

The Resistance of Javanese and Sundanese Cultural Identities in Indonesian Magical-Realism Novel into English

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ABSTRACT

Identity is also at the core of the translation project. Thus, the translator's role as a mediator between different languages and cultures cannot be isolated from efforts to harmonize the building of identity and cultural knowledge. This study investigates how the translator preserves the source text's cultural identity in the target text, based on evidence that the translation process is likewise a cultural transfer. The frameworks for this study were Venuti's idea of "resistancy", Newmark's cultural terms categorizations, Baker's techniques for specific-culture items, and Newmark's transposition procedure. The material objects of this research were the Indonesian magical-realism novel '*Cantik Itu Luka*' and its English translation 'Beauty is A Wound'. By employing descriptive-qualitative approach, a thorough investigation of this study revealed that the translator tends to challenge the target readers' knowledge by preserving the source text's identity in the target text. To do so, the translator frequently uses loan words and the application of blended strategies, such as loan words with superordinate (a more general word), loan words with explanation (couplets), and loan words with transposition and explanation strategies (triplets).

Keywords: cultural identity resistance, javanese and sundanese cultural terms, literary text translation, magical-realism novel, translation strategies.

INTRODUCTION

The position of language as the most sensitive indicator of an individual's affinity within a social group makes the relationship between language and culture multidimensional and complex. From the cultural viewpoint, language serves as a cultural vehicle for expressing identity. Meanwhile from the political viewpoint, the presence of formal and informal links between language and certain ethnic and national identities. Based on the notion that culture shapes a person's identity by influencing how they see themselves and the organizations with which they identify, A person's understanding of their own and others' identities is needed. Thus, at least two different languages, two cultural traditions, and two cultural identities must be included in the translation.

From the description above, it can be drawn that translation activities are fundamental when it comes to cross-cultural communication. The translation process should be considered not only as an action or transfer of form and meaning but also as a transfer of culture. Translators are part of the culture during the text conversion. In the translation process, translators hold the first authority to either accept or rebel against the culture rendered in the target text (Venuti in Munday, 2008). The translator's treatment of the source culture has a significant impact on the existence or absence of the source culture in the target language. Therefore, translators are essential in the communication process to intervene in culture and identity which have emerged as one of the difficult issues in translation studies. Consequently, adjustments, alterations, agreements, and cultural activities are unavoidable during the translation process (Delabastita, 2011).

In the history of translation studies, ever since some experts (e.g., Nida & Taber, 1982; Newmark, 1988; Komissarov, 1991; Bassnett, 2005; Munday, 2009; Hoed, 2006; and Baker, 2018) emphasized the importance of culture in translation nuance based on the theory of linguistic relativity or Sapir-Whorf hypothesis, researchers in various parts of the world massively identify and investigate the strategies that can be done to accommodate culture in translation studies. As a result, translation studies are increasingly developed and flourished towards cultural studies time by time. Relating to translation and culture, some studies have been carried out. Filladsen & Jordenzen (2020) believe that translating means reproducing meaning using the appropriate lexicon, grammar, structure, and cultural context in the target language. The involvement of language and culture requires that translation processes must include not just the transfer of form and meaning but also the transfer of cultural characteristics. Both agreed at the end of the debate that the translator must have sufficient information and references about the source and target cultures for the translated work to be fully understood by the reader. Liu (2019) examines cultural preservation in the publication media. Translation, according to Liu, is not simply a method of transmitting language, but also a means of propagating and fostering culture. This

statement emphasizes the importance of language in the transmission of culture. Thus, cultural references demonstrate that over time, each ethnic group steadily accumulated activities and built distinct physical artifacts that distinguished them from other ethnic groups.

Focusing on translation procedures, Kuleli (2019) applying Newmark's cultural item categorizations and Newmark's translation procedures. Kuleli concluded that transferring cultural-specific items into a new culture will almost surely result in conflict due to the cultural divide between the two civilizations. Nevertheless, he also admitted that translation procedures could assist translators in making decisions during translation process. Similarly, Haroon & Daud (2017) by using Pedersen's (2011) taxonomy of techniques for rendering cultural references, Haroon and Daud discover that the translator tends to prioritize the original text while simultaneously taking steps to ensure the translation's comprehensibility for the target readers.

Previous research mostly focused on translation procedures and strategies for accommodating cultural diversity. Nonetheless, the best-suited technique was still controversial, especially when dealing with specific cultural items. Furthermore, there is less emphasis on how translators accommodate the notion of identity, even though identity is extremely important since culture comprises all one must know, master, and feel to assess (Gohring in Snell-Hornby, 1995). Because of that, additional research on identity preservation is required to fill the gap.

When faced with the complexity of identity, the process of push and pull of decisions significantly occurs in translation activities. Nonetheless, the translator's decisions to treat the source culture (in the form of faithful translation or treacherous (betrayal translation) into the target text become something dilemmatic as it will affect cultural identity as one of the most pressing issues of the time (Cronin, 2006). The effort to be faithful or loyal to source text cultural value then reveals the term "cultural identity resistance" as a concept of maintaining cultural identity. So far, the term "resistance" has been used frequently in the fields of medicine, economics, politics, and psychology to refer to "the ability not to be affected by something"¹. However, in translation studies, "resistancy" is critical for emphasizing the source text's foreign identity and protecting it from the target text's ideological dominance (Venuti in Munday, 2008). To all intents and purposes, Venuti describes "resistancy" as a non-fluent or peculiar translation style intended to draw attention to the translator's presence (Venuti in Munday, 2008).

Further, along with the fact that literary translation is positioned as an act of communication (*acte de communication*) that combines language and literary conventions (Holmes et al., 1970; Teeuw, 1980, 1998; Ladmiraal, 1979) and literary works are not born from a cultural vacuum, Indonesia has

¹ The data were tracked from <https://openknowledgemaps.org/>

massively used literary works as media for promotion to the international literary community. By stepping on Teeuw, Holmes et al. and Ladmiral, a magical realism novel '*Cantik Itu Luka*' (2002) by Eka Kurniawan and its English translation *Beauty is A Wound* (2015) translated by Annie Tucker were served as material objects in this study. Beginning with the story of Dewi Ayu, the author tells the story of Indonesia from its Dutch colonial periods (through the Japanese occupation during World War II and into independence as a modern state in Halimunda) as a fictional setting of the story. This story was followed by the complicated story of 10 more characters. Thus, most readers believe that Halimunda is a depiction of a place in the middle of nowhere in Java (between Java and Sunda), given that the author intensely incorporates and inserts Javanese and Sundanese cultures into the story as the author did not state the actual place. In '*Beauty is A Wound*', cultural words are commonly transferred to add local flavor, interest readers, and establish a sense of intimacy between the text and the reader. Therefore, this novel becomes interesting to be analyzed from a translation studies' point of view since literary studies open new avenues for translation research by incorporating translation processes into a broader understanding of regional literary works influenced by ethnic and cultural influences. Hence, the translation is a culturally produced and historically dependent relative idea, rather than an immanent (independent) concept.

As a form of upheaval, this research tends to contribute to understanding how the translation has become a means of inheriting national identity alongside the emergence and construction of the idea of a nation through literary works. This research is predicated on the premise that translation activities can be a powerful tool for facilitating intercultural engagement and bridging gaps (Cronin, 2006). To do so, this study was positioning Indonesian as *self* and English as *others*. In this study, the relationship between *self* and *others* was expressed in the transfer of the meaning of cultural terms linked to Javanese and Sundanese identities.

METHOD

The print market is divided into two sorts of borders: cultural (linguistic) and political, while the translation of literary works indeed plays a vital role in it (Sapiro, 2016). Under this circumstance, this study used the Indonesian novel '*Cantik Itu Luka*' written by Eka Kurniawan (2002) as the Source Text (consisting of 18 chapters with 505 pages), published in 2020 by PT. Gramedia Pustaka Utama (20th edition), and its English translation '*Beauty is A Wound*' (2015), translated by Annie Tucker, published in 2016 (2nd edition) by Pushkin Press as the Target Text (consisting of 18 chapters with 470 pages).

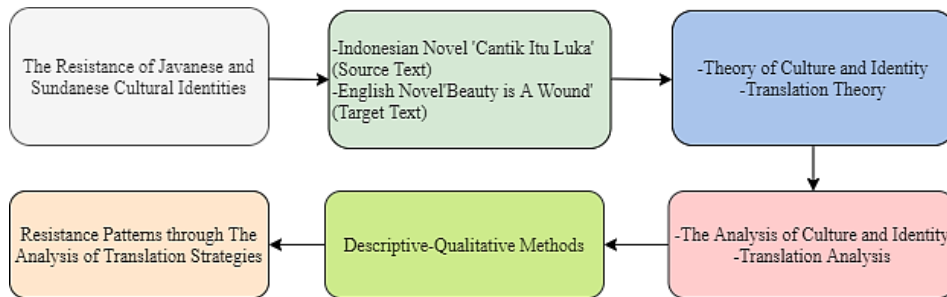
The novel and its translated version were chosen as data sources for three primary reasons. *First*, '*Cantik Itu Luka*,' written by Eka Kurniawan, is well-known and has been translated into over 30 languages, including Korean, Polish, Spanish, Swedish, Vietnamese, and Japanese. Meanwhile, the

English version entitled *Beauty is a Wound* was selected as the winner of the 2016 World Readers' Award in Hong Kong and is claimed to be one of the essential achievements in Indonesian literature. As Cronin in Zanettin (2014) states, “*translation can make an important contribution to genuine biocultural diversity in the contemporary world, especially when it can bring minor languages and cultures into the most powerful vehicle of media products: English.*” *Second*, regarding the translator’s competencies and education. Annie Tucker is a native English speaker who lives in Los Angeles. She graduated from Barnard College with a Bachelor of Arts in English and from the University of California, Los Angeles with a Doctor of Philosophy in Culture and Performance (UCLA). Applying her interest in translation, she brings her training in writing, anthropology, curation, education, and artistic practice to every act of translation. Moreover, Tucker's reliability can also be demonstrated by his years of living in Java and Bali, as well as a decade of professional experience performing original research on Indonesia that has been published in publications, journals, and books. *Third*, the acceptability of the translation was evidenced and supported by the inclusion of “Beauty Is a Wound” in the list of 100 notable books by The New York Times, The Man Booker International Press (2016) longlist announced, Best Translated Book Awards (2016) longlist announced, and the winner of World Reader Award (2016).

This study falls under the category of data-driven research which makes judgments based on data analysis and interpretation (Vanderstoep & Johnston, 2009). The data collection procedure is divided into the following steps. *Firstly*, the data were analyzed using the descriptive-comparative method by comparing ST with the TT. *Secondly*, the data in words and phrases containing Javanese and Sundanese-cultural terms were identified using Newmark’s (1988) cultural terms categorization (such as ecological terms, material cultures, social cultures, organizations, gestures, and habits). *Lastly*, the resistance patterns were identified using Baker’s (2018) strategies to cope with cultural terms combined with Newmark’s (1988) translation procedures.

This study used a descriptive qualitative approach for in-depth analysis, which involves textual analysis to produce textual descriptions of the phenomena under consideration (Vanderstoep & Johnston, 2009). The overall data were analyzed by identifying and exploring strategies used by the translator relying on the concept of equivalence and correspondence by comparing the ST’s cultural term with the TT’s translation. Meanwhile, to find the resistance patterns, this research was eliminating non-equivalence and non-correspondence pairs. Thus, the source text was used to comprehend the translators' decisions rather than to evaluate the target texts.

Graphic 1 :
 The conceptual framework



In order to avoid subjectivity and bias, this study used theoretical and methodological triangulation to attain credibility, dependability, transferability, and confirmability. Theoretical triangulation incorporated multiple approaches, whereas methodological triangulation employed appropriate methodologies during data collection, observation, and analysis.

FINDINGS AND DISCUSSION

Referring to the undeniable role of translation in shaping culture and national identities, Muñoz & Buesa-Gómez (2010) state that translators used translation to strengthen group identity and, as a result, cultural knowledge. Thus, translation became a means to enrich the national identity heritage as the idea of the nation was rising and beginning to be established through literary works (Petrina, 2020). The overall findings have shown that the resistance of Javanese and Sundanese identities can be identified and formulated through how the translator managed the translation conflict by faithfully translating what the source text says. Here, the use of loan words (transference) and couplet or blended strategies by combining loan words with superordinate words, loan words with explanations, or explanations with loan words and transposition in the target text. The results are shown in table 1.

Table 1:

Degree of resistance in the translation of Javanese and Sundanese cultural terms

No.	ST	TT	Form		Meaning	
			Constant	Change	Constant	Change
1.	<i>ajak</i>	<i>ajak</i>	+	-	+	-
2.	<i>selamatan</i>	<i>selamatan</i>	+	-	+	-
3.	<i>tumpengan</i>	<i>tumpengan</i>	+	-	+	-
4.	<i>janur kuning</i>	<i>janur kuning</i>	+	-	+	-
5.	<i>blangkon</i>	<i>blangkon</i>	+	-	+	-
6.	<i>Kyai</i>	<i>Kyai</i>	+	-	+	-
7.	<i>Dukun</i>	<i>Dukun</i>	+	-	+	-
8.	<i>Nina Bobo</i>	<i>Nina Bobo</i>	+	-	+	-

No.	ST	TT	Form		Meaning	
			Constant	Change	Constant	Change
9.	<i>Lutung Kasarung</i>	<i>Lutung Kasarung</i>	+	-	+	-
10.	<i>wayang</i>	<i>wayang</i>	+	-	+	-
11.	<i>buta</i>	<i>buta</i>	+	-	+	-
12.	<i>mababharata</i>	<i>mababharata</i>	+	-	+	-
13.	<i>orkes Melayu</i>	<i>orkes Melayu</i>	+	-	+	-
14.	<i>keroncong</i>	<i>keroncong</i>	+	-	+	-
15.	<i>sintren</i>	<i>sintren</i>	+	-	+	-
16.	<i>Kuda Lumping</i>	<i>Kuda Lumping</i>	+	-	+	-
17.	<i>silat</i>	<i>silat</i>	+	-	+	-
18.	<i>kalong</i>	<i>kalong, a fruit bat</i>	-	+	+	-
19.	<i>kebaya</i>	<i>kebaya lace blouses</i>	-	+	+	-
20.	<i>mie bakso</i>	<i>mie bakso meatballs</i>	-	+	+	-
21.	<i>becak</i>	<i>becak rickshaws</i>	-	+	+	-
22.	<i>dalang</i>	<i>dalang, master puppeteers</i>	-	+	+	-
23.	<i>kuda lumping</i>	<i>kuda lumping trance dancing</i>	-	+	+	-
24.	<i>tukang ojek</i>	<i>ojek driver</i>	-	+	+	-
25.	<i>syukuran</i>	<i>syukuran, ritual of thanks</i>	-	+	+	-
26.	<i>puasa Daud</i>	<i>alternate-day Daud fasting</i>	-	+	+	-

The degree of resistance shows how correspondence and equivalence play a role in identity formation. Through discreet investigation, local cultural identities are discovered in the novel and its translation. Cultural words can be maintained or negotiated in translation if culture is open, sustainable, and adaptable. From table 1., Javanese and Sundanese identity resistance could be identified when the translation of cultural words does not change the source (literal or semantic) meanings. In addition, forms may be changed, but the meanings were constant. The findings, then, developed some patterns as a whole concept of resistance in translation. It can be concluded that the more the form and meaning change, the more blurred the identity becomes. For a brief explanation, the patterns of Javanese and Sundanese identities' resistance from the ST into the TT in this study as depicted below.

1. The Resistance of Javanese and Sundanese Identities by Using Loan Words

The cross-cultural translation is influenced by cultural identity (Shi-rong, Zhang & An-na, 2012). Since the translated text is a component of the target culture, cultural identity is marked by the translator's success in displaying specific national cultural characteristics (Shi-rong, Zhang & An-na, 2012). The realization was shown by implementing foreignization ideology as a decentered translation while protecting the originating cultures.

Loan words are an intriguing area of study since they conflate multiple linguistic systems, cultures, and identities (Stancu, 2020). The limit of the language's vocabulary causes innumerable linguistic interactions, and as a direct consequence, the use of loan words from other languages is needed (Stancu, 2020). Baker (2018) proposed that using loan words is particularly common in dealing with culture-specific items as if once a word or expression is borrowed into a language, translators and readers cannot predict or control its development or additional meaning. Relying on Baker's statement, the results showed that TT was dominated by using loan word strategy in this study. A prominent finding showed no change in form and meaning from ST to TT. When the translation fulfilled the aspects of correspondence and equivalence, the ST cultural terms could be maintained. Thus, using loan words in the translation of ST becomes essential as a powerful instrument to preserve the Javanese and Sundanese identities that existed in the source novel by showing the authorship of Indonesian writers and Indonesian cultural heritage. The use of loan words as a translator's effort to maintain Javanese and Sundanese identities is served and described in table 2.

Table 2:
 The application of the use of loan word strategies in the translation of Javanese and Sundanese fauna

No.	ST	TT	Cultural-Category
1.	<i>Orang Belanda banyak memelihara ajak, teman mereka berburu babi, dan bukan cerita bobong jika ada pribumi yang mereka tak suka, akan diadu hidup-mati dengan ajak.</i> (CIL, 2002/2020: 30)	Many Dutch people raised wild dogs for hunting wild boar, and it was no lie that if they didn't like a native, he would be pitted against those ajak in a fight to the death. (BITW, 2015/2016: 31)	Javanese and Sundanese Fauna

In excerpt (1), there was no change in the translation of '*ajak*' from ST to TT. It must be realized that translating '*ajak*' into 'a wild dog' will be misleading as there are a lot of species of wild dogs around the world, such as grey wolf, red fox, Arctic fox, kit fox, African wild dog, golden jackal, etc. Thus, the word '*ajak*' refers to endemic coyote species (wild dog) eventually

only found in South and East Asia, including Sumatra and Java Island (<https://artsandculture.google.com/>) was maintained in the target text.

Table 3:
 The application of the use of loan word strategies in the translation of Javanese and Sundanese tradition

No.	ST	TT	Cultural-Category
2.	<i>Maka ia membiarkan perutnya semakin besar, menjalankan ritual selamatan pada umur tujuh bulan, membiarkannya lahir, meskipun ia menolak untuk melibat bayinya (CIL, 2002/2020: 6)</i>	So, she let her stomach get bigger, held the selamatan ritual at seven months, and let the baby be born, even though she refused to look at her. (BITW, 2015/2016: 6)	Javanese and Sundanese Tradition
3.	<i>Ibunya membuat semacam pesta kecil atas kesembuhan yang mendadak tersebut, berupa nasi kuning tumpengan dengan seongkok ayam yang disembelih secara baik-baik,... (CIL, 2002/2020: 36)</i>	His mother had a small party to celebrate his sudden recovery, with a yellow cone of tumpengan rice and a chicken that had been slaughtered the proper way, ... (BITW, 2015/2016: 37)	Javanese and Sundanese Tradition

In Java, Madura, Sunda, and many other parts of Indonesia, a traditional ceremony is known as a '*selamatan*' is performed before any special occasion, whether it is for family, such as a wedding, birth event, or to celebrate or congratulate of any other special occasion. The ceremony is a sign of unity. As Indonesian people believe in the spirit of their ancestors, they believe that they will receive the protection and blessing of God when taking part in the '*selamatan*' tradition. Looking into the connotative meanings, the word '*selamat*' in Javanese refers to the situation of 'safe from harm', concerning seeking God's protection from all misfortune and danger. A dish called '*nasi tumpeng*' is served in '*selamatan*' with yellow cone rice and seven side dishes representing the helping of God. Based on excerpts (2) and (3), it can be inferred that the translator tends to protect the source text from any target text's ideological dominance as '*selamatan*' and '*tumpengan*' mainly refer to Javanese and Sundanese traditions.

Table 4:
 The application of the use of loan word strategies in the translation of Javanese and Sundanese equipment

No.	ST	TT	Cultural-Category
4.	<i>Hampir di setiap ruas jalan ada janur kuning tertancap di pinggir pagar, dan</i>	Crowds of villagers attend the ceremony after the ceremony for weeks on end	Javanese and Sundanese

No.	ST	TT	Cultural-Category
	<i>rombongan orang-orang yang pergi ke undangan nyaris tanpa henti dari minggu ke minggu. (CIL, 2002/2020: 338)</i>	and the golden <i>janur kuning</i> poles marking the houses holding wedding parties stick out of fences at almost every single intersection, arching over the street to dangle their festive decorations. (BITW, 2015/2016: 314)	Equipment

According to Javanese custom, ‘janur kuning’ has a significant meaning and symbol and is familiar among the Javanese, Sundanese, and Balinese. Cited from www.budayajawa.id, the word ‘janur’ was adapted from Arabic, which means ‘light from heaven’, while the term ‘kuning’ is taken from Javanese, which means holy. Nevertheless, Javanese perceived ‘janur’ as ‘*sejatining nur*’ means ‘true light’ as a symbol of happiness. Because of that, Javanese and Sundanese people use ‘*janur kuning*’ as a marker for weddings occasion. Thus, translating ‘*janur kuning*’ to ‘yellow leaf’ will eliminate Javanese and Sundanese philosophy. This reason clearly showed how the translator kept the source culture in excerpt (5).

Table 5:

The application of the use of loan word strategies in the translation of Javanese and Sundanese accessories

No.	ST	TT	Cultural-Category
5.	<i>...dan orang-orang melemparkan uang recehan ke dalam blangkonya yang diletakkan terbalik (CIL, 2002/2020: 60)</i>	...and people threw small change into the <i>blangk</i> that Muin now set out upside down. (BITW, 2015/2016: 59)	Javanese Accessories

From excerpt (5), it must be noticed that there are some types of headbands in Indonesia, such as ‘*blangk*’ in Java, ‘*udeng*’ in Bali, ‘*tanjak*’ in Palembang, ‘*totopong*’ in Sunda, ‘*kampurui*’ in Buton, and so on. Focusing on ‘*blangk*’, it has a deep philosophical meaning as hope in life values. ‘*Blangk*’ hints at ‘*jagad gede*’ [the big universe], while the head indicates ‘*jagad alit*’ [the small universe] which symbolizes God's power. As ‘*blangk*’ is the identity of the Javanese people and represents the characteristics of Javanese culture, ‘*blangk*’ becomes significant to show the character’s Javanese identity in the novel (Muin’s identity). It was noteworthy that the word ‘*blangk*’ was maintained in the target text using loan words.

Table 6:
 The application of the use of loan word strategies in the translation of Javanese and Sundanese social status and occupation

No.	ST	TT	Cultural-Category
6.	<i>Kyai Jahro, imam masjid itu, akhirnya menyerah dan memimpin upacara pemakaman Dewi Ayu</i> (CIL, 2002/2020: 12)	Kyai Jahro , that mosque imam, finally gave up and led Dewi Ayu's funeral. (BITW, 2015/2016: 12)	Javanese and Sundanese Social Status
7.	<i>Keluarganya dan teman-temannya yang sangat khawatir segera memanggil seorang tabib, atau dukun, datang dari jauh...</i> (CIL, 2002/2020: 34)	His family and his friends were deeply concerned and called in a dukun from a distant land... (BITW, 2015/2016: 35)	Javanese and Sundanese Occupation

'*Kyai*' is well-known in Indonesian society, especially in Java and Sunda. This term is written in the Latin script of New Java, which was standardized as '*Kiai*'. The word '*kyai*' combines with 'ki', which means 'kakek' [grandfather] and 'ayi', which means 'adik' [brother], belonging to 'everything respected like the older'. Connecting with the context, *Kiai Jahro*, as one of the characters in the novel, is described as an imam of the mosque (which is one of the prominent people in the village) so that it reveals identity.

Table 7:
 The application of the use of loan word strategies in the translation of Javanese and Sundanese song and tale

No.	ST	TT	Cultural-Category
8.	<i>Ketika kecil, perempuan tua itu selalu menemaninya tidur, menyanyikan Nina Bobo, dan dongeng Lutung Kasarung.</i> (CIL, 2002/2020: 61)	When she was little the old woman had always kept her company as she slept, singing the lullaby Nina Bobo , and telling her the fairy tale of Lutung Kasarung (BITW, 2015/2016: 60)	Javanese Song and Sundanese Tale
9.	<i>Ia seharusnya menggambar wajah Drupadi, atau Shinta, atau Kunti, atau siapalah tokoh wayang yang cantik, sebab begitulah setiap ibu mengharapkan anaknya, paling tidak di kota itu. Kau akan menggambar Yudistira, Arjuna, atau Bima, jika kau berharap anak lelaki.</i> (CIL,	Most mothers would have drawn the face of Drupadi, Shinta, or Kunti, or whichever wayang character was the prettiest, or if they were hoping for a boy, they would have drawn Yudistira, Arjuna, or Bima. (BITW, 2015/2016: 18)	Javanese Tale

No.	ST	TT	Cultural-Category
	2002/2020: 18)		

Excerpts (8) and (9) showed that the target text still preserved Javanese and Sundanese identities, focusing on Javanese and Sundanese songs, tales, and arts. It can be seen in how cultural terms, such as *'Nina Bobo'*, *'Lutung Kasarung'*, and *'wayang'*, were maintained or just transferred in the target text by the translator. Through the investigation, the findings showed the motives behind the translator's decision rather than a coincidence. *'Nina Bobo'* is a lullaby which close to Java. The song *'Nina Bobo'* is taken from a girl named Helenina Mustika Van Rodjnik. Helenina is an Indonesian-Dutch mulatto who was born in 1871. Her mother, Mustika, is a native and works as a traditional dancer. Whereas his father, Captain Van Rodjnik, is from the Netherlands. Since childhood, Helenina is always said to suffer from insomnia. Her mother then sang a lullaby every night for her until she slept. On the other side, when talking about *'Lutung Kasarung'* in excerpt (9), *'Lutung Kasarung'* is rhyming storytelling of the legend of the Sundanese people. It was the journey of *Sanghyang Guruminda* from heaven. He was sent down to *'Buana Panca Tengah'* or earth, in the form of a *'lutung'* [langur].

In the same case, *'wayang'* in excerpt (9) was maintained since it was born from the ancestors of the Javanese tribe in the past. Played in rituals of worshipping ancestral spirits and traditional Javanese ceremonies, *'wayang'* comes from the word *'Ma Hyang'*, which leads to "a spiritual spirit or God". As a rule, *'Wayang'* is played by a *'dalang'* as the narrator, accompanied by *'gamelan'* music played by a group of *'nayaga'* and sing *'tembang'* sung by some *'Sinden'*. Due to the complexity of the existing culture, *'wayang'* cannot be translated into 'puppet' as the term 'puppet' is very general.

2. The Resistance of Javanese and Sundanese Identities by Applying Blended Strategies

Because equivalence is required in the translation process, formal correspondence is sacrificed in favor of equivalence over formal correspondence (Nida & Taber, 1982). As a result, shifting is frequently performed by the translator. This study discovered some differences in cultural terms from the source text to the target text. By utilizing either superordinate or explanation, the total changes are from a noun (*n.*) to a noun with a noun phrase (*NP*). This type of transformation was referred to by the researcher as the deployment of hybrid translation methodologies.

a. The Resistance of Javanese and Sundanese Identities by Using Loan Word with Superordinate (a More General Word)

As loan words were unfamiliar to target readers, the translator manipulated the target text using loan words with superordinate strategy when faced with Javanese and Sundanese cultural terms. The example of the data found in the novel and its translation were presented in table 8.

Table 8:
 The application of the use of loan word with superordinate strategies in the translation of Javanese and Sundanese fauna and cloth

No.	ST	TT	Cultural-Category
10.	"Panggil aku Mama Kalong," katanya. "Seperti kalong , aku lebih sering bangun di malam bari daripada siang. (CIL, 2002/2020: 79)	"Call me Mama Kalong," she said. "Because like a kalong , a fruit bat, I'm much more often up and about at night than during the day." (BITW, 2015/2016:77)	Javanese and Sundanese Fauna
11.	Ia sering berdandan menirukan perempuan-perempuan itu, dengan sarung yang melilit ketat dan kebaya serta rambut disanggul. (CIL, 2002/2020: 62)	...they loved to laugh, and they would dress her up in their tight sarongs and kebaya lace blouses and pull her hair back in a bun. (BITW, 2015/2016 :61)	Javanese and Sundanese Cloth

Excerpt (10) represents how superordinate, or a more general word, followed a specific cultural term in the target text. Here, the term 'a fruit bat' becomes general as there are a lot of fruit bat genera and species around the world (such as Little red flying fox, Mariana fruit bat, Ryukyu flying fox, Admiralty flying fox, and so on). However, by inserting the specific cultural word "*kalong*", it can be mentioned that it refers to species *Pteropus vampyrus Linnaeus* which mainly lived in Java. The term '*Manusia kalong*' is a designation for humans with sleep disorders (Sarkandian disorder), so the translator has preserved it in the target text.

In the same case, the term 'lace blouse' in excerpt (11) was very general since many lace blouses exist. Nevertheless, protecting the term 'kebaya' refers to Javanese and Sundanese traditional blouse dress as identity. The word '*kebaya*' is derived from the Arabic word '*Kaba*' which means 'clothing' introduced by Portuguese to Javanese. It was first worn and familiar in Indonesia during the 15th and 16th centuries.

Table 9:
 The application of the use of loan word with superordinate strategies in the translation of Javanese and Sundanese food and transportation

No.	ST	TT	Cultural-Category
12.	<i>Rosinah telah membelinya di toko roti dan Dewi Ayu melumuri dirinya dengan pengawet mayat tersebut meskipun orang-orang kadang mempergunakannya untuk campuran bikin mie bakso.</i> (CIL, 2002/2020: 10-11)	Rosinah had bought it at the bakery and Dewi Ayu had sprinkled herself with the corpse preservative that others sometimes mixed in with their mie bakso meatballs. (BITW, 2015/2016:11)	Javanese and Sundanese Food
13.	<i>Dan sesungguhnya tak banya anak-anak yang akan berhenti di depan gerbang pagar berbarap melibatnya, sebab ibu-ibu yang melintas di dalam becak juga akan menengokkan wajahnya sejenak, begitu pula orang-orang yang berangkat bekerja, dan para penggembala yang menggiring domba.</i> (CIL, 2002/2020: 22)	In truth, it wasn't only children who would stop in front of the fence gate hoping to see Beauty, because the women who passed by in becak rickshaws would also turn their heads for a moment, as would the people leaving for work and the shepherds leading their sheep. (BITW, 2015/2016:23)	Javanese and Sundanese Transportation

Findings in excerpts (12) and (13) show the importance of target readers' perception when reading a kind of translated text. As 'mie bakso' was translated into 'mie bakso meatballs' using a more general word, it will help the target reader perceive what kind of food it is since there is no 'mie bakso' in their food reference. Similarly, 'becak' was translated into 'becak rickshaws' to designate a three-wheeled pedal-powered bike with a passenger seat as *becak* is the modification of the Japanese original hand-pulled rickshaws.

Table 10:
 The application of the use of loan word with superordinate strategies in the translation of Javanese and Sundanese transportation

No.	ST	TT	Cultural-Category
14.	<i>Jarak dari tempat pemakaman umum ke rumahnya bukanlah jarak yang pendek, tapi tukang ojek lebih suka membanting motornya ke parit dan segera melarikan diri daripada mengantarkannya.</i>	The distance from the public cemetery to her house wasn't a short distance, but ojek drivers preferred to crash their motorcycles into a ditch and run away	Sundanese Transportation

	(CIL, 2002/2020: 18)	as fast as they could rather than give Dewi Ayu a ride. (BITW, 2015/2016: 19)	
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Unlike previous findings, in excerpt (14), the term *tukang ojek* was translated into ‘ojek driver’. In Sunda, *Ojek* derives from *oto* [vehicle] and *jegag* [straddle]. In 1969, *ojek* had developed in rural areas in Central Java. The existence of *ojek* is driven by the condition of the village roads, which are badly damaged (www.voi.id). Nevertheless, the target text translated the word *tukang* into ‘driver’. This decision means that the translator tends to use a more general word since *tukang*, according to KBBI (refers to a person who has expertise in a job’. In contrast, ‘driver’ is a broad term that refers to a person who drives a vehicle’ (see <https://www.oxfordlearnersdictionaries.com/>). The influence of superordinate usage changed the form, but the meaning stayed the same, allowing the translator to maintain the identity.

b. The Resistance of Javanese and Sundanese Identities by Using Loan Word with Explanation (Couplets)

To deal with culture-specific items, Baker (2018) states that when the word in issue is repeated numerous times in the text, a loan word with an explanation helps the reader grasp the word without being sidetracked by further long explanations. An example of the datum found in the novel and its translation was in table 11.

Table 11:
 The application of the use of loan word with explanation strategies in the translation of Javanese and Sundanese tradition

No.	ST	TT	Cultural-Category
14.	<i>Pesta syukuran yang meriah tidak hanya dilakukan oleh para nelayan itu, ...</i> (CIL, 2002/2020: 294)	The fishermen weren’t the only ones to hold a cheerful syukuran ritual of thanks . (BITW, 2015/2016: 280)	Javanese and Sundanese Tradition

In excerpt (14), the translator inserts the explanation of *syukuran* as ‘a ritual of thanks’ in the target text. As *syukuran* is thick with Javanese and Sundanese cultures, the term *syukuran* is unfamiliar to the target reader. The term *syukuran* is the communal feast from Java which derives from the word *syukur*. When *syukur* is defined as an expression of gratitude to God, *syukuran* symbolizes that expression by holding a ceremonial feast.

Overall, while the employment of blended translation approaches may appear redundant, this study discovered that the translator commonly employed them to shield source cultures from the destination text's ideological dominance. At the same time, this study discovered that mixed translation procedures were adequate for providing target readers with a good understanding (non-Indonesian native speakers).

c. The Resistance of Javanese and Sundanese Identities by Using Loan Word with Transposition and Explanation (Triplets)

The process of translation is a matter of priority, especially when it comes to literary works (Khaled, 2020). In terms of priority, this study discovered that the translator used Newmark's (1988) transposition process in addition to employing numerous loan words, assuming that the translator prefers to lessen the strangeness since leaving too many loan words weakens the translation output. Surprisingly, the translator includes an explanation before the borrowing word and transposition including a grammatical category change. The example was depicted in table 12.

Table 12:

The application of the use of loan word with transposition and explanation strategies in the translation of Javanese and Sundanese tradition

No.	ST	TT	Cultural-Category
16.	<i>Tubuhnya kurus dan telanjang, ia memiliki disiplin tubuh yang ketat, melakukan puasa Daud meskipun semua orang tahu ia bukan penganut agama yang taat.</i> (CIL, 2002/2020: 140)	His naked body was skinny due to his strict regimen of alternate-day Daud fasting , even though everyone knew he was not a religious person. (BITW, 2015/2016: 135)	Javanese and Sundanese Tradition

Unlike previous excerpts, the phrase '*puasa Daud*' into 'Daud fasting' in excerpt (16) strongly connects with Javanese and Islamic identities because Javanese and Sundanese cultures are sometimes open to adopting Islamic culture. As an illustration, during '*Daud fasting*' (Javanese), known as '*saum*' (Sundanese form from the Arabic word '*shiyam*') or alternate day fasting (ADF), people will fast for one day and then eat what they want the next day, and so forth. So that, people will be restricted in what they eat half of the time. Although '*Daud fasting*' is often used as a diet program, translating '*Daud*' into 'David' or 'alternate day fasting' will obscure the existing identity since not all people execute and are familiar with it. Nevertheless, translating '*puasa*' into 'fasting' is a kind of transposition as it was changed from 'fast' (*n.*) into 'fasting' (*n.*) as 'abstinence from food or drink or both for health, ritualistic, religious, or ethical purposes' (see <https://www.britannica.com/>). Because of that, the translator combined loan word with explanation and Newmark's procedure of transposition in the target text.

CONCLUSION

As the concept of equivalence and correspondence were used, one issue that most bothers translation experts are the translator's style and priority, particularly the preference for both keeping identity and interpreting the cultural word fluently. Focusing on the resistance of Javanese and Sundanese cultural identities, this research findings showed that resistance to Javanese and Sundanese identities could be identified and formulated through the translator's conflict management. Thus, Javanese and Sundanese identity resistance could be determined when the translation of cultural words does not change the source meanings and references (in this case by using loan words, blended strategy by applying loan words with superordinate, loan words with explanation, and loan words with transposition and explanation strategies). Here, loan words became essential for protecting the source culture. In practice, the study of translation resistance can be used as an interpretive synthesis for researchers as well as an educational tool for translators to recognize that translators also play an important role in efforts to maintain identity and to increase audience appreciation for the translator's performance as a cultural mediator. However, the findings explored in this study are limited to analyzing translation decisions in the translation of an existing novel and do not include the translation's final judgment. Therefore, a follow-up study that investigates the acceptability and readability of the translation by taking identity issues into consideration is required.

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