

Expressions of Violence Against Women in French Novel *Syngué Sabour* and Its Indonesian Translation

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Abstract

Violence against women is a gender issue that often appears in literary works. In cases where those works are translated, this issue may experience shifts in context from the source text to the target text, which can cause a shift in meaning as well. This research aims to discern how expressions of violence against women as narrated in a source text are translated into a target text. In this qualitative descriptive study, the data in the forms of words, phrases, or sentences denoting violence against women have been taken from the French novel *Syngué Sabour* and its Indonesian translation, *Batu Kesabaran*. The results show that the expressions related to verbal and sexual violence were translated by means of overlexicalization. The translator employed this strategy to place emphasis on the problems raised, although the results give the impression that the translator portrays women in an exceedingly inferior and negative manner. On the other hand, expressions related to physical violence, murder, and human trafficking tend to use a more neutral language. This is true since the issue of violence against women in literary works can be seen not only through the chosen diction but also through the characters' actions and behaviors.

Keywords: *Batu Kesabaran*, *Syngué Sabour*, literature works, translation, violence against women

Abstrak

Kekerasan terhadap wanita merupakan permasalahan gender yang sering muncul dalam karya sastra. Pada karya terjemahan, tema tersebut mengalami pengalihan konteks dari teks sumber ke teks sasaran yang dapat menyebabkan pergeseran makna. Penelitian ini bertujuan melihat bagaimana ungkapan kekerasan terhadap wanita yang dinarasikan dalam teks sumber diterjemahkan ke dalam teks sasaran. Dalam studi deskriptif-kualitatif ini, data berupa kata, frasa, maupun kalimat bermakna kekerasan terhadap wanita didapatkan dari novel sumber berbahasa Prancis, *Syngué Sabour* dan terjemahan bahasa Indonesianya, *Batu Kesabaran*. Hasil penelitian menunjukkan bahwa ungkapan yang berhubungan dengan kekerasan verbal dan seksual diterjemahkan secara *overleksikalitas*. Pola tersebut ditunjukkan untuk menegaskan penggambaran permasalahan yang diangkat, walaupun hasilnya akan semakin memberikan kesan bahwa sang penerjemah menggambarkan wanita dalam posisi yang inferior dan negatif. Di sisi lain, ungkapan yang berhubungan dengan kekerasan fisik, pembunuhan, dan perdagangan manusia cenderung menggunakan bahasa yang lebih netral. Ini disebabkan permasalahan kekerasan terhadap wanita dalam karya sastra tidak hanya

selalu dapat dilihat melalui diksi yang dipilih penerjemah, tetapi juga dari tindakan dan perilaku tokoh dalam cerita.

Kata kunci: *Batu Kesabaran*, *Syngué Sabour*, karya sastra, terjemahan, kekerasan terhadap wanita

Introduction

Violence against women is a gender issue that often appears in works of literature. In cases where those works are translated, the culturally specific theme may experience shifts in context from the source text to the target text, which can cause a shift in meaning as well. The reason for this is that a translator carries their personal ideology with regard to particular social and cultural themes, notwithstanding the culture present in the source text (Hoed, 2006). The issue of violence against women in works of translation will always be visible regardless of the translation strategy. As a derivative of culture, translation manages to capture a woman's status that is often relegated to the inferior position in both the society and literary works (Simon, 1996). Studies on gender issues with regard to translation have been done by many, including Andone (2010), Cholsy & Firmonasari (2018), Wang et al. (2019), Manggarrani et al. (2019a), Manggarrani et al. (2019b), dan Berger (2020). Andone and Berger (2010; 2020) states that no translation is free from ideological and identity biases, including gender-related biases. The masculine identity is still the norm when it comes to comparing both genders, hence the tendency to view women as negative reflections or marginal figures, often so in works of literature (Berger, 2020, p. 136). Cholsy and Firmonasari (2018) also states that women's inferior position in literature is the result of local cultures. It is also said that the domestication strategy in translation allows target readers to understand the meaning and context of gender-related stories the way the authors intend them to be understood. However, not all translation strategies or techniques are applicable in the target text. Translation techniques determine the quality of the results due to the different gender concepts and perspectives toward women found in the source text and the target text (Manggarrani et al., 2019b, 2019a; Wang et al., 2019). While previous researches focused on female characters as victims of violence and the various ways gender-related expressions are translated, this study compares how violence against women is narrated in a source text (author's version) with how it is narrated in the target text (translator's version).

An example of a narrative about violence against women is found in the French novel *Syngué Sabour*, which tells of women as victims of violence during the war in Afghanistan (Rahimi, 2008). (Rahimi, 2008). Mostly rural and marked by rampant injustice toward women, Afghanistan is a country of ethnic, religious, linguistic, and cultural divides, the domination of the rural population, and the prevalence of injustice against women (Cortright & Wall, 2012, p. 7). The term "violence against women" refers to various harmful behaviors directed at women, such as domestic violence (any form of physical, sexual, economic, psychological, or emotional violence within a family), sexual violence, human trafficking, female genital mutilation, underage marriage, and digital violence, all of which cause women to suffer both in public and in private ('OHCHR | Declaration on the Elimination of Violence against Women', 1993, v. 1). In the context of Afghanistan, violence against women is rooted in culture, customs, attitudes, and practices that have developed over a long period of time (Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for

Human Rights, 2009, p. iv). The onset of conflict in 1978, the existence of regimes such as the Taliban, as well as the Mujahideen period (1992–1996) have afflicted all aspects of life, especially women's rights that eventually became extremely limited. In this country, the most common violent practices are forced marriages, *baad* (the giving away of girls to end disputes), *baadal* (exchange marriages), underage marriages, restriction of freedom, and murder (Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for Human Rights, 2009, p. 12; Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for Human Rights, 2010, p. 5,7; Rochmawati, 2014).

These various cases of violence have been adopted in *Syngué Sabour*, which has been translated into various languages, including Indonesian. The translation result of the novel reflects the way the translator views, understands, and rewrites its context into the target text, even though differences remain between the two. Playing an important role in decision-making, the translator must possess a good command of the original language and a sufficient knowledge of the culture. (Manggarrani et al., 2019a; Nababan, 2007). On the one hand, the context needs to be accurate. On the other hand, the translator must find equivalents that do not necessarily match the source language (Sajarwa, 2021). To get translation results that do not deviate from the source text and can be accepted by target readers, a translator may sometimes need to elaborate. Elaboration can be the best translation strategy in an effort to reproduce and reconstruct a message in the source text into the target text, and can be done in various method such as lexicalization, be it relexicalization, underlexicalization, or overlexicalization (Matradewi, 2019, pp. 31, 35). In relexicalization, a term is translated into a new term that refers to a similar meaning or to a synonym of a generally used word (Fowler, 1986). In such a case, the translator creates a new word that is similar to the referred word (Matradewi, 2019, p. 148). Meanwhile, overlexicalization is the use of words in the target text that capture the same in ideas and entities, but are presented excessively (Fowler, 1986). Thus, the translation result conveys a meaning that sounds hyperbolic. Finally, underlexicalization is the use of words that are different from any synonym that is generally understood by the community (Matradewi, 2019, p. 198). Broadly speaking, the culture and the ideology of the translator that are used in the communication process will be reflected through the various lexicalizations (Fowler, 1991, p. 80). This is possible because the choice of words in a language structure that is represented by various variations is not only technical but also an ideological practice (Fowler et al., 1979; Matradewi, 2019, p. 39). Looking at opportunities that have not been taken by previous researches, this study aims to explore the issue of violence against women in a novel that describes a patriarchal culture in the Middle East and how the linguistic context, such as lexical selection pertaining to the issue, is translated into Indonesian and narrated by the translator.

Method

The data of this research are expressions (words, phrases, sentences) related to violence against women derived from the novels *Syngué Sabour* and *Batu Kesabaran*. *Syngué Sabour* (2008) is a novel by Afghan-French writer Atiq Rahimi, who won France's most prestigious literary award Prix Goncourt in 2008. *Batu Kesabaran* (2012) is an Indonesian version of the novel, translated from the French by Feybe I. Mokoginta. "*Syngué sabour*" is Persian — "*syngué*" meaning 'stone,' "*sabour*" meaning 'patience'.

In Persian folklore, *syngué sabour* is a black stone in which one can confide their grievances, plights, and exasperations. The novel itself tells the story of a man who is paralyzed and can only lie down in the accompaniment of his wife. The wife grows more desperate by the day and begins to relate all the burdens and tribulations that she has experienced as a woman, including how she feels about the man's abusive treatments in the past. It is thus clear that the *syngué sabour* in the story is the man himself.

This study applied a qualitative descriptive approach, which set the research as an effort to understand human problems in a social environment that is described in detail by collecting data through interviews, exploration of literatures, or text elaboration (Creswell, 2018, p. 41). Data collection was carried out in several phases: reading the source and target texts; identifying expressions (words, phrases, sentences) with connotations of violence against women; presenting the data in a table in a way that distinguishes the source text from the target text and classifying them based on the types of violence and the methods of translation; and assigning a code number to each data. Based on the data, an analysis was carried out, also in stages, namely by showing word, phrase, and sentence equivalents in the source and target texts using a table that allows for proper comprehension of contexts; looking up the meanings of the data with the help of a dictionary and describing them contextually; comparing the meanings and contexts of the data from the source and target texts to weigh the equivalence between the two and how words connoting violence against women have been translated from French into Indonesian; and interpreting results of the comparison to interpret the facts in the objects of this research.

In this study, the violence against women is recognized as a human right abuse, intentional use of physical force or power, threatened or actual toward women and resulting in injury, death, psychological harm, mal development or deprivation. (Semahegn & Mengistie, 2015). Violence against women categorized by several types such as physical, sexual, mental harm suffering to women, femicide, human trafficking, and underage marriage. The expressions (word, phrases, sentences) in the novel are categorized as violence against women in condition that they use vocabulary that represent one of the categories mentioned and are addressed to women character in the novel chosen and the context talks about women's sufferance.

Result

Types of violence against women

Violence against women comes in various forms, such as domestic violence, sexual violence, femicide, human trafficking, and underage marriage.

Table 1. Types of violence against women

No.	Types of violence against women	Examples in data
1.	Domestic violence (physical)	(1) <i>Il rentrait à la maison fou furieux et il cherchait n'importe quel prétexte pour nous battre...il batait aussi ma mère.</i> (SS: 73) <i>la pulang ke rumah dengan kalap dan ia mencari alasan apa pun agar bisa memukuli kami...la juga memukuli ibunya.</i> (BK: 69)

		(He came home furious and he looked for any excuse so he could beat us...He also beat up my mother.)
		(2) <i>Lui, toujours raide et froid, agrippe la femme par les cheveux, la traîne à terre jusqu'au milieu de la pièce. Il frappe encore sa tête contre le sol puis, d'un mouvement sec, il lui tord le cou. La femme expire.</i> (SS: 154)
		<i>Laki-laki itu, tetap kaku dan tidak berperasaan, mencengkram rambut perempuan itu, menyeretnya hingga ke tengah ruangan. Sekali lagi, ia membenturkan kepalanya ke lantai dan kemudian, dengan gerakan yang kasar, ia memuntir batang lehernya. Perempuan itu berhenti bernapas.</i> (BK: 162)
		(The man, still stern and unfeeling, grabbed the woman's hair, dragged her to the center of the room. Once again, he banged her head on the floor and then, with a rough movement, he twisted the trunk of her neck. The woman stopped breathing.)
Domestic violence (sexual)	(3)	<i>...Je m'étais endormie. Sans me dire un mot, tu as baissé mon pantalon...Tu m'as...pénétrée...Tu as eu tout le plaisir du monde...</i> (SS: 44)
		<i>...Aku sudah tertidur. Tanpa mengeluarkan sepele kata, kau menurunkan celana panjangku,...Kau...memasukiku...Kau dapatkan semua kesenangan duniawi...</i> (BK: 36)
		(...I was asleep. Without uttering a word, you pulled down my long pants,...You...entered me...You obtained all worldly pleasures...)
Domestic violence (psychological)	(4)	<i>Et pendant trois ans, je n'ai plus eu le droit de voir mes copines, ma famille...Il est déconseillé à une jeune mariée vierge de fréquenter les autres filles mariées.</i> (SS: 69)
		<i>Dan selama tiga tahun pula, aku tak berhak lagi bertemu dengan teman-teman perempuanku, keluargaku...Tak disarankan lagi bagi seorang pengantin muda yang masih perawan untuk bergaul dengan perempuan-perempuan yang sudah menikah lainnya.</i> (BK: 64-65)
		(And for three years as well, I no longer had the right to see my female friends, my family...It was no longer advisable for a young, virginal bride to mingle with other married women.)
	(5)	<i>Persuadée que j'étais stérile, ta mère me harcelait. Toi aussi, d'ailleurs...Tu es devenu prétentieux, arrogant, violent!</i> (SS: 81-82)
		<i>Yakin bahwa aku steril, ibumu mengusikku. Apalagi kau...kau menjadi sombong, arogan, kejam!</i> (BK: 78-79)
		(Convinced that I was sterile, your mother pestered me. As for you...you became aloof, arrogant, cruel!)
	(6)	<i>...mon père, ce qui l'intéressait, c'était ses cailles, ses cailles de combat! Je le voyais souvent embrasser ses cailles, mais jamais</i>

Domestic
violence
(comparisons)

ma mère ni nous, ses enfants. Nous étions sept. Sept filles sans affection. (SS: 72)

...Ayahku, ia hanya tertarik pada burung puyuhnya, burung puyuh petarungnya! **Aku sering melihatnya mencium burungnya, namun tak pernah ia mencium ibunya ataupun kami, anak-anaknya. Kami tujuh bersaudara. Tujuh anak perempuan tanpa kasih sayang.** (BK: 68)

(...My father, he was only interested in his quail, his fighting quail! **I often saw him kissing the bird, but never had he kissed my mother or us, his children. We were seven sisters. Seven daughters who received no affection.**)

(7) **Ton honneur n'est plus qu'un morceau de viande! Toi-même tu employais ce mot. Pour me demander de me couvrir, tu criais, Cache ta viande! En effet, je n'étais qu'un morceau de viande...** (SS: 131)

Kehormatanmu tinggallah seonggok daging! Kau sendiri menggunakan kata ini dulu. Untuk memerintahkanku supaya menutupi tubuhku, kau berteriak: tutupi dagingmu! Ternyata aku ini cuma seonggok daging... (BK: 135)

(Your honor is nothing but a lump of flesh! You used those words once. To order me to cover my body, you shouted: cover your flesh! It turned out that I was just a lump of flesh...)

2. Femicide

(8) **...si jamais sa femme enfantait une fille, celle-ci déshonorait la couronne. Ironie du sort, sa femme ne mettait au monde que des filles. À chaque naissance, le roi ordonnait donc au bourreau de tuer la nouveau-née!** (SS: 106)

...jikalau istrinya melahirkan anak perempuan, **anak ini akan menjadi aib bagi kerajaan.** Ironisnya, sang istri hanya melahirkan anak-anak perempuan. Maka, pada setiap kelahiran, **sang raja memerintahkan algojonya untuk membunuh bayi itu!** (BK: 106)

(...should his wife give birth to a daughter, **the child would be a disgrace to the kingdom.** Ironically, the wife only gave birth to female babies. So, at each birth, **the king ordered his executioner to kill the baby!**)

3. Sexual violence

(9) **...voilà ton honneur baisé par un jeune de seize ans!** (SS: 129)

...inilah kehormatanmu yang **dikangkangi** anak umur enam belas tahun! (BK: 134)

(...here's your honor, **straddled** by a sixteen-year-old!)

(10) **Le deuxième, jetant le soutien-gorge par terre «elle doit avoir des petits nichons!» se marre-t-il avec son complice.** (SS: 55-56)

Lelaki kedua, sambil melemparkan kutang itu ke lantai, **"Pasti teteknya kecil!"** sambil tertawa dengan lelaki ketiga. (BK: 49)

(The second man said, while throwing the bra to the floor, “**Her tits must be tiny!**” and laughed with the third man.)

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4. Verbal violence (11) *Le canon se pose sur son ventre. «Je vais exploser ta chatte pourrie! Sale pute! Satan!...»* (SS: 98)
- Laras senapan menodong perutnya. “Biar kuledakkan pepekok busukmu itu! Pelacur kotor! Setan!...”* (BK: 97)
- (The gun barrel is pointed at her stomach. “I’m gonna blow up your rotten cunt! Dirty whore! Demon! ...”)
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5. Underage marriage (12) *...Mon père, qui n’attendait que cela, a accepté sans hésiter une seule seconde...c’était beau pour une fille de dix-sept ans de se fiancer avec un héros.* (SS: 69)
- ...Ayahku, yang hanya menanti-nantikan saat ini, menerima pinangan itu tanpa ragu sedetikpun...Baik sekali bagi seorang gadis berumur tujuh belas tahun untuk menikah dengan seorang pahlawan.* (BK: 64)
- (...My father, who had been waiting for this, **accepted the proposal without a second’s hesitation**...How wonderful it was for a **seventeen-year-old girl to marry** a hero.)
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6. Human trafficking (13) *...et comme il n’avait plus d’argent pour honorer le pari, alors il a donné ma sœur. Ma sœur, à douze ans, a dû partir chez un homme de quarante ans!* (SS: 74)
- ...dan karena sudah tak punya uang lagi untuk membayar taruhan, ia pun memberikan kakak perempuanku. Kakakku, pada umur dua belas tahun, harus pergi ke rumah seorang laki-laki yang berumur empat puluh tahun!* (BK: 70)
- (...and having no more money to pay the bet, **he gave my sister away. My sister, at the age of twelve, had to go to live with a man who was forty!**)
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7. Rejection (14) *...ma tante était stérile. Autrement dit: bonne à rien. Alors son marie l’a envoyé en province chez ses parents pour les servir.* (SS: 102)
- ...Bibiku mandul. Dengan kata lain: tak berguna. Jadi suaminya mengirimkannya ke rumah orang tuanya di kampung untuk melayani mereka.* (BK: 102)
- (...My aunt was barren. In other words: **useless. So her husband sent her to his parents’ house in the village to serve them.**)
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- (15) *...Car cette nuit-là tu m’as chassée encore une fois du lit. J’ai passé la nuit dans la cuisine.* (SS: 134-135)
- ...Karena pada malam itu sekali lagi kau mengusirku dari tempat tidur. Kulewatkan malam itu di dapur.* (BK: 140)

(...Because that night **once again you kicked me out of bed. I spent the night in the kitchen.**)

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|----|--------|--|
| 8. | Threat | (16) <i>Un bruit de pas fait sursauter l'homme, qui pointe sur son arme vers elle, lui faisant signe de ne pas bouger.</i> (SS: 95) |
|----|--------|--|

*Bunyi langkah menyentak laki-laki itu, yang **menodongkan senjatanya kepada sang perempuan** sambil memberinya tanda untuk tidak bergerak.* (BK: 93)

(The sound of footsteps jolted the man, who **pointed his gun at the woman** while signaling her not to move.)

The data present various types of violence against women, namely domestic violence (physical, sexual, psychological, and emotional or through comparison), femicide (intentional murder of women or girls because of their gender), sexual violence, verbal abuse, underage marriage, and human trafficking. In addition, there are rejections and threat toward women. Domestic physical violence is shown in data (1) and (2), namely "...pour nous battre...il batait aussi ma mère" or "...agar bisa memukuli kami. Ia juga memukuli ibuku" (so he could beat us...He also beat up my mother); and "...agrippe la femme par les cheveux, la traîne à terre jusqu'au milieu de la pièce. Il frappe encore sa tête contre le sol puis, d'un mouvement sec, il lui tord le cou..." or "...mencengkram rambut perempuan itu, menyeretnya hingga ke tengah ruangan. Sekali lagi, ia membenturkan kepalanya ke lantai dan kemudian, dengan gerakan yang kasar, ia memuntir batang lehernya..." (...grabbed the woman's hair, dragged her to the center of the room. Once again, he banged her head on the floor and then, with a rough movement, he twisted the trunk of her neck...). Furthermore, domestic sexual violence is found in data (3) "Sans me dire un mot, tu as baissé mon pantalon...Tu m'as...pénétrée...Tu as eu tout le plaisir du monde..." or "Tanpa mengeluarkan sepatah kata, kau menurunkan celana panjangku... Kau...memasukiku...Kau dapatkan semua kesenangan duniawi..." (Without uttering a word, you pulled down my long pants, ...You...entered me...You obtained all worldly pleasures...). Domestic psychological violence can be seen in data (4) "je n'ai plus eu le droit de voir mes copines, ma famille..." or "aku tak berhak lagi bertemu dengan teman-teman perempuanku, keluargaku..." (I no longer had the right to see my female friends, my family...); and data (5) "Persuadée que j'étais stérile, ta mère me harcelait. Toi aussi, d'ailleurs... Tu es devenu prétentieux, arrogant, violent!" which has been translated into "Yakin bahwa aku steril, ibumu mengusikku. Apalagi kau... kau menjadi sombong, arogan, kejam!" (Convinced that I was sterile, your mother pestered me. As for you... you became aloof, arrogant, cruel!). Moreover, domestic emotional violence or violence through comparison is seen in data (6) and (7), namely "mais jamais ma mère ni nous, ses enfants." or "namun tak pernah ia mencium ibuku ataupun kami, anak-anaknya." (but never had he kissed my mother or us, his children.); and "Ton honneur n'est plus qu'un morceau viande!" which has been translated into "Kehormatanmu tinggallah seonggok daging!" (Your honor is nothing but a lump of flesh!).

The issue of femicide is found in data (8) "...le roi ordonnait donc au bourreau de tuer la nouveau-née!" atau "sang raja memerintahkan algojonya untuk membunuh bayi itu!" (the king ordered his executioner to kill the baby!). Cases of sexual violence are

shown by data (9) and (10), namely “*Tiens, voilà ton honneur baisé par un jeune de seize ans!*” or “*inilah kehormatanmu yang dikangkangi anak umur enam belas tahun!*” (here’s your honor, straddled by a sixteen-year-old!), and “*elle doit avoir des petits nichons*” or “*Pasti teteknya kecil!*” (Her tits must be tiny!). Data (11) presents verbal violence, namely the sentence “*Je vais exploser ta chatte pourrie! Sale pute! Satan!*” atau “*Biar kuledakkan pepek busukmu itu! Pelacur kotor! Setan!*” (I’m gonna blow up your rotten cunt! Dirty whore! Demon!). Data (12), namely the sentence “*a accepté sans hésiter une seule seconde ...c’était beau pour une fille de dix-sept ans de se fiancer*” and its translation “*menerima pinangan itu tanpa ragu sedetikipun... Baik sekali bagi seorang gadis berumur tujuh belas tahun untuk menikah*” (accepted the proposal without a second’s hesitation... How wonderful it was for a seventeen-year-old girl to marry a hero) represents underage marriage. Meanwhile, data (13): “*alors il a donné ma sœur. Ma sœur, à douze ans, a dû partir chez un homme de quarante ans!*” and the translation “*ia pun memberikan kakak perempuanku. Kakakku, pada umur dua belas tahun, harus pergi ke rumah seorang laki-laki yang berumur empat puluh tahun!*” (he gave my sister away. My sister, at the age of twelve, had to go to live with a man who was forty!) represents the issue of human trafficking. Rejection of women is found in data (14) and (15). Data (14) presents the sentence “*ma tante était stérile. Autrement dit: bonne à rien. Alors son marie l’a envoyé en province chez ses parents pour les servir*”, which has been translated into “*bibiku mandul. Dengan kata lain: tak berguna. Jadi suaminya mengirimkannya ke rumah orang tuanya di kampung untuk melayani mereka*” (my aunt was barren. In other words: useless. So her husband sent her to his parents’ house in the village to serve them). Data (15) conveys the sentence “*tu m’as chassée encore une fois du lit*”, which has been translated into “*sekali lagi kau mengusirku dari tempat tidur*” (once again you kicked me out of bed). Finally, threat is shown by data (16): “*pointe sur son arme vers elle*”, which has been translated into “*menodongkan senjatanya kepada sang perempuan*” (pointed his gun at the woman).

Syngué Sabour’s Translation into Indonesian

The aforementioned expressions of violence against women in the original text have been translated into Indonesian in three methods namely overlexicalized translation, underlexicalized translation and literal translation.

Table 2. Syngué Sabour’s Translation into Indonesian

No.	Translation Method	Examples in data
1.	Overlexicalized translation	<p>(2) <i>Lui, toujours raide et froid, agrippe la femme par les cheveux, la traîne à terre jusqu’au milieu de la pièce. Il frappe encore sa tête contre le sol puis, d’un mouvement sec, il lui tord le cou. La femme expire.</i> (SS: 154)</p> <p>Laki-laki itu, tetap kaku dan tidak berperasaan, mencengkram rambut perempuan itu, menyeretnya hingga ke tengah ruangan. Sekali lagi, ia membenturkan kepalanya ke lantai dan kemudian, dengan gerakan yang kasar, ia memuntir batang lehernya. Perempuan itu berhenti bernapas. (BK: 162)</p> <p>(The man, still stern and unfeeling, grabbed the woman's hair, dragged her to the center of the room. Once again, he banged</p>

her head on the floor and then, with a rough movement, he twisted the trunk of her neck. The woman stopped breathing.)

- (7) *Ton honneur n'est plus qu'un morceau de viande! Toi-même tu employais ce mot. Pour me demander de me couvrir, tu criais, Cache ta viande ! En effet, je n'étais qu'un morceau de viande...* (SS: 131)

Kehormatanmu tinggalah seonggok daging! Kau sendiri menggunakan kata ini dulu. Untuk memerintahkanku supaya menutupi tubuhku, kau berteriak: tutupi dagingmu! Ternyata aku ini cuma seonggok daging... (BK: 135)

(Your honor is nothing but a lump of flesh! You used those words once. To order me to cover my body, you shouted: cover your flesh! It turned out that I was just a lump of flesh...)

- (8) *...si jamais sa femme enfantait une fille, celle-ci déshonorait la couronne. Ironie du sort, sa femme ne mettait au monde que des filles. À chaque naissance, le roi ordonnait donc au bourreau de tuer la nouveau-née!* (SS: 106)

...jikalau istrinya melahirkan anak perempuan, anak ini akan menjadi aib bagi kerajaan. Ironisnya, sang istri hanya melahirkan anak-anak perempuan. Maka, pada setiap kelahiran, sang raja memerintahkan algojonya untuk membunuh bayi itu! (BK: 106)

- (...should his wife give birth to a daughter, **the child would be a disgrace to the kingdom.** Ironically, the wife only gave birth to female babies. So, at each birth, **the king ordered his executioner to kill the baby!**)

- (9) *...voilà ton honneur **baisé** par un jeune de seize ans!* (SS: 129)

*...inilah kehormatanmu yang **dikangkangi** anak umur enam belas tahun!* (BK: 134)

(...here's your honor, **straddled** by a sixteen-year-old!)

- (10) *Le deuxième, jetant le soutien-gorge par terre «**elle doit avoir des petits nichons!**» se marre-t-il avec son complice.* (SS: 55-56)

*Lelaki kedua, sambil melemparkan kutang itu ke lantai, “**Pasti teteknya kecil!**” sambil tertawa dengan lelaki ketiga.* (BK: 49)

(The second man said, while throwing the bra to the floor, “**Her tits must be tiny!**” and laughed with the third man.)

- (11) *Le canon se pose sur son ventre. «**Je vais exploser ta chatte pourrie! Sale pute! Satan!...**»* (SS: 98)

*Laras senapan **menodong** perutnya. “**Biar kuledakkan pepek busukmu itu! Pelacur kotor! Setan!...**”* (BK: 97)

(The gun barrel is **pointed** at her stomach. “**I’m gonna blow up your rotten cunt! Dirty whore! Demon!...**”)

		(14) <i>Bref, ma tante était stérile. Autrement dit: bonne à rien. Alors son marie l'a envoyé en province chez ses parents pour les servir.</i> (SS: 102)
		<i>Singkatnya, bibiku mandul. Dengan kata lain: tak berguna. Jadi suaminya mengirimkannya ke rumah orang tuanya di kampung untuk melayani mereka.</i> (BK: 102)
		(In short, my aunt was barren. In other words: useless. So her husband sent her to his parents' house in the village to serve them.)
		(16) <i>Un bruit de pas fait sursauter l'homme, qui pointe sur son arme vers elle, lui faisant signe de ne pas bouger.</i> (SS: 95)
		<i>Bunyi langkah menyentak laki-laki itu, yang menodongkan senjatanya kepada sang perempuan sambil memberinya tanda untuk tidak bergerak.</i> (BK: 93)
		(The sound of footsteps jolted the man, who pointed his gun at the woman while signaling her not to move.)
2.	Underlexicalized translation	(4) <i>Et pendant trois ans, je n'ai plus eu le droit de voir mes copines, ma famille...Il est déconseillé à une jeune mariée vierge de fréquenter les autres filles mariées.</i> (SS: 69)
		<i>Dan selama tiga tahun pula, aku tak berhak lagi bertemu dengan teman-teman perempuanku, keluargaku...Tak disarankan lagi bagi seorang pengantin muda yang masih perawan untuk bergaul dengan perempuan-perempuan yang sudah menikah lainnya.</i> (BK: 64-65)
		(And for three years as well, I no longer had the right to see my female friends, my family...It was no longer advisable for a young, virginal bride to mingle with other married women.)
		(5) <i>Persuadée que j'étais stérile, ta mère me harcelait. Toi aussi, d'ailleurs...Tu es devenu prétentieux, arrogant, violent!</i> (SS: 81-82)
		<i>Yakin bahwa aku steril, ibumu mengusikku. Apalagi kau... kau menjadi sombong, arogan, kejam!</i> (BK: 78-79)
		(Convinced that I was sterile, your mother pestered me. As for you... you became aloof, arrogant, cruel!)
		(15) <i>...Car cette nuit-là tu m'as chassée encore une fois du lit. J'ai passé la nuit dans la cuisine.</i> (SS: 134-135)
		<i>...Karena pada malam itu sekali lagi kau mengusirku dari tempat tidur. Kulewatkan malam itu di dapur.</i> (BK: 140)
		(...Because that night once again you kicked me out of bed. I spent the night in the kitchen.)
3.	Literal Translation	(2) <i>...Il rentrait à la maison fou furieux et il cherchait n'importe quel prétexte pour nous battre...il batait aussi ma mère.</i> (SS: 73)

...la pulang ke rumah dengan kalap dan ia mencari alasan apa pun agar bisa memukuli kami...la juga memukuli ibuku. (BK: 69)

(...He came home furious and he looked for any excuse so he could beat us...He also beat up my mother.)

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- (3) *...Je m'étais endormie. Sans me dire un mot, tu as baissé mon pantalon...Tu m'as...pénétrée...Tu as eu tout le plaisir du monde... (SS : 44)*

Aku sudah tertidur. Tanpa mengeluarkan sepatah kata, kau menurunkan celana panjangku,...Kau...memasukiku...Kau dapatkan semua kesenangan duniawi... (BK: 36)

(...I was asleep. Without uttering a word, you pulled down my long pants,...You...entered me...You obtained all worldly pleasures...)

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- (6) *Mon père, ce qui l'intéressait, c'était ses cailles, ses cailles de combat! Je le voyais souvent embrasser ses cailles, mais jamais ma mère ni nous, ses enfants. Nous étions sept. Sept filles sans affection. (SS: 72)*

Ayahku, ia hanya tertarik pada burung puyuhnya, burung puyuh petarungnya! Aku sering melihatnya mencium burungnya, namun tak pernah ia mencium ibuku ataupun kami, anak-anaknya. Kami tujuh bersaudara. Tujuh anak perempuan tanpa kasih sayang. (BK: 68)

(My father, he was only interested in his quail, his fighting quail! I often saw him kissing the bird, but never had he kissed my mother or us, his children. We were seven sisters. Seven daughters who received no affection.)

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- (12) *...Mon père, qui n'attendait que cela, a accepté sans hésiter une seule seconde...c'était beau pour une fille de dix-sept ans de se fiancer avec un héros. (SS: 69)*

Ayahku, yang hanya menanti-nantikan saat ini, menerima pinangan itu tanpa ragu sedetikpun ... Baik sekali bagi seorang gadis berumur tujuh belas tahun untuk menikah dengan seorang pahlawan. (BK: 64)

(...My father, who had been waiting for this, accepted the proposal without a second's hesitation... How wonderful it was for a seventeen-year-old girl to marry a hero.)

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- (13) *...et comme il n'avait plus d'argent pour honorer le pari, alors il a donné ma sœur. Ma sœur, à douze ans, a dû partir chez un homme de quarante ans! (SS: 74)*

...dan karena sudah tak punya uang lagi untuk membayar taruhan, ia pun memberikan kakak perempuanku. Kakakku, pada umur dua belas tahun, harus pergi ke rumah seorang laki-laki yang berumur empat puluh tahun! (BK: 70)

(...and having no more money to pay the bet, **he gave my sister away. My sister, at the age of twelve, had to go to live with a man who was forty!**)

Based on the above grouping, data (2), (7), (8), (9), (10), (11), (14), and (16) show words/phrases/sentences that have undergone overlexicalized translation. Data (2) shows the verb *traîne* or *menarik* has been translated into *menyeret*. Data (7) contains the word *morceau* that literally means *sepotong* (a piece of) in Indonesian, but it has been translated into *seonggok* (a lump of). Next, we have the word *déshonorait* in data (8), which has been translated into *aib* (dishonor), showing a shift from verb to noun. In data (9), there is the word *baisé* that means *disetubuhi* (screwed), but it has been translated into *dikangkangi* (straddled). Next, we have data (10), which contains the word *nichon* that literally means *payudara* (breasts) in Indonesian, but it has been translated into *tetek* (tits). Furthermore, there are words *se pose* in data (11) that mean *meletakkan* or *menempatkan* (placed at) but have been translated into *menodong* (pointed at). In the same data, the word *chatte* that refers to the female genitalia has been translated into the expletive *pepek* (cunt). In data (14), the phrase *bonne rien* that literally means *tidak pandai dalam hal apa pun* (not good at anything) has been translated into the phrase *tidak berguna* (useless). Finally, data (16) contains the word *pointe* that literally means *mengarahkan* (directed at) in Indonesian but has been translated into *menodongkan* (pointed at).

On the other hand, the case of underlexicalized translation is shown in data (4), (5), and (15). In data (4), the word *déconseillé* that means *menyarankan untuk tidak melakukan sesuatu / tidak memperbolehkan melakukan sesuatu* is translated to *tidak disarankan*. Then, data (5) shows the read *harcelait* or *mengganggu, menyerang, atau melecehkan* is translated to *mengusik* (disturb). In data (15), the translator translated the word *chassée* (to chase the animal) to *mengusir* (to chase).

Furthermore, instead of translating several word or sentences in underlexicalized translation method, there are some cases in which translator translated in literal method. It showed in data (1), (3), (6), (12) and (13). The word *battre* in data (1) has been translated literally into *memukul* (hit), and the term *fou furieux* has been translated into *kalap* (furious). Likewise, the words *agrippe*, *traîne*, *frappe*, and *tord* in data (3) have been translated into *mencengkram* (gripped), *menyeret* (dragged), *membenturkan* (slammed), and *memuntir* (twisted). In data (12), there is the sentence *Elle m'a traitée de tous les noms*, which is a term for *la mencaciku dengan pelbagai makian* (He abused me with various curses).

Discussion

The narrative of violence against women in the novel *Syngué Sabour* reflects problems in Afghanistan that occur in domestic and social circles. Various practices that have caused the marginalization of women are based on discriminatory views and beliefs about the role and position of women in society (Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for Human Rights, 2010, p. i). Physical violence toward women often takes place in households, with various causes such as petty mistakes to being the easiest target for outlet of anger. In data (1), for example, we have a male character who is annoyed after losing in a bird fight and then looks for any reason to beat his wife and children. Worse

yet, data (2) tells of a man who tortures his wife to death for no reason. These show a patriarchal system that seems to give men the right to do whatever they want (Srivastava, Chaudhury, Bhat, & Sahu, 2017). Domestic violence also takes form in sexual abuses, as found in the example in data (3), in which a husband suddenly performs a sexual act without consent. Even though the woman is his wife, the act is violent because the sexual activity is carried out without any regard of the wife's condition ('Frequently Asked Questions: Types of Violence against Women and Girls | UN Women', n.d.). Women also experience violence in the forms of verbal abuses and comparisons, such as through swearing, using words that often refer to sexual organs or sexuality. For example, in data (7) we find "*Ton honneur n'est plus qu'un morceau de viande!*", translated into "*Kehormatanmu tinggalah seonggok daging!*" (Your honor is nothing more than a lump of flesh!). In this case, the man places the woman's honor in her lump of flesh, a metaphor for her genitalia, and nothing more. Other insults appear in data (10), namely "*petits nichons*" or "*tetek kecil*" (tiny tits), and in data (11), namely "*chatte pourrie*" or "*pepek busuk*" (rotten cunt) and "*sale pute*" or "*pelacur kotor*" (dirty whore), all of which denote how women are often despised and placed at an inferior level in society (Srivastava et al., 2017). Ironically, the society that despises women who associate with men other than their husbands seems to turn a blind eye toward men who do the same thing, namely sleeping with women other than their wives. There are no consequences for men who engage in such a behavior, a clear example of the strong grip of patriarchy. This is especially true when the "supporters" of violence against women are not only men but also other women (Flood, Gardiner, Pease, & Pringle, 2007). This often takes place in families, where women are only assigned domestic roles such as to give birth (Srivastava et al., 2017). Thus, a married woman who does not have any child will be easily judged as infertile and ridiculed by other family members, as stated in data (5) and (14).

Concerning marriage, women do not have much opinion due to the widespread practice of forced marriage, which includes underage marriage (12) and marriage resulting from human trafficking (13). Many Afghans, including religious leaders, reinforce traditions under religious pretexts. However, their interpretations of religion are often problematic, for such practices are actually not in accordance with religious jurisprudence and are in violation of international law and women's rights (Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for Human Rights, 2010). In war-torn Afghanistan, women often receive armed threats from men, as shown in data (11) and (16). The high cases of violence against women have caused patriarchy and misogyny to be internalized in the minds of the people, preventing them from realizing that such behaviors are in fact detrimental to women. For example, data (8) tells of a grandmother who tells the story of a queen who only gives birth to female babies, which later get killed by order of the king because female babies are considered a disgrace to the kingdom. In real life, cases of femicide or the killings of women simply because of their gender have been pervasive in Afghanistan.

Expressions of violence against women in *Syngué Sabour* are written in a straightforward and explicit fashion, reflecting the culture and real-life problems. In the Indonesian version, the expressions have been translated in three methods namely overlexicalized translation, underlexicalized translation and literal translation. The translator's elaborations present different meanings in the target text. In the

overlexicalized translation, the terms used by the translator are present the meaning excessively, even though it captures the same ideas as the source text's term (Fowler, 1986). Certain sentences tend to experience overlexicalization, evoking pejorative meanings. In target texts, overlexicalization may be present in the form of close synonyms (Fowler, 1986).

For example, data (14) contains the phrase "*bonne à rien*", which literally means "*tidak pandai dalam hal apapun*" (not good at anything) in Indonesian but has been translated into the phrase "*tidak berguna*" (useless). Even though the phrases in the two languages are potentially similar, the actual meanings are quite far apart as each expression has its own tendency, which is up to the reader to interpret (Andone, 2010). We then have the word "*pointe*", which literally means "*mengarahkan*" (directed at) in data (16), but it has been translated into "*menodongkan*" (pointed at). Despite the similarity between "*mengarahkan*" and "*menodongkan*", they are semantically different. Thus, when presented with either word, the reader will conjure up a different meaning. The actual translation, however, gives the impression that women are always inferior and often become victims. Overlexicalization is also visible in various expressions of verbal violence related to sexuality. For example, in data (7), "*Tiens, voilà ton honneur baisé par un jeune de seize ans!*" has been translated into "*Inilah kehormatanmu yang dikangkangi anak umur enam belas tahun!*" (Here's your honor, straddled by a sixteen-year-old!). In the context of the sentence, the word "*baisé*" literally means "*disetubuhi*" (screwed). However, the translation opts for the word "*dikangkangi*" (straddled), which suggests domination. This word choice gives the impression that a man holds power over a woman's body. Similarly, data (10) contains "*elle doit avoir des petits nichons!*", which has been translated into "*Pasti teteknya kecil*" (Her tits must be tiny!). The word "*nichon*" literally refers to a young girl's breasts, and yet it has been translated into "*tetek*" (tits). There is not much semantic shift in the meaning. However, in the context of the sentence, the translator uses the word "*tetek*" that is usually used to describe an adult woman's breasts, combined with the adjective "*kecil*" (tiny), which carries insult. In data (11), the word "*chatte*" has been translated into "*pepek*" (cunt). "*Chatte*" is a common French word for female genitalia. Although the meaning is the same as the word used in the translation, the word "*pepek*" is extremely harsh and carries a heightened insult (Cholsy & Firmonasari, 2018). Although the various overlexicalizations through close synonyms present similar meanings in the translation, a sense of hyperbole is inevitable.

On the other hand, several terms are translated in underlexicalized translation method. The translator reduces the meaning so that the target text readers have different perception in understanding the terms (Matradewi, 2019, p. 198). For example, data (5) shows the past-tensed verb "*harcelait*" "*mengganggu/menyerang/melecehkan*". But that verb is translated to "*mengusik*" (disturb) which has different semantic meaning from source text's term. "*Mengusik*" does not have harassing context but "*harcelait*" have it (*Larousse Dictionnaire Français*, n.d.). Thus, the target text readers will build different meaning from the source text readers. Next in data (15), the word "*chassée*" (to chase the animal) is translated to "*mengusir*" (to chase). The source text represents the women as animal but the translator changed it by the more "neutral" word. This semantic difference makes the target text sounds more "polite". This method may be used due to the lack of equivalence in the target text. But when the translator does not explain the meaning by

re-write the sentence, it has consequence that the target text readers do not perceive the same thing as the source text readers have.

However, it does not mean that all expressions of violence against women can only narrated through overlexicalized and underlexicalized translation because the violence is also shown by the characters' behaviors (Wang et al., 2019). Instead of using relexicalized translation, this study found that the translator always uses the literal translation method if the source text has equivalent in the target text. In this method, the words used as equivalents tend to be neutral and only experienced little shifts if needed, even though the contexts describe forms of physical, psychological, and emotional violence against women. For example, data (3) describes a husband who is sexually assaulting his wife. In the data, the word "*pénétrée*" is used in the sentence "*Tu m'as...pénétrée*", which has been translated into "*kau...memasukiku*" (you entered me). Although both "*pénétrée*" and "*memasukiku*" suggest a violent act, the word choice in target text sounds neutral. A similar tendency can be found in the words "*battre*" or "*memukul*" (hit), "*agrippe*" or "*mencengkram*" (gripped), and "*tuer*" or "*membunuh*" (killed) in data (2) and (8). The pattern emerges from the fact that misogyny in literary works can appear through the characters' actions which, although narrated, are not reflected in the language used (Manggarrani et al., 2019a). In addition, if those verbs are taken out of the context of violence against women, the diction in both of source text and target text remains neutral and actually does not contain gender bias. It shows the violence against women because of the story's context that use those verbs towards women.

Through the above explanation, various lexical items give a sexist impression and emphasize the negative values and inferiority of women. The lexical maneuvers and variations may be useful for attracting target readers' attention, adding more substance to the work (Matradewi, 2019, p. 216). In addition to instilling aesthetic function in a literary work, lexical selections are certainly related to the ideology and culture that have developed around the translator, thus their experiences or environment play a role in the translation process (Fowler et al., 1979; Matradewi, 2019, p. 39; Wang et al., 2019). This argument is in line with a previous research (Cholsy & Firmonasari, 2018), which states that semantic changes found in the translation from the source to the target text are based on the situations that take hold in the country of the target language. It is well-known that in the Indonesian socio-cultural context, patriarchal culture is common ('Kabar Perempuan', 2021). Therefore, consciously or otherwise, the issue is internalized within the translator's self. Even though the translator wished to provide close equivalents for the source text, the vocabulary that she has chosen can reveal the attitudes and practices that exist around her. The language is constructed in such a way that the translator's thoughts have made their way through. In short, objects, activities, relationships, and ideas that are culturally significant will be encoded by a translator in their translation (Andone, 2010).

Apart from the translator and the translated text, the experience and choice of words of the author also greatly influences the representation of violence against women in the novel. In the context of the novel discussed, the author is a man. He wrote this novel because it was motivated by an incident that happened to his female friend who was abused and killed by her partner (Rahimi, 2008). From that incident, he saw the details of how a man treats a woman and this is stated in the novel he wrote. The representation of violence against women is also motivated by social life in the source

country, namely the existence of a patriarchal system. The system that has existed for a long time is based on religion. Religion seems to legitimize the treatment of violence against women (Human Rights, United Nations Assistance Mission in Afghanistan, Office of the United Nations High Commissioner for Human Rights, 2010).

Conclusion

Narratives of violence against women in literary works are often reflections of the social problems found in the country told in the source text, raised by the author to make their point. When such works are translated, descriptions of the problem will still be visible in the target culture, regardless of any cultural dissimilarities. This is because translation is regarded a derivation of culture, thus women's inferior status in society will also be reflected in literary works. Interpretations of contexts and expressions in stories about violence against women in the target text depend on the translator. They carry their own ideology in determining how a work is translated. In the context of violence against women, several parts of the story are described in a pejorative way to emphasize the issue. However, the results make it seem that the translator has further perpetuated the notion that women belong in an inferior, negative position. Moreover, even though the translator aligned herself with the source text to maintain equivalence between the source and the target texts, influences from the translator's own culture seem inevitable. The patriarchal culture around the translator influenced her choice of vocabulary whether she realized it or not. However, translator is not the only one who can expose violence against women in translated literary text. The background and experience of the author, as well as social conditions in the country of the source text are also very influential in determining the narrative about violence against women, as seen in the novel analyzed.

It is undeniable that forms of violence against women in a literary work can be seen not only through the writer's and translator's experience and choice of vocabulary but also from the contexts and the behaviors of the characters. This research focuses on expressions of violence against women in a literary work and its translation. Other aspects of gender study in relation to novels and their translations such as the objectification of women and the patriarchal system are worthy of research to complement the science around translation and gender.

The translator who is a woman also gets involved in the story. Things about violence experienced by one woman can trigger other women to build solidarity (Rao, 2005). This makes the translator build a feeling of solidarity with the woman who is the victim in the story and causes an overlexicalized translation method. Here, the translator describes how men behave cruelly towards women.

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