TRANSLATION IDEOLOGY OF FRENCH NOVELS INTO INDONESIAN IN COLONIAL AND POST-COLONIAL PERIOD

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Abstract

This study analyzes the differences in the expression of meaning of the colonial and postcolonial French novels and the ideology of translating French novels into Indonesian during the colonial and postcolonial periods. This study uses data from French novels and their translations into Indonesian during the colonial and postcolonial periods. The data were analyzed by using descriptive-qualitative-comparative method. The results of this study show that text message expression during colonial period is indirect due to at that time The society was under the rule of the Dutch colonialists or subaltern. In post-colonial period, the community social situation changed, people were no longer afraid to express their thoughts or they were more open so that the delivery of meaning is direct. Colonial period novels have two types of foreignization ideology, namely self-names translation and setting translation, while post-colonial period novels have three types, namely self-names translation, title translation, and setting translation. The novels domestication ideology during colonial period occurred in translation of pronouns *on* and the translation of kinship calls, while in post-colonial period novels it occurred in pronouns *on* translation, kinship calls translation, and self-names translation. The different ideology in the two novels is self-names translation.

Keywords: translation, ideology, colonial, post-colonial

INTRODUCTION

The Dutch colonial power had an impact on literature development in the Dutch East Indies until the early period of Indonesian independence. The colonial is related to the nature of colonialism which is the historical moment behind a nation. Colonialism has destroyed the foundations of life and culture of the colonial society, which can take the form of language imposition, slavery, cultural imitation and substitution and displacement of population. The influence of colonialism had an impact on the post-colonial period. Gilbert and Tompkins (in Allen & Soemanto, 2004: 207) argue that post-

colonialism refers to practices related to 'social hierarchy, power structures and colonialism discourse.' The emergence of post-colonialism has become the main intellectual discourse, particularly in former colonial countries, including Indonesia.

Now post-colonial theory has been widely developed. It is used as a reading strategy that can be expected to reveal new meaning of power relations, West-East concepts, and orientalism. Meanwhile, Ratna (2008: 81-2) suggests five main post-colonial definitions, namely (1) paying attention to analyze the colonial era, (2) having a close relationship with nationalism, (3) fighting for a small narrative, gathering power from below, at the same time learning from the past to the future, (4) raising awareness that colonialism is not solely physical, but also psychological, and (5) not merely a theory, but an awareness that a lot of great work must be done, such as fighting against imperialism, orientalism, racism, and various other forms of hegemony.

The influence of colonial language towards colonized languages, the way of expressing post-coloniality in Indonesian literary texts, and the methods used by ex-colonial writers in decolonizing (national awareness) of the language of the great colonization, are very clear (Faruk, 2007). Meanwhile, the problem of identity related to the problem of hybridity is the problem of national identity that changes due to the cultural influence of the colonial nation, including mimicry (imitating) colonial culture by colonized and subaltern nations (marginalized people or colonized people). Intellectual discourse concerning colonial and post-colonial issues also penetrates the field of translation. Bassnett (2002) suggests that post-colonial translation not only reveals text messages but also the culture of the source text.

Currently, many post-colonial studies have been carried out. The following are some of the previous post-colonial studies. Shohat (2004) examines the post-colonial translation and post-zionism in Palestine. His studies revolve around the characteristics of post-colonial and post-zionism, hybridity, and subaltern groups of Palestinians from Israel and America. Nurhadi, et al (2013) discuss forms of post-coloniality in Tempo Magazine. There are several forms of post-coloniality in a number of Tempo magazine literature review articles regarding: (1) stories from the East, (2) colonialism, (3) reviews of Western literature (including its translation in Indonesian), and (4) literary works that specifically discuss post-colonialism. Rakhman (2014) discusses the ambivalence of nationalism from a post-colonial perspective. It is argued that nationalism is no single, but it can exist in various forms, for example fascism xenophobia, liberative emancipatory, and others, depending on who interprets it. In addition, nationalism is associated with race so that there are certain races who feel more nationalist or as nationalist, by positioning "people outside them" or "race outside them" as non-nationalist parties. Olivia and Salim (2020) discuss mimicry in Wiji Thukul's poem "Hari

itu Aku akan Bersiul-siul" (That day I will Whistle) applying Bhabha's theory that in a post-colonial society there would be a process of mimicry and mockery. Wiji Thukul played the word "heartbreaking" by adding the word "bitter" which means very sad. This mimicry act is regarded as a form of mockery against the colonialist (New Order). For those who do not have power, the forms of mimicry and mockery in poetry are tools to stop the domination of power. From the post-colonial study above, it can be seen that there are very few post-colonial studies on translation. This paper is a continuation of the colonial-postcolonial relationship research in the field of translation.

When a person translates a text, he is transferring not only the message but also the culture. The process of transferring source language text messages is influenced by the translator culture. This is reflected in the way he understands, views, and expresses the message through the language used. The transfer of messages in the translation process is always marked by cultural differences in the source language and target language (Hoed, 2006). This difference directly places the translator in a dilemma. On the one hand, he must translate the source language text messages into the target language accurately. On the other hand, and in many cases, he has to find an equivalent which is not necessarily appropriate in the target language. According to Venuti (1995) there are two types of translation ideology, namely domestication and foreignization. Domestication refers to translations that are more inclined to the target culture and language. On the other hand, foreignization leads to translations that are more inclined to the source culture and language. Venuti argues that ideology is influenced by socio-cultural culture of the society in which translation are published and disseminated. Therefore, ideology is something that has been planned from the beginning and choosen based on certain goals. The translation during the post-colonial period is more of a cultural transfer. During the post-colonial period there are many choices of cultural elements that can be used to transfer to readers (Bassnett, 2002). The results of translation can be oriented to the source language or it can also be the target language. In other words, the translator has a choice of translation ideology, namely foreignization ideology (oriented to the source language) and domestication ideology (oriented to the target language). The actual translation does not only transfer the message from source language to target language, but also realizes it. Occasionally, the translator's ideology enters when he processes a translation product. The ideology includes the concept of 'right' and 'wrong' a translation product that is produced. The concept of 'right' and 'wrong' is influenced by several factors, one of which is culture. Since translation is seen as part of socio-cultural activities, therefore translation works are part of a society culture. Ideology can be interpreted as a view or truth held by a person or society.

Barthes (in Hoed, 2006) says that ideology is a myth that has been established in a community or society. The ideology adopted by a person will direct his actions in accordance with the principles of truth that he adheres to. Likewise in translation, the ideology held by the translator regarding good translation will direct every action he takes in the translation process. Venuti (1995) suggests that there are two types of translation ideology, namely foreignization and domestication. Foreignization ideology is oriented towards the culture of the source language. Translators who adhere to foreignization ideology try to maintain what is foreign and unfamiliar to the target language readers but common to the source language. For them, a good translation is one that maintains the style and cultural taste of the source language. Meanwhile, domestication ideology is oriented to the rules, norms, and culture of the target language. Therefore, translators need to know why a text is translated and what the function of the translated text is because every text produced must have a specific purpose. With domestication ideology, it is hoped that a translated work will not feel like a translation but like a new work produced by the target language itself.

The problems of research can be formulated (i) how to express the meaning of French colonial and postcolonial novels and, (ii) how is the ideology of translating colonial and postcolonial novels in French into Indonesian. This study analyzes the differences in the expression of meaning and ideology in the translation of French novels into Indonesian during the colonial and postcolonial periods. The analysis focuses on the differences in the expression of meaning and ideology in the translation of colonial and postcolonial novels using data from each of the two novels. The results of this study will enrich knowledge about translation studies and are expected to inspire other researchers to continue research on the translation of colonial and postcolonial novels.

METHODS
This study uses data from two French language novels during the colonial period with their translation into Indonesian and two French novels during the post-colonial period with their translation into Indonesian. The novels are as follows, the postcolonial novel (1) Sans Famille by Hector Malot (1878) translated into Sebatang Kara by Abdoel Moeis (1923), Publisher of Balai Pustaka Drukkerij Volklectuur-Weltevreden; (2) Moliere's L'Avare was translated into Indonesian by Si Bachil Balai Pustaka in 1936; Postcolonial novels (1) Madame Bovary by Gustave Flaubert (1972) published by Gallimard translated by Mrs. Bovary by Winarsih Arifin (1990) published by PT Dunia Pustaka Jaya, (2) Syngue Sabour: Pierre de Patience by Atiq Rahimi (2008) published by POL Paristranslated Stone of Patience by Feybe I Mokoginto (2016).

This research applies descriptive-qualitative method. Descriptive qualitative method research aims to produce descriptive data in the form of written or spoken words from people and observable behavior. According to Creswell (2011) a qualitative research approach is research that explores information from objects/participants widely by asking questions that are general in nature, data collection is realized through the translation of the text subjectively. Meanwhile, according to Moleong (2007:6) that qualitative research is a method used to understand phenomena about what is experienced or observed by research subjects holistically, and is described in the form of words and language, in a special natural context. Descriptive-qualitative method was applied to observe and interpret the different ways of expressing the meaning of colonial and postcolonial novels. For this reason, the Direct Element Cuting (BUL, Bagi Unsur Langsung) technique is applied (Sudaryanto, 1993), which divides discourse based on its constituent elements. With the BUL technique, the elements that reveal the meaning of narrative discourse will be known. In addition, this research also applies a comparative method. Comparative method is used to compare the differences in the ways of expressing the colonial and postcolonial novels as well as the ideology of translation of French novels and Indonesian novels.

The data of this research are the narrative discourse of two French novels and two Indonesian translation novels during the colonial and postcolonial periods. The stages of data collection are as follows (i) reading French and Indonesian novels, (ii) identifying French and Indonesian narrative discourse data based on how to express meaning, (iii) identifying French and Indonesian narrative discourse data based on the ideology of translation, and (iv) recording all data of both Languages. The stages of data analysis are as follows, (i) classifying and comparing data based on the meaning of the two groups of colonial and postcolonial novels, (ii) classifying and comparing data based on the ideology of translation of the two groups of French and Indonesian novels in the colonial and postcolonial periods, and (iv) interpreting the results of the comparison of the expression of the meaning and ideology of the translation

FINDINGS
How to Reveal the Meaning of Colonial and Post-colonial Novels
Table 1. Table of Manner of Meaning Expression

No.	Manner of Meaning Expression	Colonial Period Novel	Post-colonial Period Novel
1.	Directness	Meanings are expressed indirectly.	Meanings are expressed directly.
		Meanings are expressed in long sentences.	Meanings are expressed in short sentences.
2.	Politeness	Polite words.	Harsh words.

(1) Disant cela, il me la mit dans la main: puis, comme je voulais me défendre d`accepter un si beau cadeau, il ajouta tristement: Tu comprends que je n'ai pas besoin de savoir l'heure ici; le temps n`est que trop long; je mourrais à le compter. Adieu, mon petit Rémi; embrasse-moi encore un coup; tu es un brave garçon, souviens-toi qu`il faut l'être toujours. (SF 1878: 363)

Sesudah berkata demikian, maka ditunjukannya arloji itu kepada saya. Demi bapak saya menolak pemberian itu, maka bapak peter berkata dengan sedih hatinya: Di sini tidak perlu bapak mempunyai arloji, karena tidak ada gunanya. Kalau bapak melihat-lihat waktu pula di sini, tentulah akan semangkin lama rasanya waktu itu. Bawalah barang yang tidak berharga ini, Remi, akan jadi tanda peringatan. Marilah kemari bapak peluk akan dikau, karena sebentar lagi kita mesti bercerai. (SB 1923: 26)

After saying this, he showed me the watch. For the sake of my father's refuse because it is of no use. If you look at the time here as well, it will certainly feel al of the gift, then Mr. Peter said sadly: Here you do not need to have a watch, like that time will be longer. Bringing this worthless thing, Remi, will serve as a warning sign. Come here, father, hug you, because soon we will have to separate

During the colonial period the message expression is indirect, for example, to express the meaning of 'will hug' is expressed by the statement *Adieu, mon petit Rémi; embrasse-moi encore un coup; tu es un brave garçon* with translation 'Marilah kemari bapak peluk akan dikau' (Come here, I hug you) and to express the meaning of 'for Remi to receive a watch from his father' expressed in the sentence *Tu comprends que je n'ai pas besoin de savoir l'heure ici; le temps n`est que trop long; je mourrais translated le compter* with translation 'Di sini tidak perlu bapak mempunyai arloji, karena tidak ada gunanya. Kalau bapak melihat-lihat waktu pula di sini, tentulah akan semangkin lama rasanya waktu itu. Bawalah barang yang tidak berharga ini, Remi, akan jadi tanda peringatan' (Here I don't need to have a watch, because it's useless. If I had a look at the time here, you would have felt as long as it would have been. Take this worthless item, Remi, it will be a warning sign), and the sentence form is long. In addition, the word divorced is used to express the meaning of "separation". At that time (in 1928) it seemed that the word separation had not been used to express the meaning of "separation" which is different from "divorce".

Meanwhile, in post-colonial novel, meanings are expressed directly as it can be seen in example (2) below, *Contrariée, elle jette son voile à terre et, lasse*

'Kesal, dilemparkannya kerudungnya ke lantai' (Annoyed, she threw her hood on the floor).

(2) Contrariée, elle jette son voile à terre et, lasse, se laisse choir sur le matelas occupé jadis par le corps de son homme. « Mes filles, je les laisse dans les mains d'Allah ! » En récitant un verset du Coran, elle tente de se convaincre du pouvoir de Dieu pour protéger ses filles. (SS 2008: 101)

Kesal, dilemparkannya kerudungnya ke lantai dan, lelah, dibiarkannya dirinya terjatuh ke atas kasur yang sebelumnya ditempati suaminya. "Anak-anakku, kuserahkan mereka ke dalam tangan Allah!" Sambil mengutip sebuah ayat Alquran, ia mencoba meyakinkan dirinya akan kekuasaan Tuhan untuk melindungi anak-anaknya. (BK 2016: 100)

(Annoyed, she threw her scarf on the floor and, tired, allowed herself to fall onto the mattress that had previously been occupied by her husband. "My children, I lay them into the hands of Allah!" While quoting a verse from the Koran, she tried to convince herself of God's power to protect her children).

In addition, in post-colonial novels, many harsh words are found, for example *Je vends ma chair pour donner du plaisir aux hommes* 'Kujual tubuhku untuk memuaskan para lelaki' (I sell my body to satisfy men) in data (3) below and even harsher on data (4) *Sot ! disait-il , petit sot, vraiment!* 'Tolol!' katanya. 'Tolol benar kamu' (Stupid!" he said. "You really are stupid.") Such harsh expressions are not found in colonial period novels.

(3) Je vends ma chair pour donner du plaisir aux hommes !
L'homme, sursautant de rage, éructe : « Allah, Al Rahman ! Al-Mu'min !Protège-moi !
Contre qui ? » (SS 2008: 23)

"Kujual tubuhku untuk memuaskan para lelaki!"
Sang lelaki, terkejut marah, melontarkan: "Allah, Al-Rahman! Al-Mu'min! Lindungilah aku!"
"Dari siapa?" (BK 2016: 26)

("I sold my body to satisfy the men!"
The man, shocked with anger, said: "Allah, Al-Rahman! Al-Mu'min! Protect me!"
"Of whom?").

(4) Sot ! disait-il , petit sot, vraiment ! sot en trois letters ! grand-chose, après tout, qu'un e phlébotomie ! et un gaillard qui n'a peur de rien ! une espèce d'écureuil, tel que vous le voyez, qui monte locher des noix à des hauteurs vertigineuses. (MB 1972: 179)

"Tolol!" katanya. "Tolol benar kamu. Tolol dengan lima huruf. Apalah flebotomia itu! Tak apa-apa, bukan? Lelaki segagah kamu yang tak takut apa-apa! Coba lihat dia sekarang. Biasanya seperti bajing yang suka naik pohon kelapa memetik buahnya sampai ketinggian yang menggamangkan. (NB 1990: 152-3).

("Stupid!" he said. "You're really stupid. Five-letter moron. What is phlebotomy! It's all right, isn't it? A man as brave as you who is not afraid of anything! Take a look at him now. Usually like a squirrel who likes to climb a coconut tree picking its fruit to an astonishing height).

Foreignization and Domestication Ideology
Ideology is translation orientation. Translation results may lead to source language (foreignization) and target language (domestication).

Table 2. Table of Translation Ideology

No.	Translation Ideology Type	Colonial and Post-colonial Period	Translation Ideology Sub-type	Orientation
1.	Foreignization	Colonial Period	Self-names Setting	Translation results are oriented to source language
		Post-colonial Period	Self-names Title names Setting	
2.	Domestication	Colonial Period	Pronoun *on* Kinship calls Self-names	Translation results are oriented to target language
		Post-colonial Period	Pronoun *on* Kinship calls	

Self-Name as the Form of Foreignism Ideology
Self-names translation results that aim to source language. This can be seen both in colonial novel translation, namely Remi in example (5) and post-colonial one, namely Vendredi in example (6) below.

(5) On me fit entrer dans un paloir où il n`y avait ni grilles ni barreaux, comme je croyais, et bientôt après le père arriva, sans être chargé de

chaînes. <Je t`attendais, mon petit Remi, me dit-il, et j`ai grondé Caltherine de ne pas t`avoir amené avec les enfants (SF 1878: 362)

Boleh jadi suara saya berubah waktu saya berkata demikian, karena sejurus lamanya bapak **Peter** *tidak berkata sesuatu apa` ....tetapi tahulah Remi engkau* **Remi**, *bahwa engkaupun ada mempunyai perangai yang sopan itu, hingga orang tidak akan menyangka bahwa engkau anak terbuang-buang atau anak orang kebanyakan.* (SB 1923: 321)

(My voice might changed when I said that, because for a long time mister **Peter** did not say anything ... but Remi you know, **Remi**, that you too have that polite temperament, so people will not think that you are a wasted child or the average person's child).

(6) Vendredi passait de longues heures à confectionner des arcs et des flèches. Il tailla d'abord des arcs simple dans les bois les plus souples, comme le noisetier, le santal, l'amarante ou le cipaiba. Puis selon la technique chilienne, il fabriqua des arcs composites –formés de plusieurs pièces – plus puissants et plus durables. Sur un arc simple, il ligaturait des lamelles de cornes de boucs qui ajoutaient leur propre élaticité à celle du bois. Il arriva à faire des flèches d'un mètre cinquante. (VVS, 92-93)

Vendredi melewatkan banyak waktu untuk membuat busur dan anak panah. Mula-mula ia membentuk busur sederhana dengan kayu yang paling lunak seperti pohon kenari, santal, amarante atau copaiba. Lalu berdasarkan teknik Chili ia membuat busur-busur yang lebih rumit, yang terdiri dari beberapa potong, lebih ampuh, dan tahan lama. Pada busur yang sederhana ia mengikatkan lempengan tanduk kerbau, yang menambah kelenturannya pada kelenturan kayu.Ia berhasil membuat anak panah yang berukuran panjang satu setengah meter (KL, 88)

(Vendredi spends a lot of time making bows and arrows. At first it forms a simple bow with the softest wood such as walnut, santal, amarante or copaiba. Then based on the Chilean technique he made bows that were more complex, consisting of several pieces, which were more potent, and durable. In a simple bow he fastened the buffalo horn plate, which added flexibility to the flexibility of the wood. He succeeded in making an arrow one and a half meters long).

Title's Name as Form of Foreignism Ideology

    (7) - Tu voudrais passer l'hiver dans le jord?
       - Pas tout l'hiver, juste quelques semaines. La cheikha m'a déjà invitée plus d'une fois …
       - Tu n'as rien à faire, là-bas
       - Je pourrais être sa dame de compagnie
       - Tu n'es ni une servante, ni une dame de compagnie … (RT 1993: 35)

       - Kau ingin melewatkan musim dingin di Jord?
       - Tidak seluruh musim dingin, beberapa minggu saja. Cheikha 'kan telah beberapa kali mengundangku …'
       - Kau tak ada urusan apa-apa di sana.
       - Aku dapat menjadi pendampingnya.
       - Kau bukan pesuruh, bukan pula pendamping … (CT 1999: 20)

       (- Do you want to spend winter in Jord?
       - Not all winter, just a few weeks. Cheikha has invited me several times …'
       - You don't have anything to do there.
       - I can be his companion.
       - You're not a helper, nor a companion …)

Setting Translation as Foreignization Ideology

The setting is a strategy in narrative discourse where there are events called foregrounding and backgrounding. Foreground is important information, part of the narrative that presents the main things that are in accordance with the story purpose (Hopper, 1979). The background is the part of the narrative that reinforces or comments on the story purpose. In examples (8) and (9) below the background position of the target text is the same as the background position of the source text.

    (8) a. La plage **était** déserte.
       b. Les trois pirogues et leurs occupants **avaient** disparu.
       c. Le cadavre de l'Indien abattu la veille d'un coup de fusil avait été enlevé.
       d. Il **ne restait que** le cercle noir du feu magique où les ossements **se mêlaient** aux souches calcinées.
       e. Robinson **posa** sur le sable ses armes et ses munitions avec un sentiment d'immense soulagement (VVS 1971: 66)

     a. *Pantai sunyi senyap.*
     b. *Ketiga perahu serta penumpangnya telah menghilang.*

    c. *Mayat orang Indian yang ditembak sehari sebelumnya telah diangkut orang.*

    d. *Yang tertinggal hanyalah lingkaran hitam bekas api gaib, tempat tulang belulang bercampur dengan tunggul yang hangus.*

    e. *Robinson meletakkan senjata dan amunisinya di atas pasir dengan perasaan lega sekali.*(KL 1992: 62)

    a. Silent beach.

    b. The three boats and their passengers have disappeared.

    c. The body of the Indian who was shot the day before has been transported by people.

    d. All that left was the dark circle of the occult fire, where the bones were mixed with the charred stump.

    e. Robinson laid down his gun and ammunition on the sand with great relief.

(9) La roiute est longue de Montargis à varses, qui se trouve au milieu des Cévennes, sur le versant de la montagne incline **vers la mediterrane (SF)**

*Djalan dari Montargis ke Varses sangat pandjang sekali. Letanja kota Varses itoe di lereng goenoeng jang landai **sampai ke Laoetan tengah** (SK)*

(The road from Montargis to Varses is very long. Varses city is located in gentle mountain slope **to the middle of the ocean**)

Pronoun on as Form of Domestication Ideology

In French the pronoun *on* is an indefinite personal pronoun and is neutral, both in type and amount. The pronoun *on* is used when the perpetrator is generic. In the colonial period novels, the pronoun on is translated with 'I' pronoun, while in the post-colonial novel the pronoun *on* is translated into Indonesian as passive form by using affix *di-*.

   (10) a. Dans le sable mouillé, il sculpta une sorte de statue couchée à plat ventre avec une tête don't les cheveux étaient des algues. b. **On** ne voyait pas la figure cachée dans l'un des bras replié, mais la corps brun et nu ressemblait à Remi. (SF 1878: 99)

    a. *Pada pasir yang basah, ia membuat sejenis patung yang sedang terbaring tertelungkup, dengan kepala yang rambutnya dibuat dari rumput laut.*

b. Tak **terlihat** *wajah yang tersembunyi dalam lengan yang dilipat, namun badan yang coklat dan telanjang mirip Remi* (SB 1923: 95)

(a. On the wet sand, he made a kind of statue that was lying face down, with a head made of seaweed as the hair).
(b. There is **no visible** face hidden on the folded arms, but the brown and naked body is similar to Remi).

(11) C'est là que l'**on** fait les pires fromages de culture y est coûteuse, parce qu'il faut besucoup de fumier pour engraisser ces terres friables pleines de sable et de cailloux (MB 1972: 108)

*Di sinilah **dibuat** keju Neufchatel yang paling tidak enak dari seluruh arondisemen. Bercocok tanam pun besar biayanya karena banyaknya pupuk yang diperlukan untuk merabuki tanahnya yang gampang remuk penuh pasir dan batu kerikil itu.* (NB 1990: 86)

(Here is where the most unpleasant Neufchatel cheese of the entire arrondissement is **made**. Farming is also very costly because of the large amount of fertilizer required to ravage the crumbling soil full of sand and gravel).

Kinship Calls as Form of Domestication Ideology
Kinship calls are calls that indicate kinship between speakers, for example, **father** or **dad**, **mother** or **mom**, etc. These kinship calls can also be a reflection of the translator, whether the translator applies foreignization or domestication ideology. In the example below, the translator uses domestication ideology, both the data from the colonial period text (12) and the post-colonial data text (13). Kinship calls in data (12) *Je 'saya'* (I) but in translation the call of '*bapak*' (**father**) is used. In the Javanese cultural system, there is an obligation to teach or educate children. The kinship call of father is used due to the father '*je*' wants to teach his calling to the father by placing the father's position as if he were the son who called his father, **father** did not call him *je 'saya'* (I). As for data (13) *Madame Bovary mère* translates to 'mother/mom Bovary'.

(12) Et **j**'ai grondé Catherine de ne pass t'avoir amené avec les enfants (SF 1878: 12)

***Bapak** sudah marah pada Catherina, karena ia tidak membawa engkau bersama-sama dengan adik dan kakakmu sekalian* (SB 1923: 10)

(**I** already angry to Catherine, because she did not bring you along with your brothers and sisters)

(13) a. Emma laissait maintenant tout aller dans son ménage, et **Madame Bovary mère**, lorsqu'elle vint passer à Tostes une partie du carême, s'étonna fort de ce changement.
b. Elle, en effent, si soigneuse autrefois et délicate.
c. Elle restait à présent des journées entières sans s'habiller, portait des bas de coton gris.
d. Elle répétait qu'il fallait économoser .. (MB 1972: 101).

a. *Sekarang semuanya di dalam rumah tangganya dibiarkan berlarut-larut. Dan Ibu Bovary terheran-heran melihat perubahan itu waktu ia datang ke Tostes dan menginap beberapa hari pada musim puasa.*
b. *Emma yang dulu begitu rapi dan halus.*
c. *Sekarang berhari-hari tidak berdandan, memakai kaos kaki panjang dari katun abu-abu.*
d. *Berkali-kali Emma berkata mereka harus berhemat ..* (MB 2010: 83)

a. Now everything in her household was allowed to drag on. And Madam Bovary was amazed at the change when she came to Tostes and stayed a few days during the fast season.
b. Emma that used to be so neat and fine.
c. Now days without dressing up, wearing long grey cotton socks.
d. Over and over Emma said they had to save money …

Self-names Translation as Domestication
Self-names translation in post-colonial translation novel uses Indonesian name, namely *L'hôtel du Lion d'Or* 'Hotel Singa Emas' and *Mme veuve Lefrançois* 'Nyonya Janda Lefrançois'.

(14) **L'hôtel du Lion d'Or**, tenu par **Madame veuve Lefrançois**, sur la **place d'Armes** (MB 1972: 166)

*Hotel Lion d'Or yang dikelola oleh **Nyonya Janda Lefrançois**, di **lapangan umum Place d'Armes*** (NB 1990: 263)

The Hôtel du Lion d´Or, run by Madame Veuve Lefrançois, on the Place d'Armes

DISCUSSION

This section will analyze the differences in the expose of colonial and post-colonial texts. The example below shows that there are differences in the expression of colonial and post-colonial texts. During the colonial period, the messages expression is indirect and the sentences are long. Meanwhile, post-colonial text published in 1979 in data (2), it is seen that the message expression is also indirect or even less clear. It is different from data (3) that novel in post-colonial period published in 2009, the message expression is seen directly. During the colonial period, the centralistic and authoritarian colonial government made people shackled to their movements and thoughts, therefore people could not express their thoughts, not spontaneously. From the sample data above, it can be stated that the expose of text messages during the colonial period is indirect due to at that time, the people were under the rule of the Dutch colonialists or subaltern (the marginalized or the colonized). The similar matter also happened to the post-colonial text published in 1979, at that time the community was under an authoritarian regime so that people did not dare to express the message directly (Sajarwa, 2017). The politics of power has a great influence on language. Hooker (1996) has politicized the meaning of the languages usage. This will lead to linguistic repression. Linguistic repression is the suppression and limitation of people's freedom to express their thoughts and feelings in language (Basri, 2011). On the other hand, in post-colonial period, the community social situation changed, in which people did not feel afraid anymore to express their thoughts, and they were adaptive so that the delivery of meaning was direct.

The ideological analysis towards colonial and post-colonial novels shows that there are significant differences. Foreignization ideology occurs in both colonial and post-colonial novels. Colonial period novels have two types of foreignization ideology, namely self-names translation and setting translation, meanwhile post-colonial period novels have three types, namely self-names translation, title translation, and setting translation. The difference between both of the period novels lies in titles translation, namely nobility title. The nobility title translation is not found in the colonial period novels. Translators use foreignization translation ideology due to they want to prioritize aspects of the source text by maintaining the language and culture style in the translated text as to bring the readers into the cultural atmosphere of the source text (Hoed, 2006). In other words, the translator transfers the culture of the source text to the culture of the target text. Colonial period novels have two types of foreignization ideology, namely self-names translation and setting translation, meanwhile post-colonial period novels have three types, namely self-names translation, title translation, and setting translation. The difference between the two colonial and post-colonial novels lies in titles translation, namely nobility title. This proves that the influence of

the Dutch colonialists continued even after the proclamation. The influence is not only through discursive power but also non-discursive power, namely military, economic, and cultural power (Faruk, 2007: 366-8).

Domestication ideology also occurs in both novels during colonial and post-colonial periods. Domestication ideology, which is oriented towards the target language, prioritizes the readability of the translated text so that many terms from the source text are replaced according to the culture of the target text (Venuti, 1995: 15). The novels domestication ideology during the colonial period occurred in pronouns *on* translation and kinship calls translation, while in post-colonial period novels, it occurred in pronouns *on* translation, kinship calls translation, and self-names translation. The different ideology in the two novels is self-names translation. As stated above, the domestication ideology is oriented towards the target language and culture for the purpose of presenting a translated text that is easy to read and understand by the target readers. In this study, it was found that the use of pronoun *on* which was translated domestically into Indonesian was not in the form of a pronoun but in the form of structure, namely passive form with affix *di-* and *ter-*. Thus, there is a formal misalignment in the translation. Source Text and Target Text do not have the same category. In this section, pronoun *on* is translated unequally into Indonesian. Such pronoun *on* is used as a storytelling tool to highlight the story or story/event and eliminate the perpetrator or weaken the perpetrator (state of affair). Self-names translation appears both as foreignization and domestication translation ideology. The emergence of self-names translation as a foreignization ideology due to the translator wants to bring the source culture atmosphere into the target language culture, while self-names translation as a foreignization ideology due to the translator wants to highlight local aspects in the era of globalization In addition, by applying domestication ideology, it does not appear that the translated text does not look rigid and looks like the original (Venuti, 1995: 5).

CONCLUSION AND SUGGESTION
During the colonial period, the centralistic and authoritarian colonial government made people shackled to their movements and thoughts so that people could not express their thoughts, not spontaneously. The influence of the Dutch colonialists continued even after the proclamation. In the post-colonial period, community social situation changed, namely that people are no longer afraid to express their thoughts or are more open so that the delivery of meaning is direct.

Foreignization and domestication translation ideology occur in colonial and post-colonial period novels. Colonial period novels have two types of foreignization ideology, namely self-names translation and setting translation, while post-colonial period novels have three types, namely self-

names translation, title translation, and setting translation. The difference between them lies in title translation, namely nobility title. It is oriented towards the target language and culture for the purpose of presenting a translated text that is easy to read and understand by the target reader. Colonial and post-colonial texts translation using foreignization and domestication ideology. Foreignization ideology is applied to post-colonial texts translation for self-names, title and setting, while colonial texts translation is only found in self-names translation. The novels domestication ideology during colonial period occurred in pronouns *on* translation and kinship calls translation, while in post-colonial period novels it occurred in pronouns *on* translation, kinship calls translation, and self-names translation. The different ideology in the two novels is self-names translation.

This research is focused on revealing the meaning and ideology of translation. Other aspects of translation, such as techniques, methods, translation strategies, and shifts in meaning have not been touched upon in this study. This gives other researchers an opportunity to examine the translation of colonial and post-colonial novels comprehensively.

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Abbreviation
SF   : Sans Famille
SB   : Sebatang Kara
MB   : Madame Bovary
NB   : Nyonya Bovary
VVS : Vendredi ou la Vie Sauvage
KL   : Kehidupan Liar
SB   : Syngue Sabour
BK   : Batu Kesabaran