first techniques is Adaptation. This technique is described in the following representative example:

Excerpt 27 (datum 56)

SL

"Ah, sungguh beruntung kalian mempunyai seorang bayi yang *anteng*." (Tohari, 2011:23)

TL

"You're lucky to have such a *quite* baby." (Lysloff, 2003:20)

In the datum (56), the term *anteng* in SL is Javanese cultural term closely related to gesture. The term *anteng* in SL is translated into *quite* in TL. The term *anteng* in Javanese culture means gentle gestures, calm, and a little talk. In translating the term *anteng* into *quite*, the translator uses adaptation techniques. The term *anteng* is translated in accordance with the equivalent that can be easily understood by the target readers, although not entirely meaning of the term *anteng* can be informed. The use of adaptation techniques shows the use of TL-oriented ideology that is domestication.

The second techniques is Compensation. This technique is described in the following representative example:

Excerpt 28 (datum 93)

SL	TL
"Hari sudah <i>sandikala!</i> " (Tohari, 2011:133)	"The day is <i>finished.</i> " (Lysloff, 2003:141)

In the datum (93), the term *sandikala* in SL is Javanese cultural term closely related to habit. The term *sandikala* in SL is translated into *finished* in TL. The translator applied compensation technique in translating *sandikala* into *finished*. From the frame elements analyses we could see that *sandikala* and *finished* have some similar characteristics. *Sandikala* is the time when the day goes dark and the sky turns into twilight colors. The translator introduced *finished* as the translation of *sandikala* means the end of the day. The translator gives the target readers the closest equivalent of the terms *sandikala* purposed to provide

the natural equivalent so that the target readers can feel reading the original text. This proves the use of domestication ideology in this translation.

The third techniques is Description. This technique is described in the following representative example:

Excerpt 29 (datum 115)

SL

"Karena kalau Srintil melirik sambil *pacak gulu*, jantungmu rontok, bukan?" (Tohari, 2011:176)

TL

"Because, when Srintil glances at you, when she *moves her head in dance*, your heart melts?" (Lysloff, 2003:190)

In the data above, term *pacak gulu* in SL is Javanese cultural term closely related to gesture. The term *pacak gulu* in SL is translated into *move her head in dance* in TL. *Pacak gulu* is the movement in Javanese dance of the chin turning left and right so as to make the head move in the same direction. This shows the use of the description technique in the translation of the term *pacak gulu* into *moves her head in dance*. In general, the term *pacak gulu* is translated in accordance with the equivalent that can be easily understood by the target readers, although not entirely meaning of the term *pacak gulu* is represented. The use of the description techniques indicates the orientation of TL that indicating the use of domestication ideology.

The fourth technique is Discursive Creation. This technique is described in the following representative example:

Excerpt 30 (datum 61)**SL**

"Tidak bisa! Siapa tahu kejadian ini adalah *pageblug*. Siapa tahu kejadian ini karena kutuk...." (Tohari, 2011:26)

TL

"It can't be! Maybe it's a *coincidence* or a curse from...." (Lysloff, 2003:23)

In the datum (61), the term *pageblug* in SL is Javanese cultural term closely related to particular thing and condition. The term *pageblug* in SL is translated into *coincidence* in TL by the translator through discursive creation technique. Here, he produces a temporary equivalence which is totally unpredictable for the term *pageblug* by rendering it into the term *coincidence*. In Javanese culture, *pageblug* itself actually means out breaking of deadly infectious diseases. The explanation indicates miscorrelation between the term *pageblug* with the word *coincidence*. Thus, it can be said that in translating the term *pageblug*, the translator tries to find the equivalent that is easily recognizable by the target readers in their culture. The orientation that is centered on TL, it shows the use of the domestication ideology.

The fifth technique is Established Equivalent. This technique is described in the following representative example:

Excerpt 31 (datum 65)**SL**

"... .Namun buah itu tidak baik buat gigimu yang habis *dipangur*" (Tohari, 2011:36)

TL

"..., but it's not good for your teeth after they've been *filed*" (Lysloff, 2003:35)

From the datum (65), the term *dipangur* in SL is Javanese cultural term closely related to habit. The term *dipangur* in SL is translated into *filed* in TL. The term *dipangur* means habit of Javanese people to file their teeth to have a flat surface. The habit is done when a child has been in the age of puberty. Here, the translator uses established equivalent technique. By using this translation technique, the term *dipangur* is translated into the word *filed*, which is already recognized by the target readers. The word *filed* is very appropriate equivalent to translate the term *dipangur*. From this technique of translation, it is ascertainable the use of domestication ideology.

The sixth technique is Reduction. This technique is described in the following example:

Excerpt 32 (datum 149)

SL	TL
<p><i>Jumat Kliwon</i> mendatang kita akan membersihkan makam Eyang Secamenggala. (Tohari, 2011:238)</p>	<p>"... . Next <i>Friday</i> we will tidy the grave of Ki Secamenggala" (Lysloff, 2003:261)</p>

In the datum (149), the term *jumat kliwon* in SL is Javanese cultural term closely related to particular thing. The term *jumat kliwon* in SL is translated into *Friday* in TL. In the Javanese culture, *kliwon* is the fourth day of *dina pasaran* which is the calculation date of five days in a week that used in Javanese custom. The five kinds of *dina pasaran* are *pahing*, *pon*, *wage*, *kliwon*, and *legi*. While in English, *jumat* means *Friday*. In translating the phrase *jumat kliwon*, the translator applies reduction technique of translation by deleting the word *kliwon*. The

translator chooses not to represent the information of the word *kliwon* as there was no right equivalent to reproduce the meaning of the term *kliwon* itself in English. The translation is acceptable even though the translator suppresses a source language information item in the TL. The application of the reduction technique in this translation shows the use of domestication ideology that oriented to TL.

4.2.2 Partial Foreignization and Partial Domestication

There are five categories of cultural terms related to Javanese culture found using partial foreignization and partial domestication: ecology, material culture; social culture; social organizations; and gesture and habit. While there are seven partially SL-oriented and partially TL-oriented Techniques of Translation found to translate the cultural terms, they are: amplification, combination of borrowing and modulation, combination of borrowing and description, combination of borrowing and transposition, combination of borrowing and particularization, combination of borrowing and compensation, combination of borrowing and established equivalent.

4.2.2.1 Ecology

Table 4.11 shows the cultural terms related to Javanese culture in category of ecology, which are translated using partial foreignization and partial domestication ideology.

Table 4.11 The Use of Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication) in translating Ecology

No.	Technique of translation	Ecology (Data)	<i>n</i>
1.	Combination of Borrowing + Established equivalent	76, 136	2
<i>Total</i>			2

n: Number of terms

The category of ecology is closely related to flora, fauna, geographical features, and all of things related to nature. The total number of the cultural terms related to Javanese culture partially foreignized and partially domesticated dealing with ecology found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is two. Those are categorized into one technique of translation.

The example of the technique can be seen in the following excerpt below.

The technique is combination of Borrowing and Established Equivalent.

This technique is described in the following representative example:

Excerpt 33 (datum 136)

SL

Trinil dan hahayaman sudah lebih dulu lenyap menuju rawa-rawa di muara *Sungai Serayu* dan Citanduy. (Tohari, 2011:204)

TL

The Trinil and hahayaman had ddisappeared even earlier, heading for the swamp at the *mouth of the Serayu and Citanduy rivers*. (Lysloff, 2003:222)

In the datum (136), the phrase *muara sungai Serayu dan Citanduy* in SL is Javanese cultural term closely related to geographical features. The term *muara*

sungai Serayu dan Citanduy in SL is translated into *mouth of the Serayu and Citanduy river* in TL. The river is located in the island of Java exactly on the border between *Cilacap* district and *Ciamis* district. The mouth of the River meets in *Cilacap* and ends in the Indian Ocean. The phrase is an easy thing to translate literally, without reducing the meaning and information from SL so that the target readers can easily understand. Since *muara* or *mouth of river* is a common word and can be found in the TL, then the phrase *muara sungai Citanduy Serayu* can be easily translated into a *mouth of the Serayu and Citanduy river* using combination of borrowing and established equivalent technique. Eventhough maintaining the words *Serayu* and *Citanduy* as the name of rivers in the Java Island, but the translation of the term *muara sungai* into *the mouth of the river* indicates the role of partial foreignization and partial domestication ideology. Those ideologies make it familiar in the eyes of the target readers and give new experience about cultural term related to Javanese culture to the target readers as well.

4.2.2.2 Material Culture

Table 4.12 shows the cultural terms related to Javanese culture in category of material culture which are translated using partial foreignization and partial domestication ideology.

Table 4.12 The Use of Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication) in translating Material Culture

No.	Technique of translation	Material culture (Data)	<i>n</i>
1.	Amplification	79	1
2.	Combination of Borrowing + Particularization	44, 84	2
<i>Total</i>			3

n: Number of terms

Category of material culture is closely related to food, clothes, houses and towns, and transport. The number of the cultural terms related to Javanese culture partially foreignized and partially domesticated dealing with material culture found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is three. Those are categorized into two technique of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Amplification. This technique is described in the following example:

Excerpt 34 (datum 79)

SL

Sebuah masih penuh berisi *ciu*.
(Tohari, 2011:73)

TL

One was full of *Ciu, a brandy made from fermented cassava*.
(Lysloff, 2003:75)

In the example above, the term *ciu* in SL is Javanese cultural term closely related to food. The term *ciu* in SL is translated into *ciu, a brandy made from*

fermented cassava in TL. *Ciu* is translated into *Ciu* with some details. Those mean that the translator applies the amplification technique of translation since he introduces details that are not formulated in the source text by explicative paraphrasing (Molina and albir, 2002:510). The detail of the term *Ciu* in the source text is not formulated, while in the target text, the translator gives an explicative paraphrase *a brandy made from fermented cassava*. On one hand, the translation is partially oriented to SL by retaining the term *Ciu*, on the other hand, these are also partially oriented to TL through explicative paraphrasing. The use of amplification technique in this translation indicates the use partial foreignization and partial domestication ideology.

The second technique is combination of Borrowing and Particularization. This technique is described in the following representative example:

Excerpt 35 (datum 44)

SL	TL
Tubuhnya yang kecil dan masih lurus tertutup <i>kain</i> sampai kedada. (Tohari, 2011:18)	Her small thin body was covered to her chest with a wrap-around <i>batik kain</i> held closed... (Lysloff, 2003:14)

In the datum (44), the translator translated *kain* in SL into *batik kain* in TL. In English dictionary the term *kain* by Wojowarsito means cloth (1972). *Batik* itself is a typical pattern on a cloth and varied by region in Indonesia including java region. Today many people outside Indonesia are familiar with the term *Batik*. In the context of the sentence, *batik* is as the cloth covering the body. The using of term *kain* in the ancient Javanese is intended to *batik* cloth. The translator

applies particularization technique of translation in rendering the term yet he also borrows the term *kain* itself. In this case, two different techniques of translation are applied, it is partially oriented to SL by retaining the term *kain*, and at the same time, it is also partially oriented to TL through the application of particularization technique in the term *kain* into *kain Batik*. The application of these techniques is an indication of the use of partial foreignization and partial domestication ideology.

4.2.2.3 Social Culture

Table 4.13 shows the cultural terms related to Javanese culture in category of social culture which are translated using partial foreignization and partial domestication ideology.

Table 4.13 The Use of Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication) in translating Social Culture

No.	Technique of translation	Social culture (Data)	<i>n</i>
1.	Amplification	39, 70, 110, 143	4
2.	Combination of Borrowing + Compensation	9	1
<i>Total</i>			5

n:Number of terms

Category of social culture is closely related to work and leisure. In additional, the researcher have found the same sub-category of social culture with Putrawan's (2011:55) that is personal names and terms of address.

The total number of the cultural terms related to Javanese culture partially foreignized and partially domesticated dealing with social culture found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is five. Those are categorized into two techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Amplification. This technique is described in the following representative example:

Excerpt 36 (datum 143)

SL	TL
<p>"Aku akan menyebutmu <i>Kakang</i>, meski aku yang lebih tua," kata Srintil mengawali pembicaraannya." (Tohari, 2011:213)</p>	<p>I'm going to call you <i>kakang, older brother</i>, eventhough I'm older than you,"said Srintil, opening the conversation. (Lysloff, 2003:233)</p>

In the example above, the term *kakang* in SL is Javanese cultural term closely related to personal names and terms of address. The term *kakang* in SL is translated into *kakang, older brother* in TL. Those mean that the translator applies the amplification technique of translation since he introduces details that are not formulated in the source text by explicative paraphrasing (Molina and albir, 2002:510). The detail of the term *kakang* in the source text is not formulated, while in the target text, the translator gives an explicative paraphrase *older brother*. On one hand, the translation is partially oriented to SL by retaining the term *kakang*, on the other hand, these are also partially oriented to TL through

explicative paraphrasing. This translation technique indicates the use of partial foreignization and partial domestication ideology.

The second technique is combination of Borrowing and Compensation. This technique is described in the following representative example:

Excerpt 37 (datum 9)

SL	TL
Orang-orang tua bertembang kidung, dan anak-anak menyanyikan lagu-lagu <i>ronggeng</i> . (Tohari, 2011:11)	... the classical kidung poetry that old people chanted, and the songs of <i>ronggeng dancer</i> that were popular among the children. (Lysloff, 2003:6)

From the datum (9), the term *ronggeng* in SL is Javanese cultural term closely related to work. The term *ronggeng* is in SL translated into *ronggeng dancer* in TL. In sub-culture of Javanese culture, precisely banyumasan culture, *ronggeng* is a traditional dancer who sings distinctive songs and typical movements in certain events, accompanied by the typical music of banyumasan instruments which are made of wood and bamboo. The addition of the word *dancer* in the translation of *ronggeng* makes the target readers simply understand the meaning of *ronggeng* in their own culture. The translator applies compensation technique of translation in rendering the term *ronggeng* into *ronggeng dancer* yet he also borrows the term *ronggeng* itself. In this case, two different techniques of translation are applied, it is partially oriented to SL by retaining the term *ronggeng*, and at the same time, it is also partially oriented to TL through the application of compensation technique in the term *ronggeng* into

ronggeng dancer. The application of these techniques is an indication of the use of partial foreignization and partial domestication ideology.

4.2.2.4 Social Organization

Table 4.14 shows the cultural terms related to Javanese culture in category of social organization, which are translated using partial foreignization and partial domestication ideology.

Table 4.14 The Use of Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication) in translating Social Organization

No.	Technique of translation	Social organization (Data)	n
1.	Amplification	75, 94, 98, 111, 161	5
2.	Combination of Borrowing + Modulation	40, 41	2
3.	Combination of Borrowing + Description	8, 28	2
4.	Combination of Borrowing + Transposition	73	1
5.	Combination of Borrowing + Compensation	13, 16, 90, 118, 120	5
6.	Combination of Borrowing + Establish equivalent	19, 162	2
<i>Total</i>			17

n: Number of terms

Category of social organization is closely related to politic, organizations, customs, concept, activities, procedures, religious, and artistic. In addition, the researcher also uses folklore as the sub-category of category of social organization. The total number of the cultural terms related to Javanese culture

partially foreignized and partially domesticated dealing with social organization found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is 17. Those are categorized into six techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Amplification. This technique is described in the following representative example:

Excerpt 38 (datum 75)

SL

... syarat terakhir yang harus dipenuhi oleh Srintil bernama *bukak-klambu*. (Tohari, 2011:51)

TL

The last ritual was called *bukak klambu* -"opening of the mosquito net."(Lysloff, 2003:51)

In the example above, the term *bukak-klambu* in SL is Javanese cultural term closely related to procedure. The term *bukak klambu* in SL is translated into *bukak klambu*-“opening of the mosquito net” in TL. *Bukak-klambu* is a procedure that must be done to become a *ronggeng*. *Bukak-klambu* is a type of competition, open to all men. What they compete for is the virginity of the candidate wishing to become a *ronggeng* dancer. The man who can pay the amount of money determined by the dancer’s trainer has the right to take his pleasure with this virgin. However, the literal meaning of *bukak-klambu* itself is opening of the mosquito net. Those mean that the translator applies the amplification technique of translation since he introduces details that are not formulated in the source text by explicative paraphrasing (Molina and albir, 2002:510). The detail of the term

kakang in the source text is not formulated, while in the target text, the translator gives an explicative paraphrase *opening of the mosquito net*. On one hand, the translation is partially oriented to SL by retaining the term *bukak-klambu*, on the other hand, these are also partially oriented to TL through explicative paraphrasing. The using of this combination techniques of translation shows the use of partial foreignization an partial domestication ideology. The ideology makes the translation of the cultural term familiar in the eyes of the target readers and gives new experience about cultural term related to Javanese culture to the target readers as well.

The second technique is combination of Borrowing and Modulation. This technique is described in the following representative example:

Excerpt 39 (datum 41)

SL	TL
..., namun punya keahlian istimewa dalam memukul <i>calung besar</i> . (Tohari, 2011:17)	..., but who possessed the special skills to play the <i>main xylophone of the calung ensemble</i> . (Lysloff, 2003:13)

In the example above, the term *calung besar* in SL is Javanese cultural term closely related to artistic thing. *Calung besar* in banyumasan culture means the greatest *calung* in the entire device that is used. The term *calung besar* in SL is translated into *main xylophone of the calung ensemble* by using two different techniques of translation at the same time; borrowing and modulation technique. The translator retains the word *calung* by applying borrowing technique of translation, and at the same time, he also changes the point of view by translating

besar that actually means big or huge into *main* through the applications of modulation. Indirectly, in the entire ensembles of *calung* instrument, *calung besar* automatically become the main *calung* used in the *calung* ensembles performance. Those mean that on one hand, the terms are partially oriented to SL by applying borrowing; on the other hand, those are also partially oriented TL through the applications of modulation. It indicates the role of partial foreignization and partial domestication ideology. The ideology makes it familiar in the eyes of the target readers and gives new experience about cultural term related to Javanese culture to the target readers as well.

The third technique is combination of Borrowing and Description. This technique is described in the following representative example:

Excerpt 40 (datum 8)

SL	TL
Orang-orang tua bertembang <i>kidung</i> , dan anak-anak menyanyikan lagu-lagu ronggeng. (Tohari, 2011:11)	... <i>the classical kidung poetry</i> that old people chanted, and the songs of ronggeng dancer that were popular among the children. (Lysloff, 2001:6)

In the example above, the term *kidung* in SL is Javanese cultural term closely related to artistic thing. The term *kidung* in SL is translated into *the classical kidung poetry* in TL. The translator applies description technique of translation in rendering the term *kidung* into the phrase *classical poetry* yet he also borrows the term *kidung* itself. In these cases, two different techniques of translation are applied, these are partially oriented to SL by retaining the term

kidung, and at the same time, it is partially oriented to TL through the application of description technique that can be seen in the phrase *the classical kidung poetry*. It is different with the application of amplication technique that used the explicative paraphrasing or the description separated with the borrowing words. The application of the combination of borrowing and description technique indicates the use of foreignization partial and partial domestication ideology.

The fourth technique is combination of Borrowing and Transposition. This technique is described in the following representative example:

Excerpt 41 (datum 73)

SL	TL
Konon semasa hidupnya Ki Secamenggala sangat menyukai lagu <i>Sari Gunung</i> . (Tohari, 2011:47)	People said that, during his life, Ki Secamenggala had greatly enjoyed a particular song, <i>Gunung Sari</i> ." (Lysloff, 2003:46)

In the datum (73), the term *sari gunung* in SL is Javanese cultural term closely related to artistic. The term *Sari Gunung* in SL is translated into *Gunung Sari* in TL. The translator applies transposition technique in rendering the term yet he also borrows the term *Sari Gunung* itself. *Sari Gunung* is a title of typical traditional song from ‘Banyumasan’. The translator still rendered *Sari Gunung* to translate the same term from SL, but the translation of *Sari Gunung* get transposition treatment, become *Gunung Sari*. In this case, this translation changes a grammatical category. Thus, two different techniques of translation are applied, it is partially oriented to SL by retaining the term *Sari Gunung*, and at the

same time, it is partially oriented to TL through the application of transposition technique. The application of combination of borrowing and transposition technique indicated the use of partial foreignization and partial domestication ideology.

The fifth technique is combination of Borrowing and Compensation. This technique is described in the following representative example:

Excerpt 42 (datum 13)

SL	TL
" Aku akan menirukan bunyi gendang. Warta menirukan <i>calung</i> dan Darsun menirukan gong tiup." (Tohari, 2011:12)	"I'll be the drum, Warta can be the <i>calung xylophone</i> and Darsun the blown gong. Let's go!" (Lysloff, 2003:7)

From the datum (13), the term *calung* in SL is Javanese cultural term closely related to artistic thing. The term *calung* is in SL translated into *calung xylophone* in TL. In banyumasan culture, *calung* is a traditional music instrument from Banyumas made from bamboo. *Calung* shapes lined plate of bamboo with sequence tone. How to play *calung* is to hit the key of *calung*, fitted with the desired tone. Besides, xylophone is a tool that has the same shape and way to play with *calung* but it is made from different materials with *calung*. Target reader will be easier to recognize *xylophone* than *calung*. Here, the translator decides to use translation technique by combining borrowing and compensation technique. The translation of the term *calung* into *calung xylophone* makes the target readers simply understand the meaning of *calung* in their own culture. The translator applies compensation technique of translation in rendering the term *calung* into

calung xylophone ,yet he also borrows the term *calung* itself. In this case, two different techniques of translation are applied, it is partially oriented to SL by retaining the term *calung*, and at the same time, it is also partially oriented to TL through the application of compensation technique in translation the term *calung* into *calung xylophone*. The application of these techniques is an indication of the use of partial foreignization and partial domestication ideology.

The sixth technique is combination of Borrowing and Established Equivalent. This technique is described in the following example:

Excerpt 43 (datum 19)

SL	TL
<p>..., belum sekalipun Srintil pernah melihat <i>pentas ronggeng</i>. (Tohari, 2011:13)</p>	<p>..., nor would have imagined that she had never even seen a <i>performance of ronggeng</i>. (Lysloff, 2003:8)</p>

In the datum (19), the term *pentas ronggeng* in SL is Javanese cultural term closely related to artistic. The term *pentas ronggeng* in SL is translated into *performance of ronggeng* in TL. The translator applies established equivalent technique of translation in rendering the term *pentas ronggeng* yet he also borrows the term *ronggeng* itself. In this case, two different techniques of translation are applied, it is partially oriented to SL by retaining the term *ronggeng*, and at the same time, it is partially oriented to TL through the application of established equivalent technique. Through the combination of these techniques, it can be seen that the translation of the term *pentas ronggeng* into

performances of ronggeng, the translator uses partial foreignization and partial domestication ideology.

4.2.2.5 Gestures and Habits

Table 4.15 shows the cultural terms related to Javanese culture in category of gesture and habit, which are translated using partial foreignization and partial domestication ideology.

Table 4.15 The Use of Partially SL-oriented and Partially TL-oriented Techniques of Translation (Partial Foreignization and Partial Domestication) in translating Gesture and Habit

No.	Technique of translation	Gesture-habit (Data)	<i>n</i>
1.	Amplification	60, 129, 132, 133, 160	5
<i>Total</i>			5

n: Number of terms

Category of gesture and habit is closely related to special terms of gesture and habit or special things, activity, and condition of particular place. The total number of the cultural terms related to Javanese culture partially foreignized and partially domesticated dealing with gesture and habit found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is five. Those are categorized into one technique of translation.

The example of the technique can be seen in the following excerpt below.

The technique is Amplification. This technique is described in the following example:

Excerpt 44 (datum 129)**SL**

Ini malam *Ahad Pahing*; tidak boleh tidak, kami semua harus tidur dirumah kami masing-masing (Tohari, 2011:196)

TL

"... . This is *Pahing of the five-day market week and Ahad, or Sunday*, and by tradition we must, without exception, all sleep in our own homes in the village." (Lysloff, 2003:213)

In the example above, the term *ahad pahing* in SL is Javanese cultural term closely related to particular thing. The term *ahad pahing* in SL is translated into *pahing of the five-day market week and ahad, or sunday* in TL. In the Javanese, *pahing* is the first day of *dina pasaran* which is the calculation date of five days in a week that used in Javanese custom. While in English, *ahad* means *sunday*. Those mean that the translator applies the amplification technique of translation since he introduces the details that are not formulated in the source text by explicative paraphrasing (Molina and albir, 2002:510). The detail of the term *kakang* in the source text is not formulated, while in the target text, the translator gives an explicative paraphrase *older brother*. On one hand, the translation is partially oriented to SL by retaining the term *kakang*, on the other hand, these are also partially oriented to TL through explicative paraphrasing. The use of the translation techniques indicates the use of partial foreignization and partial domestication ideology.

4.2.3 Foreignization

There are five categories of cultural terms related to Javanese culture found using foreignization: ecology; material culture; social culture; social

organizations; and gesture and habit. While there are two TL-oriented techniques of translation found to translate the cultural terms: borrowing and calque.

4.2.3.1 Ecology

Table 4.16 shows the cultural terms related to Javanese culture in category of ecology, which are translated using foreignization.

Table 4.16 The use of SL-oriented Techniques of Translation(Foreignization) in translating Ecology

No.	Technique of translation	Ecology (Data)	<i>n</i>
1.	Calque	109	1
<i>Total</i>			1

n: Number of terms

Category of ecology is closely related to geographical features, flora, winds, seasons, plains, etc.

There is only one foreignized cultural terms related to Javanese culture closely related to ecology found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer*. It is categorized into one technique of translation.

The example of the technique can be seen in the following excerpt below.

The technique is Calque. This technique is described in the following example:

Excerpt 45 (datum 109)

SL	TL
Ketika laut surut di <i>segara anakan</i> . (Tohari, 2011:168)	As the tide went out in the <i>Anakan Sea</i> ,.. (Lysloff, 2003:180)

In the example above, the term *Segara Anakan* in SL is Javanese cultural term closely related to geographical features. The term *Segara Anakan* in SL is translated into *Anakan sea* in TL *Segara Anakan* is the name of the strait that lies between the island of Java and the island of *Nusa Kambangan*. However, literally, *segara* means sea and *Anakan* is the name of a strait. Those mean that the translator applies the calque technique of translation since he translates the phrase *Segara Anakan* by using literal translation of foreign phrase *Anakan Sea*. The use of this technique indicates the use of foreignization ideology that oriented to SL.

4.2.3.2 Material culture

Table 4.17 shows the cultural terms related to Javanese culture in category of material culture which are translated using foreignization.

Table 4.17 The use of SL-oriented Techniques of Translation(Foreignization) in translating Material Culture

No.	Technique of Translation	Material culture (Data)	<i>n</i>
1.	Borrowing	10, 50	2
<i>Total</i>			2

n:Number of terms

Category of material culture is closely related to food, clothes, houses and towns, and transport. The total number of foreignized cultural terms related to Javanese culture closely related to material culture found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is two. Those are categorized into one technique of translation.

The example of the technique can be seen in the following excerpt below.

The technique is borrowing. This technique is described in the following example:

Excerpt 46 (datum 50)

SL	TL
<i>Bungkil</i> ampas minyak kelapa yang telah di tumbuk halus dibilas dalam air. (Tohari, 2011:21)	..., made from <i>bungkil</i> , the dregs of finely-ground coconut. (Lysloff, 2003:18)

In the example above, the term *bungkil* in SL is Javanese cultural term closely related to food. In the datum (50), the translator does not make any modifications when rendering the term *bungkil* in target language, he retains it. The borrowing technique of translation is applied since the terms are unknown in the target language culture, this decision is not a wrong choice and it is done due to cultural differences between Javanese and English culture. Although the translator did not give a complete description of *bungkil*, but in the following story, it would be clear for the reader since the writer already describes it so the reader can conclude what *bungkil* is. In addition, by borrowing the cultural terms above into the target language, it means that the translator tries to introduce Javanese, especially banyumasan, into TL, English. The selection of the technique

shows that the translator uses foreignization ideology in translating the term *bungkil* that oriented to SL.

4.2.3.3 Social Culture

Table 4.18 shows the cultural terms related to Javanese culture in category of social culture which are translated using foreignization.

Table 4.18 The use of SL-oriented Techniques of Translation(Foreignization) in translating Social Culture

No.	Technique of translation	Social culture (Data)	<i>n</i>
1.	Borrowing	29, 135, 2	3
<i>Total</i>			3

n: Number of terms

Category of social culture is closely related to work and leisure. In additional, the researcher have found the same sub-category of social culture with Putrawan's (2011:55) that is personal names and terms of address.

The total number of foreignized cultural terms related to Javanese culture closely related to social culture found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is three. Those are categorized into one technique of translation.

The example of the technique can be seen in the following excerpt below.

The technique is Borrowing. This technique is described in the following representative example:

Excerpt 47 (datum 135)

SL	TL
"Dan, aku akan mengundang baginya seorang <i>gowok</i> yang cantik." (Tohari, 2011:201)	"And that I would hire a beautiful <i>gowok</i> for him." (Lysloff, 2003:218)

In the datum (135), the term *gowok* in SL is Javanese cultural term closely related to work. The translator does not make any modifications when rendering the terms *gowok* in target language, he retains it. The borrowing technique of translation is applied since the terms are unknown in TL culture, this decision is not a wrong choice and it is done due to cultural differences between Javanese and English culture. Although the translator did not give a complete description of *gowok*, but in the following story, it would be clear for the reader since the writer already describes it so the reader can conclude what *gowok* means. In addition, by borrowing the cultural terms above into the target language, it means that the translator tries to introduce Javanese, especially banyumasan cultural terms to the target readers. Using this technique can be confirmed that the translator uses foreignization ideology that oriented to SL.

4.2.3.4 Social Organization

Table 4.19 shows the cultural terms related to Javanese culture in category of social organization, which are translated using foreignization.

Table 4.19 The use of SL-oriented Techniques of Translation(Foreignization) in translating Social organization

No.	Technique of translation	Social organization (Data)	<i>n</i>
1.	Borrowing	11, 64, 69, 123, 156	5
2.	Calque	20, 14, 48, 67, 89	5
<i>Total</i>			10

n: Number of terms

Category of social organization is closely related to politic, organizations, customs, concept, activities, procedures, religious, and artistic. The total number of foreignized cultural terms related to Javanese culture closely related to social organization found in the novel *Ronggeng Dukuh Paruk* and their translations in the *The Dancer* is 10. Those are categorized into two techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Borrowing. This technique is described in the following representative example:

Excerpt 48 (datum 156)

SL

Gending kutut manggung adalah sebuah langen swara berahi ... (Tohari, 2011:300)

TL

Gendhing kutut manggung was classical song of delicately expressed passion, (Lysloff, 2003:300)

In the datum (156), the term *gending Kutut Manggung* in SL is Javanese cultural term closely related to artistic thing. The translator does not make any modifications when rendering the terms *gending Kutut manggung* in TL yet, he

retains it. The borrowing technique of translation is applied since the terms are unknown in the target language culture, this decision is not a wrong choice and it is done due to cultural differences between Javanese and English culture. Although the translator did not give a complete description of *gending Kutut manggung*, but in the following story, it would be clear for the reader since the writer already describes it so the reader can conclude what *gending Kutut manggung* is. In addition, by borrowing the cultural terms above into TL, it means that the translator tries to introduce 'banyumasan' cultural term to the target readers into their target readers, English. The selection of borrowing technique shows that the translator uses foreignization ideology in translating the term *gending Kutut Manggung* that oriented to SL.

The second technique is Calque. This technique is described in the following representative example:

Excerpt 49 (datum 14)

SL

" Aku akan menirukan bunyi gendang. Warta menirukan calung dan Darsun menirukan ***gong tiup***." (Tohari, 2011:12)

TL

"I'll be the drum, Warta can be the calung xylophone and Darsun the ***blown gong***. Let's go!" (Lysloff, 2003:7)

In the datum (14) above, the term *gong tiup* in SL is Javanese cultural term closely related to artistic things. *Gong tiup* is a musical instrument made from a large bamboo tube which will produce a sound similar to gong when it is blown. The term *gong tiup* in SL is translated into *blown gong* in TL. The translator applied the calque technique in translating *gong tiup* into *blown gong* since he

translates the term *gong tiup* by using literal translation of foreign phrase *blown gong*. The calque technique that oriented to SL shows the use of foreignization ideology.

4.2.3.5 Gestures and Habits

Table 4.20 shows the cultural terms related to Javanese culture in category of gestures and habits, which are translated using foreignization.

Table 4.20 The use of SL-oriented Techniques of Translation(Foreignization) in translating gesture and habit

No.	Technique of translation	Gesture-habit (Data)	<i>n</i>
1.	Borrowing	33	1
2.	Calque	55	1
<i>Total</i>			2

n: Number of terms

Category of gesture and habit is closely related to special terms of gestures and habits or special things, activity, and condition of particular place. The total number of foreignized cultural terms related to Javanese culture closely related to gesture and habit found in the novel *Ronggeng Dukuh Paruk* and their translations in *The Dancer* is two. Those are categorized into two techniques of translation.

The example of those techniques can be seen in the following excerpt below.

The first technique is Borrowing. This technique is described in the following example:

Excerpt 50 (datum 33)**SL**

..., ada lagi yang penting; masalah '*rangkap*' tentu saja. Itu urusanmu, bukan?" (Tohari, 2011:16)

TL

"... . And, there's another thing: the problem of *rangkep*, of course. That's night up your alley, isn't it?" (Lysloff, 2003:12)

In the datum (33), the term *rangkap* in SL is Javanese cultural term closely related to particular thing. The term *rangkap* in SL is translated into *rangkep* in TL. Here, the translator applied the borrowing technique. From the context of reading, *rangkap* is a kind of the Javanese culture black magic that is used as the body's defenses, love charms, or others. Actually, *rangkap* derived from Javanese word that is *rangkep*. The author used *rangkap* to make approach into Indonesian language, so the target reader of the original book who is Indonesian, can easily understand what *rangkep* is, because *rangkep* and *rangkap* have the same basic meaning that is *double*. When the translator translated the word *rangkap* into *rangkep*, the translator wants to give a new experience to target readers of cultural term from Javanese culture. It can be certain that in the translation of the term *rangkap* into *rangkep*, the translator uses foreignization ideology.

The second technique is Calque. This technique is described in the following example:

Excerpt 51 (datum 55)**SL**

Kecuali *hari pasaran*, Santayib hanya menjual barang dagangannya pada tetangga. (Tohari, 2011:22)

TL

Except for *market days*, Santayib always sold his product to his neighbors. (Lysloff, 2003:19)

In the datum (55), the term *hari pasaran* in SL is Javanese cultural term closely related to particular thing. The term *hari pasaran* in SL is translated into *market days* in TL. The translator applied the calque technique in translating *hari pasaran* into *market days*. There is no similar term has the same meaning with *hari pasaran* in the target culture so that the translator translated it literally. The main meaning of *hari pasaran* actually is kind of a calculation of days once every five days, according to Javanese culture. The five kinds of *hari pasaran* are *pahing, pon, wage, kliwon, and legi*. The Calque translation techniques used in the translation of the term *hari pasaran* into *market days* indicates the use of foreignization ideology because it is oriented to SL that giving new experience and knowledge to the target readers about Javanese custom, *market days*.