

# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Background of the Study**

Translation plays an important role in human life because it has made communication among people with different languages a reality. Both spoken and written translation, translation activities become a tool to create optimal communication. Communication affects the circulation of ideas, knowledge, information, and values from one nation to another nation. Translation makes them become the line of action and influence of the cultural development in every nation from different languages to be equal. Because of translation as well, the Equal understanding of the development of innovations in all aspects becomes easy to be understood and followed.

Translation means transferring message from source language (SL) into target language (TL) with the nearest equivalent. Looking for an appropriate equivalent is the most important thing in translation because otherwise, the meanings conveyed from SL to TL experience a shift and affect the quality of the translation itself. In terms of the selection of the equivalent, linguistic difference is one of the main factors that influence it. Thus, greater the gap of the differences between the SL and TL, those make the more difficult to render the message and to look for the appropriate equivalent of SL to TL. From the above definition of translation "the nearest equivalent" is also intended to cultural background of SL and TL. Cultural difference of SL and TL is the next factor that affects the

selection of the nearest and most appropriate equivalent for translation from SL to TL. As a result, it can be seen clearly in translating the cultural term. Translation of the cultural terms usually become a problem if there is no the same concept in the TL which found in the concept of cultural background of SL so the translator cannot finding an appropriate equivalent. Lotman in Nugroho and Prasetyo (2009:2) supports that explanation before based on their article entitled *Domestikasi dan Foreinisasi dan Dampaknya terhadap Terjemahan* by stating, “No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have its center, the structure of natural language.” The quotation shows that translating from one language to another meets a few of problems if the translator does not have knowledge about the cultures behind those languages (Nugroho and Prasetyo, 2009:2). Based on the explanation above, it can be said that the linguistic and cultural aspect between source language and target language are the major cause of difficulty in translation.

The effect of the differences of the linguistic and cultural aspects of Source language (SL) and target language (TL) are interrelated. Therefore, to produce a good translation product, becoming a bilingual translator is not enough. He should also have the bicultural (multicultural) ability, or cross-cultural understanding. It shows the fact that language and culture are two inseparable entities. Because of that, translation by the translator is not a neutral process. There are various tendencies, considerations, and concernments owned by translator when doing the translation process. Those tendencies, considerations, and concernments referred as a translator orientation of translation. The

orientation leads to two different things those are SL oriented and TL oriented; whether translating source language while maintaining the same idea so as provide a new experience to the target readers to get knowledge of languages and cultures other than their own, or translating into target language culture, so the reader could understand the message more easily. Both orientations are wrapped up in the term ideology of translation consisting of Foreignization and Domestication.

The two kinds of ideology help translators to determine the appropriate equivalent either SL or TL-oriented despite of the fact that both ideologies are certainly used by the translator to translate a text yet, still there is a tendency in its use. The definition of ideology in translation itself is a principal or belief about right-wrong or good-bad in translation, about what is the best translation to the targeted reader or what kind of translation that is fit and people are liked most (Venuti in Nugrahanto, 2012:5). In fact, ideology of translation is also closely related to the ideology of society, in this case that is the target reader. Is ideology of translation in its application by translator accordance with the ideology of the target reader? Therefore, if in the reality it is achieved, it can be said that is a good translation product. Particularly, the ideology of translation of the translator in a written translation product can be seen; there is a translation tendency called as source language-oriented (foreignization) or the target language-oriented (Domestication).

In practice Ardi (2009:47) argues that ideology affects the selection of the methods used by the translator in the translating a text. Humanika said (2008:5)

that the selection of a particular ideology by the translator will affect the translation techniques used in translating a text. The experts' opinions strengthen the notion that the technique of translation is one of the methods used by translators to translate a text in accordance with the ideology that has been chosen. In the relationship with ideology, there are also two different orientations in the translation technique, whether some of the techniques of translation are oriented toward the source language culture or some are oriented toward the target of language culture. Those mean that the identification of technique of translation used by the translator can lead a researcher to the ideology of translation analysis applied by the translator to his translation.

Analyzing Ideology of translation is the primary goal of this study. The tendencies of ideology of translation can be very noticeable in the translation products containing strong elements of linguistic aspects and cultural aspects. One form of the translation product loaded with cultural and linguistic aspects is novel. A novel composed based on the experiences and observations of the author about life with a particular cultural background. Experiences and observations are then selected and expressed again by the author in accordance with the purpose of his writing-entertaining and reflected life. In writing a novel is based on reality expressing the life of the society, each novel reveals the emotions, ideas, attitudes, habits, beliefs, lifestyle and other cultural aspects that are owned by the society.

Implications of cultural aspects are especially faced by Lysloff as a translator, when translating *Ronggeng Dukuh Paruk*-one of the best novels of Ahmad Tohari-into English entitled *The Dancer*. The novel was published in 1981

taking place in the setting of Banyumas, Central Java. This novel employs the life of Banyumas people, especially the life of the famous *Ronggeng* from a small village called Paruk.

The novel was chosen as the source of data since it provides many Indonesian cultural dynamics, especially the Javanese culture, since the story took place in Banyumas, Central Java. That is also because the author of the novel, Ahmad Tohari, was a well-known expert of Javanese folk arts and often served as a consultant for the regional office of the Indonesian Ministry of Culture and Education (Lysloff, 2003: viii). The next reason is because of both the title of the novel *Ronggeng Dukuh Paruk* and the English version novel *The Dancer*. There are strong indications of the use of ideology of translation by the translator. The translator used domestication as ideology to translate the phrase *Ronggeng Dukuh Paruk* into *The Dancer* because there are culture differences where the term *Ronggeng* only found in Javanese culture so that the translator tries to give a translation as natural as possible in order to make the translation is culturally accepted by the target reader. Thus, a question arises whether the whole translation of the novel has the same tendency with the title or not. The last reason why the researcher chooses both of the novel is that the novel was translated by a translator, Lysloff, who was the native speaker of TL, English. In 1986, he had spent several months living in Banyumas, Central Java, conducting his PhD research about Ethnomusicology. In the 1994, he returned to Java then observing and finishing the translation of the trilogy of the novel *Ronggeng Dukuh Paruk*. It means that the translator is expected to be able to render the source text into his

own language, the target language, certainly with considering each culture, which fit with the desire of the target readers.

Through the translation of cultural terms of the two novel, it can be seen the tendency of ideology used by the translator to translate the cultural aspect which is one of the main problems in the translation. Through this research, it shows how the translator translates the cultural terms and solves the cultural differences between the two languages along with the use of ideology. The ideology needs to be investigated to find out the translator's belief about the right application of ideology of translation to the target reader. Whether the translator wants to bring new experiences about the source culture to the target reader, or to bring the equivalent of the source culture into the target culture so make them feel like, it is an original novel. Although translators' ideology appears in his mind only, then how to analyze the tendency is use translation method that is technique of translation that appears in the translation products. Therefore, the researcher chooses *The Ideology of Translation of Cultural Terms Found in Ahmad Tohari's Novel "Ronggeng Dukuh Paruk" into its English Version "The Dancer"* as the title of this research.

## **1.2 Statements of the Problem**

Based on the background above, the problems can be stated as follows:

1. What categories of cultural terms related to Javanese culture are found in *Ronggeng Dukuh Paruk* and their translations in *The Dancer*?
2. What techniques of translation are applied to the translations of cultural terms related to Javanese culture in *Ronggeng Dukuh Paruk* found in *The Dancer*?

3. What is the most frequently-applied ideology of translation in dealing with the use of techniques of translation in translating the cultural terms related to Javanese culture in *Ronggeng Dukuh Paruk* translated into *The Dancer*?

### 1.3 Scope of the Study

This study only focuses on translation as a product, it is specified only on words and phrases in every clause related to Javanese culture especially from 'Banyumasan' culture -relates to the big number of the use of Javanese cultural terms found in the novel- into English. This data is analyzed in terms of categories of cultural word proposed by Newmark (1988:95-102), techniques of translation proposed by Molina and Albir (2002:509-511), and the ideology of translation proposed by Venuti (1995:20-21). The data of this study are limited and taken from the novel entitled *Ronggeng Dukuh Paruk* (eighth edition: 2011) by Ahmad Tohari and its translation into English entitled *The Dancer* (2003) by Rene T. A. Lysloff.

### 1.4 Objectives of the Study

Based on the problems above, this study has three objectives. They are:

1. To categorize the cultural terms related to Javanese culture found in *Ronggeng Dukuh Paruk*.
2. To identify the techniques of translation applied in the translation of the cultural terms related to Javanese culture in *Ronggeng Dukuh Paruk* into *The Dancer*.

3. to find out the most frequently-applied ideology of translation dealing with the use of the technique of translation in translating the cultural terms related to Javanese culture of *Ronggeng Dukuh Paruk* translated into *The Dancer*.

### **1.5 Significance of the Study**

This study is conducted to give great contributions to:

1. Dian Nuswantoro University especially for English Department student, it is also expected that by reading this research, the students are encouraged to learn more about ideology of translation, especially ideology of translation of *Ronggeng Dukuh Paruk* novel,
2. The next researcher, to get more knowledge and additional theory, especially ideology of translation,
3. Everyone, who reads and is interested in studying ideology of translation in order to enrich their knowledge,
4. The researcher, to add the researcher's knowledge about translation, especially about ideology of translation in the literary text.

### **1.6 Thesis Organization**

This thesis consists of five chapters. In every chapter the researcher tried to elaborate them into the order below:



Chapter I: Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objectives of the study, significance of the study, thesis organization.

Chapter II: Review of Related Literature. This chapter is arranged to support, to explain and to direct in analyzing the problem of the data. The theories used in this study are definition of translation, translation and culture, cultural terms, technique of translation, and ideology.

Chapter III: Research Method. This chapter consists of research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

Chapter IV: Data Analysis. This chapter covers the analysis of the data. It presents the research findings and discussion.

Chapter V: Conclusion and suggestion. It contains the conclusion of the study and suggestions related to the subject, which is analyzed.