

# Recontextualization in the Indonesian Translation of the Novel “Taj”:

A Story of Mughal India” by Timeri N. Murari

Muhammad Rozin<sup>1</sup>, Sigit Prawoto<sup>2</sup>, Fredy Nugroho Setiawan<sup>3</sup>, and Nur Rosita<sup>4</sup>

<sup>1</sup> Universitas Brawijaya, Malang, Indonesia, ✉ (e-mail) [rozin.muhammad@ub.ac.id](mailto:rozin.muhammad@ub.ac.id)

<sup>2</sup> Universitas Brawijaya, Malang, Indonesia, ✉ (e-mail) [prawoto@ub.ac.id](mailto:prawoto@ub.ac.id)

<sup>3</sup> Universitas Brawijaya, Malang, Indonesia, ✉ (e-mail) [fredy@ub.ac.id](mailto:fredy@ub.ac.id)

<sup>4</sup> Universitas Negeri Padang, Padang, Indonesia, ✉ (e-mail) [nurrosita80@yahoo.com](mailto:nurrosita80@yahoo.com)

## Abstract

Studies in the field of translation mainly focus more on the translation of sentences with minimum consideration on the important role and influence of ideology toward the product of translation. When discussing the works of translation, researchers often place the translation text on two poles, namely between free translation and literal translation, or between semantic translation and communicative translation. This research offers an alternative to explore a work of translation by focusing more on potentially ideological factors that might influence the translator's decision on the form of translation she wants. With this perspective, translation can no longer be seen only as a lexical substitution process from the source language (SL) to the target language (TL) as each translation work is a product of a particular ideology whose aspects can be examined and analyzed at the lexical and grammatical levels. By focusing on religious and socio-cultural texts, this research has critically examined the Indonesian translation of the novel *Taj: A Story of Mughal India* by showing how lexical refraction takes place through a process called recontextualization performed by the translator. The findings show that the recontextualization process was done through various translation procedures such as modulation, reduction, addition, functional equivalence, and couplet. Presumably, the recontextualization was meant to serve some purposes; avoiding the impression of obscenity, making the translated text theologically acceptable for the target language audience, and mitigating the message.

**Keywords:** Translation, novel, lexical bias, ideology, recontextualization.

## Introduction

Historically, translation has proved to have a very important role in communication between human beings. Translation acts as a bridge between cultures, civilizations, and the transfer of knowledge, for example Al-Kindi (801-873 AD), a philosopher of the Abbasid caliphate, who translated Aristotle's *Metaphysics* from Greek into Arabic. With this translation, Al-Kindi has bridged the process of transferring knowledge from Europe (the Western world) to the Arab world.

Early discussion about translation can be traced back and it was found that Cicero (106 BC - 43 BC) and Horace (65 BC - 8 BC) were two pioneers who started the discourse about translation activities, although most of their debates focused on what form of translation is ideal; free or literal translation (Munday, 2008). Based on the writer's observation, especially in Indonesia, so far the researchers in the field of translation only focus on the translation of sentences (sentence translation) without considering the important role and influence of ideology on the translation results of the translator. When discussing the work of translation, researchers often place the text of the translation at two poles, namely between free translation and literal translation, or between semantic translation and communicative translation (e.g. Nida, 1964; Newmark, 1981). In other words, the study on the translation is focused more on the composition.

One such study was done by Dhyaningrum, Nababan, & Djatmika (2016) in their study entitled “Analysis of Translation Techniques and Translation Quality of Sentences Containing Satire's Expressions in The 100-year-old Man Who Climbed Out of the Window and Disappeared Novels”. This qualitative research using document analysis and questionnaire as the method aims to find out what translation techniques are used to translate satirical sentences and how they affect the quality of the resulting translation. The results found that the most widely used technique was equivalence (47.30%), and the results of translation, according to the researcher's argument, are good.

Another study, for example, was done by Kuswarini, Masdiana, & Hantik (2018) entitled “Translation of the Metaphor in *Saman* into French”. The aim was to find out the translation methods used to translate the metaphors in the novel into French. The researchers adopted document analysis by looking at what translation

methods were used to translate the metaphors in Saman into French. The results showed that in general, the method used was the literal translation method. As a result, there were some translation errors.

As an alternative, translated works can be examined with different perspectives from those mentioned above. The alternative can be done by focusing the study more on factors that might influence the translator's decision on the form of translation she wants. With this perspective, translation can no longer be seen only as a process of lexical substitution from the source language to the target language (Yazdanmehr & Shoghi, 2014), but as a process where a translator decides to choose from the many choices of words and grammatical equivalents confronted him. If examined, to some extent, a translator's choices in translating are influenced by her ideological orientation. Schaffner (2002), asserted that each work of translation is a product of a certain ideology that can be examined and analyzed at the lexical and grammatical level. In simple terms, ideology can be defined here as a representation of the view of the world that plays a role in upholding, perpetuating or changing power relations and domination (Fairclough, 2003 p. 9).

Salemi (2007) considers that language and translation are the two areas most vulnerable to the influence of ideology. Lefevere (1981) alludes to the influence of ideology in translation and proposes a concept which he calls "lexical refraction" as a form of ideological manipulation in translation. The use of language is never neutral. In this perspective, translation is a manifestation of language use and the agent of ideological action is the translator.

The translation product to be analyzed in this study is an Indonesian translation of the popular novel by Timeri N. Murari entitled *Taj: A Story of Mughal India* (TSMI). The novel was first published in 1985 and then in 2007 the first printed version of the Indonesian translation *Taj: Tragedi di Balik Tanda Cinta Abadi* was published by Mizan Pustaka. This study will critically examine the translation of the novel into Indonesian by showing the lexical bias carried out by means of re-contextualizing the meaning of the translator. Recontextualization can be understood as changing/adjusting elements from one social practice or one context to another. The elaborate description of recontextualization will be provided in the next section. This critical study needs to be done to prove that the process of translation, especially the translation of popular literary works, is not only a matter of composition but also of ideology.

Based on the background stated above, the problem of the study formulated here is "how was the translator's ideology manifested through the process of recontextualization carried out in translating the novel *Taj: A Story of Mughal India*?" Hence, referring to the formulation of the problem, this research aims to examine how and why the recontextualization was done in translating the novel.

### *Translation Procedures*

Experts on translation field have tried to compose the procedures of translation. Procedure in this case is the act or manner of proceeding in any action or process (Machali, 2000, p. 62). Procedure is different from method. Method is a way of doing something, especially in accordance with the definite plan (Machali, 2000, p. 48). Translation procedures are applied at the level of sentences and the smaller units of language from the source language (SL) text to the target language (TL) text, while the translation methods are used to analyze the whole text.

Newmark (1988: 81) states that translation procedures are used for sentences and smaller units; clauses, phrases, words. Thus, the translation procedure chosen in this study is a good reason to apply the translation procedure in analyzing dialogue texts in film. The use of the right procedure will ultimately produce a good translation. Newmark (1988: 81) proposes some translation procedures which include 1) *Adaptation*; replacing the SL cultural elements with the cultural elements of the TL. 2) *Calque*; literal translation of words, phrases, or sentences, lexically or structurally. 3) *Compensation*; incorporating equivalent information or stylistic effects of the SL elsewhere in the TL because they cannot be replicated in the same place as in the SL. 4) *Transference*; the process of transferring a source language word to a target language word. 5) *Naturalization*; succeeding transference and adapting the source language word first to the normal morphology (word-forms) of the target language. 6) *Descriptive equivalence*; replacing terms or expressions with the descriptions of forms and/or its functions. 7) *Cultural equivalence*; an approximate translation where a source language cultural word is translated by a target language cultural word. 8) *Functional equivalence*; commonly applied to cultural words, requires the use of cultural free word, sometimes with a new specific term. 9) *Synonymy*; a near target language equivalent to a source language word in a context, where a precise equivalent may or may not exist. 10) *Modulation*; the variation through a change of viewpoint, of perspective and very often of category of thought. 11) *Recognized translation*; the procedure which uses the official or the generally accepted translation of any institutional term. 12) *Translation label*; a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. 13) *Componential analysis*; the splitting up of a lexical item into its sense components, often one to two, three or four translation. 14) *Reduction*; the removal of the translation component in the target language. 15) *Expansion*; the opposite of reduction in which the target language word uses more words to re-express an idea

of a source language word because its correspondence in the target language cannot be expressed concisely. 16) *Paraphrase*; an amplification or explanation of the meaning of a segment of the text. 17) *Adaptation*; the use of recognized equivalent between two situations. 18) *Couplet, triplet, quadruplets*; combining two, three or four of the above mentioned procedures respectively to deal with a single problem.

#### *Ideology in Translating Popular Literature*

Lukacs and Althusser (in Ashley, 1989) argue that there is a close relationship between popular literature and ideology. Popular literature carries ideological messages that the author conveys to her readers. These messages can come from the authorities, in the form of efforts to strengthen or maintain the continuity of the dominant ideology, as well as to embody the ideology of the minority groups that are against the status quo of the dominant ideology. Translators, at a certain level, are "authors" who also have ideological interests. It is controlled by - following Foucault - a network of intangible forces, weaving even the simplest movements of human activity and the most personal words. Thus, the determination of the diction they choose as a certain word equivalent in another language is influenced by ideological control. The factor of the targeted readers is also influential considering that popular fiction, and also its translation, can become a best seller if it is able to meet market demands and is willing to make adjustments that are contextually mainstream.

With the effort to maintain domination or, conversely, bring down the domination of certain ideologies through popular literature, automatically popular literature becomes an arena of contestation of various forces and conflicting interests. The power contestation is a logical consequence of the struggle for influence on the readers between the dominant ideology and the ideology of minorities who fight for their respective interests. For example, efforts to maintain the status quo can be seen from the dominant form of narrative ideology in detective novels. On the contrary, the implications of minority resistance can be seen through forms of parody in popular fiction that try to confuse conventional narrative forms and subversively threaten the established discourse formed by dominant ideologies.

#### *Recontextualization in Translation*

The term recontextualization refers to changing the meaning of ideas, ways and habits/customs when they are adopted in a new context. This perspective is rooted in seminal writings in the field of Semiotics (Barthes, 1970; Kristeva, 1980; Saussure, 1916) and also Discourse Analysis (Bernstein, 1996; Fairclough, 2003) which subsequently is also used in such a way in the field of management studies (Brannen, 2004; Thomas, 2003). The recontextualization model adopted from the semiotic field initiated by Brannen (2004), in particular, provides a very useful basis for analysis. This model explains how, for example, the transfer of company assets or policies and rules was very dependent on the meaning created. With this model, it is explained that the transferred assets experienced cultural reasoning (cultural sense-making) with the previous meaning still attached even when they entered a new context. Then, the meaning of the assets slowly changed and subsequently underwent re-contextualization as they were continuously used and finally made sense in the new context.

Fairclough (1989, 2000, 2003) and Chouliaraki and Fairclough (1999) adopted the Bernstein definition (1990, 1996) which emphasized that recontextualization is a representation of social events. In representing a social event, we should also understand it in the context of other social events. In other words, the representation of a social event or customary practices is recontextualized. As Bernstein claimed, certain social fields or certain social networks must have adopted certain principles of recontextualization (Bernstein, 1990). These principles also affect how concrete or abstract social events are represented, whether and how they are evaluated, explained, and legitimized. Fairclough (2003: 139-40) develops the principles of recontextualization as follows:

- *Presence*; which elements of events, or events in a chain of events, are present/absent, prominent/backgrounded?
- *Abstraction*; what degree of abstraction/generalization from concrete events?
- *Arrangement*; how are events ordered?
- *Additions*; what is added in representing events – explanations/legitimations (reasons, causes, purposes), evaluations?

Thus, in general, one can understand the concept of recontextualization as changing/adjusting elements from one social practice or one context to another.

## **Method**

### *Data Collection*

The data collection from the novel is done through careful and repeated reading. The data are then sorted into small units (Endraswara, 2013). In this research, the data are lexical items contained in sentences, clauses, or phrases derived from the novel TSMI by Timeri N. Murari in English and the translated version *Taj: Tragedi di Balik Tanda Cinta Abadi*. The selection of data units from the novel is done purposively, meaning that

lexical data are chosen based on certain considerations. The consideration referred to in this matter is the consideration of mismatching expression of sentences, clauses, phrases, and/or words in the translated version of the novel against the original version. The data recording is at the same time accompanied by data selection or data reduction. The selection is carried out based on two main categories, namely (1) a text with a religious theme and (2) a text with a socio-cultural theme. The data that are not relevant to the research construct is abandoned. Whereas relevant data are emphasized to make it easier for researchers to determine the indicators.

### *Inference and Analysis Process*

#### *Inference*

Inference is done before the analysis process. The inference is in the form of abstract conclusions. Therefore, the abstraction from understanding the data collected from the novel TSMI by Timeri N. Murari in English and the translated version in Indonesian needs to be synchronized with the premises of ideology and re-contextualization. The resulting inference will underlie the description in the analysis.

#### *Analysis*

The analysis in this study includes the presentation of data and the discussions carried out qualitatively and conceptually. At this level, inference is developed by describing and linking explanations of textual data with contextual elements in a theoretical conceptual framework. Thus, the analysis is expected to provide a comprehensive explanation of the translator's ideology manifested in the translation of the TSMI. The presentation of data will be done by coding; writing the chapter and page numbers. For example code IV-74 means that the data can be found in chapter IV page 74, and so on.

#### *Validity and Reliability*

The validity standard used in this study is semantic validity, which measures the level of sensitivity of symbolic meanings that cling to the context. Measurement of symbolic meaning is associated with the context of literary works and concepts or constructs of analysis. The reliability used is accuracy, which is the adjustment between the results of research with literature studies that have been formulated (Endraswara, 2013).

## **Results and Discussion**

### *Results*

The observation was focused on the texts with religious and socio-cultural themes in the first 15 chapters out of a total of 25 chapters in the novel. The identification process was carried out by referring to the two categories above. The identification results then found that there were 41 data in the form of words, phrases, clauses and sentences that could potentially undergo recontextualization. Furthermore, all of these 41 data were matched with the SL, the TSMI. After reducing the data based on the relevance and representativeness of the findings, the following is the presentation of the data that are considered to undergo recontextualization by adopting various translation procedures. The first way is through functional equivalence procedure as follows.

- IV-74 SL: No. The Quran forbids men to place their **images** on or in their buildings. And Allah himself has no size or shape.
- TL: *Tidak. Quran melarang manusia untuk memasang **patung-patung** mereka di dalam bangunan. Dan Allah sendiri tidak memiliki ukuran atau bentuk.*

In the example above, the word *images* is translated into *patung-patung* using functional equivalence procedure. The word *image* in Indonesian means *gambar*. By translating it into *patung-patung*, the translator seems to make the impression of "prohibition" in the text more acceptable, because in general the reality of the Islamic community in Indonesia is still accepting images, both as decoration and other aesthetic needs. Although there are texts in Islam that forbid the act of drawing living beings or using them for any purpose. In general, statue is considered to connote with worship by the people of Indonesia. So, translating it into *patung-patung* will make the word coherent with the word *forbid*.

In the collected data, it is known that many translators use modulation procedures when translating texts related to religion and socio-culture. The following are some examples.

- V-83a SL: her companions removed my garments and turban and began to caress and touch me all over, **using oils and the knowledge of their fingers to arouse me** from the stupor of love and wine.
- TL: rekan-rekannya melepaskan pakaian dan turbanku, lalu mulai mengolesi seluruh tubuhku dengan minyak. **Hasratku juga mulai bangkit**, karena pengaruh cinta dan minuman anggur.

As mentioned above, modulation is a translation procedure by changing the point of view or even the mindset in order to make the results of the translation acceptable to the culture and norms of TL. The sentence *using oils and the knowledge of their fingers to arouse me* is an active sentence with a subject that has a semantic role as an agent. An agent is a semantic role whose actions have effects on other entities (Kreidler, 1998, p. 70). It implies an intentional action. The English sentence was translated into *hasratku juga mulai bangkit*. The word *hasrat* (desire) has a semantic role as affected. It implies a position that is passive (stative passive).

- VI-105a SL: **Successive** Muslim conquerors had crushed their belief, but they now felt change.
- TL: Para penakluk Muslim **yang sukses** telah menghancurkan kepercayaan mereka, tetapi saat ini mereka merasakan perubahan.

The word *successive* in the SL above actually means *berturut-turut* (dictionary.cambridge.org) in Indonesian. However, the translator chose to translate it into *yang sukses*. This of course changes the sense of meaning of the SL. The translator might intend to neutralize the message conveyed in the word *successive* in the TL and translate it into *yang sukses* so that the despotic impression on Muslim rulers is minimized.

- VII-130a SL: **The women were full-breasted**, with long-legs; the men handsome, their well-muscled bodies taut as if they were holding their breath while waiting for us to pass by.
- TL: **Gambaran perempuannya sangat molek**, dengan kaki-kaki panjang; para prianya tampan, tubuh-tubuh mereka yang berotot kekar bertonjolan, bagaikan sedang menahan napas sambil menunggu kami melintas.

The above is another example of the modulation process. The sentence *the women were full-breasted* translates into *gambaran perempuannya sangat molek*. This may be done by the translator to avoid the impression of obscenity/vulgarity, because it considers the targeted readers in Indonesia.

- XII-229 SL: Baldeodas knew the Quranic saying; '**Slow** is of God, hurry is of the devil.' He prayed to his gods.
- TL: Baldeodas mengetahui salah satu kalimat dari Quran: "**Kesabaran** adalah sifat Tuhan; ketergesa-gesaan adalah sifat iblis". Dia berdoa kepada dewa-dewanya.

The above sentence is modulated by translating the word *slow* into *kesabaran*. The word *slow* in English has a negative connotation, so it does not fit if embedded as God's character. That is why the translator might choose the word *kesabaran* to translate the word *slow*, because *sabar* is more suitable if it is embedded as a divine nature.

The form of recontextualization can also be realized through a reduction procedure. In terms of quantity, this procedure is also widely adopted by the translators as shown in the following sample sentences.

- V-83b SL: She rose and fell, rose and fell, and I felt myself rising too, being sucked upwards, and finally, unable to control my passion, I burst into her. Our cries soared with the music, **silencing for a moment the busy night-chatter of crickets. Then they burst into song again.**
- TL: Semua berjalan begitu memabukkan, diiringi alunan musik, dan selama sesaat **keriuhan jangkrik yang mengerik pada malam ini menjadi bisu. Kemudian, jangkrik-jangkrik itu mengerik lagi serempak.**

The text in the SL above experiences a radical reduction. The text is actually a description of an explicit sexual scene. Apparently, the translator decided to reduce many parts that explicitly depict sexual scenes as contained in the SL text. The results of the translation in the TL are made as neutral as possible from explicit sexual scenes, only implicit and metaphoric images of the scenes so that the translation results become acceptable for the culture and norms of the TL. In fact, early in the 20th century, the explicit portrayal of sexual scenes in English-language novels for aesthetic purposes is something that is commonly found (Goodling, 2017).

Below is another example of a reduction procedure.

- V-84 SL: He banned child marriage and tried to outlaw suttee, the cruel Hindu custom of burning widows alive, **but with little success**. He had introduced countless laws, including the present system of governing the land through four minister.
- TL: *Dia melarang pernikahan kanak-kanak dan mencoba melarang suttee, kebiasaan Hindu yang kejam-membakar janda hidup-hidup, termasuk mewariskan sistem pemerintahan negeri saat ini melalui empat menteri.*

In the SL text, the phrase *but with little success* is simply eliminated from the translation into the TL. The text describes the efforts of Akbar, the Mughal king in the 15th century, who made a policy to ban the suttee tradition among Hindus. Historically, this practice of suttee continued until 1829 when the British colonial government succeeded in banning and stopping it. This reduction may be because the translator considers this information to be less important and the translation phrase *meskipun tidak begitu berhasil* is not in accordance with the general description of the Indonesian Islamic community regarding the Mughal as a huge and grand Islamic empire. Information conveyed through the deleted phrase is actually very important as a historical fact.

- VII-130b SL: I imagined myself with Shah Jahan taking part in this wild **dances of sexuality**, frozen together in the subtle stone- our bodies forever joined in ecstasy.
- TL: *Aku membayangkan diriku sendiri bersama Shah Jahan ikut ambil bagian dalam **tarian** itu, membeku bersama dalam batu-batu pudar ini, tubuh kami selamanya bersatu dalam kebisuan.*

The above sentence translation uses the reduction procedure. The phrase *dances of sexuality* translates to *tarian* (dance) only. Like sentence VII-130a above, it seems that the translator wants to avoid the impression of obscenity of the SL text.

In addition to reduction, the recontextualization is also carried out by addition procedures, as follows.

- IX-161 SL: Allah was indeed just, but there was cruelty in his justice.
- TL: *Allah memang adil, tetapi **kadang-kadang aku merasa ada kekejaman** dalam keadilan-Nya.*

The above sentence is translated with the addition procedure. In translating to the TL, sentence *kadang-kadang aku merasa* which does not exist in the SL is added. The sentence *there was cruelty* even though using copula *was* indicates factuality or "certainty". Therefore, the translator seems to want to mitigate the sense of the meaning by adding the above sentence. After the addition, the meaning impression that emerges is that God (Allah) has never been cruel, it is only human feeling.

In addition to adopting a single procedure in translating the SL text into the TL text, the translator also conducts a couplet, which combines two translation procedures in translating one sentence (text). This is seen in the examples below.

- VI-105b SL: Akbar had begun it with his din-i-illah, a free spirited religion that **embrace all Gods**.
- TL: *Akbar telah memulainya dengan din-i-illahnya, suatu agama berjiwa bebas yang **menghargai seluruh kepercayaan kepada Tuhan**.*

In the sentence above, the phrase *embrace all Gods* translates to *menghargai seluruh kepercayaan kepada Tuhan*. The phrase undergoes two translation procedures at once, namely modulation and transposition.

Modulation is applied to translate the word *embrace* which means *memeluk* (dictionary.cambridge.org). The word *menghargai* is equivalent to *respect* or *tolerate* in English. While the transposition procedure is applied to translate the phrase *All Gods* into (*kepercayaan*) *kepada Tuhan*. Transposition is a translation procedure that involves changes in grammar from the SL to the TL. One form is the change from the singular to the plural or vice versa. In this case, the plural noun *Gods* is translated to be singular *kepada Tuhan*. The change done by the translator could be because the word *embrace* which means *memeluk* in Indonesian connotes or is synonymous with the word *beragama* (to practice a religion) and this is not in accordance with the monotheistic concept of Islamic theology. The same reason seems to apply also to the change of *all Gods*, which translates to *kepada Tuhan*.

- VII-11 SL: The third one displayed a copper plate engraved with the words ‘**God is One with Muhammad**’.  
 TL: *Gajah ketiga menampilkan pelat tembaga yang diukir dengan kalimat "Allah Yang Maha Esa memberkahi Muhammad".*

The above sentence is an example that uses a couplet procedure, combining modulation and addition. The sentence *God is One with Muhammad* is translated to *Allah yang maha esa memberkahi Muhammad*. The word *memberkahi* is added in translation to the TL even though there is no equivalent word in the SL text. Modulation seems to be done by the translator because if the sentence *God is One with Muhammad* is translated literally or faithfully, then it will be *Tuhan (Allah) adalah satu (menyatu) dengan Muhammad*. In Islamic theology, of course this is generally unacceptable, although some Sufi schools embrace the theology of pantheism. So to avoid controversy in the audience of Muslim readers in Indonesia, the translator chose translation procedures that make the translation product acceptable.

### *Discussion*

Translation is an act of transferring the meaning of the text from the SL to produce an equivalent text in the TL that communicates a similar message. In the translation tradition, experts generally emphasize the importance of a high degree of loyalty to the SL text. For example Nida and Taber (1982, p. 12) define translation as the process of reproducing target text as naturally as possible resembling the messages from the SL text, first in terms of meaning and second in terms of style. In this case, meaning must be given priority. Newmark (1988, p. 5) also confirms the same thing by saying that translation is the delivery of the meaning of a text into another language in the same way as was intended by the text's producer. But in practice, the act of translating does not merely present the meaning of the text into the TL similarly (equivalently). It always involves the adjustment process in various ways.

This adjustment process, in the tradition of critical discourse analysis (CDA) is called the process of recontextualization. Recontextualization is "a relationship between different (networks of) social practices – a matter of how elements of one social practice are appropriated by, relocated in the context of, another" (Fairclough, 2003. p. 222). In representing a social event, when producing a text, an author (translator) considers the context of other social events, contextualizing them. According to Bernstein (1990), the process of re-contextualization is usually carried out based on certain principles related to social factors, social practice networks, and genres (in Fairclough, 2003). The elements of social events are selectively 'filtered' according to the principles of the recontextualization (some are eliminated altogether, some are included and given more emphasis, while others are less emphasized). These principles also influence how concrete or abstract social events are represented, whether and how events are evaluated, explained, validated, and how the sequence of events is represented.

In the above results, it was found that the translator carried out several translation procedures to do the re-contextualization of the SL text to the TL text. Some of these procedures are modulation (V-83a, VI-105a, VII-130a, XII-229), reduction (V-83b, V-84, VII-130b), addition (IX-161) functional equivalence (IV-74), as well as a couplet between modulation and transposition (VI-105b) and modulation and addition (VII-11). However, Ardi, Narius, Saun (2019) did not find recontextualization in the subtitle of the movie "The Act of Valor. It might be caused by the mode of the translation that include visual mode. The translator keeps the message in the TL.

As explained above, the elements of socio-cultural and religious events are 'filtered' in such a way as to be accepted in the context of norms and culture in the TL. By considering social and cultural facts in Indonesia, it is assumed that the translator does various forms of recontextualization due to several motivations, one of which is to avoid the impression of vulgarity (obscenity) contained in the source text. This is evident in the data V-83a, V-83b, VII-130a and VII-130b. These texts in general are explicit depictions of the human body and sexual scenes. Especially the V-83b data in the source text is a very explicit description related to sexual

scenes, so the translator performs a radical recontextualization by simply eliminating many paragraphs from the source text. TSMI has a historical romance genre, not an erotic adult genre novel. Actually, the description of eroticism in novels (especially in English) is something that is commonly found as an aesthetic element, especially after the 20th century (Goodling, 2017). However, still, the translator will take very seriously the various socio-cultural and religious aspects in Indonesia to decide whether to translate the SL text into TL text with equivalent meaning or not if related to such scene.

Another motivation is due to theological reasons. Theological here is intended as a matter relating to the concept of God (in this case specifically Islam) and its relationship with humans. This motivation, for example, is seen in data XII-229, IX-161, and VII-11. For example in data VII-11, the sentence God is One with Muhammad if translated textually and faithfully will be *Tuhan (Allah) adalah satu (menyatu) dengan Muhammad*. This translation if judged theologically is generally not acceptable among Muslims in Indonesia. Although, as explained above, some Sufi schools embrace the pantheism, in Indonesia generally and even in the world, the pantheistic view is rejected by the majority of Muslims, as seen in the case of Al-Hallaj (Persian Sufi in the 9th century) and Syekh Siti Jenar (Javanese Islamic saint in the 15th century).

The reason to mitigate messages may be a motivation that also encourages the translator to do recontextualization. This is seen in data V-84 and VI-105a. In data VI-105a for example, the sentence *Successive Muslim conquerors had crushed their beliefs* is translated to *Para penakluk Muslim yang sukses telah menghancurkan kepercayaan mereka*. The modulation that occurs in this sentence appears to have been done by the translator with the intention of reducing (mitigating) the impression contained in the source text that Muslim kings were despotic rulers who were intolerant of other beliefs. This description is certainly not friendly to the readers (mostly Muslims) who are targeted by the translator or the publisher of the translated novel.

These motivations can be understood if we look at several factors, namely: the translator/publisher and target audience. The publisher of this translated novel is Mizan, a publisher who since its inception focused and was consistent on publishing Islamic literature. The editing process will certainly consider a lot of things related to aspects of Islamic religion. The second factor is the target audience. If judging from the characteristics of the publisher, the target audience, of course, is among Muslims in Indonesia. This is evident, for example, from the tendency of the translator to translate the word *God* in English into *Allah*, although there are some that translate to *Tuhan*, but not many. Considering this, it is clear that the intended readers are Indonesian Muslims. Surely this is the main consideration how then the recontextualization was carried out by the translator.

## Conclusions

Ideology expresses itself through discourse. Therefore, by analyzing discursive expressions, we can explore the ideologies in the discourse. This is in line with the assertion that discourse has a vital role for the growth and development of ideology in society. CDA and translation studies have the same assumption that textual features must be linked to the social and ideological context of the production process and reception of the text. The translator always works in certain socio-political contexts and she produces utterances for specific purposes and with certain target readers. In the TL, the translation can actually be used to fulfill the communicative function and purpose which is very different from the original function as referred to in the SL. The added value, it can be said, will be closely related to the new context, the goals to be achieved by the translator and other agents and all political agendas. Thus, certain textual features of the translation must be related to the broader social, political, and cultural context in order to uncover the ideological content contained in the text.

## References

- Ashley, Bob. (1989). *The Study of Popular Fiction: A Source Book*. London: Pinter
- Ardi, H., Narius, D., & Saun, Saunir, (2018). US Hegemony in The Indonesian Subtitle of The Act of Valor? A Critical Discourse Analysis. Proceedings of the Sixth of International Conference on English Language and Teaching (ICOELT 2018) in *Advances in Social Science, Education and Humanities Research*. <https://doi.org/10.2991/icoelt-18.2019.10>.
- Barthes, R. (1970). *L'Empire des signes*. Geneva: Editions d'Art Albert Skira.
- Bernstein, B. (1996). *Pedagogy, symbolic control and identity*. London: Taylor & Francis
- Bernstein, B. (1990). *The Structure of Pedagogic Discourse: Class, Codes and Control*, Vol. IV. London: Routledge.
- Brannen, M. Y. (2004). When Mickey loses tace: Recontextualization, semantic fit, and the semiotics of foreignness. *Academy of Management Review*, 29(4): 593-616.



- Chouliaraki, L. and Fairclough, N. (1999). *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*. Edinburgh: Edinburgh University Press.
- Coffin C. (2006). *Historical discourse*. London and New York: The Tower Building and Maiden Lane.
- Endraswara, Suwardi. (2013). *Metodologi Penelitian Sastra – Epistemologi, Model, Teori, dan Aplikasi*. Yogyakarta: CAPS.
- Fairclough, N. (2000). Discourse, Social Theory and Social Research: The Discourse of Welfare Reform, *Journal of Sociolinguistics* 4: 163-95.
- Fairclough, N. (2003). *Analysing Discourse. Textual Analysis for Social Research*. London: Routledge.
- Fairclough, N. (1989). *Language and Power*. London: Longman.
- Goodling, Emily. (2017). Stanford English scholar explores the aesthetics of sexuality in Victorian novels. Diakses pada tanggal 1 Oktober 2019 dari <https://news.stanford.edu/2017/03/09/aesthetics-sexuality-victorian-novels/>
- Hatim, B., & Mason, I. (2000). Politeness in screen translating. *The translation studies reader*, 430-445.
- Ietcu-Fairclough, Isabela. (2008). Critical Discourse Analysis and Translation Studies: Translation, Recontextualization, Ideology. *Bucharest Working Papers in Linguistics*. Vol X. No. 2
- Kreidler, Charles. W. (1998). *Introducing English Semantics*. London: Routledge.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. New York: Columbia University Press.
- Lefevere, A. (1981). German Translation Theory: Legacy and Relevance. *Journal of European Studies*, 11(41), 9–17.
- Machali, R. (2000). *Pedoman bagi penerjemah*. Jakarta: Grasindo.
- Munday, Jeremy. (2008). *Introducing translation studies*. Oxon: Routledge Taylor & Francis Group.
- Newmark, Peter. (1981). *Approaches to Translation* Ed. Oxford: Pergamon Press
- Newmark, Peter (1988). *A textbook of translation*. UK: Prentice Hall
- Nida, E. A. (1964). *Towards a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating*. Leiden: Brill.
- Nida, Eugene A., and Taber, Charles R. (1982). *The theory and practice of translation*. Leiden: E.J. Brill
- Salemi, F. (2007). *An ideological approach to novel translation*. Unpublished MA dissertation. IAU, Iran
- Saussure, F. (1916). *Cours de linguistique generale*. Paris: Payot
- Schaffner, C. (2002). *Translation, politics, ideology*. CTIS occasional papers, 2, 97-111.
- Sertkan, K. (2007). *The ideology of lexical choices in the Turkish translations of Oliver Twist*. Unpublished MA dissertation. Dokuz Eylül University, İzmir, Turkey.
- Solhjou, A. (2007). *Discourse and translation*. Tehran: Rahnama Publications.
- Stubbs, M. (1983). *Discourse analysis, the sociolinguistic analysis of natural language*. Cichago: Cichago University Press.
- Thomas, P. (2003). The recontextualization of management: A discourse-based approach to analyzing the development of management thinking. *Journal of Management Studies*, 40(4): 775-801.
- Van Dijk, T. A. (Ed.) (2011). *Discourse studies: A multidisciplinary introduction* London: SAGE Publications Ltd
- Yazdanmehr, E. & Shoghi, S. (2014). Guidelines for Effective TAP (Translation for Academic Purposes) Tutorial Courses. *International Journal of English Language & Translation Studies* 2(1), 69-78. Retrieved from <http://www.eltsjournal.org>