Finding the way to God through folk songs in Banyumasan, Indonesian, and English versions of Ahmad Tohari's *Bekisar Merah*

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Abstrak: Sebagai bagian dari warisan dan identitas budaya, lagu daerah juga dapat ditemukan dalam karya sastra dan terjemahannya. Lagu daerah ini sarat dengan referensi budaya dan ekspresi khusus dalam komunitas tertentu. Elemen-elemen tersebut menjadi tantangan dalam penerjemahan, karena harus tetap menjaga signifikansi dan makna budaya yang terkandung. Penelitian ini memiliki tujuan untuk mengidentifikasi dan menjelaskan strategi yang digunakan dalam menerjemahkan lagu daerah Banyumasan ke dalam bahasa Indonesia dan bahasa Inggris dalam *Bekisar Merah* karya Ahmad Tohari, beserta terjemahan bahasa Inggrisnya, *The Red Bekisar* dengan mengacu pada metode Baker , yang meliputi substitusi budaya, parafrasa dengan kata-kata terkait, pemilihan kata-kata superordinat, penggunaan kata pinjaman dengan penjelasan, penggunaan kata-kata yang kurang ekspresif, parafrasa dengan kata-kata tidak terkait, penghilangan, dan penggunaan ilustrasi Penelitian ini dilakukan melalui pendekatan kualitatif deskriptif, dengan lagu-lagu daerah yang dikumpulkan melalui analisis dokumen menggunakan metode analisis konten dan tema. Dalam versi bahasa Indonesia dan bahasa Inggris dari lagu daerah, penerjemah telah melakukan upaya untuk menerjemahkan istilah-istilah khas budaya Banyumasan dalam lagu tersebut menjadi kata-kata yang lebih umum, netral, serta kata-kata yang kurang ekspresif. Hal ini dilakukan melalui strategi substitusi budaya, parafrasa dengan kata-kata terkait, dan penghilangan, dengan tujuan mencapai terjemahan yang komunikatif dan sesuai dengan budaya. Eksplorasi strategi penerjemahan lagu daerah diharapkan dapat memberikan kontribusi penting bagi akademisi, praktisi, serta penerjemah sastra. Tujuannya adalah untuk memastikan bahwa terjemahan tersebut tetap akurat, sensitif terhadap aspek budaya, mempertahankan keaslian, dan berhasil dalam menyampaikan pesan lagu daerah tradisional kepada audiens global.

Kata kunci: *Bekisar Merah*; lagu daerah; penerjemahan sastra; strategi penerjemahan.

Abstract: As a part of cultural heritage and identity, folk songs can also be found in literary works and their translations. As they often contain cultural references and expressions specific to a particular community, these elements can be complex to translate without losing their cultural significance or meaning. Therefore, to answer this problem, this research aims to identify and explain the strategies employed in rendering the Banyumasan folk songs to Indonesian and English in Ahmad Tohari's *Bekisar Merah* and its English translation, *The Red Bekisar,* utilizing Baker's classification of translation strategies, i.e., cultural substitution, paraphrase using a related word, superordinate, loan word plus explanation, less expressive word, paraphrase using unrelated words, omission, and illustration. This research is conducted through a descriptive qualitative approach, with the folk songs collected through document analysis utilizing content and thematic analysis. In the Indonesian and English versions of the folk songs, the translators render the Banyumasan culture-specific items in the songs into more general words, neutral and less expressive words, cultural substitution, paraphrasing using related words, and omission in the attempt to achieve both communicative and culturally appropriate translation. It is expected that exploring the strategies for translating folk songs will contribute both to academicians and practitioners, as well as literary translators, in ensuring accurate translation, cultural sensitivity, preserving authenticity,

and achieving the communication goals of the traditional folk songs to a global audience.

Introduction

Folk songs often reflect a particular culture's traditions, beliefs, and values. They provide a unique and vivid representation of cultural identity, promote cultural diversity, and provide a platform for sharing and showcasing the unique cultural traditions of different communities. In other words, folk songs play a crucial role in shaping a culture's identity. They represent cultural traditions, preserve historical legacies, connect individuals to their ancestry, express emotions, and promote cultural diversity. Not only the people's traditions and beliefs but folk songs also often depict the connection between people and others and to God. Thus, it is not rare that folk songs often contain praises to God, which shows how people and society always remember their God and find their way to God through ups and downs. In summary, cultures can maintain and strengthen their identities by preserving and sharing folk songs, even in an increasingly globalized world.

As a part of cultural heritage and identity, folk songs can also be found in literary works and their translations. However, folk songs often contain cultural references and expressions specific to a particular community. These elements can be complex to translate without losing their cultural significance or meaning. Moreover, the language used is unique to a specific culture. It may include words, expressions, and syntax not commonly used in other languages. Translating these elements can be challenging, as they may need direct equivalents in the target language. Therefore, translating folk songs is a complex and challenging task that requires a deep understanding of the original text's cultural, emotional, musical, linguistic, and contextual elements. Successful translation requires careful consideration of all these elements and sensitivity to the cultural and emotional significance of the song. This notion raises the need to analyze the strategies for translating folk songs, which are essential for ensuring accurate translation, cultural sensitivity, preserving authenticity, and achieving communication goals. As quoted from Catford (1978: 73), translation (or language) as communication should fulfill its core function: delivering the message successfully to the readers. Schaffner (1998: 6) contends that in some cases, the refusal to adapt style confines the reader to a world of foreignness, and the source text message may not achieve an equivalent effect on the target recipient. By carefully analyzing the most appropriate strategy, translators can ensure their translations are adequate and culturally relevant.

This study aims to identify the strategies employed in translating the Banyumasan folk songs to Indonesian and English in Ahmad Tohari's *Bekisar Merah*. *Bekisar Merah* is chosen as this novel is rich in Javanese culture, ranging from culture-specific items to Javanese prayers and folk songs. Furthermore, the study that focuses on translating traditional folk songs into literary work is still limited.

The translation of folk songs presents a unique challenge due to their cultural and linguistic specificity. Translators must balance preserving the original meaning and cultural context with making the translated text accessible to a new audience. Therefore, it surfaces a need for analysis focusing on the translation strategies in translating folk songs, i.e., how to render the

culture-specific items to be presented to the audience in the target language by the translator as the object of the analysis.

The objects of the study are Indonesian literature, specifically Ahmad Tohari's works, i.e. the Indonesian and English versions of *Bekisar Merah*. Ahmad Tohari's works always have a message and concerns pertinent to today's situation. Although the economic condition of people is better in the recent era, there are still people who live in poverty and have limited access to jobs. This situation is perfectly depicted in Bekisar Merah. The story takes place in Karangsoga village, where many people work as nira tappers whose income depends on the boss who determines the palm sugar's price and buys them from the tappers. On the other hand, the boss's son feels that these people must build so that they will be dependent. Meanwhile, even though the novel and its translation were published several years ago, current global issues are reflected in them. The oppression of people with low incomes, the desire of young people to construct their nation, and the exploitation of nature are just a few of the issues explored by Ahmad Tohari in *Bekisar Merah*. These examples persist and are still relevant to our daily lives and challenges. As a result, Ahmad Tohari's *Bekisar Merah* is a must-read. Meanwhile, research into this work is limited, and the translation in *The Red Bekisar* has not been thoroughly investigated.

As folk songs often contain cultural references and expressions specific to a particular community, these elements can be complex to translate without losing their cultural significance or meaning. Therefore, to answer this problem, this research aims to identify and explicate the strategies employed in rendering the Banyumasan folk songs to Indonesian and English in Ahmad Tohari's *Bekisar Merah* and its English translation, *The Red Bekisar,* using Baker's theory of translation strategies. The author composed the Indonesian version of the folk songs in *Bekisar Merah* to provide a better understanding to broader Indonesian readers. In contrast, the English version is based on the Indonesian renderings of the Banyumasan folk songs. It also reveals the translators' style in rendering the folk songs into different languages. It is expected that exploring the strategies for translating folk songs will contribute both to academicians and practitioners, as well as literary translators, in ensuring accurate and acceptable translation, cultural sensitivity, preserving authenticity, and achieving the communication goals of the traditional folk songs to a global audience.

Several previous studies have explored the analysis of Ahmad Tohari's works and their translations. However, the study focusing on translation strategies for rendering folk songs in Ahmad Tohari's works is still limited. Astari (2018) explains the difference between the original text, *Bekisar Merah*, and the translated text, *The Red Bekisar*, in an article entitled "Translation and Culture: The Change of Cultural Atmosphere in the Translated Version of Ahmad Tohari's "*The Red Bekisar*". Focusing on domestication and foreignization found in the translated text, she discovers that in *The Red Bekisar*, the translator often decides to omit some words or sentences, combine some sentences into one, or cut the sentence and change the order of the sentences, which does not always result in a good translation. Several translations do not work when fully translated into English. She discovers that there are times when domestication is used, such as when the translator changes the saying about *nrima*, "*nrima ngalah luhur wekasane, orang yang mengalah akan dihormati pada akhirny*a" into "We will turn the other cheek. It is said that those who turn the other cheek are respected at the end" in which the meaning is more or less similar to the original. However, she further states that it reduces the Javaneseness of *Bekisar Merah. Still,* it is also inevitable that parts of the original text are difficult or almost impossible to translate without domesticating them first.

The English translation of *Bekisar Merah* is also explored in a study by Uktolseya (2018), "Destruction of *Bekisar Merah*: Antoine Berman's Deforming Tendencies in *The Red Bekisar*". As a literary work thick with Javanese culture and its depth and uniqueness to the global literary world, the original work is compared to the translated work and analyzed using Antoine Berman's 'negative analysis.' Berman suggested that in translating a foreign text, foreign elements should be kept and not destroyed by familiarizing them with the receiving culture. Using the 'deforming tendencies' in his concept, three foreign deforming tendencies are found in *The Red Bekisar*: the destruction of underlying network signification, linguistic patterns, and the destruction of vernacular patterns or their exoticization. Through the samples taken and the analysis, it is found that the three deforming tendencies are making drastic changes and even losing many elements in the novel, such as their meanings, unity, rhythm, degree, coherence in the line of thought, and richness in the foreign elements.

She further explains that the findings of the analysis of the translated *Bekisar Merah* have shown the deforming tendencies that reoccur in the translated text, which are the destruction of underlying networks of signification, the destruction of linguistic patternings, and the destruction of vernacular patterns and their exoticization. In the destruction of the foreign element, many things may be affected by the impoverishment: the meanings, degrees, unity, sense, rhythm, focus, flow, cohesion, and even the richness of the cultural elements. The changes may seem very simple, but they may contribute to a significant loss of the content and form of a literary work. In the first and second cases of the underlying network of signification and linguistic patterning, translators attempt to keep the structure as close as possible to the original text. Missing words, missing sentences, and changed structure may cause a change in meaning and coherence, which is significant to a translated work because the changes confuse the readers and convey different messages altogether. In the last case of vernacular language or exoticization, translators should keep the original phrase while making footnotes to keep readers up-to-date with the meanings while maintaining the essence and taste of the authentic culture. While something needs to be added in translation, if works are not portrayed as close as possible to their original, messages in the text will not be conveyed in the best way possible. The destruction of these rich elements would mean destroying the literary work itself.

Another study focusing on the English translation of Ahmad Tohari's work was done by Setiajid (2020). He studies the identities formed in the English translation of one of Ahmad Tohari's famous short stories, *Senyum Karyamin,* in the article entitled "Attempts to Retain the Identities in the English Translation of Ahmad Tohari's *Senyum Karyamin*. He attempted to look at cultural loss in the English translation of Tohari's short story *Senyum Karyamin,* translated as "Karyamin's Smile". It is found that the translator's inability to render cultural contents into English indicates the tendency to use readily available terms, which eventually oversimplifies the translation and loses the cultural identity inherent in the source text. The results show that the translation of cultural-related terms in the short story Senyum Karyamin by Ahmad Tohari shows the loss of identity inherent in these terms. The English target text cannot maintain the identity that animates the source text, so the translation loses its 'spirit'. This phenomenon can be prevented by a translation that emphasizes the source text more and tries to avoid the pressure of the domination of the target language. The way to maintain the identity inherent in the source text is to use an annotation or glossary approach or strategy.

In 2020, Nurhantoro researched using *Senyum Karyamin* and its English translation as his research object. His article, "Preservation of Javanese Cultural Lexicon in the English Translation of the Collection of Short Stories by Ahmad Tohari," explores *Senyum Karyamin* as one of the

Indonesian literary works that represent local culture and has been translated into English. Based on the analysis, in translating 122 Javanese cultural lexicons in *Senyum Karyamin*, a translator applied seven strategies: transference, omission, descriptive equivalence, cultural equivalence, generic word, additional explanation, and footnote. Furthermore, the variety of applied translation strategies shows that translation practice is dynamic. The orientations of translation ideology were foreignization (48.39%) and domestication (61.51%). It can be concluded that the translator needs to optimally execute the preservation of the Javanese cultural lexicon because domestication slightly dominates foreignization. In the English translation, the preservation of the Javanese cultural lexicon is carried out partially by translators because the orientation of domestication is slightly more dominant than the orientation of foreignization. However, using varied translation strategies shows that practical translation is dynamic. Apart from the translator's limitations in accommodating and implementing translation strategies and the ideology of foreignization or domestication, translating Indonesian literary works into lingua franca is a matter of pride since the number of Indonesian literary works translated is too far from the number of foreign books translated into Indonesian published and circulated annually. At the same time, the translation can encourage foreign readers to learn more about Indonesian culture.

The English translation of culture-specific items in Ahmad Tohari's novel is also explored by Tiwiyanti and Retnomurti (2017) in research entitled "Loss and Gain in Translation of Culture-Specific Items in Ahmad Tohari's *Lintang Kemukus*: A Semantic Study". They argue that culture-specific items (CSIs) are difficult to translate since they relate to cultural knowledge and the background of the given culture. The distance and differences between the two cultures determine the extent of the gain or loss the CSIs will experience as they are translated from Indonesian into English. The result shows that loss is more prevalent than gain.

Two kinds of losses are found in this research: inevitable and avertable. Translation procedures that result in loss are translation by a more general word (subordinate), translation by a more neutral or less expressive word, and translation by cultural substitution. Gain is realized mainly through the translator's creativity when they can explain the culture-specific items for effective communication. The translator uses some translation procedures to compensate for the loss that might have occurred. They are translation by loan word with explanation, translation by paraphrasing using the related word, and translation by paraphrasing using an unrelated word. In short, gains in translation for better communication are not easy to achieve, mainly when translating CSIs.

Romala (2022) also conducts a study that explores the ideology of translating nature terms in one of Ahmad Tohari's novels, *Di Kaki Bukit Cibalak,* to English in "Portraying Nature *By The Foot of the Cibalak Hill*: The Ideology and Strategies in the English Translation of Selected Ahmad Tohari's Works". This research is aimed at investigating the ideology, i.e., Venuti's domestication and foreignization, and strategies of translation using Baker's theory in representing the identity depicted in culture-specific items, mainly nature terms, of selected Ahmad Tohari's works, Di Kaki Bukit Cibalak (ST) and its English translation, *By the Foot of the Cibalak Hill* (TT). All nature terms in the objects were collected based on Newmark's ecology classification of culture-specific items. Besides, it further unravels the characteristics of the nature terms in Tohari's *Di Kaki Bukit Cibalak* and how the ideology and strategies applied can maintain the identity contained in the works. This research was conducted through a descriptive qualitative approach with nature terms collected through document analysis utilizing content and thematic analysis. This study concludes that in the English translation of *Di Kaki Bukit Cibalak*, the ideology of domestication is aimed at easing the readers'

understanding of the story in English by using the translation with a cultural substitution strategy.

In contrast, foreignization by loan words employed by the translator to maintain the identity in the works aims to introduce and promote local Indonesian culture seen from the translation and to show the Indonesian-ness in the English translation, i.e., portraying the richness and diversity of Indonesian nature to a broader audience. *Di Kaki Bukit Cibalak* is one of the works of Ahmad Tohari that is set in a village with its richness of nature and Indonesian culture. Therefore, translating terms related to culture, such as nature, takes time and effort. Both domestication and foreignization done in the English translation have different characteristics and functions. Although it sometimes distorts meaning, domestication is mainly employed with a cultural substitution strategy to translate nature terms into counterparts or similar terms in English. On the other hand, foreignization maintains the nature of terms by using loan words and combining them with standard terms by translating them using a cultural substitution strategy. Foreignization is used to maintain the familiar and local names of Indonesian plants and animals to show Indonesianness in the English translation, i.e., portraying the richness and diversity of Indonesian nature to a broader audience.

Moreover, some research investigates the English translation of Ahmad Tohari's other well-known novel, *Ronggeng Dukuh Paruk*. Some of them are conducted by Nitisari (2016), Pelawi (2016), Briliyanti, Setyaji, & Kustantinah (2017), and Khusnia, Laili, & Hanif (2022) and focus on the analysis of translating cultural-specific items found in the novel to English. Furthermore, the research that explores Ahmad Tohari's *Bekisar Merah* and its English translation is still limited. Moreover, there has been little discussion on translating the Banyumasan folk songs found in the novel and their adaptation in the Indonesian and English versions. Previous related studies are used as background and share knowledge of how Ahmad Tohari's works are translated into English, which may correspond to how Banyumasan folk songs in *Bekisar Merah* are translated into Indonesian and English.

In other words, this study aims to uncover and determine the strategies for translating Banyumasan folk songs in Ahmad Tohari's *Bekisar Merah* into Indonesian and English adaptation versions. The researcher formulates the study's objectives based on the issues raised in the study's backdrop. The primary goal of this research is to look into the philosophy and motivation that go into using strategies to translate the Banyumasan folk songs to Indonesian and English in Ahmad Tohari's *Bekisar Merah*. The analysis findings are expected to respond to translation strategies in rendering the Banyumasan folk songs into Indonesian and English in Ahmad Tohari's *Bekisar Merah*. This study is expected to add to the repertoire of translation studies, particularly regarding the variety of strategies in which folk songs are used in the translation process. Translators and publishers can use the findings of this study to assess the implications of utilizing such translation strategies and how they affect the translated works in the way they are shifted and presented, such as in terms of the underlying system of syntax, semantics, and cultural patterns (Pekkanen, 2007, p. 3).

Baker (2018) states that translation can be used for cross-cultural language mediation. Translation remains an essential and valuable activity; it has brought and continues to bring people from diverse cultures and linguistic backgrounds closer together, enabling them to share a more balanced view of the world and erecting bridges of understanding and appreciation between various societies. Thus, translation must strictly convey the author's meaning and idea, mainly when rendering culture-specific items. Additionally, translation must act as a cultural mediator, bridging different cultures into one picture. Since cultural terms are frequently encountered when translating words, it is critical to understand cultural concepts.

According to Newmark, culture is "a way of life and its manifestations that are distinctive to a group that expresses itself using a certain language" (1998, p. 94). Apart from acknowledging the cultural achievements referenced in the ST text into TT, translation must demonstrate respect for all foreign countries and their cultures.

Additionally, Newmark (1998) believes that most culture-related terms are easily discernible because they are associated with a specific language and cannot be literally translated. They are symbolized by how a particular group communicates with another group.

Furthermore, Baker classified translation strategies into four categories for culture-specific items. The following table summarizes Baker's classification of translation strategies with the examples taken from Ahmad Tohari's short story anthology, *Senyum Karyamin* (1986), and its English translation, *Karyamin's Smile* (2015), and Reda Gaudiamo's children's novel *Na Willa* (2018) and its English translation, *The Adventure of Na Willa* (2019).

Table 1

Baker's Classification of Translation Strategies

No.	Translation Strategies	Description	Examples
1	Cultural Substitution	This strategy comprises substituting cultural elements of the SL that are identical or available in the TL culture.	ST: *clurit* TT: giant sickle (Tohari, 1986, 2015)
2	Paraphrase using a related word	This strategy entails the translator summarizing the TT's unique qualities.	ST: *pangkalan batu* TT: stone base (Tohari, 1986, 2015)
3	Superordinate	This method can be used when the data contains ideas with no TT equivalents, and the goal is to use only a few words to describe the concepts.	ST: *pisang ambon nangka* TT: bananas (Tohari, 1986, 2015)
4	Loan word plus explanation	This approach translates an idea, and the translator must explain, introduce the notion in the first part, and then tell the borrowing word in the last section.	ST: '*Ora iso*! *Ora iso*! *Wedhok, yo wedhok*!' TT: '*Ora iso*! *Ora iso*! *Wedhok, yo wedhok*!' says Mbok (which means No! You can't! You are a girl and will forever be a girl!) (Gaudiamo, 2018, 2019)
5	Less expressive word	In this strategy, the culture-specific item is replaced by its near-equivalents, which are less expressive and more formal in the above instances. By adding a modifier, it is occasionally feasible to retain expressive meaning.	ST: *loyo* TT: lethargic (Tohari, 1986, 2015)
6	Paraphrase using unrelated words	In some cases, the paraphrase approach can be employed even if the source item's notion is not lexicalized in the target language. Instead of a	ST: *penjual duit* TT: money-hungry (Tohari, 1986, 2015)

No.	Translation Strategies	Description	Examples
		related word, the paraphrase could be based on changing a superordinate or simply unpacking the meaning of the source item, which is especially true if the source item is semantically complicated.	
7	Omission	This strategy may appear extreme, but sometimes, leaving a word or term untranslated has no adverse consequences. Suppose the meaning communicated by a single item or statement needs to be more critical to merit distracting the reader with lengthy explanations. In that case, translators can and often do leave the word or expression in the issue untranslated.	
8	Illustration	This strategy is employed when the equivalent target item does not cover the source item. Some of the source item's features and the corresponding item's features refer to a physical entity that can be depicted, mainly to prevent over-explanation and to be short and to the point.	

Baker's translation strategies are intended to aid the researcher in connecting types of non-equivalence (ST) to particular strategies (TT). Furthermore, translation strategies assist the researcher in interpreting the analysis results. A translation strategy aims to manage and overcome obstacles and problems in the translation process to achieve a desirable equivalence.

Methods

Bekisar Merah was first published in 1993 and republished in 2011 by Gramedia Pustaka Utama. Nurhayat Indriyatno Mohamed translated this novel into English as *The Red Bekisar*. It was published by Dalang Publishing, San Mateo, California, in 2014, based on the 2011 edition of the original work. Ahmad Tohari, the original author, translated this masterpiece to his mother tongue, Banyumasan Javanese, as *Jeginggér: Bekisar Merah Edisi Banyumasan* in 2010 and published it by Yayasan Swarahati Banyumas.

Ahmad Tohari wrote *Bekisar Merah* as a serial story in the Kompas newspaper from February to May 1993. Gramedia Pustaka Utama then published the serialized story in book form in the same year. This novel also represented Indonesia in receiving a literary prize from The SEA Write Award in Bangkok, Thailand, in 1995.

Thenovel's title, Bekisar Merah, comes from the word "bekisar", which means a type of chicken hybrid of a jungle fowl and an ordinary chicken and "merah" or red, representing attractiveness and beauty. Thus, *Bekisar Merah* is a symbolic name for the novel's main character, Lasiyah, who is called Lasi, a woman with a Japanese father and a Javanese mother. Pak Handarbeni made Lasi his young wife. Pak Han first knew Lasi through a photo of Lasi wearing red Japanese clothes, so Pak Han named her "red bekisar". Lasi, as a young widow and former wife of a *nira* tapper, has always lived below the poverty line, now living in luxury in a big city as a rich man's wife.

Lasi feels happy living in luxury because all her wishes are fulfilled, so when she visits her hometown, the people in her village do not look down on her anymore. However, she feels lonely because, as a young woman, she also needs the warmth of her husband, Pak Han, who turns out to be impotent. Amid her inner turmoil, Kanjat, a dashing young man, is a childhood friend from the same village as Lasi. Lasi hopes that Kanjat will help her from her inner turmoil and release her from Pak Han's "red bekisar" cage. Lasi is torn between two choices: letting go of Pak Handarbeni, which means giving up all worldly pleasures, or remaining as Pak Handarbeni's wife with all her luxuries, but her biological needs are unmet.

With its complicated storyline, the novel depicts the richness of Banyumas culture throughout the story, from the portrait of nature, the people and their customs, and the arts presented. One is the use of folk songs in several scenes of the novel. The folk songs comprise *tembang*, *suluk*, *siringan*, and *puji-pujian* which are written in verses. These folk songs show that the village people in the book, through their ups and downs, keep remembering their God and always find the way to God.

Furthermore, examining how culture-specific elements in folk songs are translated using particular strategies and the translator's motivation for doing so is critical. By comparing the original Banyumasan folk songs and their Indonesian and English translation, this research attempted to investigate the translation strategies employed by the translators in presenting the piece of art to a broader society.

A descriptive qualitative technique was used to perform this study. It is a qualitative study in which the researchers look at the strategies employed in translating culture-specific items, i.e., folk songs found in the research objects. The data, which are the verses or lines in the folk songs, were gathered from *Bekisar Merah* for the original Banyumasan version, its Indonesian renderings, and the English version, *The Red Bekisar*. Then, the Banyumasan version of the novel is used to check the validity of the Banyumasan folk songs found in the original work. The information is gathered by document analysis, which includes skimming (rapid examination), reading (detailed review), and interpretation. Content and theme analysis are used in this strategy. The former relates to arranging data into categories linked to the research's primary concerns (Bowen, 2009), while the latter refers to a type of pattern identification within the data, with emergent themes serving as analytical categories (Fereday & Muir-Cochrane in Bowen, 2009).

Furthermore, according to Leedy and Ormrod in Williams (2007), content analysis is a detailed and systematic assessment of a specific body of information. Its goal is to spot patterns, themes, or biases. Williams (2007) states that content analysis examines human communication, including books, newspapers, and films. In this study, the data source is read several times and carefully to find information on cultural words, phrases, or expressions in the SL text and their TL translations. As qualitative evidence, the occurrences of Indonesian cultural phrases are then categorized according to the cultural categories. The researcher also uses theories to examine culture-specific elements, translation ideology, domestication and foreignization, and the translators' translation techniques. After that, the translation processes and philosophies used in translating Indonesian cultural words are described.

In addition, qualitative research is used in this study. "Qualitative approach denotes any investigation whose outcomes are captured in words, images, or non-numeric symbols," as cited from George's *Types of Research Method* (2008: 5). The library technique was used as the qualitative method in this study. According to George, the library approach "involves finding and accessing a source that gives factual information or personal or expert opinion on a

research subject." In the library approach, researchers compare the current investigation to multiple theories and similar studies.

Before collecting the data, the researchers read the novels in the Indonesian version and then the English and Banyumasan versions. The researcher initially read the Indonesian version of the novels before moving on to the English and Banyumasan versions for final checking. The researcher discovered that the folk song translation contains much adaptation, and several strategies occur in translating the Banyumasan folk songs.

The data is gathered by highlighting phrases and sentences in TT that feature particular strategies and comparing them to the original version in ST. The researchers also entered data from the Banyumasan, Indonesian, and English versions of the folk songs into a column on the Microsoft Word table while emphasizing the strategies in the folk songs. There will be a distinction between the terms used in the English and Indonesian versions. The Indonesian version is in the "TT1/ST2" column in the middle, while the English one is on the right side as "TT2". The verses from the original Banyumasan version of folk songs, dubbed "ST1," are included in the left column. The Banyumasan and Indonesian versions of the folk songs are given their literal meaning in English to support the analysis and to show and compare the differences in terms of words and structure. The researcher translated them by herself using Google Translate and looked up the literal meaning in dictionaries. Furthermore, the researcher encoded the ST and TT data, as the following table exemplifies.

Table 2

Examples of Folk Songs Translation in Tohari's Bekisar Merah and The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	TT2 English	Page
A1	Dina Bakda uwis leren nggone pasa "Lebaran day has stopped of fasting"	167	Di hari Lebaran sudah kita purnakan puasa "On Lebaran day have we completed fasting?"	167	On Lebaran we complete our fast	126
A2	Padha ariaya seneng-seneng ati rag "People celebrate feast day happy heart body"	167	Kita berhari raya, bersenang jiwa dan raga "We celebrate the feast day, having a happy soul and body"	167	We celebrate, happy in soul and body	126
A3	Nyandhang anyar sarta ngepung sega punar "Wearing new clothes and together eating fluffy rice"	167	Berbusana baru, menyantap nasi pulen "Wearing new clothes, eating fluffy rice"	167	We wear new clothes and eat fluffy rice	126
A4	Bingar-bingar mangan enak nganti meklar "Happily eating deliciously until full"	167	Riang gembira santap enak hingga perut Kenyang benar "Joyfully eating deliciously until the stomach	167	What a joy to eat until our stomachs are full.	126

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	TT2 English	Page
			Really full"			
B1	Bumine goyang, bumine goyang, arane lindhu "The earth is shaking, the earth is shaking, it is called an earthquake"	288			The earth is moving—it's called an earthquake	217
B2	Wong ra sembayang, wong ra sembayang bakale wudhu "People who don't pray, people who don't pray will have loss"	288			People who don't pray shortchange themselves	217
B3	Dadi wong urip dadi wong urip sing ati-ati "Being people who live, being people who live need to be careful"	288			Be careful as long as you live	217
B4	Aja nuruti aja, aja nuruti, senenging ati "Don't follow, don't follow happy heart"	288			Never be selfish, not even for a moment.	217

Source: Tohari (2010, 2011, & 2014)

After reading and collecting the data, there are verses found in the novel comprising *suluk*, *suluk sisingiran or slawatan*, *tembang*, *singiran*, and *puji-pujian*. In the English translation, they are called mystical verses, folk songs, chants, and praises. However, this study only took *tembang* or folk songs as the focus of the analysis. No sample was taken as all the folk songs are taken as the research data. The data are selected purposively to make the study effective because the specific categorization is available from the source text. Therefore, the researchers have collected data from each chapter in the novels. The chosen data are the data that are easy to understand and found in several chapters. The collected data are in a separate column containing the source and target texts. Then, the researchers compare the original and translated versions in columns ST1, TT1/ST2, and TT2 to find out the strategies and how they reflect the style shifts in rendering the traditional folk songs to another language to meet a broader audience semantic, textual, pragmatic, rhetorical, and stylistic components." (Al Zoubi & Al-Hassnawi, 2001: 10-16). To support the analysis of the translation strategies, the researcher utilized *Kamus Bahasa Jawa Banyumasan-Indonesia* (2014) compiled and published by Balai Bahasa Provinsi Jawa Tengah, Badan Pengembangan dan Pembinaan Bahasa Kementerian Pendidikan dan Kebudayaan "Central Java Province Language Bureau, The Language Development and Fostering Agency, The Ministry of Education and Culture of Indonesia, online *Kamus Besar Bahasa Indonesia* or KBBI (2016) https://kbbi.kemdikbud.go.id/, Merriam-Webster Dictionary (2023) https://www.merriam-webster.com/, and Oxford Learner's Dictionaries (2023) https://www.oxfordlearnersdictionaries.com/.

Table 3

Strategies for Translating Banyumasan Folk Songs to Indonesian and Englishin Tohari's Bekisar Merah and The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
A1	Dina Bakda uwis leren nggone pasa "Lebaran day have stopped of fasting"	167	Di hari Lebaran sudah kita purnakan puasa "On Lebaran day have we completed fasting"	167	Cultural substitution, Paraphrase using a related word	On Lebaran we complete our fast	126	Loan word, Paraphrase using a related word
A2	Padha ariaya seneng-seneng ati rag "People celebrate feast day happy heart body"	167	Kita berhari raya, bersenang jiwa dan raga "We celebrate the feast day, having a happy soul and body"	167	Paraphrase using a related word	We celebrate, happy in soul and body	126	Less expressive word, Paraphrase using a related word
A3	Nyandhang anyar sarta ngepung sega punar "Wearing new clothes and together eating fluffy rice"	167	Berbusana baru, menyantap nasi pulen "Wearing new clothes, eating fluffy rice"	167	Cultural substitution, Omission, Less expressive word	We wear new clothes and eat fluffy rice	126	Cultural substitution
A4	Bingar-bingar mangan enak nganti meklar "Happily eating deliciously until full"	167	Riang gembira santap enak hingga perut Kenyang benar "Joyfully eating deliciously until the stomach Really full"	167	Paraphrase using related words, Cultural substitution	What a joy to eat until our stomachs are full	126	Paraphrase using related words

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
B1	Bumine goyang, bumine goyang, arane lindhu "The earth is shaking, the earth is shaking, it is called an earthquake"	288				The earth is moving—it's called an earthquake	217	Omission, Less expressive word, Cultural substitution
B2	Wong ra sembayang, wong ra sembayang bakale wudhu "People who do not pray, people who do not pray will have loss"	288				People who don't pray shortchange themselves	217	Omission, Culture substitution, Paraphrase using related word
B3	Dadi wong urip dadi wong urip sing ati-ati "Being people who live, being people who live need to be careful"	288				Be careful as long as you live	217	Omission, Paraphrase using related word
B4	Aja nuruti aja, aja nuruti, senenging ati "Do not follow, do not follow happy heart"	288				Never be selfish, not even for a moment.	217	Omission, Paraphrase using unrelated word

Source: Tohari (2010, 2011, & 2014)

The researcher then elaborates on the findings by comparing the word's meaning in each version using the dictionaries mentioned above and drawing the implications and conclusions, such as the shift that occurred and how it affects the translation of the folk songs from Banyumasan to Indonesian and English.

Results and Discussion

The first folk song featured in Ahmad Tohari's *Bekisar Merah* is about the joy of welcoming Eid-al-Fitr. There are three versions of this folk song, i.e., Banyumasan and Indonesian in the original version, Bekisar Merah and English in its English translation, The Red Bekisar. The folk song in the novel's original version is initially written in Banyumasan alongside its Indonesian translation. The Indonesian translation serves as the explanation for the Banyumasan folk song so that readers in Indonesia who are not familiar with the Javanese language can still understand the song and the story. Meanwhile, the English version is translated from the Indonesian verses of the folk songs. Besides the Banyumasan version of the folk songs found in the original works, the same songs are found in *Jeginggér*, the Banyumasan edition of *Bekisar Merah*, but with an additional stanza at the beginning of the first folk songs. The three lines of the extra stanza depict the setting of place, nuance, and atmosphere of the story of the folk song. *Anjéjér neng ara-ara péréng arga* showcases the place setting as it means 'lining up on a vast open space at the mountain hill. Meanwhile, the lyrics *jaja krasa lega seger ayem nyerot hawa* and *hawa bresih gawéwaras maring raga* delineate the freshness of the chilly and clean air that is good for our body and health. Thus, it can be seen that these additional lyrics are used and added to intensify the folk song's setting and do not significantly contain the message or the content of the folk song. Furthermore, the comparison of the first folk song can be seen as follows.

(1) **Original Version in *Bekisar Merah* (2011)**

Dina Bakda uwis leren nggone pasa
Padha ariaya seneng-seneng ati rag
Nyandhang anyar sarta ngepung sega punar
Bingar-bingar mangan enak nganti meklar

Di hari Lebaran sudah kita purnakan puasa
Kita berhari raya, bersenang jiwa dan raga
Berbusana baru, menyantap nasi pulen
Riang gembira santap enak hingga perut
Kenyang benar
(Tohari, 2011: 167)

(2) **English Version in The Red Bekisar (2014)**

On Lebaran we complete our fast
We celebrate, happy in soul and body
We wear new clothes and eat fluffy rice
What a joy to eat until our stomachs are full
(Tohari, 2014: 126)

(3) **Banyumasan Version in Jeginggér (2010)**

Anjéjér neng ara-ara péréng arga
Jaja krasa lega seger ayem nyerot hawa
Hawa bresih gawéwaras maring raga

Dina bada uwis lérén nggoné pasa
Padha ariraya seneng-seneng ati raga
Nyandhang anyar sarta ngepung sega punar
Bingar-bingar madhang énak nganti meklar.
(Tohari, 2010: 110)

Furthermore, if the data are placed into a table, it is as follows in Table 4.

Table 4

First Banyumasan Folk Songs in Tohari's Bekisar Merah and its English Version The Red Bekisar and Banyumasan Version Jeginggér

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	TT2 English	Page	Banyumasan	Page
A0							Anjéjér neng ara-ara péréng arga Jaja krasa lega seger ayem nyerot hawa Hawa bresih gawéwaras maring raga	110
A1	Dina Bakda uwis leren nggone pasa	167	Di hari Lebaran sudah kita purnakan puasa	167	On Lebaran we complete our fast	126	Dina bada uwis lérén nggoné pasa	110
A2	Padha ariaya seneng-seneng ati rag	167	Kita berhari raya, bersenang jiwa dan raga	167	We celebrate, happy in soul and body	126	Padha ariraya seneng-seneng ati raga	110
A3	Nyandhang anyar sarta ngepung sega punar	167	Berbusana baru, menyantap nasi pulen	167	We wear new clothes and eat fluffy rice	126	Nyandhang anyar sarta ngepung sega punar	110
A4	Bingar-bingar mangan enak nganti meklar	167	Riang gembira santap enak hingga perut Kenyang benar	167	What a joy to eat until our stomachs are full	126	Bingar-bingar madhang énak nganti meklar	110

Source: Tohari (2010, 2011, & 2014)

These folk songs tell us about the hope and bliss of Eid al-Fitr, or popularly Lebaran day in Indonesia, which was described as rarely falling during the dry season. Therefore, the *nira* tappers relished it as the price of sugar climbed and sometimes hit a peak because of the increase in consumption of palm sugar in big cities; many city people consumed sweet dishes during the fasting month (Tohari, 2014: 125). Besides showing joy, this folk song shows the people's struggle and how they thank God for all the blessings afterwards. Having been working hard, all the pains paid off, and after a month of fasting, they can feel the joy of Eid al-Fitr.

The original folk song in Banyumasan has the pattern of AABB in terms of the end rhyme. Meanwhile, the form slightly differs from the Indonesian version as the pattern changes into AABC. Moreover, the English version has a more unrestrained end rhyme, ABCD. Besides the first folk song, in *Bekisar Merah,* we find another folk song with a similar theme reflecting good values for people in their relation to God. The second folk song is available only in the Banyumasan version in the original novel and the English version from the English translation of Bekisar Merah. The Banyumasan version of the folk song in *Jeginggér* is similar to the original one, with only a difference in the pronunciation marker for the sound *é*. The second folk song can be seen in the following stanzas.

(4) **Original Version in Bekisar Merah (2011)**

Bumine goyang, bumine goyang, arane lindhu
Wong ra sembayang, wong ra sembayang bakale wudhu
Dadi wong urip dadi wong urip sing ati-ati
Aja nuruti aja, aja nuruti senenging ati
(Tohari, 2011: 288)

(5) **English Version in The Red Bekisar (2014)**

The earth is moving-it's called an earthquake
People who don't pray shortchange themselves
Be careful as long as you live
Never be selfish, not even for a moment.
(Tohari, 2014: 217)

(6) **Banyumasan Version in Jeginggér (2010)**

Buminé goyang, buminé goyang, arané lindhu
Wong ra sembayang, wong ra sembayang bakalé wudhu
Dadi wong urip, dadi wong urip sing ati-ati
Aja nuruti, aja nuruti senenging ati ...
(Tohari, 2010: 173)

Table 5 compares the different versions of the second folk song. The second folk song explicates good values for human in living their life. It is said that people who never pray have a loss, and in living our lives, we must be careful and not just follow what we want, but we must think about the other. Based on the findings regarding the form of both versions of the second folk song, the original version in Banyumasan has an end rhyme pattern of AABB, while the English version has a more unrestrained end rhyme, ABCD. To sum up, the translations are more oriented in the sense or meaning rather than the form. Therefore, analyzing the strategies

for translating the folk song is needed to reveal how the translators transform the meaning in the translated versions.

Table 5

*Second Banyumasan Folk Songs in Tohari's Bekisar Merah and its English Version The Red Bekisar and Banyumasan Version Jeging
gér*

No.	ST Banyumasan	Page	TT English	Page	Banyumasan	Page
B1	Bumine goyang, bumine goyang, arane lindhu	288	The earth is moving—it's called an earthquake	217	Buminé goyang, buminé goyang, arané lindhu	173
B2	Wong ra sembayang, wong ra sembayang bakale wudhu	288	People who don't pray shortchange themselves	217	Wong ra sembayang, wong ra sembayang bakalé wudhu	173
B3	Dadi wong urip dadi wong urip sing ati-ati	288	Be careful as long as you live	217	Dadi wong urip, dadi wong urip sing ati-ati	173
B4	Aja nuruti aja, aja nuruti, senenging ati	288	Never be selfish, not even for a moment.	217	Aja nuruti, aja nuruti senenging ati ...	173

Source: Tohari (2010, 2011, & 2014)

Strategies in Translating Banyumasan Folk Songs in Ahmad Tohari's *Bekisar Merah*

The following discusses the various translation strategies employed in rendering Banyumasan folk songs in Ahmad Tohari's *Bekisar Merah* into Indonesian and English. The data were taken from the Banyumasan version in the original edition (ST1), the Indonesian version from the original edition (TT1 and ST2), and the English translation (TT2). Meanwhile, the Banyumasan version of the folk songs found in the Banyumasan edition of the novel serves as secondary data to strengthen the analysis and support the folk songs' background and context. The discussion is presented part by part, followed by elaborating on the types of strategies in each line.

Table 6

The Translation Strategies of Line 1 of the First Banyumasan Folk Song in Tohari's Bekisar Merah and its English Version, The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
1	Dina Bakda uwis leren nggone pasa "Lebaran day have stopped of fasting"	167	Di hari Lebaran sudah kita purnakan puasa	167	Cultural substitution, Paraphrase using a related word	On Lebaran we complete our fast	126	Loan word, Paraphrase using a related word

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
			"On Lebaran day have we completed fasting"					

Source: Tohari (2010, 2011, & 2014)

The author renders the first line of the Banyumasan folk songs to Indonesian by using a cultural substitution strategy in translating *dina Bakda* into *di hari Lebaran*. In the original version of Banyumasan, the word *dina* means "hari" or day (Kamus Bahasa Jawa Banyumasan-Indonesia, 2014: 76), while *bakda* or *bada* is *Lebaran*, *hari raya* "Lebaran/Eid al-Fitr, feast day" (2014: 25). *Lebaran* is Muslim holidays which fall on the 1st of Shawwal after completing fasting during the month of Ramadan or in formal Indonesian, *Idulfitri* (KBBI, 2016). In the Indonesian version, the author adds the preposition *di* "on" before *hari Lebaran* "Lebaran day". Lebaran is a common term in Indonesia to call Islamic holidays or feast days, i.e., Eid al-Fitr and Eid al-Adha (the latter is specifically *Lebaran Haji* as Muslims perform *Haji* or Hajj at that time). Meanwhile, the English translator retains the phrase *di hari Lebaran* into *Lebaran* but omits the word *hari* "day" as it can be understood that *Lebaran* already refers to the "day" of Eid al-Fitr. This loan word maintains the culture of the SL. It shows that in Indonesia, Eid al-Fitr is commonly called *Lebaran*. *Lebaran* (originally from Javanese Kawi) is from the word *lebar,* which means *selesai* or done, complete. Compared to Eid al-Fitr or *Idulfitri* which is more related to Islamic culture and its religious value, the use of the word *Lebaran* highlights the cultural value of the event. It aligns with the translator's aim to promote the local Banyumasan and Indonesian culture in the translated novel. Furthermore, *uwis* is a Banyumasan word (in Javanese, it is more commonly used as *wis*) indicating perfect tense or the concept of having done or happening (Kamus Bahasa Jawa Banyumasan-Indonesia, 2014: 331). *Leren* is a verb meaning *istirahat*, *berhenti,* "to rest, to stop" (2014: 180). It is translated into Indonesian as *sudah kita purnakan,* "have we completed". The author retains the perfect aspect by using *sudah* and adding the subject *kita* 'we' before the verb *purnakan* 'complete'. In KBBI (2016), *purna* is only found as the prefix *purna-* (derived from Sanskrit) which means complete, perfect, and full. However, in the context of this folk song, the meaning is similar, which can be considered to complete or have completed. Thus, the words *leren* "to stop" and *purnakan* "to complete" are not the exact equivalence, which makes it paraphrase using related words, and the meaning is similar as it can be understood that we have finished the fasting month. Meanwhile, the Banyumasan word *nggone* is from *anggone,* which literally means utility or for (Kamus Bahasa Jawa Banyumasan-Indonesia, 2014: 14). However, in this line, it has no significant meaning as the main word is the noun *pasa* or *puasa* "abstain from eating and drinking, fasting" (2014: 251). The English translation is also translated into a noun phrase by adding a personal pronoun, i.e., our fast, which means *puasa kita* in Indonesian.

The use of paraphrasing using related words is also found in the second line of the folk song translation, both in translating from Banyumas to Indonesian and from Indonesian to English, which is elaborated as follows in Table 7.

The word *padha* in Banyumasan has the plural meaning of common people, which usually refers to acts done by people in general, not only a single person. In the Indonesian version, *kita* 'we' is added to build closeness and relation as children often sing this song with their friends. The word *kita* makes it more specific and gives the sense of belonging that it is not

only me who celebrates Lebaran but also you as "we" or *kita*. Furthermore, the word *ariaya* [sic] is similarly translated as *berhari raya* "celebrate the feast day". The same case happens in rendering seneng-seneng ati rag [sic] into bersenang jiwa dan raga "having happy soul and body". The only difference in meaning is that the word *ati* in Banyumasan means heart. In contrast, jiwa, as its Indonesian translation, means soul. The word *jiwa* is likely selected because of the collocation in Indonesian as the phrase *jiwa dan raga* "soul and body" is much more common. The phrase *jiwa dan raga* is translated as soul and body in English. However, in the English translation, it is found that the words *kita berhari raya* are rendered using less expressive words into "we celebrate". The word celebrate means to mark festivities or other deviations from routine (Merriam-Webster Dictionary, 2023) or show that a day or an event is important by doing something special on it (Oxford Learner's Dictionaries, 2023). Therefore, compared to the ST *berhari raya*, "celebrate" is more general. It is not necessary solely to celebrate *hari raya* "the feast day" or Lebaran. Still, it can be used in a broader context, such as celebrating a birthday, anniversary, or others. It might be done as the feast being celebrated is Lebaran is clearly stated in the previous line and the context; thus, the repetition is unnecessary.

Furthermore, the cultural substitution strategy is employed in translating the third line of the Banyumasan folk song, as seen in the following table and explanation.

Table 7

The Translation Strategies of Line 2 of the First Banyumasan Folk Song in Tohari's Bekisar Merah and its English Version, The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
2	Padha ariaya seneng-seneng ati rag "People celebrate feast day happy heart body"	167	Kita berhari raya, bersenang jiwa dan raga "We celebrate the feast day, having a happy soul and body"	167	Paraphrase using a related word	We celebrate, happy in soul and body	126	Less expressive word, Paraphrase using a related word

Source: Tohari (2010, 2011, & 2014)

Table 8

The Translation Strategies of Line 3 of the First Banyumasan Folk Song in Tohari's Bekisar Merah and its English Version, The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
3	Nyandhang anyar sarta ngepung sega punar	167	Berbusana baru, menyantap nasi pulen	167	Cultural substitution, Omission, Less	We wear new clothes	126	Cultural substitution

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
	"Wearing new clothes and together eating fluffy rice"		"Wearing new clothes, eating fluffy rice"		expressive word	and eat fluffy rice		

Source: Tohari (2010, 2011, & 2014)

Translating *nyandhang anyar* from Banyumasan into Indonesian as *berbusana baru* "wearing new clothes" is considered a cultural substitution. The word *nyandhang* which means wearing clothes, is from the noun *sandhang* in Banyumasan, which means *busana* or *pakaian* "clothes" in Indonesian (Kamus Bahasa Jawa Banyumasan-Indonesia, 2014: 271). Furthermore, the word *sarta* "and" is omitted as it might be considered unimportant in the verse. The word *ngepung* is translated into the less expressive word *menyantap* "eating". In Banyumasan, *ngepung* is a verb that means *mengeroyok beramai-ramai*, *memakan beramai-ramai* "gang up, eat up" (2014: 153), or in this context is eating together with others. Meanwhile, the Indonesian version translates it into *menyantap,* which means to eat generally without further details, whether done together or alone. Thus, it loses the meaning that the eating activity is done together with others. *Sega punar* is translated into its cultural substitution *nasi pulen,* which both means fluffy rice, i.e., soft and light rice (Indonesians commonly differentiated cooked rice into *nasi pulen* and *nasi pera* and in which *nasi pulen* is softer one for a daily meal with the condiments and *nasi pera* is harder, usually for making fried rice, so it will not be too mushy). Moreover, in KBBI (2016), *pulen* means tender and delicious, like soft and fluffy characteristics. Furthermore, the English translation generally follows the pattern of the Indonesian version. It adds the subject "we" and the word "and" between the two verb phrases in the third line. Cultural substitution is employed and seen from rendering *berbusana baru*, *menyantap nasi pulen* into "we wear new clothes and eat fluffy rice".

Paraphrasing related words is frequently employed in rendering the Banyumasan folk songs to Indonesian and English. The use of paraphrase can also be seen in the following table displaying the analysis of line 4 of the folk song translation.

Table 9

The Translation Strategies of Line 4 of the First Banyumasan Folk Song in Tohari's Bekisar Merah *and its English Version,* The Red Bekisar

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
4	Bingar-bingar mangan enak nganti meklar "Happily eating deliciously until full"	167	Riang gembira santap enak hingga perut Kenyang benar "Joyfully eating	167	Paraphrase using related words, Cultural substitution	What a joy to eat until our stomachs are full	126	Paraphrase using related words

No.	ST1 Banyumasan	Page	TT1/ST2 Indonesian	Page	Strategies	TT2 English	Page	Strategies
			deliciously until the stomach Really full"					

Source: Tohari (2010, 2011, & 2014)

Bingar-bingar in the original Banyumasan folk song means gembira "happy" (Kamus Bahasa Jawa Banyumasan-Indonesia, 2014: 41) in Indonesian. It is like the Indonesian version, i.e., *riang gembira* "joyful, happy". The phrase *riang gembira* is a standard collocation in Indonesian to express a joyful feeling. Furthermore, *mangan,* which means "to eat", is translated into its equivalence, i.e., *santap* "to eat" in Indonesian. The word *enak* is found in both versions as this word can be found in Javanese and Indonesian with the same meaning, i.e., delicious. However, there is an additional word *benar,* in the phrase *kenyang benar* "really full" to emphasize the meaning. At the same time, the original version only uses the word *meklar* "full". The English translation uses paraphrases using related words, as seen in the part "what a joy to eat", which is considered more natural in English than the literal meaning of the Indonesian version, "joyfully eating deliciously". However, there is an omission of the word *enak* that is not translated into the English version. On the other hand, it maintains that eating until complete on this feast day is a joy, although the style is shifted to make it more natural. After all, it is argued that a successful translation sounds like an original work, implying that the translator is expected to intervene actively to ensure this ideal is achieved (Schaffner 1998: 8); therefore, paraphrases are employed as an effort to achieve such a purpose.

Furthermore, different from the first song, the translation of the second folk song involves several occurrences of omission strategy for repeated lyrics. The analysis of the second folk song is elaborated in the following.

Table 10

The Translation Strategies of Line 1 of the Second Banyumasan Folk Songs in Tohari's Bekisar Merah *and its English Version,* The Red Bekisar

No.	ST Banyumasan	Page	TT English	Page	Strategies
B1	Bumine goyang, bumine goyang, arane lindhu "The earth is shaking, the earth is shaking, it is called an earthquake"	288	The earth is moving—it's called an earthquake	217	Omission, Less expressive word, Cultural substitution

The first line in the original version repeats the clause *bumine goyang,* which is common in song to repeat some parts of it. However, such repetition in the English version does not exist. The verb *goyang* 'shaking' in the Banyumasan version is translated into a less expressive word, 'moving', decreasing the intensity of the word 'shaking'. The cultural substitution of *lindhu* into earthquake is also done by the translator. In *Kamus Bahasa Jawa Banyumasan-Indonesia*, *lindhu* means *gempa bumi* 'earthquake' (2014: 182). Therefore, it can be seen that the translator is trying to translate the Banyumasan culture-specific item *lindhu* into its equivalent

counterpart in English, earthquake. Besides the first line of the folk song, the second line, which contains the repetition of the lyrics, also undergoes an omission, shown as follows.

Table 11

The Translation Strategies of Line 2 of the Second Banyumasan Folk Songs in Tohari's Bekisar Merah *and its English Version,* The Red Bekisar

No.	ST		Page	TT	Page	Strategies
	Banyumasan			**English**		
B2	Wong ra sembayang, wong ra sembayang bakale wudhu "People who don't pray, people who don't pray will loss"		288	People who don't pray shortchange themselves	217	Omission, Culture substitution, Paraphrase using related word

The repetition of the clause *wong ra sembayang,* 'people who do not do prayer or salah', is omitted in the English version as it only uses 'people who do not pray'. The verb *sembayang* is translated into the verb *pray* with a culture substitution strategy. *Sembayang* refers to salah or the Islamic way of prayer. Muslims carry out *sembayang* or *salah* to remember their God and express their gratitude for all the blessings given to them. Moreover, there is an employment of paraphrasing the clause *wong ra sembayang bakale wudhu* into 'people who do not pray shortchange themselves'. The structure changes in the English version as it involves the reflexive pronoun 'themselves' not found in the original lyrics. However, in terms of meaning, the two lyrics are still related and similar as they have the same idea that people who do not pray are having loss. Moreover, the word *wudhu* 'having a loss', is changed explicitly into the verb 'shortchange'. Paraphrasing using related words is also employed in translating the third line of the folk song, as seen in the following.

Table 12

The Translation Strategies of Line 3 of the Second Banyumasan Folk Songs in Tohari's Bekisar Merah *and its English Version,* The Red Bekisar

No.	ST		Page	TT	Page	Strategies
	Banyumasan			**English**		
B3	Dadi wong urip dadi wong urip sing ati-ati "Being people who live, being people who live need to be careful"		288	Be careful as long as you live	217	Omission, Paraphrase using related word

Besides another omission of the repeated lyrics, the structure change in the English translation of the third line is the compensation to achieve naturalness in the English language. It is because if the lyric *dadi wong urip dadi wong urip sing ati-ati* is translated literally or word-by-word to 'being people who live, being people who live need to be careful', the English translation would be unnatural in terms of sense and form as the original version is missing the sentence subject. Therefore, the translator employs the structure change and paraphrasing using related words to transfer the message in this line while achieving a more natural and readable English translator. Furthermore, the omission strategy is consistently employed in

every English translation of the second folk song, as seen in the following table depicting the last line analysis.

Table 13

The Translation Strategies of Line 4 of the Second Banyumasan Folk Songs in Tohari's Bekisar Merah and its English Version, The Red Bekisar

No.	ST Banyumasan	Page	TT English	Page	Strategies
B4	Aja nuruti aja, aja nuruti, senenging ati "Do not follow, do not follow happy heart"	288	Never be selfish, not even for a moment.	217	Omission, Paraphrase using unrelated word

The omission strategy is also employed in translating the repeated lyric *aja nuruti* 'do not follow', similar to the previous data. However, there is a difference in the English translation of the fourth line of the folk song as the strategy of paraphrasing using unrelated words is employed. It can be seen that the idea 'do not only follow your heart' is rendered into 'never be selfish, even for a moment'. Thus, the English translation emphasizes the song's message of never being selfish. In contrast, the original lyrics' message does not just follow your heart or what you want but remember others. Therefore, the ideas of the two versions are still related and similar, although they are expressed in different words and diction. To sum up, the translator is trying his best to transfer the folk songs' message and value in the translation despite the limitation of the form and musical devices as the characteristics of the folk songs.

Conclusion

Berakit-rakit ke hulu, berenang-renang ke tepian, "pain first, fun later," is an Indonesian proverb similar to "no pain, no gain, "meaning there will be no results without effort. This idea is somehow reflected partly in the Banyumasan folk song being analyzed. After all the struggle, hard work, and a month of fasting, the people in the song can finally feel the fun and joy of Eid al-Fitr. They wear new clothes and eat delicious food. However, they still remember their God and are grateful for the moment of this Lebaran day through their prayer. Both translated versions of the Banyumasan folk song beautifully capture the moment and feelings using several strategies. However, they do not retain the form of the song, such as the end rhyme and repetition of the lyrics. In rendering the Banyumasan folk song to Indonesian and English, cultural substitution, paraphrasing using a related word, omission, and less expressive words are done to render the original song's cultural, emotional, linguistic, and contextual elements. It contains cultural references and expressions specific to the Banyumas people, so it is hard to always find the direct equivalents in the target language. Therefore, the translation strategies are done, mainly using paraphrase using related words, not only to achieve effective and culturally appropriate translation in the TL but also to exhibit the cultural and emotional significance of the song. Although it cannot preserve the form and the musical elements, in the end, the translation aims to produce cultural sensitivity, preserve authenticity, and achieve the communication goals of the Banyumasan folk song so that the TL audience and the wider society can enjoy it.

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