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## TRANSLATING JAVANESE CULTURAL TERMS IN THE NOVEL PENGAKUAN PARIYEM: IDEOLOGY AND STRATEGIES

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**Abstract:** This study investigates the translation ideologies and strategies applied in the English translation of Pengakuan Pariyem, originally written by Linus Suryadi in 1981 and translated into Pariyem's Confession by Jennifer Lindsay in 2018. The research focuses on Javanese cultural terms and how they are rendered into English, aiming to uncover the translator's ideological stance and strategic choices. Using a descriptive qualitative approach, this study identifies 114 Javanese cultural terms, classified according to Newmark's (1988) five cultural categories: ecology, material culture, social culture, social organization, and gestures and habits. Translation ideologies are examined using Venuti's (1995) framework, which distinguishes between foreignization and domestication. Strategies are analyzed following Davies' (2003) taxonomy, which includes preservation, addition, omission, globalization, localization, transformation, and creation. The findings reveal a clear tendency toward domestication, with 76 instances, compared to 38 instances of foreignization. This suggests that the translator prioritizes target reader accessibility by adapting cultural elements to the target language norms. In terms of strategies, localization emerges as the most frequently used method, appearing in 41 cases, followed by preservation (27), globalization (23), addition (11), transformation (5), and omission (7), with no instances of creation. These results indicate a deliberate effort to maintain cultural meaning while ensuring comprehensibility for English-language readers. This study contributes to the understanding of cultural translation in literary texts and highlights the translator's role in negotiating meaning between source and target cultures.

**Keywords:** translation ideology; translation strategy; cultural terms.

### INTRODUCTION

Literary translation frequently becomes a site where language, culture, and ideology intersect in complex ways. Cultural terms in particular carry dense sociohistorical meanings that resist direct equivalence across languages (Newmark, 1988; Nida & Taber, 1982). Recent scholarship emphasizes that translating such terms involves negotiation between intercultural and transcultural communication processes (Baker, 2022; Van Doorslaer & McMartin, 2022). Studies on cultural transfer underline the need to preserve local meaning while ensuring accessibility for wider audiences (Prykhodko et al., 2024; Zitouni, 2022). The Javanese cultural landscape represented in Pengakuan Pariyem offers a rich testing ground for examining how ideology and strategy shape

the rendering of culture-bound expressions in literary texts.

Research on cultural terms in translation shows a wide range of strategies, from borrowing to adaptation, each carrying ideological implications. Analyses of culture-bound expressions in political and formal discourse demonstrate that strategy choice often reflects institutional or sociopolitical positioning (Al-Khalafat & Haider, 2022; Al-Awawdeh, 2022). Audiovisual translation studies likewise reveal how subtitlers mediate slang and local references through domestication or foreignization (Hashish & Hussein, 2022; Saideen et al., 2024). Work on movie subtitles and popular media further confirms the tension between readability and cultural retention (Alaa & Al Sawi, 2023; Leksananda & Manusu, 2023). These patterns

establish strategy as inseparable from ideological orientation in handling cultural specificity.

A parallel body of work focuses on literary texts, where cultural concepts are deeply embedded in narrative and characterization. Studies of novels such as *Saman* and *Pulang* illustrate how lexical transformation and cultural substitution are used to bridge Indonesian cultural realities for global readerships (Azka & Sutrisno, 2025; Putra & Suyudi, 2025). Research on other literary works highlights how translation techniques influence the representation of cultural words and reader perception (Wahyudi et al., 2023; Yatuzzuhriyyah & Hilman, 2022). Investigations into Kurdish and Persian literary translations also stress semantic and pragmatic shifts in rendering cultural realia (Rasul & Raouf, 2023; Masoudzade & Rad, 2023). Together, these studies foreground literature as a key domain for examining cultural negotiation in translation.

Ideology has become a central lens in translation studies, particularly in relation to religion, media, and literature. Analyses of Quranic translation in Indonesia reveal how doctrinal positioning influences lexical and interpretive choices (Gunawan, 2022; Gunawan et al., 2022). Case studies of religious aphorisms and moral texts demonstrate how translators' beliefs shape technique selection and textual framing (Anis et al., 2022; Anis & Arifuddin, 2023). Comparative work on Arabic–Javanese religious texts further shows ideology operating through culturally embedded terminology (Anis & bin Syed Abdullah, 2023; Alhaj, 2024). These findings confirm that ideology is not peripheral but structurally embedded in translation decisions.

Beyond religious discourse, ideological influence is evident in broader sociocultural and media contexts. Research on dubbing and paratextual framing reveals how cultural and political narratives are reshaped through translation (Pakar & Khoshsaligheh, 2022; Smadi et al., 2022). Studies of movie subtitles and animated films identify ideological tendencies linked to procedure and technique choice (Hunadah et al., 2023; Putri et al., 2023). Work on novels and online platforms likewise associates translation procedures with ideological positioning (Kuswardani et al., 2023; Rachmawati, 2017). This strand situates translation as a socially embedded practice rather than a neutral linguistic act.

Recent theoretical discussions expand the field toward sociological and performative dimensions. Scholars argue for viewing translation within

broader social and cultural systems, including performance cultures and shifting disciplinary “turns” (Marinetti & De Francisci, 2022; Zwischenberger, 2023). Reviews of linguistic and literary perspectives underline the interdisciplinary character of translation studies (Rabee et al., 2025; Bennoudi & Zaid, 2023). Feminist and gender-oriented approaches further demonstrate how ideology shapes character representation in translation (Ciobanu, 2025; Chen & Song, 2025). Such approaches reinforce the relevance of ideological analysis for literary translation.

Technological developments introduce new variables into cultural term translation. Evaluations of machine and AI-assisted translation highlight ethical and quality concerns in culturally sensitive contexts (Asscher & Glikson, 2023; Al Rousan et al., 2025). Frameworks for assessing LLM and human translation quality emphasize challenges in rendering allusions and culture-bound items (Yating et al., 2025; Sadikhova & Babayev, 2025). Advances in scene text and multimodal translation also show technology reshaping cultural communication (Cheema et al., 2025; Wan, 2022). These developments make human ideological positioning even more salient in literary translation.

Methodological guidance for cross-cultural adaptation and corpus-assisted studies supports more systematic analysis of cultural terms. Practical guidelines stress rigor in translating and validating culturally loaded instruments and texts (Cruchinho et al., 2024). Corpus-based approaches help identify patterns in rendering culture-bound expressions across genres (Golchinnezhad & Afrouz, 2022; Al-Khalafat & Haider, 2022). Eco-translatology and culturally oriented models offer additional perspectives on balancing environment, culture, and language (Chong & Gou, 2025; Kang, 2025). These methods inform structured investigation of cultural term translation.

Studies focusing specifically on idioms, slang, and realia highlight micro-level challenges. Research on idiom and slang translation outlines strategy repertoires and cultural implications (Hajiyeva, 2025; Zeynalova, 2025). Work on English literary texts and classic plays demonstrates the interdependence of culture and translation in handling culturally loaded items (Zitouni, 2022; Masoudzade & Rad, 2023). Investigations into webtoons, subtitles, and contemporary fiction show similar issues across

new media (Putri et al., 2023; Leksananda & Manusu, 2023). These micro-level analyses complement broader ideological frameworks.

Finally, Indonesian-focused research provides relevant regional grounding. Studies on translation ideology in Indonesian–English literary translation reveal patterned preferences for domestication or foreignization (Nisrina & Yuliasri, 2025; Supatmiwati et al., 2024). Analyses of cultural terms in Indonesian novels and popular narratives highlight the role of technique in shaping ideology (Azka & Sutrisno, 2025; Putra & Suyudi, 2025). Pedagogical and media-related research also underscores the growing importance of cultural mediation in Indonesian contexts (Meinawati et al., 2020; Muallim & Daulay, 2023). This regional scholarship frames the relevance of studying Javanese cultural terms specifically.

Despite extensive work on cultural terms and translation ideology, limited research focuses specifically on Javanese cultural lexicon within Indonesian literary classics. Existing studies tend to address Arabic, Persian, Chinese, or global Anglophone contexts rather than Javanese sociocultural systems (Anis & bin Syed Abdullah, 2023; Kang, 2025). Research on Indonesian novels often examines general cultural items without deep ideological mapping of strategy use (Nisrina & Yuliasri, 2025; Supatmiwati et al., 2024). Moreover, methodological discussions rarely integrate detailed strategy analysis with ideological categorization in a single literary case (Cruchinho et al., 2024; Zwischenberger, 2023). Thus, this study aims to address the following research questions: (1) What translation ideology is employed in rendering Javanese cultural terms in *Pengakuan Pariyem* into its English version, *Pariyem's Confession*? (2) What translation strategies are applied in the process of translating these Javanese cultural terms?

This study offers a focused examination of Javanese cultural terminology within a canonical Indonesian novel, a combination rarely addressed in prior research. It integrates classical strategy taxonomies with contemporary ideological frameworks to produce a layered analysis (Newmark, 1988; Bennoudi & Zaid, 2023). By linking micro-level techniques to macro-level ideological tendencies, the study extends approaches used in religious and media translation to literary prose (Anis et al., 2022; Kuswardani et al., 2023). The research also situates findings within intercultural and transcultural communication theory (Baker, 2022; Prykhodko

et al., 2024). This integrated design constitutes a methodological and contextual contribution.

The findings contribute to translation studies by clarifying how local Indonesian cultures are mediated for broader audiences. They provide empirical evidence on the relationship between technique choice and ideological orientation in literary translation (Gunawan, 2022; Van Doorslaer & McMartin, 2022). The study also supports practitioners by mapping workable strategies for handling dense cultural lexicon (Hajiyeva, 2025; Zeynalova, 2025). For scholars, it enriches discussions on culture, ideology, and literature in a Southeast Asian context often underrepresented in global research (Putra & Suyudi, 2025; Kang, 2025). Ultimately, it strengthens understanding of how translation participates in cultural preservation and transformation.

## METHOD

This research employed a descriptive qualitative approach, which focuses on the interpretation of non-numerical data. As noted by Ary et al. in Erwan (2020), qualitative research does not rely on numerical analysis but instead examines data in the form of words, narratives, or visual content to understand meaning, context, and experiences. In this study, the primary data sources consist of *Pengakuan Pariyem*, a novel by Linus Suryadi published in 1981, and its English translation *Pariyem's Confession*, translated by Jennifer Lindsay in 2018. The research seeks to explore the translation ideologies and strategies applied to Javanese cultural terms in these two texts.

To analyze translation ideologies, the study adopts Venuti's (1995) theoretical framework, focusing on the concepts of *domestication* and *foreignization*. Meanwhile, the examination of translation strategies is guided by the classification proposed by Davies (2003), which includes strategies such as preservation, addition, omission, globalization, localization, transformation, and creation.

The research process was conducted in five main stages:

**Topic and Data Source Selection.** The study began with the identification of the research topic—translation ideology and strategy—followed by the selection of the data source, which includes both the original and translated versions of the novel.

**Data Collection.** Data were collected through close reading of both *Pengakuan Pariyem* and *Pariyem's Confession*. Terms identified as

representing Javanese culture were selected based on Newmark’s (1988) classification of cultural terms, which includes ecology, material culture, social culture, social organization, and gestures and habits. These terms were extracted and compiled into an Excel spreadsheet using a note-taking technique.

**Data Verification.** To ensure the accuracy of the cultural classification, the researcher consulted an informant, Nur Wulan Safitri, a final-year university student whose native language is Javanese and who was raised in Purwokerto, Central Java. Her insights helped confirm that the terms collected were indeed culturally significant. Additionally, the researcher cross-referenced these terms with a glossary of Javanese vocabulary found in the original novel to ensure contextual accuracy.

**Data Analysis.** The identified terms were analyzed in two stages. First, the translation ideology for each term was determined using Venuti’s (1995) framework. Second, the translation strategy applied to each term was classified according to Davies’ (2003) categories. Representative examples from each ideology and strategy type were selected and discussed in Chapter III.

**Presentation of Results.** The findings were organized and presented in tabular format for clarity, followed by a descriptive explanation of each category. This presentation aimed to demonstrate the ideological tendencies and strategic patterns used in the translation of Javanese cultural terms.

The scope of this study is limited to identifying translation ideologies and strategies applied to Javanese cultural terms in *Pengakuan Pariyem* and its English translation, *Pariyem’s Confession*. The research does not examine the entire body of text but is focused specifically on 114 Javanese cultural terms identified within these works. The analysis is constrained by the theoretical frameworks of Venuti (1995) and Davies (2003), and it does not incorporate other

models of translation theory. Furthermore, the study does not assess the reception of these translations by readers, nor does it involve quantitative validation or inter-rater reliability beyond consultation with one informant.

## RESULTS AND DISCUSSION

This study analyzes the translation of Javanese cultural terms found in *Pengakuan Pariyem* by Linus Suryadi and its English counterpart, *Pariyem’s Confession* by Jennifer Lindsay. A total of 114 cultural terms were identified and categorized based on Newmark’s (1988) framework, yielding 8 ecological, 44 material culture, 29 social culture, 30 social organization, and 3 gestures and habits terms. Of these, 19 representative terms were selected for focused analysis. Using Venuti’s (1995) model, the findings reveal a predominance of domestication ideology (76 instances) over foreignization (38 instances). Further analysis employing Davies’ (2003) typology of translation strategies shows that localization (41 instances) and preservation (27 instances) were the most frequently applied, followed by globalization (23), addition (11), transformation (5), and omission (7); no occurrences of creation were observed. These results suggest a clear tendency toward adapting Javanese cultural elements to target-language norms while preserving certain source-language features for cultural resonance.

This section presents the key findings related to the study’s focus and offers a detailed analysis of the data comprising Javanese cultural terms identified in *Pengakuan Pariyem* and its English translation. The analysis explores the translation ideologies applied to these terms, drawing on Venuti’s (1995) framework, and examines the translation strategies employed, guided by the model proposed by Davies (2003). A selection of representative examples is discussed to illustrate the varying ideologies and strategies used in the translation process.

Table 1. *Data 1*

| SL  | TL  | Type of Cultural Term | Ideology      | Strategy     |
|---|---|-----------------------|---------------|--------------|
| ... tapi saya ingat betul <b>weton</b> saya, Wukunya kuningan. (hlm. 1) | ... my <b>Javanese birth sign</b> though I know well, The wuku kuningan. (page.1) | Social organization   | Domestication | Localization |

At the start of the narrative, Pariyem introduces herself by mentioning her name, birthplace, age, and “weton”—a Javanese cultural

concept denoting one’s birth date, calculated by combining the seven-day week with five traditional *pasar* days. According to Newmark

(1988), *weton* belongs to the “custom or tradition” category under social organization, reflecting deep-rooted Javanese beliefs about personality and fate. In the English translation, *weton* is rendered as “Javanese birth sign,” applying Venuti’s (1995) domestication ideology by using a more familiar expression with an added cultural

marker. This choice brings the concept closer to the target audience. The translator also adopts Davies’s (2003) localization strategy, balancing cultural specificity (“Javanese”) with conceptual clarity (“birth sign”) to aid comprehension while preserving cultural identity.

Table 2. Data 2

| SL   | TL  | Type of Cultural Term | Ideology       | Strategy     |
|--|---|-----------------------|----------------|--------------|
| ... tapi saya ingat betul <i>weton</i> saya, <i>Wukunya</i> kuningan. (hlm. 1) | ... my javanese birth sign though I know well, <b>The wuku</b> kuningan. (page.1) | Social organization   | Foreignization | Preservation |

In her self-introduction, Pariyem mentions her *wuku*, identified as Kuningan, which is a unit in the Javanese calendar’s seven-day cycle. According to Newmark (1988), *wuku* is categorized under social organization, reflecting Javanese customs passed down through generations. In the translation, the term is retained

as “the *wuku*,” exemplifying Venuti’s (1995) foreignization ideology, which preserves the source culture’s distinctiveness. The translator applies Davies’s (2003) preservation strategy, choosing not to alter or explain the term, thereby maintaining its cultural authenticity for the target audience.

Table 3. Data 3

| SL  | TL   | Type of Cultural Term | Ideology      | Strategy     |
|---|--|-----------------------|---------------|--------------|
| ... oleh mbah dukun dipotong dengan <i>welat</i> . (hlm. 2) | ... cut apart by the widwife with a <b>bamboo knife</b> . (page.1) | Material culture      | Domestication | Localization |

Pariyem recounts that her umbilical cord was cut by a village shaman using a *welat*, a bamboo implement traditionally used for slicing. As described by the informant, a *welat* is a sharp cutting tool made of bamboo, employed in everyday tasks like butchering and childbirth. Classified under material culture by Newmark (1988), *welat* refers to a physical object commonly used in Javanese daily life. In the English translation, it appears as “a bamboo

knife,” reflecting Venuti’s (1995) domestication ideology, which adapts cultural terms into familiar target-language equivalents. The translator uses Davies’s (2003) localization strategy, conveying the essence of *welat* in accessible terms while preserving its cultural specificity through the inclusion of “bamboo.” This approach allows readers to visualize the object’s function while connecting it to its cultural origin.

Table 4. Data 4

| SL  | TL  | Type of Cultural Term | Ideology       | Strategy |
|---|---|-----------------------|----------------|----------|
| ... dia berikan ketika saya umur 5 hari - <i>sepasaran</i> , bahasa populernya. (hlm.3) | ... and so he named me when I was five days old- one market week or <i>sepasaran</i> we call it. (page.2) | Social organization   | Foreignization | Addition |

Pariyem recounts that her name was given by her father during the *sepasaran* ritual, held five days after her birth—a traditional Javanese custom to welcome newborns. As explained by the informant, *sepasaran* signifies “five days” and reflects a belief embedded in Javanese cultural practices. According to Newmark (1988), this term belongs to the social organization category,

as it represents traditional customs passed down through generations. In the English translation, *sepasaran* is rendered as “five days old, one market week, or *sepasaran*,” combining the original term with explanatory phrases. This aligns with Venuti’s (1995) foreignization ideology, as the translator retains the source term while offering clarification. The translator also

applies Davies’s (2003) addition strategy by detail, ensuring cultural preservation while supplementing the target text with interpretive enhancing reader comprehension.

Table 5. *Data 5*

| SL   | TL   | Type of Ideology               | Strategy     |
|--|--|--------------------------------|--------------|
| <i>Nasi tumpeng dan gudhangan: lambang pergaulan hidup yang kelak memperkaya pengalaman. (hlm.3)</i> | A yellow rice cone and green vegetables: for friendships in life that lie ahead to enrich us. (page.2) | Material culture Domestication | Localization |

Pariyem recounts that when she was five days old, her father prepared *nasi tumpeng*—a cone-shaped yellow rice dish—served on a mat as part of the *separasaran* tradition, symbolizing future relationships and well-being. Based on the informant’s explanation, *nasi tumpeng* is a ceremonial food used in Javanese rituals. According to Newmark (1988), it falls under the category of material culture, as it refers to a tangible cultural artifact. In the English translation, *nasi tumpeng* appears as “a yellow rice cone,” aligning with Venuti’s (1995) domestication ideology by substituting the original term with a descriptive equivalent more familiar to the target audience. The translator also employs Davies’s (2003) localization strategy, using imagery that clearly conveys the food’s appearance while adapting the term for cultural accessibility. This approach ensures clarity without losing the essence of the original tradition.

Table 6. *Data 6*

| SL   | TL  | Type of Ideology               | Strategy      |
|--|---|--------------------------------|---------------|
| <i>Nasi tumpeng dan gudhangan: lambang pergaulan hidup yang kelak memperkaya pengalaman. (hlm.3)</i> | A yellow rice cone and <b>green vegetables:</b> for friendships in life that lie ahead to enrich us. (page.2) | Material culture Domestication | Globalization |

Pariyem recounts that her father prepared *gudhangan*—a traditional dish of boiled vegetables with grated coconut—on the fifth day after her birth, as part of the *separasaran* celebration symbolizing future bonds of friendship. According to Newmark (1988), *gudhangan* is categorized under material culture, as it refers to a culturally significant food item. In the English translation, it is rendered as “green vegetables,” reflecting Venuti’s (1995) domestication ideology by replacing the original term with a more familiar expression for target readers. The translator adopts Davies’s (2003) globalization strategy, using a broad, universally understood term that omits the dish’s cultural and culinary specificity for wider accessibility. This approach prioritizes clarity while minimizing cultural detail.

Table 7. *Data 7*

| SL  | TL   | Type of Cultural Term | Ideology      | Strategy     |
|---|--|-----------------------|---------------|--------------|
| <i>Pairin menganyam caping dirumah. (hlm.4)</i> | Pairin weaves <b>rattan hats</b> at home. (page.4) | Material Culture      | Domestication | Localization |

Pariyem describes her two younger siblings, Pairin and Parinem, noting that Pairin weaves *caping*—traditional conical hats made from woven bamboo—while Parinem assists their mother at the market. According to Newmark (1988), *caping* is classified as material culture, as it refers to a tangible object commonly used in daily life. In the English translation, *caping* is rendered as “rattan hats,” which reflects Venuti’s (1995) domestication ideology by replacing the Javanese term with a culturally familiar equivalent for target readers. The translator applies Davies’s (2003) localization strategy, selecting a descriptive term that conveys both the function and material of the hat. This approach ensures the concept remains accessible while maintaining its cultural significance.

Table 8. *Data 8*

| SL   | TL  | Type of Cultural Term | Ideology       | Strategy |
|--|---|-----------------------|----------------|----------|
| ... <i>bibit, bobot dan bebet.</i> (hlm.6) | ... <i>bibit, bobot, bebet as we Javanese say breeding, background, and bearing.</i> (page.5) | Social organization   | Foreignization | Addition |

Pariyem explains that her name brings fortune, referencing the Javanese concept of *bibit, bebet, bobot*, which denotes qualities used in evaluating a prospective spouse—specifically, lineage (*bibit*), family background (*bebet*), and personal character (*bobot*). As these reflect core social values, Newmark (1988) classifies them under the social organization category. In the English version, the phrase is preserved either in its original form or rendered as “breeding, background, and bearing,”

along with the note “as we Javanese say.” This aligns with Venuti’s (1995) foreignization ideology by maintaining source language structure and cultural depth. The translator also uses Davies’s (2003) addition strategy, offering contextual explanation to help target readers grasp the cultural significance without altering the original phrase. This approach enhances understanding while honoring the source culture’s integrity.

 Table 9. *Data 9*

| SL  | TL  | Type of Cultural Term | Ideology       | Strategy     |
|---|---|-----------------------|----------------|--------------|
| <i>Wayang Kulit dan Kethoprak tontonan kegemaran saya.</i> (hlm.21) | <i>Wayang Kulit and Kethoprak are the performances I love the best.</i> (page.18) | Social culture        | Foreignization | Preservation |

Pariyem shares her fondness for watching *Wayang Kulit* and *Kethoprak* performances on Sunday evenings. As explained by the informant, *Wayang Kulit* is a traditional Javanese shadow puppet show viewed from behind a lit screen. According to Newmark (1988), this term belongs to the social culture category, particularly within the realm of traditional arts. In the English translation, the term *Wayang Kulit* is preserved

without alteration, reflecting Venuti’s (1995) foreignization ideology by maintaining the original cultural element. The translator employs Davies’s (2003) preservation strategy, intentionally keeping the Javanese term intact to retain its cultural authenticity for the target audience. This approach allows readers to encounter the performance art in its original cultural context.

 Table 10. *Data 10*

| SL   | TL  | Type of Cultural Term | Ideology       | Strategy |
|--|---|-----------------------|----------------|----------|
| ... <i>yang menyiarkan uyon-uyon manasuka dan gadhon siang "Perkutut Manggung".</i> (hlm.22) | ... that <b>broadcast gamelan</b> request programs old favorites like <i>Perkutut Manggung.</i> (page.19) | Social culture        | Foreignization | Addition |

Pariyem shares her enjoyment of listening to *uyon-uyon* Manasuka on the radio during her free time. As explained by the informant, *uyon-uyon* refers to gamelan music performed without accompanying dance, rooted in traditional Javanese musical arts. Based on Newmark’s (1988) classification, this term fits under social culture, encompassing artistic expressions within society. In the English translation, *uyon-uyon* appears as “broadcast gamelan,” reflecting Venuti’s (1995) foreignization ideology by

retaining the culturally specific term *gamelan* that remains unfamiliar to many target readers. The translator also applies Davies’s (2003) addition strategy, introducing the word “broadcast” to contextualize the medium through which the music is experienced. This approach preserves cultural authenticity while enhancing clarity for readers unfamiliar with the original term.

 Table 11. *Data 11*

| SL | TL | Type | of Ideology | Strategy |
|----|----|------|-------------|----------|
|----|----|------|-------------|----------|

|  |  | Cultural Term  |               |              |
|--|--|----------------|---------------|--------------|
| ... <i>ditinggal indehoy</i> ... deserted by that<br><i>pangeran Arjuna dengan</i> playboy prince Arjuna<br><i>garwa padmi Wara</i> off with his <b>official wife</b><br><i>Sumbadra. (hlm.23)</i> Sumbadra. (page.20) |  | Social culture | Domestication | Localization |

Pariyem shares her fondness for imagining herself as figures like Dewi Anggraini, who was abandoned by Arjuna, or *garwa padmi Wara Sumbadra*. As explained by the informant, *garwa padmi* refers to a principal or highly respected wife within Javanese society. According to Newmark (1988), this term falls under social culture, reflecting social relationships and family structure. In the English translation, it is rendered as “official wife,” aligning with Venuti’s (1995) domestication ideology by substituting the original phrase with a culturally accessible equivalent. The translator also applies Davies’s (2003) localization strategy, choosing a familiar term in the target language that conveys the intended social role while preserving its meaning in context. This approach eases comprehension without losing cultural nuance.

Table 12. *Data 12*

| SL   | TL  | Type of Cultural Term | Ideology      | Strategy     |
|--|---|-----------------------|---------------|--------------|
| <i>Saya lebih patut sebagai biyung emban. (hlm.24)</i> | I'm more fitting as the <b>Lady's maid.</b> (page.20) | Social culture        | Domestication | Localization |

While imagining herself in Dewi Anggraini’s place—abandoned by her lover—Pariyem reflects that she would rather be a *biyung emban*, a lady-in-waiting who tends to a princess. According to the informant, this role represents a caregiver within the royal household. As it reflects kinship roles and social hierarchy, Newmark (1988) classifies *biyung emban* under the social culture category. In the English translation, it is rendered as “Lady’s maid,” aligning with Venuti’s (1995) domestication ideology by replacing the culturally specific term with a more familiar English equivalent. The translator applies Davies’s (2003) localization strategy, selecting a widely understood target-language term that conveys the social function of the original without requiring further explanation. This ensures cultural accessibility while maintaining the character’s intended status.

Table 13. *Data 13*

| SL   | TL  | Type of Cultural Term | Ideology       | Strategy     |
|--|---|-----------------------|----------------|--------------|
| ... <i>tapi di jagad pesindhenan. (hlm.25)</i> | ... but in the world of <b>pesindhen.</b> (page.22) | Social culture        | Foreignization | Preservation |

In addition to her father, Pariyem notes that her mother also performs as a *pesindhen*, with “Jinah” as her stage name. According to the informant, a *pesindhen* is a female vocalist who performs traditional Javanese songs, typically accompanied by gamelan music. As a form of traditional performing art, *pesindhenan* is categorized under social culture in Newmark’s (1988) framework. In the English translation, the term *pesindhen* is retained without adaptation, reflecting Venuti’s (1995) foreignization ideology by preserving the original cultural term. The translator applies Davies’s (2003) preservation strategy, choosing to maintain the authenticity of the source culture by directly incorporating the unaltered Javanese term into the target text. This approach upholds cultural integrity and introduces readers to the original expression in its native context.

Table 14. *Data 14*

| SL  | TL   | Type of Cultural Term | Ideology      | Strategy     |
|---|--|-----------------------|---------------|--------------|
| ... <i>dan saya pun tanggap ing sasmita berperan putri yang senang lelewa. (hlm.36)</i> | ... and I know the signs so act the <b>coquette.</b> (page.31) | Gestures              | Domestication | Localization |

Pariyem describes how, when she greets Den Baguse, she senses his desire awaken—an interaction she approaches with *lelewa*, a Javanese expression denoting an air of joy, charm, and subtle playfulness. According to the informant, *lelewa* reflects a cultural mood or

gesture commonly associated with lighthearted behavior or cheerful demeanor. Newmark (1988) classifies such terms under gestures and habits, which encompass culturally rooted attitudes and actions in daily life. In the English version, *lelewa* is translated as “coquette,” aligning with Venuti’s (1995) domestication ideology by substituting the original with a familiar term that resonates with

the target audience’s cultural expectations. The translator also adopts Davies’s (2003) localization strategy, selecting a target-language term that conveys a comparable tone and social nuance. This choice ensures that the meaning is culturally accessible, even if the deeper layers of the original term are adapted for fluency and reliability.

Table 15. *Data 15*

| SL   | TL  | Type of Cultural Term | Ideology      | Strategy       |
|--|---|-----------------------|---------------|----------------|
| <i>Saya tak tunduk gobang yang tajam.</i> (hlm.54) | I do not submit to the <b>spirits’ sharp knife.</b> (page.47) | Material culture      | Domestication | Transformation |

Pariyem writes that she does not fear the sharp *gobang* or the dark, trusting that Allah is always with her. According to the informant, *gobang* is a type of knife used for slicing tobacco and fits Newmark’s (1988) category of material culture, as it represents a practical item in everyday life. In the English version, *gobang* is translated as “spirits’ sharp knife,” which aligns with Venuti’s

(1995) domestication ideology by altering the original term to suit the target audience’s cultural expectations. The translator applies Davies’s (2003) transformation strategy, significantly modifying the original meaning by introducing a spiritual dimension not present in the source term. This creative shift enhances narrative tone but departs from the literal cultural context.

Table 16. *Data 16*

| SL  | TL   | Type of Cultural Term | Ideology      | Strategy |
|---|--|-----------------------|---------------|----------|
| ... <i>gangsir dan suara alam.</i> (hlm.87) | ... _____ all sounds of nature. ( <b>gangsir is not found in the English version</b> ) (page.72) | Ecology               | Domestication | Omission |

While with her lover Kliwon, Pariyem vividly describes the setting, noting the presence of *gangsir*, an insect similar to a cricket, accompanied by the sounds of nature. As explained by the informant, *gangsir* is not only part of the natural environment but also considered edible. According to Newmark (1988), such terms belong to ecological culture, encompassing fauna and other natural elements. In the English translation, *gangsir* is omitted; only

“all sounds of nature” is retained, reflecting Venuti’s (1995) domestication ideology, which adapts cultural references to suit target-language norms. The translator employs Davies’s (2003) omission strategy, choosing to exclude the term entirely without explanation, thereby sacrificing cultural specificity for broader readability. This approach prioritizes narrative flow over cultural detail.

Table 17. *Data 17*

| SL  | TL   | Type of Cultural Term | Ideology      | Strategy      |
|---|--|-----------------------|---------------|---------------|
| ... <i>asri benar joglo ini sekarang.</i> (hlm.105) | ... this <b>house</b> is beautiful indeed. (page.86) | Material culture      | Domestication | Globalization |

Pariyem recalls a peaceful moment shared with her family as they relaxed in the front room of their *joglo*, a traditional Javanese house typically built from teak wood. As explained by the informant, *joglo* represents a distinct architectural form and thus fits into Newmark’s (1988) category of material culture, which includes housing and other physical objects used

in daily life. In the English translation, *joglo* is rendered simply as “house,” reflecting Venuti’s (1995) domestication ideology by replacing the culturally specific term with a more familiar one for target readers. The translator employs Davies’s (2003) globalization strategy, opting for a general, widely understood term rather than preserving or

explaining the unique cultural reference. This choice prioritizes clarity over cultural specificity.

Table 18. *Data 18*

| SL | TL  | Type of Cultural Term                          | Ideology         | Strategy      |                |
|----|---|--|------------------|---------------|----------------|
|    | <i>Martabak dan bolang-baling sudah ada di kantong. (hlm.130)</i> | Martabak and donuts are in the bag. (page.106) | Material culture | Domestication | Transformation |

In the novel, after attending the *grebeg* ceremony, Pariyem brings home *martabak* and *bolang-baling*, enjoying them upon arrival. As explained by the informant, *bolang-baling* refers to cube-shaped fried bread common in Central Java, particularly in Semarang. According to Newmark (1988), it falls under material culture as it denotes a specific food item tied to daily life. In the English translation, *bolang-baling* is rendered as “donuts,” reflecting Venuti’s (1995) domestication ideology by substituting the culturally specific term with a more familiar one. The translator uses Davies’s (2003) transformation strategy, significantly altering the concept by replacing *bolang-baling* with a broader, less culturally distinctive term. While this enhances readability, it dilutes the unique culinary reference.

Table 19. *Data 19*

| SL | TL  | Type of Cultural Term   | Ideology            | Strategy      |          |
|----|---|---|---------------------|---------------|----------|
|    | ... <i>sedangkan radio di dalam jagongan...</i> (hlm.205) | ... the radio their constant friend ... (page.165)<br><b>(Jagongan is not found in the English version)</b> | Social organization | Domestication | Omission |

Pariyem recounts how she and her family returned to mountain life in Tegalan, spending their days farming and their nights accompanied by the radio in the *jagongan*, a communal gathering marked by casual conversation. As explained by the informant, *jagongan* refers to a social activity centered on sitting and chatting during an event. According to Newmark (1988), it falls under the category of social organization, reflecting communal customs and structured social interaction. In the English version, however, the term *jagongan* is omitted entirely. This reflects Venuti’s (1995) domestication ideology, where unfamiliar cultural elements are excluded for the sake of accessibility. The translator employs Davies’s (2003) omission strategy, choosing not to render the cultural term or offer a target-language equivalent, thereby removing the specific cultural reference from the text. This approach simplifies the passage but sacrifices cultural depth.

the translator’s tendency to adapt cultural references for target readers. Localization emerges as the most frequently employed strategy (Davies, 2003), reflecting efforts to align cultural terms with the norms of the target culture while maintaining their original meaning.

While the analysis provides a comprehensive categorization of terms and strategies, it does not assess the reader’s reception or the effectiveness of each strategy. Future studies are encouraged to incorporate empirical methods such as surveys or interviews to evaluate how different translation choices affect readers’ comprehension and cultural engagement. Comparative research across languages and cultural texts may also reveal broader trends or context-specific patterns in translation practices.

It is recommended that students and readers engage critically with translated texts and original versions to deepen their insight into cultural translation. Faculty members are encouraged to promote research and publication in this field to enhance academic discourse. Continued inquiry in this area will strengthen both theoretical and practical understanding of translating culturally embedded literary texts.

**CONCLUSION**

This study has examined the translation ideologies and strategies applied to 114 Javanese cultural terms in *Pengakuan Pariyem* and its English version, *Pariyem's Confession*, using frameworks by Newmark (1988), Venuti (1995), and Davies (2003). The findings show a predominance of the domestication ideology (Venuti, 1995), indicating

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*Translating Javanese cultural terms in the novel Pengakuan Pariyem: Ideology and strategies*