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Analysis of Translation Strategies of Culture-Specific Items in the Indonesian Version of Jose Rizal's *Noli Me Tangere*

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Abstract

The novel Noli Me Tangere *(Noli), written by Filipino nationalist and martyr Jose Rizal, is regarded as one of the most important texts in Philippine Literature. Originally written in Spanish, the Noli has been translated to English, various Philippine languages, and foreign languages as well. The Indonesian translation of the Noli was published by Pustaka Jaya in Bandung in 1975 entitled* Jangan Sentuh Aku*, translated by Tjetje Yusuf, basing on two English translations. This study presents the translation strategies and translation ideology utilized in translating culture-specific terms (CSI) from* Noli me Tangere to Jangan Sentuh Aku*. Qualitative descriptive method was used in this research. Data was derived from close reading the two source texts (Noli Me Tangere and The Social Cancer) and target text (Jangan Sentuh Aku), identifying words and phrases unique to Filipino culture, and subsequently classified according to categories proposed by Peter Newmark. Dictionaries and other sources were consulted to determine the definition of CSI, thereby facilitating in the analysis. Furthermore, these terms were analyzed by referring to Doni Jaya's categories of translation strategies, which links each strategy to either foreignization or domestication. Analysis identified 474 cultural words in the novel, all of which were rendered through nine translation strategies: transference, naturalization, literal equivalent, paraphrase, functional equivalent, descriptive equivalent, notes, expansion, and omission. Overall, Jangan Sentuh Aku leans toward domestication, aiming to make the text more relatable to its target readers. Thus, this study sheds light how the Noli was reimagined within the Indonesian context.*

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Introduction

To date, translation studies within and across Southeast Asian countries remain relatively underexplored. In the preamble to the call for papers for the 8th Regional Workshop of the International Association of Translation and Intercultural Studies (IATIS) in 2019, convenors Vicente Rafael and Phrae Chittiphalangsri underscored this state of the field, remarking on the limited development of translation studies in the region:

> *"…many scholars have encouraged the expansion of translation studies… outside the West… there has been a noticeable absence of studies related to Southeast Asia in major Translation Studies publications. Such an absence raises the question of what, if anything, the region might have to offer…. Close attention to the dizzying diversity of Southeast Asia—its linguistic differences, its colonial and postcolonial histories, its volatile politics and socio-religious upheavals… —could contribute significantly to translation studies. … the cultural, philosophical and historical aspects of translation of this region remain largely under-researched, mainly because of the lack of dialogues on intercultural relativity among the people of its member states."* (peninsulaandarchipelago, 2019)

This situation is further compounded by the limited availability of translated literature circulating between Southeast Asian languages in the case of Indonesia and the Philippines there have been only a few. In the case of Indonesia and the Philippines, only a handful of novels and short stories have been translated into Indonesian and Filipino. The peak of this translation activity occurred during the 1970s and 1980s, when the works of José Rizal (Noli Me Tangere and El Filibusterismo) and F. Sionil José (Po-on) were rendered into Bahasa Indonesia, while novels by Mochtar Lubis (Senja di Jakarta and Harimau! Harimau!) and Pramoedya Ananta Toer (This Earth of Mankind) were translated into Filipino.

Given these facts, there have been no literature found that examine these texts in terms of strategies, significance, or cultural implications. This absence highlights a glaring research gap that warrants scholarly attention, as the study of such translations could illuminate the dynamics of literary exchange and cultural mediation between Indonesia and the Philippines.

Jose Rizal is the acclaimed national hero of the Philippines. While studying in Europe in the late 19th century, he published several writings about the Philippine condition under Spanish rule through the reformist newspaper La Solidaridad and most notably the novels Noli Me Tangere (Noli) and El Filibusterismo (Fili), considered two of the most important works of Philippine literature.

The novel Noli Me Tangere (Noli) was published 1887 in Berlin. Since then, the Noli has been translated into Filipino/Tagalog, other Philippine languages, English, and other foreign languages. In the appendix of *The Afterlives of the Noli Me Tangere* (2011). Anna Melinda Testa-de Ocampo made a compilation of the translations of the Noli, and its translation such as French (1899), Chinese (1957), Japanese (1976), and German (1987). Upon further investigation, the Noli also had translations in Dutch (1912 and 2019), Italian (2003), Thai (2005) Korean (2015).

As the focus of this study, the Indonesian translation of Noli Me Tangere, entitled as *Jangan Sentuh Aku*, was translated by Tjetje Yusuf and was published by Pustaka Jaya (in cooperation with the Asia Foundation) in Bandung in 1975. *Jangan Sentuh Aku* has around 642 pages with 63 chapters and an epilogue. Written on the the back cover of the book, it is stated that the translator has based his translation using Priscilla Valencia's translation of Noli Me Tangere published in 1967, and American Charles Derbyshire's version entitled *The Social Cancer,* which was published in 1912. Both are in English and not in the original Spanish.

The term culture-specific items are coined in different terms by different translation scholars – Newmark, in *A Textbook of Translation,* called them cultural words, while Christianne Nord coined the term *culturemes*, wherein she defines it as "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y" (Nord, 2014, p.34). It was also further emphasized by Nord that in the absence within a target language, adequacy will suffice, as it describes the quality with regards to a particular standard.

Brasienė (2013, p.3) states that culture-specific items stand out in the text and can be identified as CSIs only in a particular context. Culture-specific items are objects, artifacts, or practices that are unique to a particular culture or group of people. It can include things like traditional clothing, art, music, architecture,

food, and religious or ceremonial items. These items often have significant meanings and are an important part of a culture's history and identity.

Peter Newmark (1988, p. 103) categorized five different groups for classifying cultural words, namely: “ecology”, “material culture”, “social culture”, “organizations, customs and ideas”, and “gestures and habits”. Ecology refers to flora, fauna, winds, plains, hills, or any geographical features specific to a certain culture. Material Culture refers to food, clothes, housing, transport, and communications. Social Culture refers to terms related to work or leisure, yet further differentiation is needed for connotative and denotative terms. Organizations, Customs and Ideas refer to terms that are related to political, social, religious, and artistic aspects. Gestures and Habits refers to how people behave and respond in various situations.

For purposes of this study, the researcher has since used Newmark’s classification for cultural words identified in “Jangan Sentuh Aku”. Culture-specific items are important as it is the focus of this study as it serves as a guide to identify cultural terms specific to Filipino culture from *Noli Me Tangere* that was translated to Indonesian language in *Jangan Sentuh Aku*.

Analysis of culture-specific items is essential in translation studies, as equivalence to target language is most difficult to achieve. Also a fundamental concept in translation, the principle of equivalence is conveying the same meaning, intent, and impact of the source text into the target language. The term "equivalence in difference" was introduced when Roman Jakobson posited that translation involves two equivalent messages expressed through different code units and noted that "there is ordinarily no full equivalence between code-units" (Jakobson, 1959, p. 233).

A similar perspective was offered by J.C. Catford (1965), who asserted that equivalence exists at the level of specific texts and emphasized that it pertains to contextual meaning. Further exploration of the concept of equivalence was undertaken by Eugene Nida and Charles Taber, who distinguished between formal and dynamic equivalence. Their theory centers on the closest natural equivalent of the source language, first through meaning and then through style (Nida, 1969, p. 166), aiming for the highest possible "degree of approximation" in terms of language and culture.” Nida also highlighted that equivalence is a relationship between the source and target text that may lean towards one or the other based on needs, text types, and audiences.

Newmark echoed Nida's ideas by introducing a similar division, discussing semantic and communicative translation. Newmark renamed this distinction, following the traditional dichotomy between literal and free translation. He then provided a diagram of levels of literalness, ranging from word-for-word translation to adaptation (Newmark, 1988, p.45). Additionally, Mona Baker (1992, p.5) identifies five levels of equivalence: 1) equivalence at word-level, 2) equivalence above the word level, 3) grammatical equivalence, 4) textual equivalence, and 5) pragmatic equivalence.

One problem that poses a challenge in translation is the lack of equivalence, as it is caused by plethora of factors, one being the difference of culture between source language and target language; This is why culture specific items become an important topic for discussion, most especially when it comes to literary translation. Baker (1992, p.21), expounded on this, saying common problems of non-equivalence often stems from culture specific terms or concepts foreign to the target culture. Certain words within a source language may represent a completely different meaning that is entirely unfamiliar with the target language. Catford (1965, p.264) further strengthens this argument and posits the idea of linguistic and cultural untranslatability arises. Linguistic untranslatability occurs when there is no direct equivalent for a lexical or syntactic element from the source language in the target language. Cultural untranslatability, on the other hand, refers to situations where certain cultural terms or concepts in the source language have no counterpart in the target language's culture.

The method in which a translator renders a culture specific item to the target language is defined in different names – Vinay and

Darbelnet (1995) called it translation techniques, Peter Newmark called it as translation procedures, while Mona Baker called it translation strategies. Mona Baker discussed various translation strategies in her influential book, *In Other Words: A Coursebook on Translation* (1992, revised 2011). It showcases different strategies, which are translation by a more general word (superordinate), translation by a more neutral word or less expressive word, translation by culture substitution, translation by using loan words or loan word plus explanation, translation by paraphrase using related words, translation by paraphrase using unrelated words, translation by omission, and translation by illustration

Baker's translation strategies aim to help translators deal with linguistic, cultural and contextual differences that are presented within the source and target language, as it ensures conveying the intended meaning effectively. Baker's strategies also highlighted that flexibility is often required within the process of translation, where translators must balance fidelity of the source text, with the added text accessibility for the target audience, while also considering factors such as cultural familiarity, connotations, and context. These translation strategies provide tools to resolve challenges such as untranslatability, cultural gaps, and linguistic differences, ensuring that the meaning, tone, and impact of the original text are conveyed effectively.

Translators often make choices about what to emphasize, omit, or alter based on their objective in making the translation product. This can influence how certain concepts, cultural nuances, or political viewpoints are translated to the target language. Recognizing the translation ideology in a translation allows for a more nuanced evaluation of how faithfully the target text represents the source text.

Translation ideology is a concept from Lawrence Venuti, stemming from the book The *Translator's Invisibility: A history of translation* (1995). Venuti's idea of domestication and foreignization has stimulated discussions about the ethics of translation and the role of translators in mediating between cultures. Venuti (1995) further argues that:

> *"The aim of translation is to bring back a cultural other as the recognizable, the familiar, even the same; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects where translation serves an appropriation of foreign cultures for agendas in the receiving situation, cultural, economic, political."* (p.14)

Furthermore, Venuti (1995), strengthens the argument by stating that problems stemming from translation are not based on the lack of communication of the foreign text, but rather the lack of interpretation which is often limited by either specific audiences based on a cultural or institutional facet, which often leads to a cyclical intention or function.

Utilizing Venuti's definition, domestication is a translation approach where the translator modifies a text to make it more conforming to the linguistic and cultural norms of the target language/culture. Domestication emphasizes producing a translation that feels natural and familiar to readers in the target language and culture. The goal is to minimize linguistic and cultural differences between the source and target texts, making translation more accessible to the audience.

Foreignization is the opposite of domestication, where it prompts the translator to deliberately retain elements of the source language and culture in the translated text. This approach focuses on the translator's ability to retain aspects of the foreign language and culture in order to highlight or preserve the differences in linguistic and cultural features of the source text/language. Supporting the premises above, translator and scholar Doni Jaya in his article "Translation ideology in literary translation; A case study of Bram Stoker's Dracula translation into Indonesian" (2020) states that:

> *"...translation ideology consists of two opposing poles: foreignization and domestication, which has to be chosen by a translator as his/her general approach for the whole translation project. The former pole is said to be SL/SC-oriented, while the latter pole is said to be TL/TC-oriented."* (Jaya 2020, p. 426)

The said research, derived from his dissertation at Universitas Indonesia, is pivotal in this study as he formed translation strategies that directly suggests if the strategy involved leans towards domestication or foreignization. He made a classification of nine (9) translation strategies that are split into two mentioned concepts.

According to Jaya (2020), a translator is said to employ "foreignization" when the goal is to retain as many elements of the source culture (SC) as possible. This approach is selected to make the target text (TT) feel as though it was originally written in the source language (SL) – or at the very least, not entirely adapted to the target language (TL) while preserving the author's authentic voice. He suggested these translation strategies associated to foreignization namely transference by using the exact SL words/expressions as equivalents transference, naturalization by using the SL words/expressions with spelling adjustment and, literal equivalent by literal rendering of ST, both figurative and nonfigurative.

However, a translator is considered to implement "domestication" when aiming to adopt as many elements as possible of the source culture (SC) to fit those of the target culture (TC). When this approach is utilized, it aims to make the target text (TT) sound more natural, as if originally written in the target language (TL). This ensures a smoother reading experience and also enhances comprehensibility. Jaya (2020, p. 427) lists the following translation strategies that lean towards on domestication:

a. **paraphrase:** saying the same thing in a different way, usually involving massive lexical and syntactical modification,
b. **functional equivalent:** using equivalents which have the same general function although not always accurate;
c. **descriptive equivalent:** using a brief description or definition of the word or expression
d. **notes:** inserting additional information (including appositives, modifying noun clauses, footnotes, and endnotes)
e. **expansion**: adding new elements into TT to increase clarity, and
f. **omission:** deleting ST elements which are deemed irrelevant or very difficult to translate.

It was later prefaced in Jaya's article that the proposed translation strategies were also derived from Newmark's translation procedures (transference, naturalization, functional equivalent, descriptive equivalent, notes and expansion) and Baker's translation strategies (paraphrase and omission). These categories which were outlined by Jaya, were later then employed in this study to facilitate the identification of the underlying translation ideology within the text.

It is important to note that Jaya's classification lacks translation strategies for culture specific items that have established or recognized equivalent in the target language. Whilst Newmark's has a translation procedure called "Recognized Translation" (similar to Molina and Albir's established equivalent translation technique), Baker's translation strategies manifest the same circumstance.

After analyzing and classifying the translation strategies applied to the culturally specific items (CSIs) found in the text, these categories served as a framework to determine whether the translator leaned towards foreignization or domestication. This structured approach ensures consistency in evaluating the translation choices and provides deeper insight into how cultural elements are handled throughout the text.

As mentioned above, there is scarcity of articles that directly examines the translation of Noli Ne Tangere in any language. There are some notable and recent studies in Indonesia concerning translation techniques of culture-specific items in novels translated from English to Indonesian. These works represent the closest available scholarship of identifying CSIs and describing how it was rendered to target language, and thus provide a useful point of reference.

Andriyanie et al. (2016) analyzed the Indonesian translation of Eat, Pray, Love. The study identified cultural terms in the English source text and examined their renderings in the Indonesian version. These terms were

categorized according to Newmark's classification and further analyzed using Molina and Albir's (2002) translation techniques. The researchers documented 180 cultural words, which were translated through eight techniques, with borrowing emerging as the most frequently employed strategy.

Permatahati and Rosyidi (2017) examined the Indonesian translation of Alice's Adventures in Wonderland. The researchers identified and analyzed culture-specific items from the novel, classifying them according to Newmark's framework and then determining the translation techniques based on Molina and Albir's (2002) theory. Their study documented 413 culture-specific items and found that 16 translation techniques were applied in rendering these items, ultimately concluding that the translated novel was readable.

An article by Noftariani (2019) focused on the novel *Origin* by Dan Brown as her topic, using concepts from Newmark, Molina and Albir, and Nida and Taber to analyze the data. The article concluded that 16 types of translation techniques were utilized in 222 CSI in the novel and borrowing was the most often used technique.

Another novel of Dan Brown was studied in a thesis by Kuswahono (2020), where in he utilized Newmark's categories and Molina and Albir's (2002) classification investigating the novel *The Da Vinci Code.* 171 cultural terms were found, and 6 translation techniques were identified. Again, borrowing was the most utilized technique in the text.

Methodology

Considering the contextual circumstances and the theoretical concepts previously examined, the purpose of this study is to examine how the culture-specific elements present in Noli Me Tangere were translated in Jangan Sentuh Aku. This research is descriptive and qualitative in nature. This article condenses the author's 2024 master's thesis, thus a pioneering effort in the topic.

The data that was utilized within the research are the novel Noli Me Tangere and Jangan Sentuh Aku. The analysis procedure and the analysis steps are as follows:

First, the researcher made a close reading of the two source texts in English - the Derbyshire version (Rizal, 1912) and Valencia version (Rizal, 1967) and the target text Jangan Sentuh Aku, (Rizal, 1975) and identified the culture specific items in both texts. This is one distinct aspect of the study, as it involves the use of two source texts to produce a single target text. Second, The collected data in the form of words and phrases were organized and tabulated in order to categorize their specified Culture-Specific Items (CSIs) according to Newmark's classification.

Third, dictionaries and other sources were consulted to determine the definition of the words and phrases. Afterwards, the researcher analyzed the terms and their respective translation strategies utilized according to translation strategies suggested by Jaya (2020), which then identifies if the translation ideology is domestication or foreignization.

The examples in this article are presented in a simplified table format. Since the original spreadsheet contains multiple rows and columns, the table has been reduced to show only the two source texts alongside the target text, to enable direct comparison.

Results and Discussion

1. Classification of Culture-Specific Items

The researcher found 474 culture-specific items from the text. Table 1 shows the categories of culture-specific items per Newmark's classification and number of occurrences of each category.

Table 1. Classification of CSI in *Jangan Sentuh Aku*

Category	Occurrence
Ecology	78
Material Culture	144
Social Culture	135

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Organization, customs, activities	89
Gestures and customs	28
Total	474

Based on the table above, it can be said that most of the cultural-specific items found in *Jangan Sentuh Aku* were about material culture, amounting to 144 out of 474 items found in the selected text. These are followed by social culture (135), organization and customs (89), ecology (78), and gestures and customs (28).

2. Translation Strategies Utilized in *Jangan Sentuh Aku*

a. Transference

Transference is a translation strategy used in keeping the exact words or expressions from the source language. An example of this could be seen above with the *ilang-ilang flower* (scientific name: Canaga odorata). Alternative names include *ylang-ylang* or perfume tree. It is a tropical tree native to countries within Southeast Asia, to name specifically Philippines, Malaysia, Indonesia, and many more – as it is valued for its fragrant flowers, often used in essential oils. In Bahasa Indonesia it is called (*bunga*) Kenaga, which is described in Kamus Besar Bahasa Indonesia-Inggris (KBBI) as: *"pohon tinggi hingga 38m bungaya kecil, berwarna hijau, kekuning-kuningan, berbau harum."* This is description of the word is kept over in the translation of *Jangan Sentuh Aku.*

Another example of transference could be seen with the word *tinola,* which is a traditional Filipino soup made with chicken, green papaya and leafy greens either with chili pepper leaves or spinach simmered in a ginger flavored broth. This was the dish served to Crisostomo Ibarra (the protagonist in *Noli Me Tangere*) when he went back to the Philippines after living in Europe for seven years. As the description of the dish is in the succeeding parts of the sentence (a stew of chicken and squash) transference of the word can be straightforward.

Table 2. Example of Transference translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
1.29	*Tinola* is a stew of chicken and squash	*Tinola* is a stew of chicken and squash	*Tinola* itu ayam rebus dengan gambas
22.1	…a beautiful nest among orange and *ilang-ilang* trees…	…among trees of orange and *ilang-ilang*…	…di antara pohon jeruk dan *ilang-ilang*

b. Naturalization

Table 3. Example of Naturalization translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
1.7	Pearl of the Orient	Pearl of the Orient	Mutiara dari Timur

Naturalization is the process in which the source language words or expressions are adapted by matching them in spelling norms within the target language. An example of this can be seen with the term "*Pearl of the Orient*" or "Pearl of the Orient Seas", a poetic and historical nickname given to the Philippines. In Rizal's last poem before his execution, "Mi Ultimo Adios," the phrase "Perla del Mar de Oriente" or "Pearl of the Orient Seas," was mentioned. While in the national anthem of the Philippines, "Lupang Hinirang," alludes to the country as "*Perlas ng Silanganan*" (Pearl of the Orient). It was naturalized as the "Pearl from the East" in Indonesian.

c. Literal Equivalent

Literal Equivalent is the process in which directly translates the source text, including both figurative and non-figurative language.

This can be seen with the the painting "The Death of the Just," also known as "The Death of a Just Man," is a painting that depicts the final moments of a man on his deathbed. Surrounding him are both heavenly and demonic creatures observing the man. This shows the battle between good and evil, illustrating the fate that awaits a just man who has lived a just life. This painting is paired with the painted called the "Death of a Sinner", to show contrast of the fate of a person who was a sinner. The title of the painting is literally translated into Bahasa Indonesia as "*Matinya Hak*" or "Death of Right".

Table 4. Example of Literal Equivalent translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
6.18	Good Friday	Good Friday	Jum'at Baik
1.13	The Death Of The Just	The Death Of The Just	Matinya Hak

Another example of literal equivalent could be seen with the word "Good Friday", which is an important holiday within the Christian calendar, as it commemorates the crucifixion and death of Jesus Christ. It falls on the Friday and is part of the Catholic Holy Week. Many rituals are held in Philippines during this day. The term was translated literally as Jum'at Baik, translating the word good as kind. According to *Kamus Besar Bahasa Indonesia* (KBBI), Good Friday is called Jumat Agung, defined as the "last Friday of Lent, filled with liturgy to commemorate the death of Jesus."

d. Paraphrase

Paraphrase is a translation strategy where the expression of the same idea is conveyed in a different manner, often involving significant changes in wording and sentence structure. This can be seen with the word *sorbete* is the Spanish word for sorbet, which is in English is a "a sweet frozen food made from sugar, water and fruit juice". In the context of the novel, an ambulant sorbet vendor was selling ice cream (more aptly to be called a frozen treat) by shouting sorbete and it was paraphrased with detail in the translation in *Jangan Sentuh Aku* to be easier to understand to the reader.

Table 5. Example of Paraphrase translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
4.1	Sorbeteee!	Sorbeteee!	Penjaja-penjaja es krim berteriak-teriak menawakan dagangannya…
6.14	mutya of cacao	cacao mutya	jimat keuntungan yang diramu dari bahan coklat

Another example of this could be seen with *mutya,* which is defined as the footnote in the Valencia version as: *"[a] charm coveted by gamblers who believe in its power to bring good fortune to its possessor."* The Derbyshire version describes it as "some object with talismanic properties." In this light, the mutya ng cacao is a lucky charm from the cacao fruit, believed to give power or luck to its owner. It was translated as "amulet/talisman made from chocolate" (*jimat keuntungan yang diramu dari bahan coklat*).

e. Functional Equivalent

Functional Equivalent is a process in which the use of words or phrases serve the same general purpose, even if they aren't the exact match of the text. This can be seen with *andas*, which is a type of platform or carriage used in various religious and cultural activities, especially in Filipino traditions. It is typically used to carry religious statues, images, or relics during processions or celebrations, such as during Holy Week, feasts, or other significant religious events. In Filipino, it is

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defined as "[a place] where the saints are carried during a procession' (*kinalalagyan ng mga santong pinapasan kapag may prusisyon*). It was translated to kereta to denote a similar function which is to transport.

Table 6. Example of Functional Equivalent translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
6.27	Andas	Andas	Kereta
18.15	pañuelo	pañuelo	selendang

Another example of this could be observed with the word *pañuelo* with its Indonesian translation being *selendang*. In the glossary of Derbyshire's version , it is defined as:

> *"A starched neckerchief folded stiffly over the shoulders – seen as the most distinctive portion of the customary dress of the Filipino women."* (Rizal, 1912, p.501)

However, in contemporary times, it is considered as an accessory to the *baro't saya* a traditional Filipino dress for women. In most cases the *panuelo* serves as both a decorative and functional use, adding elegance to the dress while providing modesty by covering the neckline and shoulders. In comparison to a *selendang,* it is a traditional Indonesian scarf commonly made from various fabric; being also versatile, often used in multiple ways such as draped over the shoulders wrapped around the waist or used as a headscarf. This is turn makes a *selendang* a functional equivalent to the *panuelo.*

f. Descriptive Equivalent

Descriptive equivalent is a process where a brief description or definition is provided as opposed to a direct translation. An example of this can be seen with *kundiman*, which is a traditional Filipino love song genre that originated in the early 19th century. It is characterized by its slow, soulful melody and heartfelt lyrics, often expressing deep emotions of love, longing, and devotion. Kundiman songs were initially performed as serenades, and their themes often revolve around unrequited love, patriotism, and the beauty of the Philippines. It was plainly described in The Social Cancer as "a native song." It was translated similarly in Indonesian as a love song (*lagu percintaan*), to have a more generalized but explained term.

Table 7. Example of Descriptive Equivalent translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
1.10	Purgatory	Purgatory	Tempat Pensucian Arwah
39.4	kundiman	kundiman	lagu percintaan

Another example of this can be seen with the word *purgatory*. Within the concept of the Roman Catholic Church, *purgatory* is defined as post-death state in which souls undergo purification for forgiven sins before entering heaven. It is also defined in Filipino sources as a place of cleansing and temporary punishment. In Jangan Sentuh Aku it is translated as *"Tempat Pensucian Arwah"* to help Indonesian readers understand the concept.

g. Notes

Notes is the process by which the addition of notes are used to supplement information, often in the form of appositives, modifying noun clauses, footnotes or endnotes. An example of this is seen in *Amores secos* (Spanish for "dry love"), is a common name for several plants found in Spain. In the Philippines, the amorseko is a grass that is characterized by its spiky seeds, which easily cling to clothing. The phrase was retained in both of the source text and in the Indonesian but was further described as a type of grass to aid of understanding of what word was.

Table 8. Example of Notes translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
56.8	… but what called is attention were the seeds of *amores-secos*, stuck even in the collar of the camisa.	…what most caught his attention were the seeds of *amores-secos* that were sticking on the camisa even up to the collar.	… tetapi yang paling menarik perhatiannya adalah biji-biji *amores-secos*, sejenis rumput-rumputan, yang melekat sampai leher kemejanya.

h. Expansion

Expansion is a process in which the inclusion of additional elements are made to the target text in order to enhance clarity for the readers. An example of this can be found with the word *doctora* which refers to a character named Doña Victorina, who is socialite and wife of the Don Tiburcio a Spaniard pretending to be a doctor. Doña Victorina is known for her pretentious behavior who tries to pass herself as a Spanish woman, despite being natively Filipino whom often looks down on other Filipinos. In this specific instance, Doña Victorina wished to be called doctor, despite not having any medical knowledge, with her husband being the "doctor".

In Spanish, nouns and adjectives are gendered, meaning they are classified as either masculine or feminine. This gender classification often affects the endings of the words. Typically, masculine nouns end in -o and feminine nouns often end in -a. As in the example above, title for people (Don and Dona), for male a doctor and a woman doctor is a doctora. This has likewise influenced Tagalog as seen in the novel. The word doctora was expanded as a Nyonya Dokter. Per KBBI, Nyonya means wife (*istri*) or a word of greeting to a married woman (*kata sapaan kepada perempuan yang sudah bersuami*). It aptly captures that the character is called as the wife of a doctor.

Table 9. Example of Expansion translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
42.1	Doctora	Doctora	Nyonya dokter
46.1	Sunday	Sabbath	Hari Sabat

Another example of this can be observed with the word *sabbath*. The word Sabbath is a day of rest and worship observed in various religions, and its specific day can vary depending on the religious traditions. In the Catholic church Sabbath or so-called rest day is Sunday as directly specified in the Valencia version. In Indonesian, it was translated as Hari Sabat, directly deriving from Social Cancer.

i. Omission

Omission is the process in which removes elements of the source text that are considered difficult to translate. An example of this can be seen with a specific type of fish used as a decoration which is omitted within *Jangan Sentuh Aku*. A botete is Filipino name for a type of pufferfish, which is known for its ability to inflate itself as a defense mechanism. It is also consumed as food in the Philippines and used a house decoration in the context of the novel. The omission of this detail in the Indonesian translation loses the context that adds layers of meaning and authenticity from the original narrative.

Another example of this could be seen with the word *timbain*. In the novel, one of the bandits who raided San Diego was captured by the authorities and was tortured to force him to tell who was behind the attack. In both English source texts, an information entry was provided for the word. Within the glossary of

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the Social Cancer it states that "The "water-cure," and hence, any kind of torture. The primary meaning is "to draw water from a well," from timba, pail." Meanwhile in the Valencia version this was described graphically: "A horrible punishment imposed on a prisoner to make him own a crime by submerging him into a filthy well, headfirst. Whether is confessed or not the fact is he either died on the spot or sometime later."

Table 10. Example of Omission translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
1.16	dried inflated fish called botetes	dried and inflated fishes, which they called botetes	ikan-ikan yang dikeringkan dengan air keras
57.1	"To the well with him!" he said. The Filipinos know what this means; in Tagalog it is called timbain.	"To the well with him!" The Filipinos know what this means: in Tagalog they call it timbaín.	"Ceburkan dia ke dalam sumur." Orang-orang Pilipina akan mengerti maksud kalimat itu.

j. Other Translation Strategy

Other Translation Strategy simply refers to other translation units that were categorized as "Other translation strategy" by the researcher, as they did not have s specific category that could fit. An example of this could be seen with the word *dinding*. In the KWF Diksiyonáryo ng Wíkang Filipíno was defined as a: "vertical structure used to enclose, divide, or protect a part that serves as the interior of a room or building". In general, dinding in Filipino refers to a wall; however, with the same spelling, in KBBI dinding refers to a: "side coverings (dividers) of rooms, houses, cubicles etc. (made) from boards, woven bamboo, walls etc.". Both words refer to a divider within rooms or houses, this is due to linguistic similarity where it highlights how cognates bridge cultural and language gaps, thus making it easier for one speaker of one language to comprehend another language.

Table 11. Example of Other translation strategy in *Jangan Sentuh Aku*

No.	Noli Me Tangere (1967)	The Social Cancer (1912)	Jangan Sentuh Aku (1975)
21.9	dingding	dinding	dinding
59.2	baguios	typhoons	taifun

Another example of this could be seen with the word typhoon which is translated into *taifun*. KBBI describes it as a "tropical cyclone from the Philippines or South China Sea" (siklon tropis dari Filipina atau di Laut Cina Selatan). Baguio or bagyo are bad weather with sustained winds starting at 30 kilometers per hour, according to KWF *Diksiyonáryo*. Interestingly, these terms highlight the significant influence of natural phenomena on the linguistic landscape. Due to its location in the Pacific Ocean, typhoons are usual every year in the Philippines while it seldom passes by in Indonesia. Consequently, this different weather system played a crucial role in enriching the lexicon, reflecting the diverse environmental challenges and experiences faced by the people in these countries.

3. Translation Ideology in Jangan Sentuh Aku

Table 12 presents a breakdown of the CSIs analyzed according to translation strategies. Most of the culture-specific terms found in Jangan Sentuh Aku leaned towards domestication, with a frequency of 375 words. Conversely a frequency of 99 words leaned towards foreignization. This difference underscores a prevalent preference for domestication, suggesting a tendency to prioritize readability and cultural assimilation in the target language over preserving the original text.

Table 12. Classifications of CSI in *Jangan Sentuh Aku*

Translation Ideology	Translation Strategy	Frequency of TS
Domestication	Descriptive Equivalent	**61**
	Expansion	**5**
	Functional Equivalent	**174**
	Notes	**4**
	Omission	**11**
	Other	**73**
	Paraphrase	**47**
Domestication Total		**375**
Foreignization	Literal Equivalent	**49**
	Naturalization	**2**
	Transference	**48**
Foreignization Total		**99**
Grand Total		**474**

Based on the data from Table 12, the ratios of domestication and foreignization strategies across categories of culture-specific items can be observed. In ecology, domestication accounts for 79.5% of the translations compared to 20.5% foreignization. For material culture, the ratio is 67.36% domestication to 32.64% foreignization. Within social culture, domestication constitutes 78.51%, while foreignization represents 21.49%. In organization, customs, and activities, domestication makes up 64% of the strategies, with foreignization at 36%. Finally, in gestures and habits, domestication is less frequent at 42.8%, whereas foreignization is higher at 57.2%. These ratios illustrate the relative dominance of domestication in most categories, with gestures and habits standing out as the only category where foreignization prevails.

Based on the given data set, it could be concurred that the translation strategies lean towards domestication, with most of the observed CSIs related to religion, flora and fauna also subjected to domestication, indicating at least 43 and 49 instances respectively, amounting to 10% each totaling to CSIs being domesticated. Given the use of domestication, it can be inferred that *Jangan Sentuh Aku* is a translation that ensures readers can easily grasp the nuances of the original text, without extensive explanation.

Conclusion

The Indonesian translation of Jose Rizal's Noli Me Tangere is *Jangan Sentuh Aku*, translated by Tjetje Yusuf and was published in Bandung in 1975. From the analysis done,, there were 474 culture specific items, majority of which are classified as material culture. Nine translation techniques were identified that were used in translating these culture specific items – Transference, Naturalization, Literal Equivalent, Paraphrase, Functional Equivalent, Descriptive Equivalent, Notes, Expansion, Omission and Other Translation Strategy. The additional 'translation strategy' (Other) was added in the categorization to accommodate the standard equivalent words between the two languages. The translator attempted to keep originality while also making the readers comprehend better the content of the book.

This article is a condensed version of the author's master's thesis completed in 2024. Given that the topic is pioneering in nature, the study adopts a basic research design that intends to open discussion and provide an initial foundation for further exploration. The researcher believes that this study holds importance and meaningful contribution within the field of translation studies focusing on a Southeast Asian work of literature that was translated to a Southeast Asian language.

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