



**CULTURAL ANALYSIS OF LANGUAGE STYLE IN
DUBLINERS BY JAMES JOYCE AND THEIR INDONESIAN
TRANSLATION**

THESIS

By :

Cindy Patricia

20210600001

English Studies

Social Sciences and Humanities Faculty

BUDDHI DHARMA UNIVERSITY

TANGERANG

2025



**CULTURAL ANALYSIS OF LANGUAGE STYLE IN
DUBLINERS BY JAMES JOYCE AND THEIR INDONESIAN
TRANSLATION**

THESIS

**Submitted as one of the requirements to obtain the Bachelors degree in the
English Studies Program Faculty of Social Sciences and Humanities
Buddhi Dharma University**

By :

**Cindy Patricia
20210600001**

Social Sciences and Humanities Faculty

**BUDDHI DHARMA UNIVERSITY
TANGERANG**

2025



FINAL PROJECT APPROVAL

Name : Cindy Patricia
Student Number : 20210600001
Faculty : Faculty of Social Sciences and Humanities
Study Program : English Studies
Final Project Title : Cultural Analysis of Language Style in *Dubliners*
by James Joyce and Their Indonesian Translation

The Final Project Proposal has been approved to examined as a partial fulfillment of the requirement for the Bachelor Degree

Tangerang, July 17th 2025

Approved by,
Supervisor

Acknowledged by,
Head of Department

Riris Mutiara P. S., S.Pd., M.Hum
NIDN : 0427068703

Riris Mutiara P. S., S.Pd., M.Hum
NIDN : 0427068703



RECOMMENDATION FOR ELIGIBILITY OF THESIS EXAMINATION

The Undersigned :

Name : Riris Mutiara Paulina Simamora, S.Pd., M.Hum.
Position : Head of English Studies Department

Certify :

Nama : Cindy Patricia
Student Number : 20210600001
Faculty : Social Sciences and Humanities
Study Program : English Studies
Title of Final Project : Cultural Analysis of Language Style in *Dubliners*
by James Joyce and Their Indonesian Translation

It has been eligible to take the final project examination.

Tangerang, July 17th 2025

Approved by,
Supervisor

Acknowledged by,
Head of Department

Riris Mutiara P. S., S.Pd., M.Hum.
NIDN: 0427068703

Riris Mutiara P. S., S.Pd., M.Hum.
NIDN: 0427068703

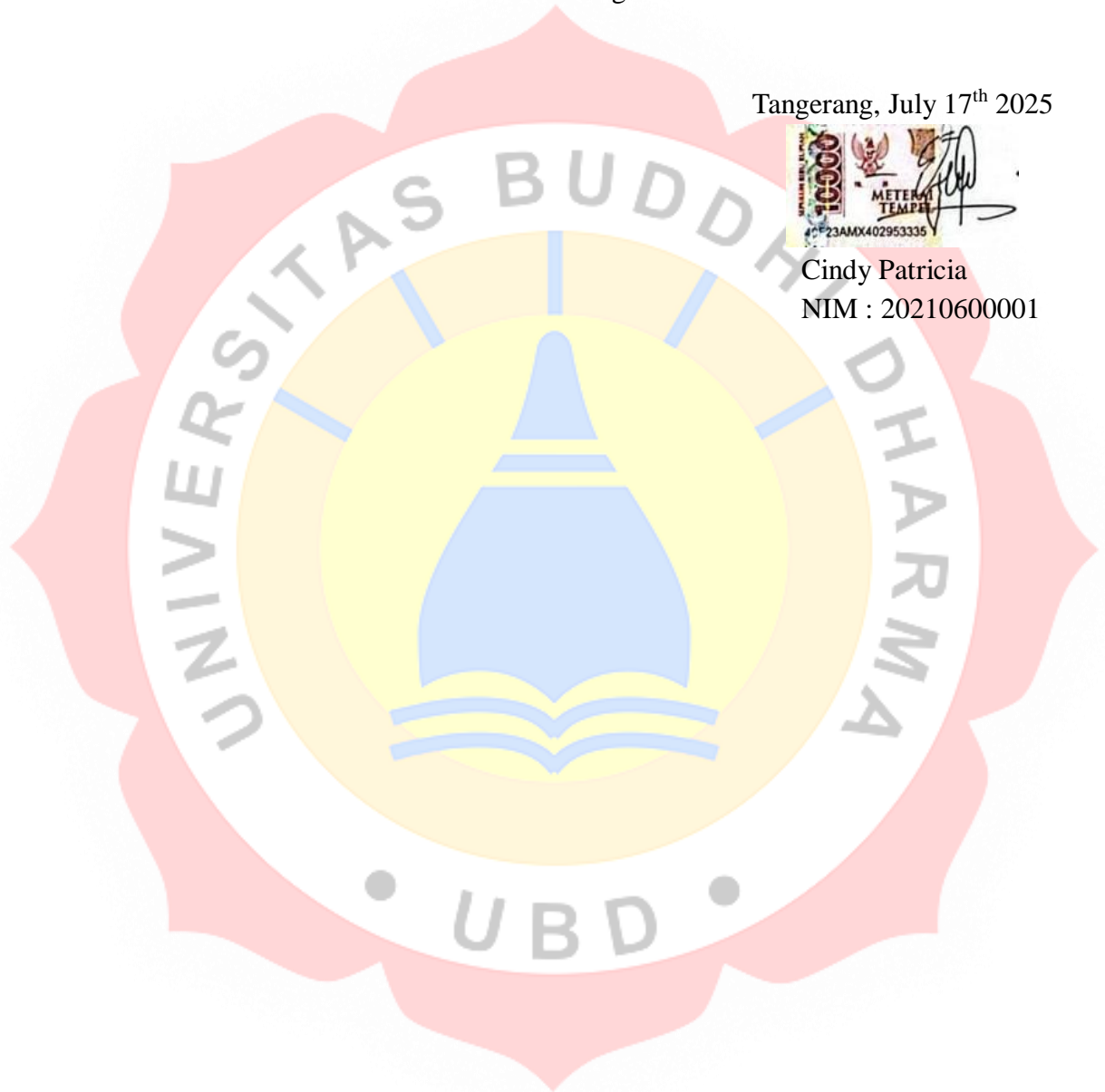
STATEMENT OF AUTHENTICITY

I honestly declare this final project is my own writing. This is true and correct that I do not take any scholar ideas or work from others. All the cited works are quoted in accordance with ethical code in academic writing.

Tangerang, July 17th 2025



Cindy Patricia
NIM : 20210600001



ACKNOWLEDGEMENTS

In the name of Jesus Christ, the researcher would like to express gratitude to His blessing and grace to the process of this thesis writing from start to finish. Finally, the thesis had finished entitled Cultural Analysis of Language Style in *Dubliners* by James Joyce and Their Indonesian Translation as one of the requirements for Undergraduate Program in English Department of Buddhi Dharma University. The researcher would also express the deepest gratitude to family, lecturers and friends who directly or indirectly gives support to the entire process of writing this thesis. My deepest gratitude for:

1. Dr. Limajatini, S.E., M.M., B.K.P., as the Rector of Buddhi Dharma University.
2. Dr. Sonya Ayu Kumala, M.Hum., as the Dean of Faculty of Social and Humanities of Buddhi Dharma University. I would like to give the deepest appreciation for the lecturer for being the researcher's academic supervisor as with her advices and guidance towards her students that the researcher have come this far from the first semester, to the researcher's journey with IISMA in Ireland, until the last semester.
3. Riris Mutiara Paulina Simamora, S.Pd., M.Hum., as the Head of Department of Buddhi Dharma University and thesis supervisor who has always given supports and care for the students, during the study in English Linguistics as well as the thesis writing process.
4. Parents and younger brother of the researcher for the endless support prayer to ensure that the researcher to always be focused and to persevere through every single trials and challenges.
5. Tasya Gisele and Christina Angela Sudarsono, as the researcher's best friends since junior and high school for being the most amazing and encouraging best friends who have always shown true friendship goals and vision by cheering with their words of encouragement and laughter.
6. OTW Konglomerat group, including Tasya, Evelyne, Andrean, and Vijja, for being the friends that has been the source of friends who always reminded the researcher of their shared dreams.

7. Cecilia, Imanina, Hany, Corenia, and Widad, as the close friends of the researchers who have shared tears and happiness together as well as the biggest mental support during her toughest times in university.

8. IISMA UCC 2024, Qisthi, Khozi, Alma, Er, Cia, Fayha, Nabilla, Khaliv, Hana, and Yessa. Thank you so much for the endless support, camaraderie, and encouragement during the study journey in Ireland and even after coming back to Indonesia. The memories, laughters, and tears will forever be engraved in the heart of the researcher as none could ever replace the experience of being a family with them all.

9. ATEEZ and BTS, the Korean Kpop group, as the researcher's source of entertainment and inspiration to reach her dreams to the highest point.

Thus, I have compiled and completed this thesis. For the list of people in the acknowledgements, I express my deepest gratitude for all the help, guidance, and support from these various parties once again. Without the support and guidance, this thesis would not have been possible. I realize that this thesis is far from perfect, therefore, I apologize for any shortcomings. I hope this thesis will benefit the advancement of linguistic studies of English Department.

Tangerang, July 17th 2025



Cindy Patricia
(20210600001)

ABSTRACT

This research explores the interplay between cultural elements and language style in the translation of *Dubliners* by James Joyce into Indonesian. Focusing specifically on the short story "The Sisters," about a young boy grappling with the death of a local priest, revealing layers of moral ambiguity, religious influence, and unspoken community tensions in early 20th-century Dublin. The study aims to identify the types of language styles and cultural terms found in the original text and how these elements are rendered in the Indonesian translation. Using a qualitative comparative method, the research applies Leech and Short's (2007) stylistic categories, Newmark's (1988) cultural term classifications, and Venuti's (1995) translation strategies. The findings reveal various shifts, adaptations, and losses in both linguistic and cultural dimensions during the translation process. Through detailed analysis of lexical choices, grammatical structures, figurative language, and cohesion features, the study shows that translation is not only a linguistic act but also a cultural negotiation. This research contributes to the field of translation studies by highlighting the importance of preserving cultural nuance and stylistic integrity in literary translation, particularly when adapting Irish literature for Indonesian readers.

Keywords: *Literary translation, cultural analysis, language style*

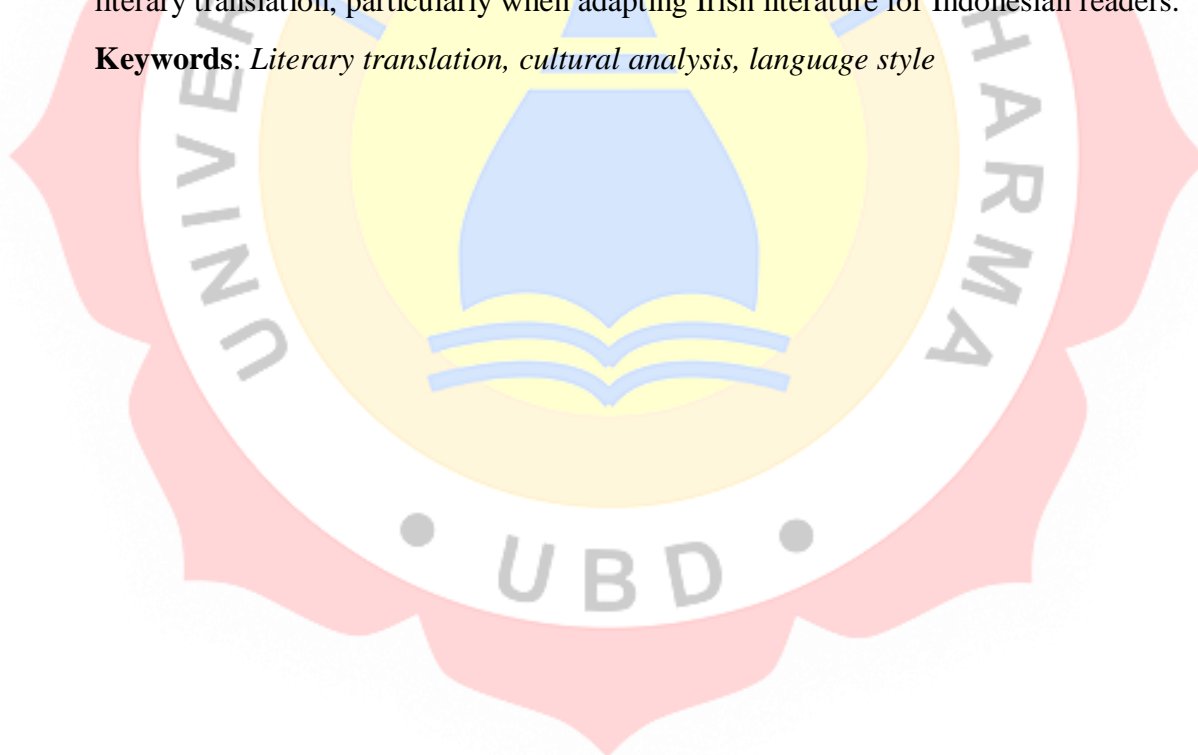


TABLE OF CONTENTS

FINAL PROJECT APPROVAL	i
RECOMMENDATION FOR THE ELIGIBILITY	ii
THE BOARD OF EXAMINERS	iii
STATEMENT OF THE AUTHENTICITY	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	vii
TABLE OF CONTENTS	viii
LIST OF TABLE	xiii
LIST OF FIGURE/PICTURE	xiv
CHAPTER I INTRODUCTION	17
1.1 Background of the Study	17
1.2 Statement of the Problem.....	4
1.3 Research Questions	4
1.4 Goal and Function	5
1.4.1 Goal of the Study	5
1.4.2. Functions of the Study.....	5
1.5 Scope and Limitations	6
1.6 Conceptual Framework.....	7
CHAPTER II THEORETICAL BACKGROUND	8
2.1. Review of Previous Studies	8
2.2. Language Style	14

2.2.1. Lexical Categories.....	14
2.2.2. Grammatical Categories	15
2.2.3. Figures of Speech.....	16
2.2.4. Contextual and Cohesion Features.....	17
2.3. Cultural Terms	17
2.3.3. Ecology.....	17
2.3.2. Material Culture	18
2.3.3. Social Culture.....	19
2.3.4. Organizations , Customs , and Ideas	19
2.3.5. Gestures and Habits.....	20
2.4. Translation Strategies.....	20
2.4.1. Domestication	21
2.4.2. Foreignization	21
2.4.3. Literal Translation.....	22
2.4.4. Cultural Substitution	22
2.4.5. Annotation or Glossing.....	23
2.4.6. Modulation.....	23
2.5. Irish Novels	24
CHAPTER III RESEARCH METHODOLOGY	25
3.1. Research Approach.....	25
3.2. Data (Types & Sources).....	25
3.3. Data Collection Method.....	26

3.4. Data Analysis	27
CHAPTER IV ANALYSIS	28
4.1 Kinds of language style found in cultural analysis of <i>Dubliners</i> by James Joyce.....	28
4.1.1 Lexical Categories	28
4.1.1.1 Noun.....	28
4.1.1.2 Verb	33
4.1.1.3 Adverb	35
4.1.1.4 Adjective	35
4.1.2 Grammatical Categories	43
4.1.2.1 Parallelism.....	43
4.1.2.2 Subordination and Simulative Clause	45
4.1.2.3 Passive Construction	48
4.1.2.4 Inversion and Foregrounding	49
4.1.2.5 Ellipsis in Interrogative	49
4.1.3 Figurative Language	51
4.1.3.1 Metaphor	51
4.1.3.2 Idiomatic Expression	56
4.1.3.3 Personification	57
4.1.3.4 Simile	59
4.1.3.5 Euphemism.....	59
4.1.4 Contextual and Cohesion Features	61

4.1.4.1 Situational Deixis and Parenthetical Structure	61
4.1.4.2 Modality	62
4.1.4.3 Discourse Marker.....	62
4.1.4.4 Idiomatic Cohesion and Cognitive Context	63
4.1.4.5 Gestural Deixis and Action Cohesion	64
4.1.4.6 Spatial Contextualization	65
4.1.4.7 Temporal Pause.....	65
4.1.4.8 Speech Pattern Cohesion and Colloquial Syntax	66
4.2 Cultural nuance found in the source and target text of Dubliners by James Joyce.....	68
4.2.1 Ecology.....	68
4.2.1.1 Climate and Weather	68
4.2.1.2 Geography	70
4.2.1.3 Time of Day.....	71
4.2.2 Material Culture	72
4.2.2.1 Traditional Food and Drinks.....	72
4.2.2.2 Clothing and Household Goods.....	75
4.2.2.3 Landmark.....	77
4.2.2.3 Religious Items	78
4.2.2.4 Print Media	79
4.2.3 Social Culture	80
4.2.3.1 Religious Institutions and Rituals	80
4.2.3.2 Family Traditions and Social Sentiment	84
4.2.4 Organizations, Customs, and Ideas	87

4.2.4.1 Organizations.....	87
4.2.4.2 Customs.....	88
4.2.5 Gestures and Habits.....	91
4.2.5.1 Habits of Masculinity.....	91
4.2.5.2 Social Norms and Hospitality.....	89
4.2.5.3 Grief and Emotional Regulation Gestures.....	94
4.2.5.4 Idiosynratic.....	95
4.2.5.5 Religious Gestures.....	96
CHAPTER V CONCLUSIONS AND SUGGESTIONS.....	99
5.1. Conclusions.....	99
5.2. Suggestions.....	100
REFERENCES.....	101
CURRICULUM VITAE	
APPENDIX I	
APPENDIX II	
APPENDIX III	

LIST OF TABLE

CHAPTER IV ANALYSIS

Table 1.1. Lexical Categories Findings.....	43
Table 1.2. Grammatical Categories Findings.....	50
Table 1.3. Figures of Speech Findings.....	60
Table 1.3. Contextual and Cohesion Findings.....	67
Table 2.1. Ecology Cultural Terms Findings.....	71
Table 2.2. Material Culture Terms Findings.....	79
Table 2.3. Social Culture Terms Findings.....	86
Table 2.4. Organizations, Customs, and Ideas Culture Terms Findings.....	90
Table 2.5. Gestures and Habits Culture Terms Findings.....	98

APPENDIX III

Table 3.1. Table of Collective Data Analysis	
--	--

LIST OF FIGURE/PICTURE

CHAPTER 1

Figure 1.1. Conceptual Framework7

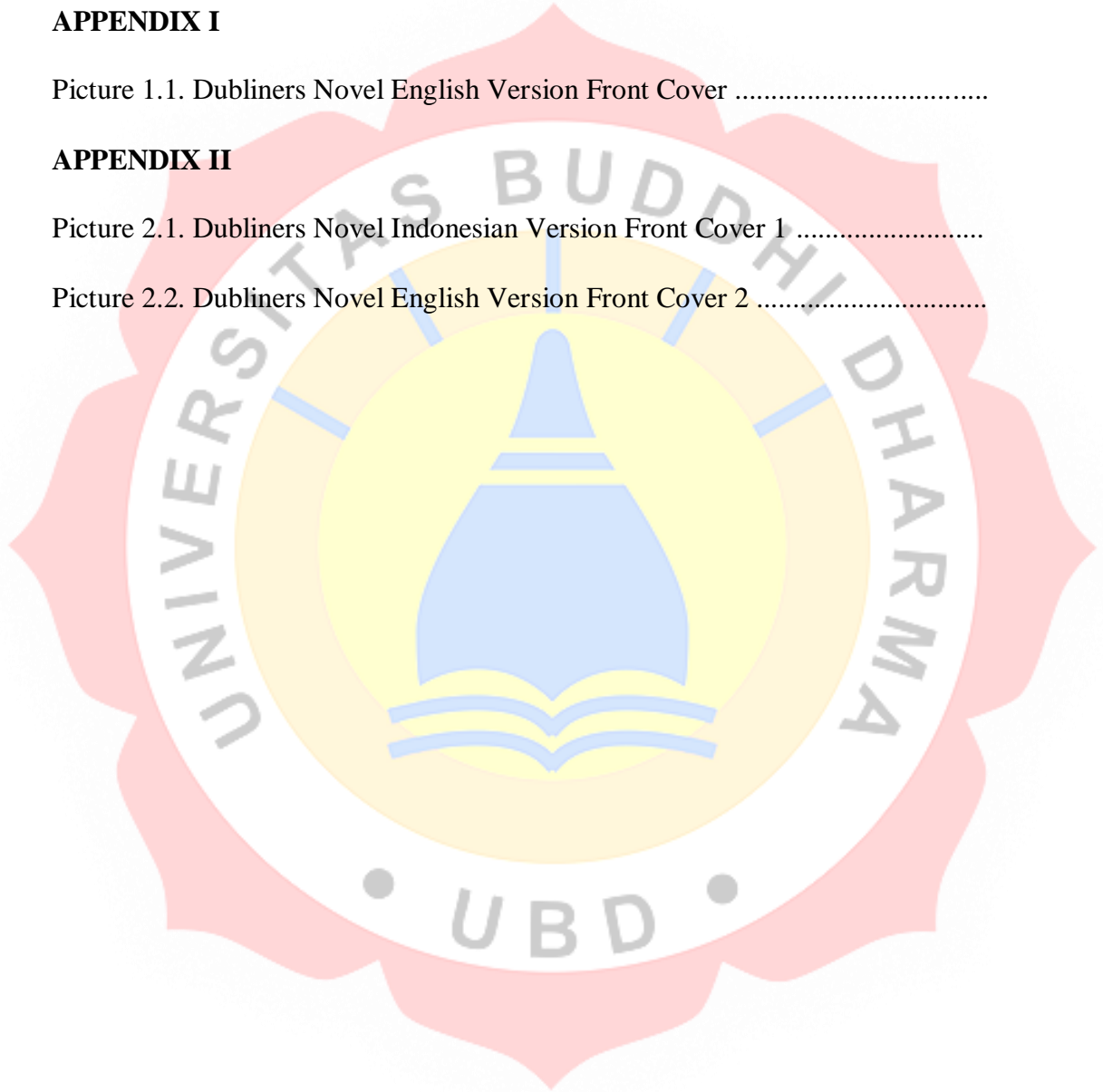
APPENDIX I

Picture 1.1. Dubliners Novel English Version Front Cover

APPENDIX II

Picture 2.1. Dubliners Novel Indonesian Version Front Cover 1

Picture 2.2. Dubliners Novel English Version Front Cover 2



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Translation is the process of transferring the linguistic content from one language to another. According to Catford (1965), who is a famous figure in translation theory, defines the term as the replacement of textual material in source language (SL) by giving equivalent textual material in the target language (TL). From this view, translation involves an operation that underlines the importance of equivalence, though Catford also acknowledges the limitations which there is no such way of achieving perfect equivalence across all languages around the world. The primary purpose of translation itself is to enable understanding for readers across linguistic boundaries. In the context of Indonesian language or *Bahasa Indonesia*, Suryawinata and Hariyanto (2016) stated that translation is a bridge that is able to make communication and knowledge exchange between cultural and language aspects, stressing that translators must focus on the meaning not only literally across the board.

Translation goes beyond only the word by word meaning. It transforms into an act of interpretation that conveys the nuanced cultural elements that is attached in the material. Venuti (1995) notes that a translator's role includes decision making that reflect ideological and cultural meanings. The translators must decide how much of the source text should be retained and adapted to the target audiences. Nababan (2003) also emphasizes that the process includes translating both explicit and implicit meanings which require a thorough understanding of the cultural context. Whether spoken, written, or signed, a language is a cultural manifestation. Kramsch (1998) observes that language follows a sign system which is seen by itself as having cultural value, which denotes that when a text is translated, it is not merely transferring words but also embedding cultural meanings to complete it.

Similarly with Nababan (2003), it is stated that translation must consider the cultural elements contained in the source languages and target languages. That is why, in the kinds of translation, the language must be recognized to reflect cultural perspectives, social norms, and worldviews. The connection between the language style choices and a language are profoundly rooted in culture as well. Various sentence structures (syntax), preferred rhetorical devices, formality levels, and even usage of silence could carry significant cultural weight. What is considered to be direct and ineffective in one culture's linguistics language style could be perceived as inappropriate in another. In contrast, indirectness or politeness strategies, while common in some cultures, is viewed or interpreted as evasiveness in others. Therefore, the translator must be attuned to the denotative and connotative meanings of words as well as the culturally nuanced language style preferences of both source and target language to produce a coherent and culturally resonant result of translation depending on the types.

There are different types of translation in translation studies, categorized as oral, written, and spoken types of translation. Catford (1965) differentiates between written translation, which deals with textual material such as novels, short stories, and other documents, and spoken translation includes media translation. While oral translation or known as interpreting occurs real time, in conferences, and seminar. Such type is different from the live translation as it allows more time for adaptation and contemplation which enables the translator to maintain symbolism, tone, and narrative voice as parts of the key elements that is quite often lost. In that context, *Dubliners* by James Joyce clearly belongs to the written translation category. *Dubliners*, first published in 1914, is a seminal work of Irish literature consisting of fifteen short stories that depict the ordinary lives of people in Dublin during the early 20th century. Joyce uses detailed realism, internal monologue, and Dublin dialect to explore themes such as paralysis, epiphany, nationalism, and social class (Attridge, 2004). Translating this literature work to Indonesian version involves capturing the appropriate socio-cultural backdrop and language style complexity that is characteristically Joyce's work.

This research analyzes the elements of culture and language style in *Dubliners* novel and how these have rendered in the translated text. The analysis will delve into the key features such as local expressions, idioms, speech patterns, and language choices have been translated. Since the original author's work is known for its subtle yet sharp social observations delivered through tone and eccentric style, the translator's treatment of the aspects is crucial to the overall meaning. The research will also compare and identify translation shifts, losses, or adaptations that arises in the translation process. Clarifying the cultural analysis and language style is important as well to understand the whole process. Cultural analysis in translation examines how cultural references, values, and ideologies are embedded in language and how they are handled when handled in the target language. An argument by Hatim and Mason (1997) expressed that every act of translation is inherently cultural transfer act. On the other hand, Leech and Short (2007) said language style itself refers to how the author's use language in their own particular way, including diction, syntax, figurative language, and tone to the meaning they want to transfer. Meaning, in literature, style is part of the language not just as a single form.

Analyzing the translated version of James Joyce's *Dubliners* presents a valuable opportunity for translation studies enrichment by addressing the lack of presentation of Irish English literary works in Indonesia. Despite the global recognition and achievements, comparing the attention within translation studies compared to American or British English is not always mirrored. Thus, the TRASNA project at Dublin City University, launched in dedication to catalog Irish translation from the earliest time to the most recent by acknowledging considerable amount of the Irish literary works has yet to be recorded, which highlights potential blind spots in existing research. Consequently, focusing on a specific case like the Indonesian translation of the novel, this research offers significant contributions to understanding the complexities of cross-cultural literary exchange including Irish texts and in hopes to fill the gaps in the realm of translation studies and research.

Conclusively, translation is not entirely only a linguistic process but also a cultural one. The translation of *Dubliners* presents a distinctive case for studying how cultural meaning and language style are arranged in literary or textual translation. Pinpointing on cultural terms analysis and language style shifts along with the losses and effects on the literature passage, this research aims to contribute important insights into cross-cultural communication within western and non-western community and raising awareness of the challenges of preserving literary voice and providing foreign texts for audiences amidst global interconnected world.

1.2 Statement of the Problem

The process of translating literary texts is not merely the issue of linguistic equivalence but also complex acts of cultural and language style negotiations. With that statement, this research problems aims to investigate, identify, and analyze the aspects of preservation and alteration of meaning of words in cross cultural literary translation. In this Irish novel called *Dubliners*, most of the challenges lies in cultural depth preservation, social contexts, and distinctive language style that is quite integral in the overall meaning. Narrative voice, idiomatic expressions, local dialects, and cultural references pose notable difficulties for translators, particularly when transferring them into an equally intricate language such as Indonesian.

1.3 Research Questions

According to the statement above, the researcher identified and put together the problem by making the research questions as :

1. What kind of language style elements are found in the analysis of *Dubliners* by James Joyce ?
2. What are the cultural terms found in the source and target text of *Dubliners* by James Joyce ?
3. What kind of translation strategies are frequently used in the source and target text of *Dubliners* by James Joyce ?

1.4 Goal and Function

1.4.1 Goal of the Study

The goal of this particular research is to explore how cultural identities and language style in *Dubliners* by James Joyce are represented, shaped, and transformed through translation into Indonesian, by doing an analysis on the cultural elements and language style features. Along with assessing and comparing how effective the Indonesian translation version forwards the richness of culture in the original literary work.

1.4.2. Functions of the Study

In theoretical use, this research serves purposes such as :

1. This research serves as a contribution for translation studies field by giving insights into the interplay of language style and cultural contexts in literary material.
2. This research imparts a greater understanding of the strategies used in translating texts with abundant culture, enriching cultural nuance theoretical discussions and equivalence and language style preservation in written translation.
3. This research provides contribution specifically to the development of translation studies at Universitas Buddhi Dharma, by expanding the scope of research into Irish literature and cultural translation, supporting cross-cultural academic exploration.

In practical use, this research serves purposes such as :

1. This research offers practical guidance for people interested in translating culturally specific literary texts, providing concrete examples and in depth analytical frameworks.

2. This research serves as a valuable resource that can be integrated into translation studies by offering discussion points for courses on literary translation and cultural studies.
3. This research enhances appreciation for translated literature works by shedding light into cultural literary works and encourages new insights and interests in Irish literature.

1.5 Scope and Limitations

This research is limited to only one of the short stories in *Dubliners* novel, named *The Sisters*, which is the first short story chapter located in the beginning. The reason for this choice is because this particular chapter represents the whole novel's main theme about society paralysis and stagnation, influence of postcolonialism, and Catholicism rise to power and the corruption within it. The research focuses specifically on the components of cultural analysis and language style found in the source text (Irish English) and how they are being represented in the target text (Indonesian). In this context, language style is seen as a part of semantic studies, involving the study of meaning related to word choice, sentence structure, figurative expressions, and narrative tone of the stories. The research bases on Venuti's (1995) theory of translation strategies, Leech and Short's (2007) stylistic framework to inspect how meaning and style shifted in the translation including the effect, and Newmark's (1988) cultural categories to define peculiar or specific terms in the language feature of the novel. The data analysis will be limited to a focus on recognizing patterns rather than an exhaustive line by line translation evaluation. Additionally, this research does not cover comparative literary criticism beyond linguistic and cultural translation aspects.

1.6 Conceptual Framework

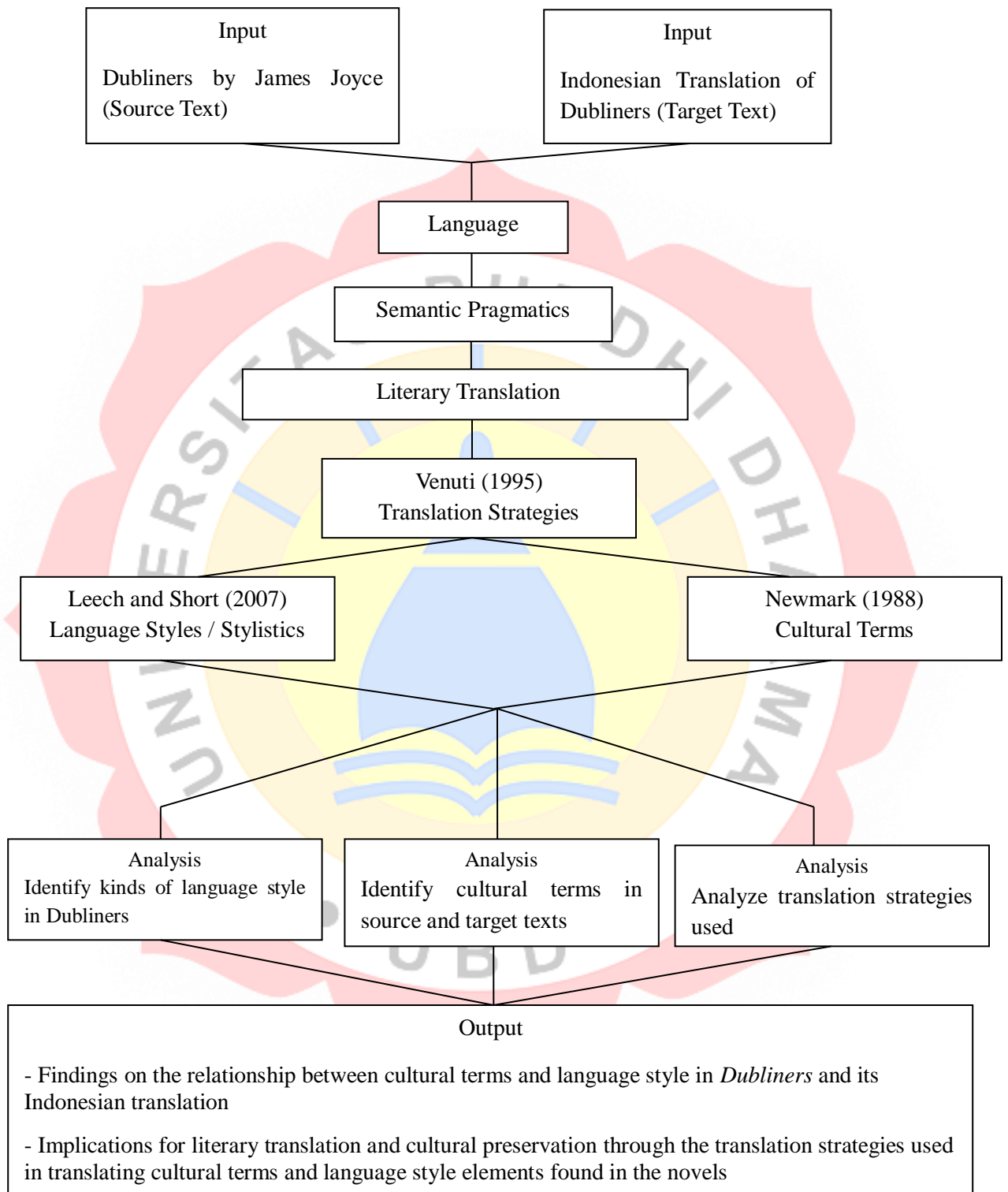


Figure 1.1. Conceptual Framework

CHAPTER II

THEORETICAL BACKGROUND

This chapter is the theoretical foundation by exploring the concepts and frameworks that corroborates the research. Previous studies will be reviewed as they will intersect with the entire analysis part of the research which highlights their contribution and gaps left in grasping the concept of language style in Irish literature translation. This second chapter will also delve into Leech and Short's language style or stylistics, Newmark's cultural terms, and Venuti's translation strategies by examining their relevance and laying out robust framework in aims for straightforward and detailed comprehension of the complex issues and analysis part in the research itself.

2.1. Review of Previous Studies

It is evident that by examining previous research, various researchers and linguists have explored the intricacy of translating cross-cultural literary works such as *Dubliners*. Ahmed and Mahmood (2024) supported a postcolonial theoretical framework drawing on scholars like Boehmer (*Colonial and Postcolonial Literature: Migrant Metaphors*, 1995) and Fanon (*The Wretched of the Earth*, 1961) to inspect how aesthetic concerns override colonial discourse in selected short fiction novels. These researchers textual thematic analysis reveals the manifestation of aesthetic resistance in the structure and imagery of the text. It is concluded that Joyce subverts the aspect of colonial power by using stylistic or language style subtlety to mask critique, presenting a fresh point of view through a postcolonial lens. In these research, the purpose is to investigate how the author utilizes aesthetic elements to express the resistance for colonial power of the era portrayed in the novel rather than a direct political statements which helps to explain the power dynamic between the colonized and the colonizer on top of the lasting effects.

Meanwhile, Andayani, Mustofa, and Basuki (2023) applied theory of Homi Bhabha (1994) regarding hybridity and identity theory to look into the conflict of Irish cultural identity within Brian Friel's book titled *Translations*. While the journal

is not directly focused on Joyce's works, insights provided within are highly relevant to Irish postcolonial themes that dominates *Dubliners* novel. The researchers applies thematic analysis, arguing that language loss is symbolic of cultural displacement which connects translation to much larger issues of cultural and national identity. Other research by Li and Cheng (2023) have a thirty year comprehensive meta-analysis of Joyce's studies in China, presenting Chinese translation efforts and academic reception within that time. Coming from theories such as reader-response and domestication, the research concluded that the topic of translation is influenced largely by national ideology and prevailing trends in academic realm in China, offering differing perspective on how cultures and politics can shape translation and reception of a literary figure like Joyce in a non-Western world context. Furthermore, in Handayani and Yuwono (2023) research journal, both researchers combined Leech's semantics and Halliday's context theory to examine meticulously the stylistics and cultural dimensions of short stories that has been translated. The researchers comparative stylistics analysis rivetingly revealed how even the slightest shifts in metaphor and irony can immensely affect cultural perception in translation, leading them to infer that keeping language style intact is absolutely necessary to convey cultural integrity, thereby accentuating the detailed relationship between linguistic choices and cultural meaning.

On the other hand, Huang (2022) utilizes Systemic Functional Linguistics (SFL) by Halliday to conduct intricate analysis on transivity patterns in the English to Chinese translation of Joyce's *Two Gallants*, which is one of the short story chapters in *Dubliners* novel. Through scrupulous clause-level comparison, significant shifts in agency and process types are identified, leading to the conclusion that language style features of Joyce's unique narrative voice can be altered by grammatical transformation. Simultaneously, Simamora and Priyono (2022) managed and conducted qualitative analysis of the translation of figurative language in the novel *Crazy Rich Asians* into the Indonesian counterpart titled *Kaya Tujuh Turunan*, with Newmark's method and Abram's figurative language theory. The result of the research identified 154 examples of figurative expressions and concluded that the

most frequently applied method is literal translation. The researchers involved strongly suggest that while surface level may be preserved by the literal translation, however most of the time it greatly reduced the expressive power and cultural depth of the source text which is particularly relevant to *Dubliners* where cultural references and emotional subtleties are the centre. Their findings strongly support the argument that literary translation methods demands more than linguistic accuracy but also sensitivity and cultural awareness to effectively share the original's artistic and ideological intent.

Within the similar context, Simamora and Sherina (2022) explored language style in Korean drama *Business Proposal* by following and applying theories from Martin Joos' five styles and Janet Holmes' social factor. The sociolinguistic analysis revealed the fact that language style is shaped by contextual variables such as participant status, settings, topic, and communicative function. Even if the research is not concentrated solely in translation, the significant contribution in how language style encodes cultural and social relationships are much more essential in consideration of literary translation, especially when the writings are known for its realistic dialogues and rich tone shifts. Acknowledging the reasonable influence of context on language style can guide translators in capturing nuances when adapting it to Indonesian. These pieces of research viewed at the same time, reinforces powerfully the notion that the literary translation must meticulously account culture and language style fidelity. On top of that, Sari and Pratama (2022) based the research on the theories of Newmark and Venuti to conduct an analysis on the cultural terms translation in an already translated literature works, with a specific case study on short stories translated from English to Indonesian. The researcher's qualitative textual analysis approach disclosed that domestication is the main strategy which often lead to a significant loss in cultural detail. The conclusion of the research is Indonesian translation method tend to favor the readability factor over the conservation of cultural nuances. These findings raised important questions about translation strategies and their profound impact on cultural representation

Moving on the other research, O'Neill (2021) critically drew on retranslation and visibility theory by Venuti (1995) to critically analyze shifts in philosophy and practice translation by comparing older editions of Joyce's work to modern retranslation editions. This research primary purpose was about how translation theories and practices have evolved until in modern times with retranslated work, specifically Joyce's. Focusing on the dynamic nature of translation and considering the importance of the target audience's or reader's linguistic and cultural background. The employed methodology was a critical literature review which involves thorough examination of various translations of the author over time. The research analysis centred on identifying the approaches of translation shift and effects on the interpretation as well as reception of Joyce's narratives. The determined result that the author's literature work benefit greatly from the updated translation as it is more sensitive to evolving number of readership, hence emphasizing that retranslation is not merely about updating linguistically but also addressing new cultural and social contexts for the audience. This research underlined the importance of considering the target audience's everchanging society in culture and linguistic context.

Whereas Eskandari (2020) applied a theoretical base consisting of cultural materialism to meticulously investigate language discourse in a few select of Joyce's short stories, *The Grace* and *Araby*. Through the detailed analysis, the research inspected how social class, cultural identity, and religion are reflected complexly in the author's language. Concluded from the journal that the language in *Dubliners* mirrors internalized social structures and Catholicism's pervasive influence, thereby providing a much detailed comprehension of the socio-cultural aspects of the author's writing. Tekalp (2020) employed Newmark's theory of cultural terms categorization and intertextuality theory directly to the translation of *Dubliners*. The research compared Turkish and English versions, and it was found that literal allusions often times unfortunately lose their impact in translation. Tekalp deduced the research that adaptation strategies preserve the resonance of allusions far more productive than seeking direct equivalence. As for translator, that strategies offers highly practical insights for dealing with texts that are culturally loaded. Wawrzycka and Mihálycsa

(Eds.) (2020) presented essays of an edited volume utilizing plentiful theoretical frameworks, including foreignization, stylistics or language style, and postculturalism theory. These collective essays traversed the multifaceted obstacles of retranslating for contemporary audiences. Through various retranslation projects, the volume stressed the essential role of intercultural negotiation and ultimately closing the research by stating that modern translation of Joyce's literary work must carefully address both historicity and readers access to be truly impactful.

Building the framework from these previous studies, a few methodological trends and several key themes emerge. Notable number of research emphasize the value of cultural context in translation process, aligning with theories of Kramsch (1998) and Nababan (2003), who foreground how language and culture are inseparable. Several theoretical frameworks are applied, for instance, postcolonial, systemic functional linguistics (SFL), exhibits the interdisciplinary nature of translation studies and the importance of diverse perspectives in literary translation. Furthermore, some specific stylistic elements, such as speech presentation, allusions, and transivity reflects a steadily increasing recognition of the style role in conveying meaning and nuances in culture. The methodologies employed in these studies, ranging from comparative textual analysis to corpus stylistics and discourse analysis, indicate a commitment to rigorous and systematic investigation. The inclusion of studies that examine the translation of Dubliners into different target languages, including Turkish, Chinese, and Indonesian, underscores the cross-cultural dimensions of translation and the challenges of adapting literary works to diverse linguistic and cultural contexts. The research also reveals an ongoing debate about translation strategies, particularly the tension between domestication and foreignization. Sari and Pratama (2022) highlight the prevalence of domestication in Indonesian translations and its potential to lead to cultural loss, while Tekalp (2020) suggests that adaptation strategies can be effective in preserving the impact of cultural allusions. This debate reflects broader discussions in translation studies.

Several research address the issues of retranslation, highlighting the dynamic nature of translation and the process as well as the demand for updated translations that are more catered towards evolving readership (O'Neill, 2021; Wawrzycka & Mihálycsa, E. (Eds.), 2020). These underlines the fact that translation is not a static process but it is supposed to be one that is influenced by factors of history, culture, and society. In conclusion, the discussions of previous research above illustrate the multifaceted research on the *Dubliners* translation. Most of the research journals reiterate the consideration of both cultural and stylistic dimensions in translation and the advantage of applying miscellaneous theoretical framework and methodological approach, not only that, the reality of the complexities of translating literary or written works across linguistic boundaries are stressed with the rise of important questions about the translator's role, strategies, and cultural representation translation's impact.

In addition, recent research published in the last five years continues to contribute to the audience's understanding of the ongoing issues. As an example, examining the impact of cultural context on translation and the matter of translating cultural references which touches the subject of language style and cultural dimensions of translated short stories compilation. These previous studies demonstrate the ongoing relevance and continued scholarly interest in translating literary works across languages and cultures. This research aims to extend and provide enrichment to the existing body of work by especially focusing on the elaborate connection between cultural analysis and language style in the Indonesian translation of *Dubliners*. While the other previous researches have delved into numerous translation strategies and cultural elements, this research seeks to provide much more detailed examination of how specific stylistic choices in the original text is rendered to Indonesian language, and how those choices impact how the cultural nuances is conveyed to the readers. By combining both the semantic and pragmatic analysis, this research will offer nuanced perspective on challenges and strategies in translating Joyce's distinctive style for Indonesian readership.

2.2. Language Style

In literary analysis, style is one of the important aspects for understanding how a writer conveys ideas, shapes characters, and creates aesthetic effects. According to Leech and Short, (2007) , language style is an author's distinctive way of using language. Style is not just about "what" is conveyed, but rather emphasizes "how" something is conveyed. It is emphasized that style in fictional texts is not only related to the beauty of language, but is also closely related to narrative structure, character function, and the author's point of view. They developed a linguistic based stylistic approach, which aims to analyze literary language systematically and objectively. To support this approach, four main categories of language style is formulated, which consists of lexical categories, grammatical categories, figures of speech, contextual and cohesion categories. These four categories form a checklist that can be applied to fictional texts to identify such distinctive style of writing.

Here are the explanations of language style framework by Leech and Short (2007) with examples.

2.2.1. Lexical Categories

Lexical categories relate to the selection and use of words in a text which underlines that word choice (diction) greatly influences the tone, mood, and meaning of a story. Lexical choices can reflect a character's social background, indicate a level of formality, and create specific rhetorical effects. In lexical analysis attention is given to word frequency, word type (nouns, verbs, adjectives, adverbs), the level of generality or specificity of words, and the difference between concrete and abstract words. The function of this category is to reveal how the vocabulary chosen by the author can create a particular stylistic identity. For example, authors who frequently use concrete and specific words tend to create narratives that are visually strong and easy for readers to imagine. Conversely, authors who use abstract words tend to convey ideas in a conceptual or reflective manner.

As example of lexical categories in a sentence :

ST : “The rusted blade glistened under the moonlight.”

TT : “*Pedang berkarat itu berkilau di bawah terang bulan*”

Explanation : The words choice of “rusted”, “blade”, and “glistened” creates a visual nuance that is strong and strengthening the creepy atmosphere. Specific word choice like this shows the descriptive style of the author and the translation of the verb word is preserved in terms of emotional depth.

2.2.2. Grammatical Categories

Grammatical categories examine sentence structure (syntax) and other grammatical elements utilized by the author. This category of analysis covers various aspects such as sentence types (declarative, interrogative, imperative, exclamatory), verb forms (tense and aspect), pronoun usage, phrase structure, and sentence structure (simple, compound, complex), and many others. The function of grammatical categories is to understand how sentence structure and syntactic choices create a distinctive style, like narrative pace, depth of description, or dramatic effect. Additionally, grammatical structure reflects the narrator’s perspective, level of formality, or the uniqueness of characters in dialogue. For example, the use of long and complex sentences illustrates a character’s deep thoughts or confusion, while short and choppy sentences expresses tension or sudden emotions rising. Tenses are also essential in marking narrative time and story dynamics.

The example of grammatical categories in a sentence :

ST : “If only he had listened, things would have been different.”

TT : “*Andai saja dia mendengarkan, segalanya akan berbeda.*”

Explanation : This sentence applies a third type conditional structure and the past perfect tense, which expresses regret for a past event. The grammatical form has a stylistic function to show the character’s introspection and emotions, particularly regret of a certain’s person action.

2.2.3. Figures of Speech

This category refers to the usage of figurative speech or language in a text, which is part of the rhetorical techniques used by writers to create aesthetic effects and enrich meaning. There are various styles of language covered by this point, including simile (explicit comparison), metaphor (implicit comparison), personification (giving human characteristics to inanimate objects), hyperbole (exaggerated statements), irony, and so on. The function of figurative language is to share meaning directly yet powerfully, bring forth emotions in readers, and add artistic depth to language. Not only that, by utilizing these reinforcing themes and messages in fictional texts through creative and expressive language, layers of meaning that cannot be explained literally will be formed.

Example of figures of speech in a sentence form :

ST : “Her smile is as bright as the sun.”

TT : “*Senyumnya secerah matahari.*”

Explanation : The example is a part of simile type of figurative language. In this instance, the smile is associated with the sun to describe to the readers about the brightness and the warmth of the action.

2.2.4. Contextual and Cohesion Features

This category discusses how elements in a text are connected to each other to form unity and continuity of meaning. Cohesion is achieved through various linguistic devices such as deixis, modality, reference (the use of pronouns), register, conjunctions, substitution, and repetition. Cohesion also encompasses how meaning is formed based on context, both narrative context (plot and characters) and pragmatic context (the relationship between the writer and the reader). Context also plays a role in determining how readers interpret explicit meanings that is not stated in the literary text.

Example of contextual and cohesion category :

ST : “Rina looked out the window. She saw nothing but fog. It reminded her of home”

TT : “*Rina melihat ke luar jendela. Dia hanya bisa melihat kabut. Hal itu membuatnya teringat akan kampung halamannya*”

Explanation : In this excerpt, the pronouns “she” and “it” are used as referential cohesive devices, and the narrative development is contextual. Readers may follow the story smoothly because each sentence is related to the previous one.

2.3. Cultural Terms

Newmark (1988) lays the foundational framework that is crucial for comprehending the complexities in rendering literary texts across languages. Several classifications of cultural terms that posed a challenge for translators are identified. These list of category brings attention to the values, beliefs, and practices of a certain society. When encountering cultural terms, translators must navigate through the process of making decisions and weighing the need for accurate result against comprehensibility and cultural appropriateness in the target language. The main goal is to not concentrate only on the literal meaning of the words but also their cultural significance and role in the text’s source language.

Here are the explanations of cultural terms (ecology, material culture, social culture, organisations, customs, and ideas as well as gestures and habits) with their own examples based on the theory of Newmark (1988).

2.3.3. Ecology

This term refers to the natural environment, such as flora, fauna, climate, and geographical features. The terms are often connected in a specific culture and the translation can be complicated with the fact that the exact equivalence in the target language may not exist. The words like “pampas”, “steppe” or other names of local plants and animals require further explanation or adaptation that is relatable by readers from a different cultural background. Translators generally use a functionally

similar terms, loanwords with added clarifications or provide descriptive and brief explanation in the footnote.

Example of ecology cultural terms :

ST : “I saw the platypus in the video.”

TT : “*Saya melihat platipus di video.*”

Explanation : "Platypus" refers to a specific mammal commonly found in Eastern Australia. Loanword is used as there is no ecological equivalent in Indonesian language, hence the word is translated literally.

2.3.2. Material Culture

This term touches on tangible objects and artifacts that are particular to a culture, such as food, clothing, housing, tools, and other physical items. These items often have major cultural connotations and might be unfamiliar to other cultures. Traditional dishes, as an example, not only mean food but is also a part of cultural practices, social customs, or national identities. To properly translate these terms, the translators are required to provide additional information, using a general term or substituting to a culturally equivalent item.

Example of material culture :

ST : “He took a bite of the warm *samosa*, savoring the spicy potato filling.”

TT : “*Dia menggigit samosa yang masih hangat tersebut, menikmati isian kentang pedasnya.*”

Explanation : Samosa is a traditional street food item from South Asia. In the translated version, the term is kept (transliteration or borrowing) because there is no direct equivalent word in Indonesian, and the strategy is done to preserve the cultural nuance and significance .

2.3.3. Social Culture

This term about social culture refers to social organizations, activities, customs, and habits of a society. Such concepts include family structures, social hierarchies, religious practices, festivals and even leisurely activities. The terms often are shown in through saying or expressions such as “Ramadan”, “Oktoberfest”, and others.

Example of social culture :

ST : “It’s going to be Christmas soon so will go on a roadtrip tomorrow.”

TT : “*Sebentar lagi hari Natal jadi dia akan berangkat mudik besok.*”

Explanation : "Roadtrip" mean for going back to one’s hometown or family. The term "*mudik*" is familiar to the Indonesian reader as it is the linear term in Indonesian.

2.3.4. Organizations , Customs , and Ideas

This cultural term includes the whole concept of politics, socials, religious, artistic institutions, movement, and concepts. These entities are abstract and often culture-specific, requiring extensive explanation to be understood in a different cultural context. Terms like “The Renaissance” or “karma” point out historical, political, or wide philosophical concepts with a particular culture’s worldview. Navigating the complexities of these concepts is one of the role for translator by adapting with a combination of strategies or analogous terms to be accessible and accurate for the readers.

Example of this cultural term :

ST : “We were told to recruit Non-governmental organizations (NGO) for this clean water project.”

TT : “*Kami diberitahu untuk merekrut Lembaga Swadaya Masyarakat (LSM) untuk proyek air bersih ini.*”

Explanation : NGO is a specific kind of organization. The name is adapted culturally and often need to add a short explanation for the Indonesian reader to understand its role as an organization outside of government authority.

2.3.5. Gestures and Habits

This cultural term comprises of non-verbal communication and behaviors in a culture. These includes facial expressions, hand movements and other actions physically that has meaning in every move. Though translating such gestures must be done with caution as not only the variations are spread widely across cultures but some gestures might be offensive in another culture. Translators may need to describe the gestures in great detail or search equal behavior in the target cultures.

As an example in a sentence :

ST : “I was so nervous to speak in front of the class. Luckily, my friend, Sheilla, gave me the biggest thumbs up to lift my spirit.”

TT : *“Aku sangat gugup untuk berbicara di depan kelas, Untungnya, temanku, Sheilla, memberikanku acungan jempol untuk menyemangatiku.”*

Explanation : These gestures above are universal gestures. The meaning of a shared understanding and mutual encouragement usually translates directly, as something that make someone feel more confident about themselves and feel supported by someone they are close with.

2.4. Translation Strategies

There are six translation strategies in total introduced by Venuti (1995) consisting of strategies namely domestication, foreignization, literal translation, cultural substitution, annotation or also named as glossing, and lastly, modulation. These describe the translator’s approach and stance in rendering a source text (ST) into the target text (TT) while still highlighting the cultural, ethical and ideological contemplation that underlie translation process interculturally.

2.4.1. Domestication

Definition of domestication is a translation strategy that prioritizes the target culture and readability for the audience. This strategy aims to make the translated text to be familiar and natural by adapting cultural references, simplifying syntax structures, and modifying the text to conform to the cultural and linguistic norms of the target language. The result of applying this strategy is easily understood, smooth, and accessible, but often times obscure the cultural and linguistic differences of the source text.

The example of domestication strategy :

ST : “He drove 3 miles yesterday.”

TT : “*Dia berkendara sejauh 5 kilometer kemarin.*”

Explanation : The term “miles” translated and adjusted to *kilometer* to make the metric system clear in Indonesian.

2.4.2. Foreignization

The foreignization translation strategy is an approach that preserves the cultural and linguistic elements of the source text in the translation, so that the target audience still feels the authenticity of the foreign culture. This strategy aims to highlight cultural differences and pay respect to the source culture’s identity. Thus, foreignization translation allows readers to experience foreign cultures directly, though it may sometimes feel less natural or require additional explanation.

Example of foreignization strategy :

ST : “We tried a dish called borscht during our vacation to Russia.”

TT : “*Kami mencoba makanan bernama borscht ketika berlibur ke Rusia.*”

Explanation : The term “borscht” is retained to expose readers to authentic Russian cultural elements through traditional cuisine by translating the phrase into *borscht* in specific instead of generalizing it into only *sup bit*.

2.4.3. Literal Translation

Literal translation strategy refers to word to word rendering of the source text, saving the original structure and wording as much as possible. The purpose for this approach is to keep the grammatical and lexical fidelity intact. In legal, scientific, or sacred text, this approach is often used where precision is the focus over style. However, the result can be awkward or unnatural as the idiomatic meaning is not conveyed as intended.

Example of literal translation :

ST : “She has such a thick skull.”

TT : “*Dia memiliki tengkorak yang tebal.*”

Explanation: This idiom, which means “stubborn” in English, is translated literally. However, in Indonesian, the phrase “*tengkorak tebal*” lacks the same idiomatic meaning, causing the humor or criticism to be misunderstood and misinterpreted.

2.4.4. Cultural Substitution

Cultural substitution is a translation strategy that replaces items that are culturally specific from the source text with culturally analogous elements in the target text to elicit the same emotional or cultural response in the target text. While reliability and ease of understanding is ensured, the cost of erasing the original culture’s presence in the translation is inevitable. This approach is useful where maintaining narrative flow and emotional resonance is needed.

Example of cultural substitution :

ST : “Helena drinks a cup of Barry’s Tea”

TT : “*Helena minum segelas teh Sariwangi*”

Explanation: “Barry’s Tea” is a famous Irish tea brand and cultural symbol. Replacing it with “*Teh Sosro*,” as a widely recognized Indonesian tea brand, helps convey the

everyday, comforting nature of the act of tea-making or drinking tea, even though the specific cultural identity of the source text is lost in the process.

2.4.5. Annotation or Glossing

Annotation, or glossing is a translation strategy that conserve the original word or phrase and providing an explanatory note either inline or a footnote or a glossary. This approach helps the maintenance of cultural authenticity while making the meaning clear to the reader of the text. It is valuable in literary translation where the preservation of cultural diversity is significant. Annotation educates the reader while the foreign sense is undisturbed.

The example for annotation or glossing :

ST : “On Thanksgiving day , there are always so much food.”

TT : “*Di hari Thanksgiving (pengucapan syukur atas panen di budaya Amerika), selalu ada banyak makanan.*”

Explanation : “Thanksgiving” is a cultural term from Unites States of America (USA). Instead of substituting or omitting it, the translator retains the original and explains its significance in parentheses.

2.4.6. Modulation

Modulation is a type of translation that changes the form or viewpoint of the message while preserving core meaning. It is often utilized when a literal translation sound obscure in the target language. Modulations lets the translator to adapt idioms, expressions, or metaphors to attain better fluency and equivalence in meaning.

As example of modulation :

ST : “She’s feeling under the weather.”

TT : “*Dia merasa kurang sehat.*”

Explanation : The original idiom “under the weather” uses the weather to determine health condition then modulated into a natural and culturally appropriate Indonesian expressions of not feeling well.

2.5. Irish Novels

Irish novels are both historical and contemporary. Often marked by a deep engagement with national identity, memory, and legacy of colonialism. The tension between personal history and national history are regularly explored using richly detailed narratives of how the past lingers in the present. Recurrent themes include religion, family dynamics, emigration, and the unspoken emotional undercurrents that shape the rural and urban area of living alike. The Irish novels tends to stress internal landscaping as much as external ones, with characters caught in moments of loss, reflection, or quiet resistance against power. The narrative voice in these novels is typically introspective, lyrical, and intimate, illustrating heavily on local idioms, oral traditions, and a strong sense of belonging. This special blend gives Irish fiction an elegiac yet haunting quality that invites the reader to participate in emotional depth.

The complex relationship with language and form is a defining feature of Irish novels in general. A lot of Irish writers become involved in subtle language resistance with preserving elements of Hiberno-English due to their history with British rule, a form of English that has been influenced by the syntax and rhythm of the Irish Gaelic language while experimenting with narrative structures that obstructs traditional view of realism. The novel turns into a space for negotiating cultural identity, whether through fragmented timelines , stream of consciousness narration, or minimal realism. Additionally, the boundaries between myth and reality in Irish fiction regularly blurs, invoking Catholic imagery, folklore, and historical trauma in ways that unveils the cultural memory that has been immersed in daily lives of an Irish. Across the genres, from gothic to coming of age, political drama to magical realism, Ireland’s literary output remains vibrant. Whether seizing the rugged beauty or the quiet tensions, the novels offer readers a window into the soul of the resilient and evolving culture.

CHAPTER III

RESEARCH METHODOLOGY

3.1. Research Approach

This research adopts qualitative method of comparison to examine and inspect the cultural and language style components in James Joyce's *Dubliners*. Through a systematic analysis, the research traverses how these components are represented and transformed in the Indonesian translation. By comparing the two versions of The Sisters chapter that consists of 11 pages within the compilation, the study picks out recurring patterns in the treatment of cultural references and stylistic features while highlighting instances of preservation, modification, or omission. This research approach acknowledges a nuanced evaluation of how translation choices affect and express broader cultural and contextual effects.

The analysis for language styles and cultural terms in *Dubliners* will be conducted by applying descriptive analytical method. The data processing involves a detailed inspection of the source text and the Indonesian translation to identify, categorize and describe instances of specific linguistic and cultural features. For the language style, the data examination will focus on the four elements that draws upon Leech and Short (2007) stylistic framework. For the cultural terms, the theory from Newmark (1988) will be utilized to inspect how the values, ideologies, and references are implanted in the language, referencing the six translation strategies of Venuti (1995). The result of this analysis will be examined through the lens of translation studies theory, offering insights into the difficulties and techniques associated with literary translation.

3.2. Data (Types & Sources)

In this research, the source of data is exclusively secondary data. This means that all information and materials for analysis are pre-existing and were not collected directly by the researcher through primary methods such as surveys, interviews, or

experiments. Instead, the study relies on published literary works and their translation which has been published beforehand. The focus is on textual interpretation and comparative linguistics, making secondary data both efficient and appropriate for the research objectives.

The main data for this research is sourced from two texts material :

1. Source Text : The source text is James Joyce's *Dubliners*. Specifically, the 2001 version (recently updated in January 2019), published by Project Gutenberg, which is available as an e-book, will be utilized.
2. Target Text : The research will also consult the 2023 Indonesian translation of *Dubliners*. This translated version is published by *Gramedia Pustaka Utama*.

For the comparative analysis of the novel, the researcher focus on chapter 1 of *Dubliners* named *The Sisters*. In source text from page 7 to page 17 (10 pages) , and in target text from page 1 until 11 (10 pages). The reason for this choice is because the chapter already represents the whole theme of the novel and cultural background in the compilation, including paralysis, identity searching, influence of Catholicism, and postcolonialism.

3.3. Data Collection Method

Data collection conducted by the researcher to obtain the information required for the research are as listed below :

1. Read through *The Sisters* chapter of the source text (ST) of *Dubliners* by James Joyce.
2. Underline the data to analyze from source text.
3. Read through again *The Sisters (Saudara-Saudara Perempuan)* chapter of the Indonesian translated version of *Dubliners* by James Joyce.
4. Compare the source text (ST) data to the translated text (TT) data.
5. Arrange the collected data in table format including the source text excerpt, lines or pages source of ST, category (cultural or language style), sub-category

6. (e.g., Diction, Ecology), explanation of ST nuance or challenge, target text excerpt, line or pages of TT, translation study used (e.g., Literal, Domestication), impact or observation on whether or not the nuance is conveyed well or not to examine further.

3.4. Data Analysis

The data obtained during the research will be analyzed through the following steps:

1. Utilize the collected data in the previously arranged table for evaluation.
2. Analyze the language style used to convey cultural elements on the data collected through the novel, focusing on Leech and Short's (2007) theory about lexical categories, grammatical categories, figures of speech, and contextual and cohesion features.
3. Conduct a detailed examination of both versions of the novel, noting instances where cultural context is evident based on Newmark's (1988) theory, including ecology, social culture, material culture, organizations, customs, and ideas, gestures and habits.
4. Identify any translation shifts or losses from the source text to target text as well as matching the correct tone and connotations of new words or phrases by using reliable dictionary.
5. Compare the two versions to identify differences in cultural elements and language style, specifically looking for additions, removals, or modifications, and their potential impact on the Indonesian translated version based on Venuti's (1995) translation strategies.
6. Systematically document all identified cultural elements, language style features, and variations in a structured format, providing contextual information and categorizing the findings.
7. Drawing the conclusion from the analysis result.